
HOUSTON SYMPHONY

LAWRENCE FOSTER, Music Director

Sixty-third Season

Fourteenth Concert Program

Jesse H. Jones Hall for the Performing Arts

Monday and Tuesday, May 9 and 10, at 8:00 p.m.

LAWRENCE FOSTER Conducting

MARTINA ARROYO, Soprano

TATIANA TROYANOS, Mezzo-Soprano

JOHN ALEXANDER, Tenor

PAUL PLISHKA, Bass

HOUSTON SYMPHONY CHORALE

Donald Strong, Director

The Board of Directors of the Houston Symphony Society wishes to dedicate these concerts to the memory of Mrs. McClelland Wallace who served as a member of the Board from 1945 until her death on April 8, 1977. This dedication is in sincere gratitude for the wonderful service and devotion she gave to the Houston Symphony Society.

VERDI

Requiem Mass in Memory of Manzoni

I Requiem: (Quartet and Chorus)

II Dies irae: (Chorus)

Tuba mirum: (Bass and 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 and Chorus)

Lacrimosa: (Quartet and Chorus)

III Offertorio: (Quartet)

IV Sanctus: (Double Chorus)

V Agnus Dei: (Soprano, Mezzo-Soprano and Chorus)

VI Lux aeterna: (Mezzo-Soprano, tenor and bass)

VII Libera me: (Soprano and Chorus)

These performances will be given without intermission, and patrons are requested to refrain from applauding until their conclusion.

The performances will end at approximately 9:30 p.m.

SYMPHONY

CONCERT PROGRAM OF THE HOUSTON SYMPHONY

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SIXTY-THIRD CONCERT SEASON

May 9, 10, 1977

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SOPRANO

Ara Lynn Bauman
Sherrie M. Binkley
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Jacqueline Brodeur
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Patricia H. Cleghorn
Pamela Covington
Dixie Crews
Zelda Dvoretzky
Harriett Goffney
Katherine Gohlke
Carolyn L. Hess
Virginia Hickfang
Jean Kemper
Rosita Kirkman
Augusta Levine
Pat Long
Suzanne Lucas
Judith Maples
Maxine Moore
Carol Moughon
Ruth Padfield
Janis Parish
Betty Patterson
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Nancy Hawley
Jannette Hindman
Earle Jensen

Mary E. Kean
Barbara Kosclskie
Nancy Leichsenring
Dottie Lytle
Peggy Matlock
Sally Moffet
Mary Nepveux
Marilyn Osborne
Peggy Painter
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Lindy S. Richards
Deirdre Post
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Mary Workman

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R. Dale Baker
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John M. Bevan III
Phil Crichton
John V. Crooks
Steve Donohue
Paul Downs
Steven Farrow
Timothy W. Fleming
John Grady
Jerry Griffiths
Mike Hare
John G. Hayes
Kenneth Knezick
Gene Lasater
Joe Laughlin
Ellsworth Milburn
Rob Nickeson
David Nussman
Harry J. Owens
Peter C. Peropoulos
Gene Peters
Norwood R. Preto
Duncan Ragsdale
John Saxon
Horace Smith
Jason Smith
Robert M. Smith
Al Varnon
Larry Ward
Howard Webb

Stephen Whitcomb
Robert Wilbur
Thomas E. Workman

BASS

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Paul Reinhardt
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Frank Roberts
Doug Robertson
John W. Rogers
Richard Rosencranz
Melvin Dewey Shelton III
Roy P. Strange, Jr.
Gary L. Struzick
Paul Weber
James Wilhite
Hugh Wynne

HOUSTON SYMPHONY ORCHESTRA

LAWRENCE FOSTER, Music Director

FIRST VIOLIN

Ronald Patterson
Concertmaster

Albert Muenzer
Assoc. Concertmaster

David Chausow
Ass't. Concertmaster

Marcella Boffa
Josephine McAndrew
Joan Stanley
Irving Wadler
Doris Derden
John Oliveira
Eugene Settanni
Barbara Shook
Christine Pastorek
James Stephenson
Elizabeth Mosny
Betty Stephenson
Carolyn Plummer

SECOND VIOLIN

Raphael Fliegel
Principal

George Bennett
Ass't. Principal

Robert Perry
Mary Shelley McIntyre
Dorothe Robinson
Jan Karon
Margaret Bragg
Margaret Ruttenberg
Vera Jelagin
Mario Paglia
Elena Diaz

VIOLA

Wayne Crouse
Principal

William Welch
Hugh Gibson
Violeta Moncada
Joy Plesner
Thomas Molloy
Kyla Bynum
Phyllis Herdliska
Peter Filerman

CELLO

Shirley Trepel
Principal

Thomas Bay
Ass't. Principal

Robert Deutsch
Dorothy Moyes
Marian Wilson
Fred Mazzari
Louis DeRudder
David Boyle
Hyunjin Cho
Myung Soon Deutsch

CONTRA-BASS

William Black
Principal

Paul Ellison
Co-Principal

Winston Budrow
Keith Robinson
Robert Pastorek
Kendrick Wauchope
Newell Dixon
Leonard Manno

FLUTE

Byron Hester
Principal

Lynette Mayfield
Assoc. Principal

David Colvig
Carol Slocomb

PICCOLO

Carol Slocomb

ALTO FLUTE

David Colvig

OBOE

Raymond Weaver
Principal

Louis Ruttenberg
Assoc. Principal

Barbara Hester
Larry Thompson

ENGLISH HORN

Larry Thompson

CLARINET

Richard Pickar
Principal

David Peck
Assoc. Principal

Don G. Slocomb
Richard Nunemaker

BASS CLARINET

Richard Nunemaker

BASSOON

Paul R. Tucci
Principal

Eric Arbiter
Assoc. Principal

Richard Hall
Gregg Henegar

CONTRA-BASSOON

Gregg Henegar

HORN

Robin Graham
Principal

Philip Stanton
Co-Principal Utility

Leo Sacchi
Jay L. Andrus
James Horrocks

TRUMPET

James Austin
Principal

Mack Guderian
Assoc. Principal

Ned Battista
Richard Schaffer

TROMBONE

John McCroskey
Principal

Albert Lube
David Waters

TUBA

William Rose

TIMPANI

David Wuliger

PERCUSSION

James Simon
Principal

Fraya Fineberg
Richard Brown

HARP

Beatrice Schroeder Rose

PERSONNEL MANAGER

Ralph Liese

LIBRARIAN

James T. Medvitz

ASSISTANT PERSONNEL MANAGER

James T. Medvitz

STAGE MANAGER

Don Jackson

STAGE TECHNICIAN

Noel Crenshaw

Troyanos stands tall in mezzo-crazed world

BY ANN HOLMES
Fine Arts Editor

In a music world gone slightly gaga over mezzos, Tatiana Troyanos stands tall, brown-eyed and smiling.

With reason. She is enjoying an impressive international success. She's in demand for roles of all kinds in the best opera houses on two continents, maybe more.

And symphony conductors bid for her, too, as did Lawrence Foster who brought her here to sing this week as one of an impressive foursome of stellar soloists in the Houston Symphony's vivid performance of Verdi's Requiem. Long legged, slim, stylish, in her black dress with a single strand of white beads, Troyanos may have been wearing specs but she exudes personality — natural, unpredictable, charismatic.

For a gal who once sang in the chorus of "The Sound of Music" on Broadway, life has picked up. She made her Metropolitan Opera debut last March as Octavian in "Der Rosenkavalier," which she'll sing again in the Paris Opera house in a few weeks.

And she's looking ahead to singing Sextus in Mozart's "La Clemenza di Tito" in August in Salzburg.

"It's quite exciting right now," she admitted over a 1 p.m. breakfast in the Rice Hotel coffee shop. People ask her about new roles she'd like, the possibility of taking on soprano parts perhaps. "I have sung Donna Elvira," (in "Don Giovanni") she mused, between bites of scrambled egg, "but I don't really think I'll do it again. I like what I'm doing and there is such a wide range," she said.

Troyanos, now in her 30s, may be enjoying a nifty sleigh ride on her own extraordinary vocal qualities and the mezzo mania of the moment, but she's paid her dues after all.

Born in New York City, the daughter of a German mother and a Greek father — who shortly divorced — Tatiana studied piano, then voice at Juilliard where she worked with the teacher to whom she still turns frequently — Hans Heinz.

For two years she languished at the New York City Opera, given what might be called a half chance. Promised a "Carmen," it was withdrawn, but Julius Rudel whom she hastens to call "a good friend"

did cast her opposite Beverly Sills in Handel's "Ariodante" for the Kennedy Center opening where she all but stole the show.

Good notices, yes, but no real progress at New York City Opera. So she took Heinz's advice and went the Rhine route.

"I spent 10 years in Germany, after all," she recalls. She looked in at Frankfurt, Zurich and Hamburg houses in 1965. Frankfurt was ready to snap her up, but when she met Rolf Liebermann at Hamburg she knew she was in the right spot.

"He has such style, such flair and feeling for talent, I knew that was it," she said. "I had a beginner's salary and would get small raises. But he allowed me my freedom, even suggested good roles for me in other houses." So she began to appear all over Europe and in England in that decade.

The invitation to sing Octavian at the Met last year brought her back home. An earlier Rudolf Bing bid had promised "only nebbish or back-up roles," she claims. Today, it's a different story.

Troyanos' warm, expressive, flexible voice and her height and easy personal manner onstage fit her nicely for trouser roles like those of Romeo or Octavian. But she's been hugely successful too as The Composer in "Ariadne," Carmen, Amneris in "Aida," (which she was offered earlier for Houston but couldn't make because of previous commitments), and Countess Geschwitz in "Lulu."

Troyanos is still new to the business of being famous; she is having to learn when to say no — and when to say yes. She'd planned a vacation with a friend not long ago, she relates, when her manager called to tell her she'd be singing Adalgisa in Bellini's "Norma" at La Scala opposite Montserrat Caballe — an event that would mark her Scala debut and would be the Milan opera houses' first worldwide radio and TV broadcast.

"I told him I was sorry I couldn't as I had vacation plans with a friend." He wisely gave her a few days to think better of her rejection.

Troyanos lives with her small schnauzer-like dog in New York and San Francisco, travels steadily in her business but is determined these days to keep performances to no more than 40 or 50 a year. Whether she can nix all the additional offers in this exciting moment is anybody's guess. She's got an opening night at the Met, a new "Troyanos" for Paris, Octavian and Amneris for San Francisco and a datebook full 'til 1979-80.



Tatiana Troyanos, internationally acclaimed opera and concert singer, likes the mezzo mania which is stimulating interest in roles she signs.

Tuesday, May 10, 1977

Houston Chronicle

☆☆

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'Requiem' performance a memorable tribute

HOUSTON SYMPHONY presented the 14th concert program of its 63rd season Monday evening in Jones Hall. Lawrence Foster conducted with soloists Martina Arroyo, soprano; Tatiana Troyanos, mezzo-soprano; John Alexander, tenor; Paul Plishka, bass. To be repeated today at 8 p.m.

PROGRAM
VERDI..... Requiem Mass in Memory of Manzoni

BY CHARLES WARD
Chronicle Staff

The Houston Symphony has dedicated its current performances of Verdi's "Requiem" in memory of Mrs. McClelland Wallace. The initial performance was a moving, memorable tribute.

Verdi's setting of the Mass for the Dead is full of the drama of his opera music. Music Director Lawrence Foster has assembled an outstanding quartet of international opera stars for this Jones-Hall concert series in honor of Wallace, a Symphony board member since 1945 who died in early April.

The soloists are soprano Martina Arroyo, mezzo-soprano Tatiana Troyanos, tenor John Alexander and bass Paul Plishka. All are making their symphony debuts; Troyanos and Plishka are making Houston debuts.

One needed only the first measures of the opening movement to sense the excitement of this performance Monday. The almost whispered words of the chorus, matching a lustrous sheen in the strings, was followed quickly by an incisive, penetrating change of mood. The dramatic tension was fixed.

Foster continues to expand his ease of grasping music of sweeping, dramatic proportions. The "Requiem" was further proof — full of thunderous fear and tender emotions, paced with excellent timing.

Troyanos and Plishka stood out among the soloists. Both completely subjected their impressive vocal techniques to the

dramatic impact and demands of the music. Troyanos has a hauntingly consistent voice that she shaded at times with unusual subtleties. Plishka ranged from a strong, powerful tempest to a fearful reverence. Their short duet in the "Lacrimosa" section of the "Dies Illa" was a small gem during the evening.

Arroyo was more inconsistent. Her extended solo in the "Libera me" was permeated with a total understanding of the music. Many times, she floated lines of sheer beauty over the raging noise underneath, but that could be countered with angular melodies (where there shouldn't be) or a recurring problem of getting the pitch exactly in tune.

Alexander, who is a shade less powerful as a singer, was a vibrant member of the quartet. His best solo moments came at those unassuming spots which rang with total simplicity. He and Troyanos were especially effective in the solo ensembles where they blended almost to nonexistence — the perfect result.

The Houston Symphony Chorale was an impressive and indispensable part of the evening. Brilliantly prepared by director Donald Strong and effortlessly responsive to Foster, the ensemble was very moving in the "Angus dei" and the fugal section of the "Libera me."

With such vocal forces arrayed, the orchestra might have seemed a little secondary, but they responded with equal excellence, particularly the brass, a solidly unified pungency in the "Dies Irae."

At its highest, symbolized by the jolting chords announcing the "Dies irae" (day of wrath), this "Requiem" rattled the gates of heaven. It will be repeated tonight at 8.

Review

Music: Houston Symphony and Chorale

HOUSTON SYMPHONY ORCHESTRA AND CHORALE — 14th series program conducted by music director Lawrence Foster Monday evening, with a repetition Tuesday at 2 p.m. in Jones Hall. Soloists: Martina Arroyo, soprano; Tatiana Troyanos, mezzo-soprano; John Alexander, tenor; Paul Plishka, bass. (Donald Strong, chorus director).
Requiem Mass (Verdi).

By **CARL CUNNINGHAM**

It has been almost a decade since Sir John Barbirolli last conducted the Verdi Requiem here in 1968. For this week's Houston Symphony performances in Jones Hall, music director Lawrence Foster took special pains to acquire four noteworthy vocal soloists and he gave the Houston Symphony Chorale a lengthy preparation period.

Foster and his listeners were rewarded Monday evening with choral singing that was highly dramatic and almost always cleanly brilliant — values that were reflected in the playing of the orchestra. And his four soloists performed at a generally high level, although the evening's richest vocal rewards came from bass Paul Plishka and soprano Martina Arroyo.

But, for all its splendor and splendid performers, this performance of the Verdi Requiem did not acquire a warm tonal quality until about halfway through the long "Dies Irae" movement — about the point when Arroyo sang her soaring "Salva me" in the "Rex tremendae" and followed it with lyrical, beautifully phrased singing of the "Juste Judex" solo. Until then, the texture of the work had a lean, edgy quality and most vocal solos found their singers not quite warmed up or involved in momentary irregu-

larities of pitch, tone quality or alignment of attacks with the orchestra.

Plishka was the happy exception, singing warmly and fervently from the very beginning of his solo part. His rich, handsome-sounding voice projected wonderfully into the hall and his performance throughout the "Confutatis maledictis" section became a very moving solo.

Penetrating tone held sway over beautiful sound in the singing of mezzo-soprano Tatiana Troyanos. Her tone became warmer as the work progressed, notably in the unaccompanied "Agnus Dei" duet with Arroyo and a shimmering head tone in her opening "Lux aeterna" solo. But a hard edge was always apparent, unlike the soaring freedom that quickly became characteristic of Arroyo.

Tenor John Alexander sang with his customary fine musicianship, but his voice did not quite project with the strength and tonal evenness of the other three.

Foster resolved the lean fury of the first half with a attractively voiced wind chord at the end of the "Lacrimosa" and from that point, the orchestra exuded a warmer, more relaxed tone. He phrased the end of the Offertory with a beautiful ritard and blended strings and chorus sweetly in the final "Agnus Dei."

But, from the hushed opening "Requiem" through the chilling repeated "Dies Irae" outbursts down to the final fugal "Liberate me," it was an exciting and full-bodied performance from the Houston Symphony Chorale.

PAUL PLISHKA



A native of Pennsylvania, Paul Plishka attended Montclair State College in New Jersey and began his musical education there under the direction of Armen Boyajian and the Paterson Lyric Opera Theatre. At 23, he won first place in the Baltimore Opera auditions, and shortly there-

after joined the National Company of the Metropolitan Opera.

When the Met decided to dissolve the National Company, Plishka was asked to join the parent company in New York and debuted in *La Gioconda* in 1967. He has since performed over 30 roles at the Met.

Highlights of the 1976-1977 season include his debut at the San Francisco Opera in *La Forza del Destino* and his first appearance at the Met as Mephistopheles in *Faust*. He sang Colline in the Met's new production of *La Boheme*, including the premiere and broadcast, and also appeared as Sarastro in *The Magic Flute*. Following several orchestral appearances, he will bow at Covent Garden in June in a new production of *Aida*.

These performances mark Plishka's first appearances with the Houston Symphony.

TONIGHT'S ARTISTS

TATIANA TROYANOS



After a decade as the leading mezzo-soprano at the Hamburg State Opera, Tatiana Troyanos made her Metropolitan Opera debut last spring in two leading Strauss roles, Octavian in *Der Rosenkavalier* and the Composer in *Ariadne auf Naxos*.

In June of 1975 Miss Troyanos made headlines following an auspicious debut with the Boston Opera in the first staged American performance of Bellini's *I Capuletti ed i Montecchi* as Romeo opposite Beverly Sills. The previous fall she made her San Francisco Opera debut in the leading role in Monteverdi's *L'Incoronazione di Poppea*, followed by Adalgisa in Bellini's *Norma* opposite Caballe at the same opera house.

Miss Troyanos has been a favorite soloist with most of the world's great orchestras, including the Boston Symphony, The Cleveland Orchestra, the Los Angeles Philharmonic and the New York Philharmonic. These concerts mark her Houston Symphony debut.

JOHN ALEXANDER



Mississippi-born tenor John Alexander is a graduate of the Cincinnati Conservatory and was a pupil and protégé of the late Metropolitan Opera baritone Robert Weede. His professional debut was as Faust with the Cincinnati Opera in 1952. In 1957 he made his New York City Opera debut as Alfredo in *La Traviata*. He joined the Metropolitan Opera in 1961 as Ferrando in *Così fan tutte*. His European debut occurred in 1967 at the Vienna Volksoper in Korngold's *Die Tote Stadt*, followed by *La Bohème* with the Vienna State Opera the next season.

Alexander made his Covent Garden debut in 1970 in *Norma* opposite Joan Sutherland, and he is the only tenor who has sung the role of Pollione opposite three of the reigning "Normas" of the day: Miss Sutherland, Beverly Sills and Montserrat Caballe.

A frequent performer with the major U.S. opera companies, Alexander, in addition, regularly appears in concert and recital throughout the country. These are Alexander's first appearances with the Houston Symphony.

MARTINA ARROYO



From the stages of the Metropolitan Opera, La Scala, Covent Garden and the Vienna State Opera, to the concert halls of Salzburg, Berlin, Rome and Stockholm, the name of Martina Arroyo has become synonymous with music-making of the highest order.

Born and educated in New York City, Miss Arroyo first came to the attention of the music world in 1958 when she made her Carnegie Hall debut in the American premiere of Pizzetti's opera, *Murder in the Cathedral*. She was subsequently engaged by the Metropolitan Opera and has been acclaimed there in a variety of roles ranging from the heroines of *Aida* and *Madama Butterfly* to Leonora in *Il Trovatore* and Elizabeth in *Don Carlo*. In 1963 Miss Arroyo made her New York Philharmonic debut in the world premiere of Samuel Barber's "Andromache's Farewell." Miss Arroyo makes her Houston Symphony debut at these concerts.

Soprano Arroyo's back, with less pain

By **CARL CUNNINGHAM**
Post Music Editor

When soprano Martina Arroyo was last in Houston two seasons ago, a nasty back problem temporarily immobilized her and forced her to cancel two of her debut performances of Verdi's "Il Trovatore" with Houston Opera.

This week, she's in Houston again, her back is all right and she's singing Verdi's music. Not an opera, but the Verdi Requiem with the Houston Symphony and Chorale under Lawrence Foster Sunday-Tuesday in Jones Hall.

And her memories of the back injury are mostly good ones — "David Gockley (Houston Opera's general director) really cared about my problem and literally carried me to the doctor. And, about two week's later, I got a get well card signed by every member of the Houston Opera chorus," she recalls with a touch of misty-eyed gratitude.

Though Arroyo has been a big name on the international opera circuit for more than a decade, fame does not seem to have naturally sweet, jovial, likeable temperament. The other night she was on the Johnny Carson TV



MARTINA ARROYO

show and her biggest thrill was getting kissed by actor Michael Landon.

She also recalls her first performance of the Verdi Requiem with a good deal of fond

sentiment. "It was years ago in Yugoslavia, under conductor Milan Horvath and the chorus was the Vienna Singverein. I was substituting for someone and I had two days to learn it the music."

With the newness and excitement of the whole experience, Arroyo remembers she burst into tears after an exciting trumpet entry during the dress rehearsal and couldn't sing an important solo. "I still have to steel myself for that place in the music," she says.

Arroyo is one of those singers who gained her career almost by chance. With a background in romance languages, she was working toward a degree in social work at Hunter College. "The opera workshop used to rehearse there and we would stand outside the door, doing mock imitations."

Since Arroyo's operatic take off was apparently the sauciest, she got an opportunity to sing her version of the Jewel Song from Gounod's "Faust" inside the rehearsal room. "The director said, 'that's lovely dear, but what language is it?' They still say that when I sing in French," she laughs.

While she's in Houston, Arroyo will be initiated into the music sorority, Sigma Alpha Iota, at a ceremony she looks forward to here Saturday evening.

"But I wish it were a fraternity," she says with a bit a mischief. "You know, that's why I like to sing Verdi's 'Forza del Destino.' In that opera, the heroine doesn't go into seclusion in a convent. She chooses a monastery, instead."

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Lunch break - Verdi - May 1977



HOUSTON SYMPHONY

LAWRENCE FOSTER, Music Director

Sixty-third Season

Fifteenth Concert Program

Jesse H. Jones Hall for the Performing Arts

Sunday, May 15, at 2:30 p.m.

Monday and Tuesday, May 16 and 17, at 8:00 p.m.

LAWRENCE FOSTER Conducting

HORACIO GUTIERREZ, Piano

WOMEN OF THE HOUSTON
SYMPHONY CHORALE

Donald Strong, Director



LAWRENCE FOSTER

IVES

* "Fourth of July," from the Symphony, "Holidays"

BEETHOVEN

Concerto No. 4 in G Major for Piano and
Orchestra, Op. 58

Allegro moderato

Andante con moto

Rondo: Vivace

HORACIO GUTIERREZ

INTERMISSION

HOLST

The Planets, Op. 32

Mars, the Bringer of War

Venus, the Bringer of Peace

Mercury, the Winged Messenger

Jupiter, the Bringer of Jollity

Saturn, the Bringer of Old Age

Uranus, the Magician

Neptune, the Mystic

WOMEN OF THE HOUSTON
SYMPHONY CHORALE



HORACIO GUTIERREZ

* First performance at these concerts

The performances will end at approximately 4:30 p.m. on Sunday and approximately 10:00 p.m. on Monday and Tuesday.

Gutierrez's playing sparkles

HOUSTON SYMPHONY presented the 15th concert program of its 63rd season Sunday afternoon in Jones Hall. Lawrence Foster conducted with pianist Horacio Gutierrez as guest soloist. Program to be repeated today and Tuesday at 8 p.m.

PROGRAM
IVES "Fourth of July" from "Holidays" Symphony
BEETHOVEN Concerto for Piano and Orchestra,
No. 4, Op. 58, G Major
HOLST "The Planets," Op. 32

BY CHARLES WARD
Chronicle Staff

Horacio Gutierrez topped off the first performance of Houston Symphony's final concert series of the season with a sparkling performance of Beethoven's Fourth Piano Concerto.

The Cuban-born pianist was the guest soloist Sunday afternoon in Jones Hall as Music Director Lawrence Foster also conducted "The Planets" by Holst and Ives' "Fourth of July." The program will be repeated today and Tuesday at 8 p.m.

After a muddily voiced and pedaled introduction, Gutierrez settled quickly into the tonal qualities that so enlivened his playing — light, glistening cascades of figurations, a quiet lyricism and a strong, even beefy, sound as needed.

The interplay between soloist and orchestra was ragged at times during the first movement with entrances and changes from section to section abruptly scaled.

But the second movement shone with the contrast between the orchestra's brooding, intense melodies against the pianist's quiet, simple lyricism.

An attractive element in Gutierrez's interpretation was his ability to ferret out small rhythmic, melodic and accentual nuances, particularly in the interplay between the two hands. This bolstered the last movement into a lively romp, accompanied, as in the entire concerto, with crispness and alertness from Foster and the orchestra.

Holst's "The Planets," a big, orchestral showpiece, didn't quite live up to the potential for a bravura interpretation by the symphony, although many fine moments of playing were contained in the performance.

The seven movements, titled after other planets in our solar system, offer a wide range of styles and moods that were erratically developed by Foster.

"Mercury, the Winged Messenger" developed with a perfectly characteristic lightheartedness, but "Venus, the Bringer of Peace," often impressionistic in style, was too rigid. It needed more shimmering, more transparency, and suffered from a lot of musical loose ends left untied. Other sections lacked facility or sobriety as needed. At many instances, though, the orchestra came through with a brilliant sweep of sound and sense of style.

The women of the Houston Symphony Chorus were placed offstage for their short wordless solo in the last movement. Although their final moments dying away were an exquisite sound, their placement in the cavernous back stage area resulted in a lot of muffled and unclear sounds even though Foster held the orchestra exactly under the voices.

In the fine solo and sectional playing were Robin Graham's horn solo to open "Venus," the brass at several places and concertmaster Ronald Patterson and woodwind principals in "Mercury."

Although Ives wrote his programmatic "Fourth of July" (from the Symphony, "Holidays") about the same time as Holst started on his work, the styles differ starkly.

The movement from a quiet, dissonant string sound (at night) to the explosion of noise signaling the landing of a rocket on the town hall roof was succinctly captured by Foster.

The Houston Post
MONDAY, MAY 16, 1977

Reviews

Music: Houston Symphony

HOUSTON SYMPHONY ORCHESTRA — Final series program of the 1976-77 season conducted by music director Lawrence Foster Sunday afternoon, featuring pianist Horacio Gutierrez and women of the Houston Symphony Chorus (Donald Strong, director). Repeats Monday and Tuesday at 8 p.m. in Jones Hall.

Washington's Birthday from "Holidays" (Ives), Piano Concerto No. 4 in G-Major (Beethoven), The Planets (Holst).

By CARL CUNNINGHAM

An opulent performance of Gustav Holst's gigantic orchestral suite, *The Planets*, is the concluding work of the Houston Symphony's 1976-77 season and it was the highlight of this season's final program as conducted in the first of three performances by Lawrence Foster Sunday afternoon in Jones Hall.

Impressionistic music has not always been Foster's strongest suit, but he coaxed a whole catalog of luxuriant tonal combinations from the large orchestra in this instance. The second movement, depicting *Venus*, was particularly noted for lovely tone colors and its gentle, pliant phrasing. The final movement, depicting *Neptune*, was also interpreted with exquisite care and the wordless vocalise sung by an offstage women's chorus brought the work to a wonderfully mysterious close.

Several of the faster movements also came off with very beautifully defined musical characteristics. Foster gained a highly attentive performance of the

quicksilver music of the *Mercury* movement and led the orchestra in an ebullient, flashy display of the boisterous humor of the *Jupiter* movement. His ability to strongly characterize the contrasting intentions of Holst's music made for a total performance of more than usual interest.

Pianist Horacio Gutierrez also proved to be a soloist of more than usual interest, serving as a tasteful and musical replacement for the late Gina Bachauer in Beethoven's *Fourth Concerto*. Gutierrez displayed impressive agility and cleanliness in his playing, but he also had a very thoughtful approach to phrasing and a tone quality that could be crystalline and Mozartean in its tenderness.

His concept of the music was spacious, yet very clear in its detail work, producing (among other things) perfect articulation of the little ornamental notes that dot the third movement theme. Foster and the orchestra were right there most of the way with a clean, alert accompaniment that was noteworthy for the luminous string tone that was to be so valued later in the *Holst* work.

Foster and the orchestra began the concert with Charles Ives' *The Fourth of July*, which forms the third movement from his composite orchestral work, "Holidays." There was some of the usual fun to be heard in this basically dissonant melange of patriotic tunes, but on the whole, it received a rather tense, dry performance.

For the second consecutive year
Canada's great choral conductor

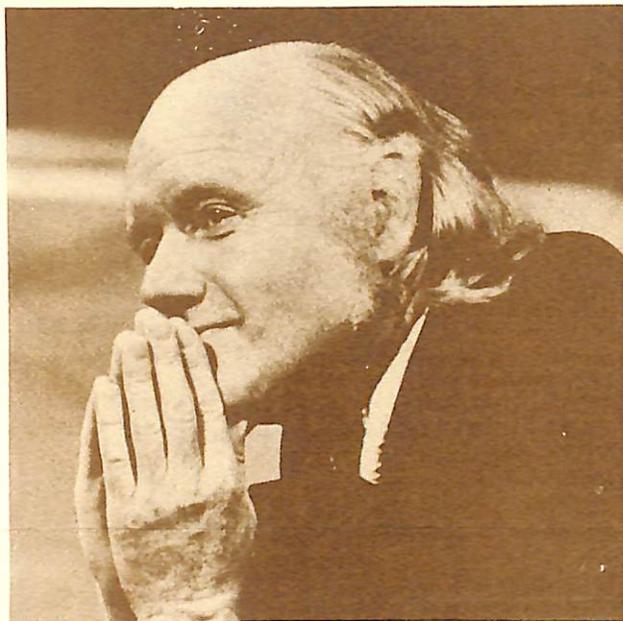
ELMER ISELER

returns to Houston for

**A CHORAL WORKSHOP and
INFORMAL PUBLIC PERFORMANCE**

Scarlatti: St. Cecilia Mass

Durufle: Requiem



FRIDAY, JUNE 17 through SUNDAY, JUNE 19

AT FIRST PRESBYTERIAN CHURCH

5300 Main Street, Houston, Texas

ABOUT DR. ISELER —

Join us as we welcome Dr. Iseler back for another exciting workshop! Building on the success of last June's event, the Chorale is proud to present Dr. Iseler's second Houston workshop—your chance to study two diverse works under his inspiring direction. The weekend will culminate in an informal public presentation of the Scarlatti and Durufle works. Excellent church acoustics and the magnificent Aeolian Skinner organ guarantee thrilling results. Sign up now for an outstanding weekend of choral study!

The rise of the Festival Singers of Canada from virtual obscurity to its present position as one of the world's finest choirs is due to the brilliance and vision of its dynamic founder-conductor, Elmer Iseler. Formed in 1954 as a small chorus which could be used by the Canadian Broadcasting Company, the group has grown under Iseler's direction to a fully professional 36-voice choir with an enviable international reputation.

When the late Igor Stravinsky heard the Festival Singers perform his *Symphony of Psalms* in 1962, he chose them to record his major choral works on Columbia. In 1965 Iseler shared with Stravinsky a nomination for a Grammy Award for the Festival Singers' recording of *Symphony of Psalms*. Today the Toronto-based chorus maintains a full schedule of concerts, recording, touring, broadcasting and workshops and enjoys the distinguished patronage of such eminent musicians as Robert Craft, Glenn Gould, Seiji Ozawa, Peter Pears, Robert Shaw and David Willcocks.

Since 1964, Dr. Iseler has also been conductor of the historic Toronto Mendelssohn Choir. The 200-voice amateur chorus is the oldest musical organization in Canada and performs with the Festival Singers as its professional core. Though still in his mid-forties, Iseler holds many major awards and honorary doctorates. He is the first Canadian, and one of very few musicians, to hold the Silver Medal of the City of Paris, awarded by the Academie Francaise. He was recently named an officer of the Order of Canada, the highest honor given by the Canadian government. An acknowledged authority on contemporary music, he is widely acclaimed as a teacher-lecturer and as a champion of Canadian music.

Sponsored By

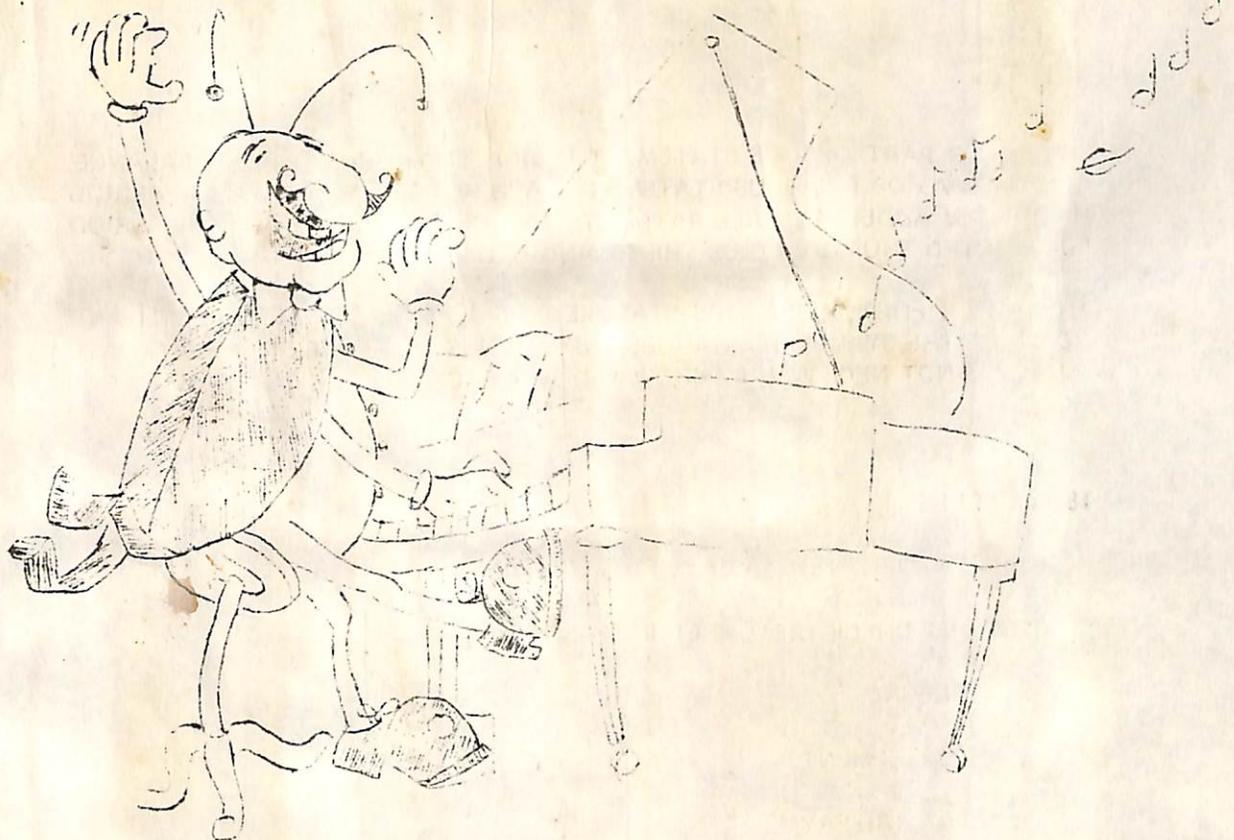
THE HOUSTON SYMPHONY CHORALE

Official chorus of the Houston Symphony Orchestra, Donald Strong, Conductor

Details on reverse side

Please retain this portion for your information





Take Part in Our First Annual

M U S I C A L F L E A

To add interest (and a little profit, we hope!) to our 1977 Workshop, we are presenting a Musical Flea. We will offer assorted treasure (trash?) to the Workshop attendees at Ridiculously Low, Reduced for Quick Sale, Once in a Lifetime, Bargain Basement, Fire Sale Prices!! You can do your spring house cleaning and contribute to the Cause. Gather all your white elephants that could in any way be construed as musically connected: old sheet music, classical, jazz, pop; new ocarinas, old shawms, used squeeze boxes, rooty tooters, rumatumtums; Beethoven, Brahms, Bach Busts, autographed programs, etchings (?), musical montages, wheezy moth-eaten old organs, music stands; all sour, flat and sharp notes (no bass clefs, please); biographies, novels relating to composers, performers, reference works, records, 33 1/3, 45, 78, ad infinitum, and so on and so on. These will be offered at the Workshop and the proceeds, of course, go to the Workshop Fund to enable us to sponsor larger, better Workshops in the future. Please bring your items to me at Rehearsal if possible, or make me aware if an item is too large for that to be feasible and we will work something out to store it at my home. Do canvass your friends and neighbors for items suitable for our combination Musical Tea/Flea, Please. It should be fun and add another dimension to our growing Workshop.

Dottie Lytle

(Art work: Nancy Leichsenring)



The
Houston Symphony Chorale

DONALD STRONG, Director

July 26, 1977

Dear friends,

It is with deep regret that I must inform you of my resignation as your director. The immense pleasure with which I have experienced your growth and development, and the rewards of your superb performances will be a part of me forever. I treasure your friendship, I thank you for your loyalty, hard work, and sensitive response to my direction.

You are to be congratulated especially on the past season and I told Mr. Foster that I would convey to you his compliments. He said, following *Oedipus*, that it was your best preparation to date, and after the *Verdi Requiem* that the chorus was "absolutely perfect."

I will be forever indebted to you and to those members of my staff who served across the years: Margaret Snapp who contributed so very much as both secretary and pianist; our other wonderful pianists, Dede Duson, Mark Stewart, Jerry Woods, and Anne Schnoebelen; Tom and Irene Doody, Mark Stewart, Howard Webb, Bill Haws, and Don Evans who managed the set-ups and the library; rehearsal directors Azaleigh Maginnis, Eleanor Grant, and Tim Fleming; Sandy Graf who served as president and now administrator; then Tom Avinger and Virginia Babikian. They could be lauded for pages, but these things come to mind: The uncountable hours that Tom spent behind the scenes in research and meticulous preparation of pronunciation guides, and the magic of Virginia's influence in your vocal development. You will be sad to hear that Tom has resigned his position and will not be with you next year. His insistent perfectionism played a tremendous part in your progress.

I thank you who served as officers, section leaders, committee members, project directors, Earle Jensen for supervising concert attire, Lee Stevens for keeping records. I wish that I could mention all the extras like the food brought by John and Frank, the Gross-Operas of Randall and Company, the homes opened for parties and meetings, and all those who helped with materials and equipment.

I will always appreciate the acclaim given you by the fabulous roster of men who conducted you, by the fine soloists who more than once rated you the best chorus with which they had performed, by countless colleagues, artists, teachers, your families and friends, and by virtually every member of the orchestra and officer of the Society.

You will always be in the center of my deepest affection.

Sincerely,

Symphony director resigns

The Houston Symphony Society has announced the resignation of Donald Strong as director of the Houston Symphony Chorale.

Strong submitted his resignation for personal reasons, stating his intention "to devote more time in the future to increased teaching activi-

ties and to furthering choral direction in new areas."

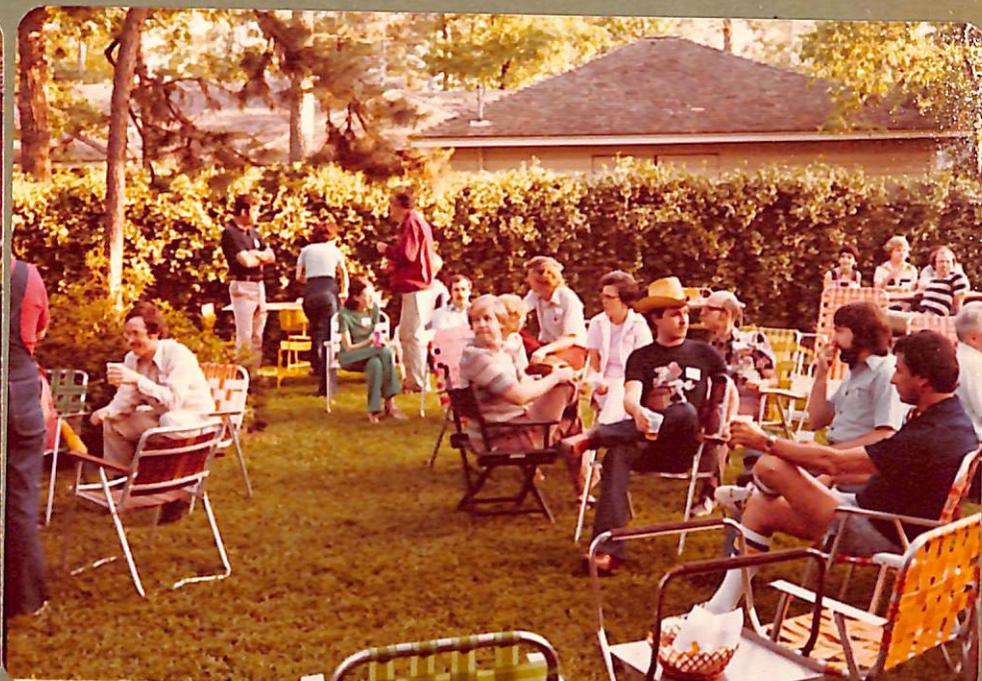
Strong has been director of the Chorale for eight years.

Houston Symphony Society general manager said, "Mr. Strong will be greatly missed by not only those who have had the privilege of singing

with the Chorale, but also by the many people in Houston who have been able to hear the excellence of this fine ensemble."

Strong will be replaced during the coming season on an interim basis by Virginia Babikian, a member of the Chorale conducting staff.





Musicians pay tribute to conductor Stokowski

— London (AP) — The music world paid tribute today to Leopold Stokowski, the legendary conductor and recording pioneer who molded the Philadelphia Orchestra into one of the world's greatest and helped shape America's musical tastes in the first half of the century.

Stokowski died in his sleep Tuesday at his home in Nether Wallop, a village in Hampshire. His agent in Britain, Marty Wargo, said the 95-year-old conductor "just slipped away" after a career of more than 70 years and 7,000 performances.

Eugene Ormandy, who succeeded Stokowski as conductor of the Philadelphia Orchestra in 1936, said his predecessor was "a flamboyant, pioneering genius" who "brought great music to the attention of the general public."

Violinist Isaac Stern said Stokowski "had that rare ability to put his personal stamp on a performance that always is a sign of an original musical mind. He was a very special man, and with him goes a kind of era, the time that the giants walked the earth."

New York Times critic Harold Schonberg said he "had a personal radiance that, in our time, could be matched only by Serge Koussevitzky and Arturo Toscanini." Stokowski gave his music "pure brilliance, with a touch of Lisztian charlatanism, plus a quality of adventure in programming and orchestral textures," he wrote.

See "Stokowski's Houston days are recalled," Section 6, Page 10.

Born in London of Polish and Irish parents, Stokowski moved to the United States when he was 23 and was naturalized a U.S. citizen 10 years later. After leaving the Philadelphia Symphony, he conducted throughout the Americas and Europe and organized the All-America Youth Orchestra in 1940, the New York City Orchestra in 1944 and the American Symphony Orchestra in 1962.

He introduced to America the works of such 20th Century composers as Mahler, Berg, Stravinsky and Schoenberg. On stage he impressed millions of concertgoers with his white mane of hair and graceful hands that he used instead of a baton.

The most sound-conscious of conductors, Stokowski made records as early as 1917, experimented with stereophonic sound before its commercial production and worked with engineers on technical advancements to bring orchestral music to home listeners.

He appeared in four Hollywood pictures in the 1930s and '40s and collaborated with Walt Disney in the film classic "Fantasia," which set animated cartoons to classical music and widened the music's popularity.

In Hollywood he established a close friendship with Greta Garbo and for some months the conductor and actress followed each other around Europe. The association did not last long, but Stokowski's marriage — his second, to Evangeline Brewster Johnson — ended in divorce, as did his other two. He also was married to Olga Samaroff, an American pianist and teacher, and to heiress Gloria Vanderbilt, when he was 63 and she was 21.

After an elaborate 90th birthday party at New York's Plaza Hotel attended by his three daughters and two sons, Stokowski returned to live in England in 1972. He gave up the concert platform with a final, unscheduled appearance on July 12, 1975, in the south of France but continued recording.

He made more than 20 records while in his 90s and last year signed a recording contract with CBS that would have kept him busy until he was 100. His last recording was of the Brahms Second Symphony.

Funeral arrangements have not been announced.

Houston Chronicle

Saturday, August 13, 1977

Raymond C. Witt has been named codirector of the Houston Symphony Chorus for the 1977-78 season. He will share duties with Virginia Babikian who will serve as the choir's director during the coming season while a search is conducted for a permanent successor to Donald Strong.

A native Houstonian, Witt is the newly-named director of choral activities and assistant professor of music at Houston Baptist University where he will conduct the University Singers and University Chamber Singers. He holds degrees from Sam Houston State University and Baylor University.

Lively arts



Houston Symphony Chorus members translate weeks of hard work and years of interest into several annual performances with the Houston Symphony.

HOUSTON SYMPHONY CHORALE. The official chorus of the Houston Symphony. Virginia Babikian, director; Raymond Witt, codirector. Performances with the orchestra will include Tippett, *A Child of Our Time*; a Christmas concert with Carmen Dragon; Moussorgsky, *Boris Goudonov*; Bruckner, *Te Deum*; Beethoven Symphony No. 9. Rehearsals are Tuesdays, 7:30-10 p.m., starting Sept. 6 with extra weekend rehearsals before concerts. Auditions are today and Aug. 28, starting at 2 p.m. in the rehearsal room of Jones Hall on Texas Ave. (please arrive no later than 3 p.m.); an audition song and written test are required. For further information, call the symphony offices at 224-4240.

On stage

Sunday, August 21, 1977

Stokowski's Houston years are recalled

BY ANN HOLMES
Fine Arts Editor

The Houston Symphony saluted its one time music director Leopold Stokowski Tuesday night by dedicating its concert to his memory.

Lawrence Foster, current music director, hailed Stokowski as "one of the giants of all time in the world of music."

Stokowski died Tuesday at his home in England at the age of 95.

By interesting coincidence, Foster's program included Wagner's Prelude and Liebestod or "Love Death" from "Tristan and Isolde" which Stokowski himself had played here when he first appeared as a guest conductor in December 1950.

While his life was long and his musical interests broad and Stokowski was the puppet of no Chamber of Commerce, Stokowski left his mark on certain communities where he performed his particular wizardry.

Houston's orchestra will always bear his influence and those who knew him will never forget the mystery he cultivated around himself nor the brilliance of his work, on occasion.

He was not only a shaman of the podium, his hands sculpturing pure space and his expressive leonine head conjuring the effects he demanded, but he could be a cantankerous adversary. Just as on the other hand he could be a charming figure, his face aglow, narrating the story of "Peter and the Wolf" for a group of children.

Stokowski came to Houston after Efreim Kurtz's six year tenure had ended and Ferenc Fricstay, the fiery Hungarian conductor, had withdrawn from his contract after a bitter contretemps with the Symphony Society.

The late Miss Ima Hogg, founder of the symphony and then president, characteristically thought in the largest of terms. She summoned Sir Thomas Beecham as a fill-in and went after none less than Leopold Stokowski as the music director. In 1955 he arrived in that capacity.

Stokowski's interest in the Southwest was not geographic. He had just been through a painful divorce from Gloria Vanderbilt and he outspokenly hailed the wholesome cowboy atmosphere as ideal for bringing up his young sons, Stan and Chris.

He never took planes. "Flying is delightful if the jet doesn't explode," he once said. He arrived with a panoply now long gone, on Southern Pacific's Eagle. He was met traditionally by local VIPs and the press. Inevitably Stokowski wore a pin striped suit with a dazzling tie, a fancy kerchief in his pocket and brown suede shoes.

He never really knew the name of the city or at least pretended not to. He called it "Hooston" until the day in 1961 when he finally cancelled his last pair of scheduled concerts complaining that the Symphony Society had thwarted his wishes to have a black chorus join with white choruses in a major choral work. Gen. Maurice Hirsch, then president, vehemently denied Stokowski's charge. The conductor however was later to tell me again at Philadelphia Orchestra's 150th anniversary concert that the racial issue caused his early withdrawal from performance here.

Legendary figure that he was, his origins shadowy, his accent impermanent and obscure, his romances with the likes of Greta Garbo intimated, Stokowski didn't fire up any real scandals here. Unless in the minds of conservative music lovers his penchant for contemporary music could qualify. At many a board meeting, solid citizens protested the string of new musical experiences they were being exposed to.

When Stokowski finally formed the Contemporary Music Society, some enthusiasts hoped this would take the strain off the symphony programs. And after complaints Stokowski mellowed some of his programming. But the pride of his tenure was the stunning and unforgettable, amplified "Carmina Burana" of Orff, the world premiere of Hovhaness' "Mysterious Mountain," the works of Henry Cowell and Harold Farberman among others.



Chronicle Photo

Leopold Stokowski arrives in Houston by train in 1959. He was music director of the Houston Symphony from 1955 to 1961.

See "Musicians pay tribute to conductor Stokowski," Section 6, Page 7.

Stokowski had hopes for improving the acoustics of the Music Hall where the orchestra was playing in his time and worked to achieve special side panels. His study of the hall's problems prompted Ima Hogg to give a stage shell. He envisioned a new hall before Jones Hall was a glint in Houston Endowment's eye. He wanted the orchestra to tour Latin America which he didn't pull off but he did achieve several recordings with the Houston Symphony: "Carmina Burana," Shostakovich's 11th Symphony, Gliere's Third Symphony, ("Ilya Mourometz") and a "Parsifal."

No one in the orchestra will forget his ferocious remarks to players, his volcanic eruptions when, possibly, using no eyeglasses he wasn't seeing the master score so well. One night Fredell Lack, a fine and careful violin soloist with the orchestra watched in stunned surprise as the orchestra finished too soon. She implored the maestro to play the last bars again so they'd perfect the conclusion.

His performances were often gloriously colored and dynamic. He was the perfect showman. When he was good, he was very very good. But when he was bad, Stokowski played Mozart.

Madame Conductor celebrates birthday - Sept. 20, 1977



Splendid Social Chairman
Carolyn Hess

President Gene Peters
Conductor Virginia Babikian



the Shepherd School of Music

Anne Schnoebelen was already a veteran of almost fifteen years of formal musical instructions — piano lessons and ear training — when she began undergraduate studies at Rosary College in River Forest, Illinois. The insatiable intellectual appetite that bloomed during those years served to guide the young musician into her career as a musicologist.

"It wasn't until I entered graduate school at the University of Illinois in Urbana that I finally came up with the bright idea to *combine* my two consuming interests: music and history," she explains. So her energy as a grad student was divided between practical study of the piano (for which she received a master of music degree) and more cerebral research into 17th and 18th century Italian Baroque music.

By the time she was awarded her Ph.D. in musicology in 1966, she had realized that her research topic had acquired an importance all its own: "I had become a genuine Italophile," she admits with mock self-indulgence.

Her addiction to Italian culture and history — especially the "flamboyant" Baroque period of art and music — is, apparently, a "weakness" she can live with. And she does. Whenever the opportunity arises, Schnoebelen returns to visit her adopted home of Bologna, Italy.

Only once did she consider permanent residence abroad. And then, only briefly. "During one of my visits I suddenly realized that I wasn't Italian and I never



would be," she says. "And I knew I couldn't relinquish my American citizenship."

The deep-rooted native loyalty that draws her back from her adopted Italian homeland time and again is well-founded. When in 1973 Schnoebelen's two-year stint as a lecturer at the University of Bologna came to an end, she found waiting a visiting associate professorship at the University of Cincinnati.

Just a year later she accepted a place among a handful of other eminent musicians and scholars who, with the direction of Dean Samuel Jones, comprised the Shepherd School's core faculty. Today, three years later, she knows she made the right move. "We all learn from each other on a day-to-

day basis," she asserts. "And that goes for faculty just as much as for our students."

It's an intangible spirit, a perpetual feeling of mutual support among all Shepherd School members that encourages the "sharing of our varied, individualistic talents," Schnoebelen says. And while her foremost interest remains firmly entrenched in her research, her teaching, she demands of herself periodic stage appearances. Whether she's accompanying the Rice Chorale on campus or is sitting behind a harpsichord among Houston Symphony musicians, she derives from the exposures both professional satisfaction and personal enjoyment. "The study and performance of

For further information about the Shepherd School or its Concert Series call 527-4837. The Shepherd School of Music, Samuel Jones, Dean.

music go hand-in-hand," she asserts. "If you drop one, you hurt your proficiency in the other. By performing — no matter what the size or impact of the event — I reestablish any lost contact between those two important facets of my life."

Anne Schnoebelen was little more than a child — albeit an unusually gifted one — when she "decided to be a musician of some kind, some day." She's managed to do just that — and more. Anne Schnoebelen's not just "a musician of some kind." She's *some kind* of fabulous musician.

Rice

Sir Michael is crossing the 'pond'

*British composer's
work to be performed*

By **CARL CUNNINGHAM**
Post Music Editor

Sir Michael Tippett, one of England's most highly regarded living composers, is currently enjoying widespread exposure in the United States.

Tippett's Fourth Symphony was given its world premiere by the Chicago Symphony last month. His opera, *The Knot Garden*, is due for a performance in Minnesota in February and the composer will conduct two of his orchestral works with the Dallas Symphony in January.

Sunday, Monday and Tuesday, Tippett's British colleague, Sir Charles Groves, will conduct the Houston Symphony Orchestra and Chorale in one of six current U.S. performances of his early oratorio, *A Child of Our Time*, a work that first attracted public attention to Tippett's music following its premiere in 1944.

The oratorio was inspired by a not-happy event in the 1930s: a young Jewish student shot a member of the German embassy in Paris, in revenge for the treatment of his parents, who had been expelled from Nazi Germany to the Polish border.

The event provoked reprisals against Jewish institutions throughout Germany and prompted Tippett to write the work as a protest against conditions that make persecution possible. He wrote his own text for the work, treating the subject and its moral implications in a somewhat abstract manner in a three-section structure that has been compared to Handel's *Messiah* or one of the Bach Passion settings.

One special musical feature of *A Child of Our Time* is the quotation of several Negro spirituals. The Houston Symphony's program essay for this



The Houston Post
SUNDAY, NOV. 27, 1977

Sir Charles Groves rehearses Houston Symphony

— Post photo by Ray Covey

week's concerts quotes Tippett on the reason for his choice of spirituals to serve the function of chorales in the body of the oratorio:

"I felt I had to express collective feelings and that could only be done by collective tunes such as the Negro spirituals, for these tunes contain a deposit of generations of common experience."

Arias, recitatives and choruses are interspersed throughout the work and these will be sung by the Houston Symphony Chorale and soprano Lorna Haywood, mezzo-soprano Sheila Nadler, tenor Seth McCoy and bass Ara Berberian at this week's performances. Berberian will be making his Houston Symphony debut, but the other three singers have all been featured in Yuletide *Messiah*

performances with the orchestra in recent seasons.

SHEILA NADLER

Mezzo-soprano Sheila Nadler, who first appeared with the Houston Symphony in 1973 in *Messiah*, made her Metropolitan Opera debut last season in productions of *Die Walküre* and *Die Götterdämmerung*.

has been compared to Handel's *Messiah* or one of the Bach Passion settings.

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Haywood, mezzo-soprano Sheila Nadler, tenor Seth McCoy and bass Ara Berberian at this week's performances. Berberian with his Houston Symphony singers have all been

LORNA HAYWOOD

Since her debut in *Die Zauberflöte* at Covent Garden, soprano Lorna Haywood's career has been equally divided between Europe and America. She is considered by many to be today's foremost interpreter of the Czech composer Janacek's three heroines, Katya Kabanova, Jenufa and Emilia Marty in *The Makropulos Case*. She has the honor of being the only non-Czech artist to be invited to appear in these roles with the Prague National Opera.

Last season Miss Haywood returned to the Pacific Northwest Festival to repeat her sensational Sieglinde in both the German and English cycles of Wagner's *Ring*, and to Paris for performances of Sir Michael Tippett's *The Midsummer Marriage*. To her already extensive repertoire she added the roles of Aida, Rosalinda (*Die Fledermaus*) and Annina (*The Saint of Bleecker Street*).

Miss Haywood's previous Houston Symphony appearances were in *Messiah*.

ARA BERBERIAN

Basso Ara Berberian has sung leading roles in more than 100 operas with companies in San Francisco, New York, New Orleans, Baltimore and San Antonio. His extensive oratorio repertoire also makes him a favorite with the nation's leading orchestras, and Berberian has been heard with more than 60 symphony orchestras, including those of Boston, Cleveland, Philadelphia, Chicago, Detroit, Cincinnati and Pittsburgh.

An American artist of international stature, Berberian was invited several seasons ago to present a series of concerts in the U.S.S.R. In addition, he has appeared with the Bayerische Rundfunk in Munich and the Israel Philharmonic in Tel Aviv.

Berberian makes his Houston Symphony debut at these concerts.

SIR CHARLES GROVES

Born in London in 1915, Sir Charles Groves showed early musical promise and at age eight was entered in the Choir School of St. Paul's Cathedral in London. As well as singing, he became a pianist and organist and in time entered the Royal College of Music.

He joined the BBC as accompanist and chorus master. As his gifts for conducting became apparent, he was appointed conductor of the BBC Northern Symphony Orchestra at age 29.

In 1951 he took over the Bournemouth Symphony Orchestra, remaining there for ten years. During this time he was also associated with the Welsh National Opera Company and became director of music for two years before moving to Liverpool in 1963 to become conductor of the Royal Liverpool Philharmonic Orchestra. He maintained his post there until this season when he became music director of the English National Opera.

Associate conductor of London's Royal Philharmonic Orchestra since 1967, he has conducted that orchestra in Europe, the United States, Bulgaria and Czechoslovakia.

Known for his encouragement of young artists and conductors, as well as for programming contemporary music, Sir Charles Groves makes his Houston Symphony debut this season.

SHEILA NADLER

Mezzo-soprano Sheila Nadler, who first appeared with the Houston Symphony in 1973 in *Messiah*, made her Metropolitan Opera debut last season in productions of *Die Zauberflöte* and *Die Walküre*. She regularly sings with the San Francisco Opera and the Baltimore Opera.

Since her debut with the Chicago Lyric Opera, she has also performed with the New York City Opera and the Pittsburgh Opera and has made concert appearances with the symphony orchestras of Pittsburgh, Milwaukee, Detroit and Baltimore. During the 1975-1976 season she performed the work on these programs with the St. Louis Symphony.

SETH MCCOY

A native of Greensboro, N.C., Seth McCoy received the first major impetus for his career as tenor soloist with the Robert Shaw Chorale on its tours of the U.S. and South America.

In recent years he has become one of this country's leading oratorio tenors, as well as a noted interpreter of the operatic and recital repertoire. He appears regularly with virtually every major orchestra in North America, including those of Boston, Philadelphia, Chicago, Cleveland, San Francisco and Toronto. Known also for his portrayals of the operatic roles, McCoy has sung such diverse works as *Die Zauberflöte*, *Fidelio* and Scott Joplin's *Treemonisha*.

McCoy first appeared with the Houston Symphony in its 1973 presentation of *Messiah*.

Review

Music: Houston Symphony

HOUSTON SYMPHONY ORCHESTRA AND CHORALE — Seventh concert program conducted by Sir Charles Groves Sunday afternoon, with soprano Lorna Haywood, mezzo-soprano Sheila Nadler, tenor Seth McCoy and bass Ara Berberian as soloists. To be repeated at 8 p.m. Monday and Tuesday in Jones Hall.

Symphony No. 4 in B-flat Major, Op. 60 (Beethoven); Oratorio: "A Child of Our Time" (Tippett).

By **CARL CUNNINGHAM**

A generally improved standard of playing adhered throughout Sir Charles Groves' second program Sunday afternoon in Jones Hall, during the British conductor's two-week visit as guest conductor of the Houston Symphony.

The orchestra's premiere of Sir Michael Tippett's early oratorio, "A Child of Our Time," was the main item of interest and the hour-long work was given a thoughtful, poignant performance by the orchestra, Houston Symphony Chorale and four well-chosen vocal soloists.

Basically a reflective piece that was inspired in protest against the human tragedy of World War II, particularly the persecutions suffered by Jewish people in Nazi Germany. The oratorio has a text by Tippett himself that often comments upon this tragedy in very beautiful poetic fashion.

Musically, the oratorio is noteworthy for Tippett's tastefully written vocal lines, both for the soloists and the chorus. These included several Negro spirituals, very skillfully woven into the vocal fabric as modern counterparts of a Bach chorale. With Old Testament liter-

ary themes, these spirituals drew telling parallels between ancient and modern sufferings of Jewish people.

Lorna Haywood's clear, expressive soprano, Sheila Nadler's rather deep mezzo tone, Seth McCoy's beautiful tenor and Ara Berberian's sturdy bass voice were all assets to the solo singing, though McCoy and Nadler enunciated the text slightly less clearly than Berberian and Nadler. The chorus sang the music with a rewarding warm tone and expressive quality, although enunciation was occasionally difficult to understand here as well.

Instrumentally, the oratorio is not as powerful and expressive as the dramatic music of Tippett's late colleague, Benjamin Britten, and its fairly simple, third-derived harmonic idiom often stresses string colors. Groves conducted the entire ensemble in a sympathetic interpretation of the work, although some extended syncopated pieces — notably Nadler's first aria — came off a bit fuzzily.

Groves and the orchestra began the concert with a genial performance of Beethoven's Fourth Symphony, in line with standard interpretive traditions for this sunny, Haydnesque work. Clarinetist David Peck enhanced the entire slow movement with very poetic solo playing, although the opening of this movement and the scherzo both suffered slightly blurred orchestral attacks.

The concert will be repeated at 8 p.m. Monday and Tuesday.

Symphony too cautious in premiere of oratorio

HOUSTON SYMPHONY performed the seventh concert program of the 64th season Sunday afternoon in Jones Hall. Sir Charles Groves conducted. Soloists were Lorna Haywood, soprano; Sheila Nadler, mezzo-soprano; Seth McCoy, tenor, and Ara Berberian, bass, with the Houston Symphony Chorale, Virginia Babikian, director and Raymond C. Witt, co-director.

PROGRAM
BEETHOVEN..... Symphony No. 4 in B-flat Major, Op. 60
TIPPETT..... "A Child of Our Time"

BY CHARLES WARD
 Chronicle Staff

With its lament for a race persecuted for its mere existence as a powerful theme and the American spiritual as a potent musical icon, Sir Michael Tippett's "A Child of Our Time" offers a dramatic 20th-century view of the oratorio.

But the drama was a little careful and tidy at the first performance of the work by the Houston Symphony which was given Sunday afternoon in Jones Hall. Sir Charles Groves, music director-designate of the English National Opera, conducted the Tippett premiere along with Beethoven's Symphony No. 4.

"A Child of Our Time" was Tippett's reaction to the persecution of the Jews by the Nazis just prior to World War II. A signal feature of the work is the use of five Negro spirituals, deftly placed to sum up the moods developing in the piece. The composer uses many of the stylistic devices of the Baroque oratorio and passion to relate the story of the persecuted race, both in the specifics of the event that triggered the oratorio, and its symbolic meaning for all men.

Much of the pathos of that tale came out at the performance, focused particularly in an able quartet of soloists: Lorna Haywood, soprano; Sheila Nadler, mezzo-soprano; Seth McCoy, tenor; and Ara Berberian, bass, with the Houston Symphony Chorale.

As the narrator, Berberian brought a very empathetic posture to this part, reaching a moving high point at the climactic chorus and spiritual that ends the piece.

The other soloists projected the same kind of resonant emotions. Nadler, in particular, had a warm, lustrous sound in contrast to the lighter qualities of McCoy, who was highly poignant as an obligato voice in the spirituals. Haywood had the sheer volume to soar over the chorale and other soloists, though she had a problem of sustaining the lines without making odd constrictions in her throat and thus in a theoretically seamless line.

In general, however, the quartet was not as brilliant as the one assembled for the memorable Verdi "Requiem" that concluded last season. That was one drawback to Sunday's performance.

Groves, who is concluding his two-week Houston debut, adeptly shaped and paced the development of the score and story, drawing from the Houston Symphony Chorale increasing strength as the work progressed. The orchestra was well in hold at most moments, even as Groves occasionally let the intensity slacken.

However, the Chorale, in its first outing under the interim leadership of this season, seemed hesitant to sing out with the authority it has had in other performances. The choristers took several movements to assume an aggressive stance which even later on wavered.

Tonally, the choir was warm and mellow but without real brilliance. Entrances, particularly by the sopranos, were timid and reserved. In the last chorus, both women's sections took to some ungainly vocal slithers in negotiating some wide melodic leaps.

In general, the performance was a bit conservative, giving hints of the head-buried-in-the-score syndrome which is a certain sign of caution.

To open the afternoon, Groves led a thoughtful and vigorous Beethoven's Symphony No. 4.

In the first three movements, his tempos tended to stray towards a more moderate centrist level from suggested moods, bringing a different light to the music. The Adagio movement suffered somewhat in that the tautness of the slow tempo was traded for a more relaxed flow. Groves sought out the lyrical line and stressed a large range to dynamics in exploring the details of each section, though these sometimes were left untidily prepared.

The last movement took off in rapid contrast, though, providing a blustering change from the preceding moderation, but also setting potential traps for small but essential roles that several players and sections barely avoided.

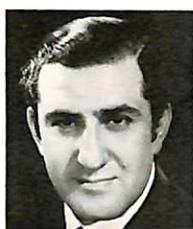
The program will be repeated today and Tuesday at 8 p.m.

New 'Othello'

SYMPHONY



HOUSTON SYMPHONY



From the left:
Sir Charles Groves,
Lorna Haywood,
Sheila Nadler;
Seth McCoy,
Ara Berberian.

LAWRENCE FOSTER, Music Director
Sixty-fourth Season
Seventh Concert Program

Jesse H. Jones Hall for the Performing Arts
Sunday, November 27, at 2:30 p.m.
Monday and Tuesday, November 28 and 29, at 8:00 p.m.

SIR CHARLES GROVES Conducting
LORNA HAYWOOD, Soprano
SHEILA NADLER, Mezzo-Soprano
SETH MCCOY, Tenor
ARA BERBERIAN, Bass
HOUSTON SYMPHONY CHORALE
Virginia Babikian, Director
Raymond C. Witt, Co-Director

BEETHOVEN
Symphony No. 4 in B flat Major, Op. 60
Adagio: Allegro vivace
Adagio
Allegro vivace
Allegro ma non troppo

INTERMISSION

TIPPETT
*“A Child of Our Time”

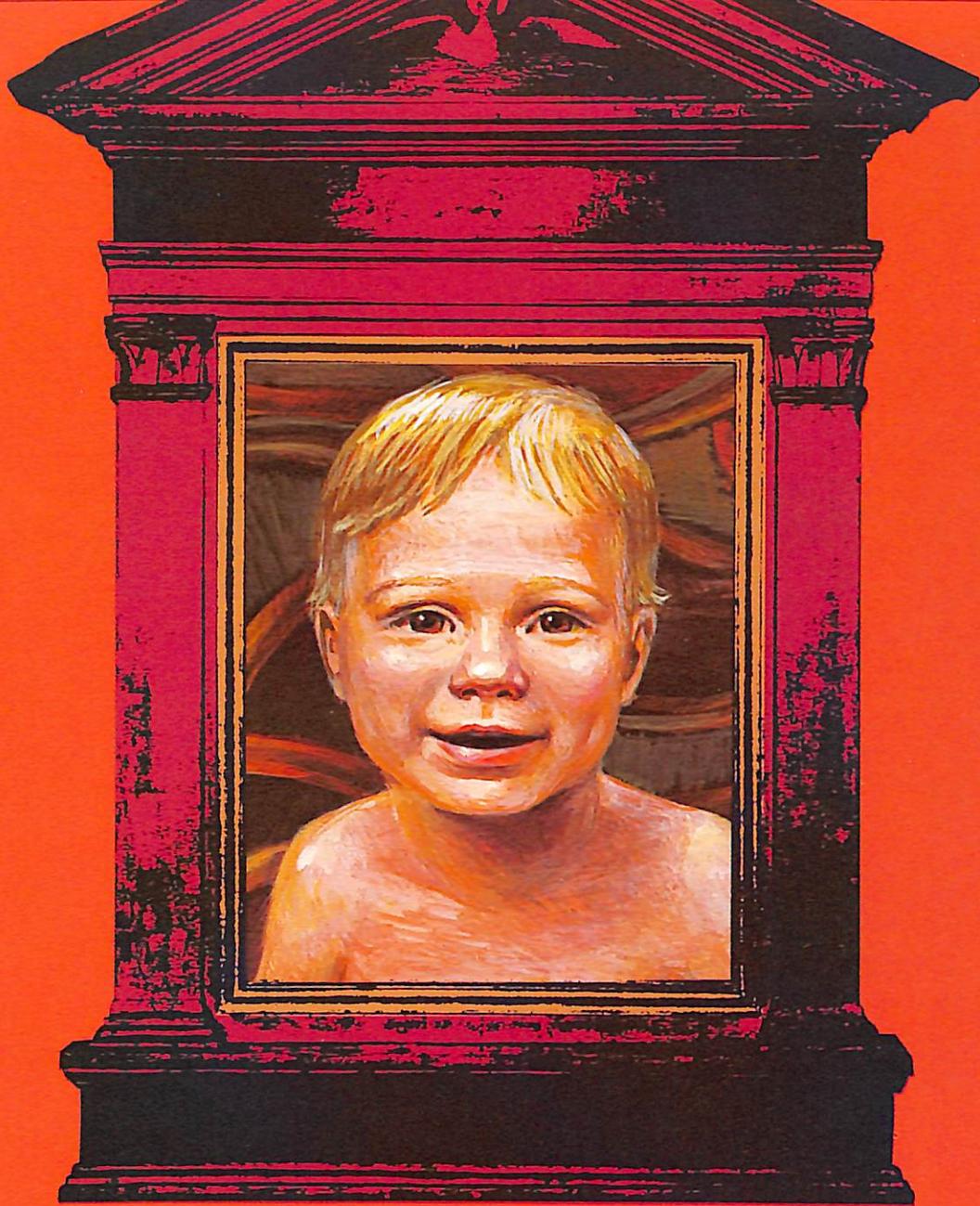
PART I
Chorus: “The world turns on its dark side.”
The Argument. Mezzo-Soprano: “Man has measured . . .”
Interludium. Orchestra.
Scena. Chorus and mezzo-soprano: “Is reason untrue?”
Recitative. Bass: “Each nation makes its outcasts its
scapegoats . . .”
Chorus of the Oppressed
Tenor: “I have no money for my bread . . .”
Soprano: “How can I cherish my man . . .”
Spiritual I. Chorus, soprano and tenor: “Steal away.”

PART II
Chorus: “A star rises in mid-winter.”
Recitative. Bass: “And a time came . . .”
Double Chorus of Persecutors and Persecuted: “Away
with them.”
Recitative. Bass: “Where they could, they fled . . .”
Chorus of the Self-Righteous: “We cannot have them in
our Empire.”
Recitative. Bass: “And the boy’s mother . . .”
Scena. Solo Quartet: “O my son!”
Spiritual II. Chorus, soprano and tenor: “Nobody knows
the trouble I see . . .”
Scena. Bass and mezzo-soprano: “The boy becomes
desperate . . .”
Recitative. Bass: “They took a terrible vengeance . . .”
The Terror. Chorus: “Burn down their houses!”
Recitative. Bass: “Men were ashamed . . .”
Spiritual III. A Spiritual of Anger. Chorus and bass: “Go
down, Moses . . .”
The Boy Sings in His Prison. Tenor: “My dreams . . .”
Soprano: “What have I done . . .”
Mezzo-Soprano: “The dark forces rise . . .”
Spiritual IV. Chorus and soprano: “Oh, by and by . . .”

PART III
Chorus: “The cold deepens.”
Mezzo-Soprano: “The soul of man . . .”
Scena. Bass and chorus: “Is the man of destiny master
of us all?”
Praeludium. Orchestra.
General Ensemble. Chorus and soloists: “I would know my
shadow . . .”
Spiritual V. Chorus and soloists: “Deep river . . .”

*First performance at these concerts

The performances will end at approximately 4:30 p.m. on
Sunday and 10:00 p.m. on Monday and Tuesday.



NOVEMBER 27, 28, 29, 1977

Texas

SECTION ONE

Don't miss our special
Yule-flavored Section Two



**THE
MAN WHO
MADE THIS
PICTURE IS
ALIVE AND
WELL IN
HOUSTON**

SEE PAGE 7

Photographing famous faces

By Pat Reed
Houston Chronicle Staff

Arthur Heitzman has photographed a number of famous people in the years he has been with Gittings, the portrait studios, but the celebrity he gets asked the most about is Sophia Loren — so many questions, in fact, that Heitzman says he's tired of talking about her.

But Gittings president Jim Deaver — who has photographed some famous people himself — obviously relishes telling about the time a couple of years ago when Heitzman photographed Loren in her Paris apartment.

"Before he went up to her apartment," Deaver says with glee in his voice, "he stopped and bought a dozen roses and sent them in with his card."

Heitzman interrupts Deaver. "It wasn't a dozen," he says. "It was a whole bundle." And with that, Heitzman seems to warm to his Loren story.

The roses he selected, he says, are called Tropicana back in the States. But in Europe, he later discovered, they are known — perhaps fittingly in his case — as Superstar roses.

Whatever the roses are called, the ploy seemed to have worked. When Loren showed up for the photo session, she entered the room thanking him for the flowers.

However, Deaver and Heitzman don't usually shower their famous subjects with flowers.

But Heitzman did show up in Atlanta once with a boxload of baseballs for Hank Aaron, the Atlanta Braves baseball great, to autograph. Aaron's wife had contacted

Gittings about photographing her and her husband.

Heitzman decided to leave the baseballs in the car, however, when he discovered that his ringing the doorbell had gotten the homerun hitter out of bed.

"I didn't have the courage at that point to bring in the baseballs," Heitzman says.

Another famous person whose sleeping time Heitzman interrupted was pianist Van Cliburn.

Cliburn was in Fort Worth earlier this year to meet with the committee overseeing the Van Cliburn International Piano Contest and to play a concert.

"He had played a tremendously exhausting concert the night before we arrived," Heitzman says. "There were three concertos on the program which is unheard of anymore. They usually just play one. And then he had to go to a reception for 500 or more people."

Besides, Heitzman says, he had been told that Cliburn is a night person.

"When he goes on trips, he leaves a wakeup call at the hotel desk for four in the afternoon," Heitzman says, "because he doesn't get to bed until six in the morning or something like that."

So when Heitzman and his photo crew arrived, Cliburn was more or less in the middle of his night.

"He looked very tired. His eyes were red and he was very pale," Heitzman says. "He looked — I don't know if this is quotable — like something that crawled out from under a rock."

However, someone later told Heitzman that Van Cliburn usually looks that way.

Heitzman, a classical music buff who sings with the Symphony Chorale, is particularly interested in photographing musicians and is often taken along on other photographers' sittings with musicians because he, unlike some of the others, can talk to them.

In 1959, the first year he worked for Gittings, Heitzman went along on a session with Leopold Stokowski, then conductor of the Houston Symphony.

But because he didn't click the shutter, he isn't officially considered to be the photographer of Stokowski's portrait.

"Jones Hall wasn't built then so we were trying to do it in the back of the Music Hall. It was kind of grungy

Continued



Arthur Heitzman conducts a photo session with famed pianist Van Cliburn, whom he found to be a confirmed night person.



Leopold Stokowski: He has an aversion to cameras during rehearsals.



Miguel Aleman, former president of Mexico: He's no conservative dresser.



The Hank Aarons: Heitzman brought a boxload of baseballs.

He doesn't mind telling a subject what to wear — if he gets a chance

Continued

back there, but there was no other place. So we brought along yards and yards of plum-colored velvet to use as a background."

Heitzman, whose job on the official portrait was arranging Stokowski and talking to him, actually did get to do some candid shots of the conductor at another time.

"I spent two days in rehearsal with him," Heitzman says. "He had a fetish about being photographed while conducting. In fact, the symphony players asked me how I was getting away with it. If he saw a camera on one of their laps, they said, he would stop immediately and tell them to get it out of there before he would go on. But he allowed us to be there with our strobe lights set up all over the stage firing away throughout the whole rehearsal. And he would even joke with us about the lights."

Heitzman also photographed such subsequent Houston Symphony conductors as Sir John Barbirolli and Andre Previn. Heitzman remembers Previn, in part anyway, for what he calls "a tomato soup" colored turtle-neck sweater and brown jacket. "He had already gone

very English," Heitzman says.

Clothes were also what was notable about former Mexican president Miguel Aleman when he was photographed by Heitzman earlier this year at the Warwick Hotel here.

The suite at the Warwick was very lush and impressive, Heitzman says, and he had expected Aleman to arrive wearing something statesmanlike, such as a dark blue suit.

In fact, Heitzman and his assistant and the public relations man who had arranged the sitting all were wearing their most dignified blue suits for the occasion.

But when Aleman arrived, he was dressed in a pale blue and brown print — and a rather busy print, at that — sports jacket and a pale blue and brown print tie.

"When he walked into the room with that jacket on, I said, 'Ooooo,'" Heitzman says. "But there was nothing I could do to change it. And nothing in the suite was that casual."

Heitzman says he doesn't mind telling someone like

Aleman what to wear for a portrait sitting, if he gets the chance.

Sophia Loren did ask him what he would like her to wear when he took her photograph to be used at a Neiman-Marcus fortnight celebration.

"I suggested that she choose a dress that she would feel comfortable in and would like to wear," he says, "and then I suggested that she choose a second one that would complement it. I thought she might wear street clothes."

Instead, she showed up with two dresses, both with plunging necklines.

"I thought at first she was trying to get into an I-am-a-mother image. But maybe she was just trying to think in terms of what Stanley Marcus might have wanted," Heitzman says.

Heitzman, who had been in France to talk at a photography seminar at the time, spoke with Loren on the phone the night before the photo session.

"The thing that struck me was that her voice was

Sophia: 'Truly a beauty for all ages'



Van Cliburn: "He looked like something that crawled out from under a rock."



Gene Tierney Lee: Heitzman fell in love with her as movie's "Laura."

Continued

musical and very feminine," he says. "I had thought this was going to be a sort of semitough dame, you know, a real sex symbol and all that sort of thing, but, no, she didn't coo, she just purred."

When the stately actress walked into the room the next day for their first meeting, Heitzman says, she had her hand held out in front of her.

"There was a split second decision on whether to shake her hand or kiss it," Heitzman says. "I said to myself, 'I guess she wants me to kiss it.' So I sort of scooted in on my nose for a kiss."

Heitzman calls Loren "a total professional" when it comes to working with a camera.

"She knew which was the better side of her face. She knew every camera angle and what every position the lights were placed in was going to do to her," he says. "And the mirror was her constant companion."

Heitzman says the question he is most often asked about Sophia Loren is: What is the first thing he noticed about her?

"It was a combination of things," he says. "First of all, she is very, very stately. Yet she walked and behaved

so femininely. Here truly was a beauty for all ages."

Another actress that Heitzman, who is 56, has photographed is Gene Tierney who now lives in Houston with her husband, oilman W. Howard Lee.

"I fell in love with her when I was in the Navy up at Plattsburg, N.Y., during World War II," he says. "It was on a lovely Saturday afternoon in November, and I saw her in 'Laura.' It was just the thing I needed at the moment."

But when Heitzman photographed her here in Houston several years ago, he was surprised to see how twisted her front teeth are.

"I asked her how she got around that in the movies," he says. "It's a difficult thing to do, but it was something that didn't inhibit her success. These people have a way of working around things, and it's all a personality thing, anyway."

Back in those days when Heitzman was viewing Gene Tierney on the screen, he was already interested in photography.

He'd had a darkroom ever since he was a kid, he says, but he majored in mechanical engineering, not

photography, in college. After his Navy duty, Heitzman was apparently reluctant to take up engineering full-time, so he enlisted in the Merchant Marines and sailed the Atlantic for a year. Onboard his ship were two other photography nuts who stimulated his interest in picture taking.

After he got out of the Merchant Marines, Heitzman headed for photography school in New York City. He worked as a photographer in the New York area after graduating from the School of Modern Photography and eventually operated his own studio in New Jersey for 10 years.

Tiring of that, he says, he flew to Houston to be interviewed for a position with the Gittings operation here.

"I thought this place was too humid for me," he says, "but I decided to try it for three years, anyway." That was in 1959, and he's been here ever since. Heitzman is now vice president and director of photography for the entire Gittings operation.

"I think I began photographing famous people here before I knew they were famous," he says.

Continued

The next sitting was a dumpy, frowzy woman

Continued

One of his first important people assignments was the wedding of the daughter of wealthy Houston businessman Bob Smith.

"I think if I knew then what I have learned about him subsequently, I would have been very nervous about it," Heitzman says. "But all I knew was that he was a daddy who was very fond of his daughter and he was losing her, like all other daddies.

"And I did a lot of other businessmen with whom I was not familiar at the time.

"This isn't meant to sound too, uh, personally philosophic," Heitzman says, "but I don't think you can say that some person is unimportant."

Most so-called important people, he says, have so many other photographs of themselves or recorded speeches if they're statesmen or films if they're actors, that they've already got a large legacy to leave behind.

"Yet many of the people who come to us feel that the image we make of them is what's going to be there for a lifetime, you know, especially people who are nearing retirement age and the kids have gone off to school or something like that.

"This is the last picture I'm going to have made," they say, so it's extremely important to them. This is what they are going to be remembered by. And I kind of feel it's a tremendous responsibility we have to that kind of person."

Heitzman says there is one sitting he had he often uses as an example of what he's talking about.

"I was here on a Saturday," he says, "when this little dumpy lady walked down the hallway looking like she was a cleaning lady. She had on a frowzy dress and her hair looked like it hadn't been

Famous or not, every subject is important

combed. And, of course, she turned out to be my next sitting.

"She needed tidying up. For one thing, she didn't have any eyebrows, and I sent the studio manager over to Neiman's to get an eyebrow pencil.

"It turned out she was a school teacher and her son was a captain in the Army and she wanted to do a portrait for him. It came out that she had cancer and she knew she was dying and she wanted to leave something for him.

"I felt a tremendous responsibility to do a good job. It was a very important photograph because it was important to her friends and to her son."

How to do it yourself

You're not Arthur Heitzman, you say, but you would like to be able to make photographs of your friends and relatives that look as good as the portraits being done out at the Gittings studios here. Well, Heitzman won't guarantee that he can turn you into a professional photographer, but he has agreed to share with 35mm-camera enthusiasts some of his dos and don'ts for amateur photographers.

1. Do use daylight — the "open shade" variety where the subject is illuminated by areas of sunless sky. If you can arrange for a nice big white cumulus cloud, great!

2. Do use a 1A (skylight) filter over lens to "warm up" blue sky light. It doesn't hurt to leave the filter on the lens at all times as a protection against finger prints and scratching.

3. Don't use direct sunlight as principle illumination on the subject unless it's appropriate to the location —

These hints won't make you a pro but they'll help

Continued

like beaches and ski slopes. These often work well because of high reflectance for balanced light.

4. Do pose subject so that direct light strikes the back of the head or outlines the profile; this will create subject/background separation and adds depth.

5. Luminous, overcast days are ideal for rich color rendition, so don't put the camera away because it's raining or threatens to.

6. Do use a tripod and cable release for a steady camera that retains its point of view, giving you freedom to direct the subject from other than behind-the-lens position.

7. Do use lenses of longer than normal focal length, such as a 90mm. This prevents distortions, renders flattering perspective and throws distracting backgrounds out of focus.

8. Don't use light coming from directly overhead — it causes "pocketed" skull-like eyes — unless that's what you're after.

9. Do provide some means of adding light such as reflectors. A 24x30-inch white cardboard (artist matt board) is good. Hinge two together, folding "battered" sides in, and it's twice as good. Crinkled foil, light colored buildings and proper use of flash (yes, in daylight!), all are helpful for filling too-deep shadows and adding sparkle to eyes.

10. Do use trees, logs, fences, architecture, hobby equipment, etc., for natural posing. Occupied hands lose their self-consciousness. Studied, posed hands are difficult enough for the pros.

11. Do study people-pictures used in advertisements in good magazines. Try to copy favorites, particularly as to lighting and composition. Consider these sessions as exercises in improving technique.

Continued

THE HOUSTON SYMPHONY
LAWRENCE FOSTER, MUSIC DIRECTOR
PRESENTS A HOLIDAY

SING ALONG

CARMEN DRAGON Conducting
HOUSTON SYMPHONY CHORALE

Virginia Babikian, Director
Raymond C. Witt, Co-Director



JONES HALL
December 15-16, 1977, at 8:00 P.M.

Program



America the Beautiful

Suite from the Ballet, "The Nutcracker"

Miniature Overture

Characteristic Dances

March, Dance of the Sugar-plum Fairy, Russian Dance (Trepak),

Arabian Dance, Chinese Dance, Dance of the Mirlitons

Waltz of the Flowers

CHRISTMAS MEDLEY NO. 1 (All arrangements by Mr. Dragon)

Hark! The Herald Angels Sing

Adeste Fidelis

Stephen C. Whitcomb, Tenor solo

Musical Snuff Box

God Rest Ye Merry, Gentlemen

Carol of the Bells

The First Noel

INTERMISSION

"Hail to Christmas" from "Babes in Toyland"

What Child is This (Greensleeves)

Cary C. Cobb, Tenor solo

To Shepherds Fast Asleep

VIRGINIA BABIKIAN Conducting

CHRISTMAS MEDLEY NO. 2 (All arrangements by Mr. Dragon)

Joy to the World

Pamela Covington, Soprano solo

O Holy Night

O Tannenbaum

Ave Maria

Cary C. Cobb, Tenor solo

O Little Town of Bethlehem

Stephen C. Whitcomb, Tenor solo

It Came Upon The Midnight Clear

Deck the Halls with Boughs of Holly

WARD/Dragon

TCHAIKOVSKY

MENDELSSOHN

WADE

LIADOV

TRADITIONAL

LEONTOVICH

TRADITIONAL

HERBERT

TRAD. /Shaw and Parker

ROBERTSON/DAVIS

HANDEL

ADAM

TRADITIONAL

REDNER

WILLIS

TRADITIONAL

Carols



HARK! THE HERALD
ANGELS SING

Hark! the herald angels sing,
Glory to the new born King;
Peace on earth and mercy mild,
God and sinners reconciled!
Joyful, all ye nations, rise,
Join the triumph of the skies;
With th'angelic host proclaim,
Christ is born in Bethlehem!

GOD REST YE
MERRY GENTLEMEN

God rest ye merry gentlemen,
Let nothing you dismay,
Remember Christ our Saviour
Was born on Christmas Day,
To save us all from Satan's pow'r
When we were gone astray.
O tidings of comfort and joy,
Comfort and joy,
O tidings of comfort and joy.

THE FIRST NOEL

The first Noel the angel did say,
Was to certain poor shepherds in fields
As they lay;
In fields where they
Lay keeping their sheep
On a cold winter's night that was so deep.
Noel, Noel, Noel, Noel,
Born is the King of Israel.

Carmen Dragon, celebrating his fourteenth season as music director of the Glendale (Calif.) Symphony, is widely known as a conductor, composer, arranger, music educator and radio and television personality.

Composer and conductor of scores to 30 motion pictures, he won an Academy Award for his arrangement and adaptations of Jerome Kern's music in the film, *Cover Girl*.

During recent years, Dragon has made appearances with the Royal Philharmonic, the BBC, London and Munich Symphonies and the orchestras of Cleveland, Chicago, Los Angeles and San Francisco.

Dragon conducted the Houston Symphony's Christmas sing-along concerts last season.

JOY TO THE WORLD

Joy to the world! the Lord is come;
Let earth receive her King;
Let ev'ry heart prepare Him room,
and heav'n and nature sing,
and heav'n and nature sing,
And heav'n, and heav'n
And nature sing.

O LITTLE TOWN OF BETHLEHEM

O little town of Bethlehem!
How still we see thee lie;
Above thy deep and dreamless sleep
The silent stars go by;
Yet in thy dark streets shineth
The everlasting Light;
The hopes and fears of all the years
Are met in thee tonight.

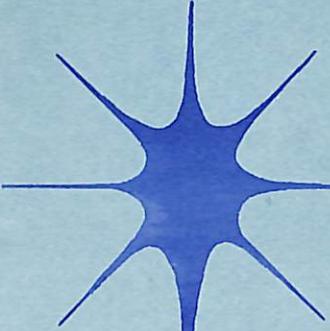
IT CAME UPON THE
MIDNIGHT CLEAR

It came upon the midnight clear,
That glorious song of old,
From angels bending near the earth,
To touch their harps of gold:
"Peace on the earth, goodwill to men
From heav'n's all gracious King."
The world in solemn stillness lay
To hear the angels sing.

DECK THE HALL WITH
BOUGHS OF HOLLY

Deck the hall with boughs of holly,
Fa la la la la la la la
'Tis the season to be jolly,
Fa la la la la la la la.
Don we now our gay apparel;
Fa la la la la la la la
Troll the ancient Yuletide carol.
Fa la la la la la la la.

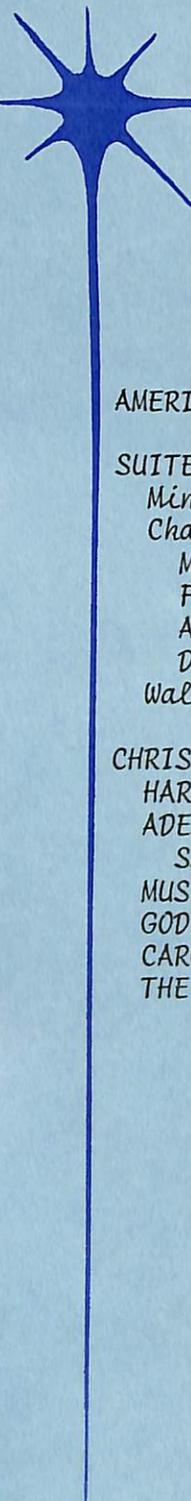


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CHRISTMAS CONCERT

HOUSTON SYMPHONY ORCHESTRA
Carmen Dragon, Guest Conductor

Wednesday, December 14, 1977, 8 p. m.
Jones Hall



AMERICA THE BEAUTIFUL Ward/Dragon

SUITE FROM "THE NUTCRACKER" Tchaikovsky

Miniature Overture

Characteristic Dances

March, Dance of the Sugar-Plum

Fairy, Russian Dance (Trepak),

Arabian Dance, Chinese Dance,

Dance of the Mirilitons

Waltz of the Flowers

CHRISTMAS MEDLEY NO. 1 (Arrangements by Mr. Dragon)

HARK! THE HERALD ANGELS SING Mendelssohn

ADESTE FIDELIS Wade

Stephen C. Whitcomb, Tenor Soloist

MUSICAL SNUFF BOX Liadov

GOD REST YE MERRY GENTLEMEN Traditional

CAROL OF THE BELLS Leontovich

THE FIRST NOEL Traditional

INTERMISSION

HAIL TO CHRISTMAS Herbert
(from "BABES IN TOYLAND")

WHAT CHILD IS THIS (GREENSLEEVES) Traditional/
Cary C. Cobb, Tenor Soloist Shaw & Parke

Virginia Babikian, Conducting

TO SHEPHERDS FAST ASLEEP Robertson/
Virginia Babikian, Conducting Davis

CHRISTMAS MEDLEY NO. 2 (Arrangements by Mr. Dragon)

JOY TO THE WORLD Handel

Pamela Covington, Soprano

O HOLY NIGHT Adam

O TANNENBAUM Traditional

AVE MARIA

Cary C. Cobb, Tenor Soloist

O LITTLE TOWN OF BETHLEHEM Redner

Stephen C. Whitcomb, Tenor Soloist

SLEIGH RIDE Anderson

IT CAME UPON THE MIDNIGHT CLEAR Willis

DECK THE HALLS WITH BOUGHS OF HOLLY ... Traditional



CARMEN DRAGON

Carmen Dragon, Music Director of the Glendale (Calif.) Symphony, is widely known as a conductor, composer, arranger, music educator and radio and television personality.

Composer and conductor of scores to 30 motion pictures, he won an Academy Award for his arrangement and adaptations of Jerome Kern's music in the film, Cover Girl.

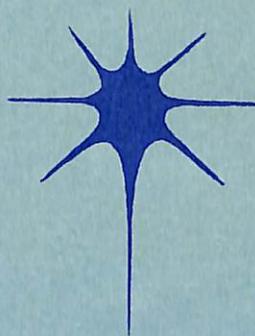
During recent years, Dragon has made appearances with the Royal Philharmonic, the BBC, London and Munich Symphonies and the orchestras of Cleveland, Chicago, Los Angeles and San Francisco.

HOUSTON SYMPHONY CHORALE

Founded in 1946, the Houston Symphony Chorale this year observes its 31st anniversary. The chorus is the official chorale of the Houston Symphony Orchestra and it appears with the orchestra in approximately five concerts a year at Jones Hall. The Houston Symphony Chorale is one of only three resident amateur chorales in the country.

Composed of 150 voices, the singers come from throughout the Houston area and from towns within a 50-mile radius of Houston.

Virginia Babikian is director of the Houston Symphony Chorale. Raymond C. Witt is co-director.



THE HOUSTON SYMPHONY
LAWRENCE FOSTER, MUSIC DIRECTOR
PRESENTS GEORGE FREDERIC HANDEL'S

MESSIAH

JOHN L. DeMAIN Conducting

LINDA KOWALSKI, Soprano ABRAM MORALES, Tenor
FREDDA RAKUSIN, Mezzo-Soprano WARREN ELLSWORTH, Bass

HOUSTON SYMPHONY CHORALE

Virginia Babikian, Director
Raymond C. Witt, Co-Director

Monday, December 19, 1977, at 8:00 pm
Tuesday, December 20, 1977, at 8:00 pm
First Baptist Church

Tonight's Artists

JOHN L. DeMAIN

Principal conductor of Houston Grand Opera, John L. DeMain was music director of Texas Opera Theater from early 1975 through last season, following two seasons with the St. Paul Chamber Orchestra. Formerly an Exxon/Arts Endowment conductor, he is a Juilliard graduate and a 1972 Julius Rudel Award winner. Other credits include being assistant conductor at New York City Opera, associate conductor at NET Opera Theater and at San Francisco Opera's Spring Opera Theater.

LINDA KOWALSKI

Soprano Linda Kowalski is in her third season with Texas Opera Theater. In 1975 she took leave from graduate studies and an associate instructorship at Indiana University to join the company. During the current season Miss Kowalski will participate in TOT's productions of *Robinson Crusoe*, *Don Pasquale*, *The Medium*, *Bastien and Bastienna*, *Hansel and Gretel* and *The Marriage of Figaro*.

FREDDA RAKUSIN

Young American mezzo-soprano Fredda Rakusin has performed with the opera companies of Houston, Washington, D.C., New York City, Cincinnati and Philadelphia. In 1976 she became a member of the American Opera Center (AOC) at the Juilliard School and continues her association with AOC through the current season. Internationally, the Philadelphia-based singer has appeared with the opera of Barcelona and at the Las Palmas Festival of the Canary Islands.

ABRAM MORALES

After two seasons with the Metropolitan Opera singing roles in *Il Tabarro*, *Il Trovatore* and *Die Meistersinger*, bel canto tenor Abram Morales came to the attention of the New York City Opera where he is now doing leading roles. Morales has also sung with the opera companies of Houston, Canada, Boston, Rochester, Pennsylvania and Des Moines.

WARREN ELLSWORTH

A native of Worcester, Massachusetts, Warren Ellsworth is a former student and past performer of the American Opera Center of the Juilliard School where he studied with Daniel Ferro. A second-year performer with Texas Opera Theater, he has appeared with that company in *The Marriage of Figaro* and *Of Mice and Men*. This year the bass-baritone performs roles with TOT in *Don Pasquale* and *Robinson Crusoe*. Ellsworth also boasts a varied repertoire in musical theater, having portrayed roles in *Man of La Mancha* in Potsdam and *Kismet* at Washington, D.C.'s Wolf Trap Farm Park.

Program Notes

"MESSIAH"

George Frederic Handel

Born in Halle, Germany, February 23, 1685; died in London, April 14, 1759

George Frederic Handel called his "Messiah" a "sacred oratorio" which implies the composition of a religious story, set for solo voices and chorus with instrumental accompaniment. The late Sir John Barbirolli wrote, "The 'Messiah' is probably unique, inasmuch as it is one of the few of music's greater masterpieces never, or hardly ever, to be heard as the composer left it." The reasons for this are that the chorus in early productions was smaller than the orchestra which only consisted of about 30 players and Handel composed at least two musical settings on the basis of the text compiled for him by Charles Jennings. The message in the first part of the work is God's comfort. There is the promise of His Advent and the announcement of His Birth. The music of the second part re-tells Christ's life on earth, His suffering and death. The third part of the music communicates the fundament of faith: existence of God, the promise of eternal life, the Resurrection and eternal peace.

The "Messiah" was premiered on April 13, 1742, in Dublin, Ireland. Handel had left his native Germany for England to preserve the opera as an art form and he left England for Ireland soon after completion of the "Messiah" to escape a state of depression that followed disappointment, failure and bankruptcy in England. The Irish showed enthusiasm for some of Handel's early works he conducted during his visit there with the Duke of Devonshire and, as a result, he decided to produce the "Messiah" in Dublin. The premiere, which was performed for charity, was overwhelmingly received.

The following year, on March 23, 1743, the "Messiah" was performed in London. The English custom of standing during the "Hallelujah Chorus" was supposed to have originated on this occasion. The audience, including the king, was so swept away with the power of the music in "For the Lord God Omnipotent reigneth" that they all rose from their seats.

Since the "Messiah" was written in only 24 days in the summer of 1741, it might truly be called an inspired work. In his Handel biography, Newman Flowers describes Handel's life at this period:

"It was the achievement of a giant inspired — the work of one who, by some extraordinary mental feat, had drawn himself completely out of the world. What happened was that Handel passed through a superb dream. He was unconscious of the world during that time, unconscious of its press and call; his whole mind was in a trance. He did not leave the house. His manservant brought him food, and as often as not returned in an hour to the room to find the food untouched and his master staring into vacancy. When he had completed Part II, with the "Hallelujah Chorus," his servant found him at the table, tears streaming from his eyes. 'I did think I did see all Heaven before me, and the great God Himself!' he exclaimed. Of a certainty, Handel was swept by some influence not of the world during that month — an influence not merely visionary."

HOUSTON SYMPHONY CHORALE

Virginia Babikian, Director
Raymond C. Witt, Co-Director
Anne Schnoebelen, Accompanist
Sandy Graf, Administrator
Alvin Varnon, Chorus Manager

SOPRANO

Barbara E. Bush
Patricia H. Cleghorn
Pamela Covington
Agnes Day
Betty Ann Devine
Philly Duke
Zelda Dvoretzky
John Ella Fowler
Leslie Howard
Sally Hubbard
Augusta Levine
Suzanne Lucas
Maxine Moore
Ruth Padfield
Joyce Mattox Randolph
Jane Regan
Jan Russell
Ellie Seedborg
Beverly Smith
Ann Wakefield
Barbara H. Wenzel

ALTO

Lucy M. Brown
Elizabeth Constantian
Patricia J. Greeker
Linda Harding
Ella Hawes
Nancy Hawley
Carolyn L. Hess
Rhonda Lynn Hilliard
Nancy C. Leichsenring
Dottie Lytle
Peggy Matlock
Nancy McClain
Sally Moffet
Mary Nepveux
Deirdre Post
Celia Riddle
Dianne Stine

TENOR

Frank Baldwin
Cary C. Cobb
Steven Farrow
Mike Hare
William J. Hendriks
Kenneth D. Knezick
Harold McManus
R. W. Nickeson, Jr.
Harry J. Owens
Peter Peropoulos
David Plummer
Dan E. Pratt
Duncan Andrew Ragsdale
Horace Smith
Robert M. Smith
James D. Theisen
Anthony F. Vazquez
Larry Ward
Robert Wilbur
Ted Workman

BASS

Robert Acosta
Byron R. Adams
Larry Bell
Richard H. Buffett
Richard C. Dehmel
Alan Feiveson
Paul R. Gatchell
Bill Goddard
Charles Greeker
R. R. Haefner
Arthur Heitzman
Frank A. Hollingshead
Randall Jeter
James Kolodziejczyk
Timothy J. Larson
Nathaniel Lee
Billy L. McDougal
Michael McKay
Rob Millikan
Fred Smith, Jr.
Dick Stine
James R. Wilhite

HOUSTON SYMPHONY

Virginia Babikian, Director
Raymond C. Witt, Co-Director
Anne Schnoebelen, Accompanist

Sandy Graf, Administrator
Alvin Varnon, Chorus

SOPRANO

Betty Ann Bough
Jacqueline Brodeur
Barbara E. Bush
Carol Carthel
Patricia H. Cleghorn
Pamela Covington
Dixie Crews
Betty Ann Devine
Philly Duke
Zelda Dvoretzky
John Ella Fowler
Katherine Gohlke
Virginia Hickfang
Leslie Howard
Sally Hubbard
Jean Kemper
Augusta Levine
Patricia Long
Suzanne Lucas
Maxine Moore
Carol Moughon
Ruth Padfield
Janis Parish
Jennifer Polnick
Joyce Mattox Randolph
Cathleen Read
Jane Regan
Jan Russell
Ellie Seedborg
Beverly Smith
Lee Stevens
Menthola Stevenson
Flora Tacquard
Becky Vaughan
Ann Wakefield
Beth Webb
Barbara H. Wenzel
Gayle West
Sharon Witt

ALTO

Elaine Berman
Antoinette Boecker
Lucy M. Brown
Mary Bundrick
Elizabeth Constantian
Joyce Courtois
Gerry Cumberland
Hanne Dietz
Jennifer Giese
Sandy Graf
Patricia J. Greeker
Kay Hall
Linda Harding
Ella Hawes
Nancy Hawley
Carolyn L. Hess
Rhonda Lynn Hilliard
Jannette Hindman
Earle Jensen
Mary E. Kean
Dawn D. Kinsler
Barbara Koselskie
Kay Kosinski
Nancy C. Leichsenring
Dottie Lytle
Peggy Matlock
Nancy McClain
Sally Moffet
Mary Nepveux
Peggy Painter
Susan Ann Perry
Deirdre Post
Lindy S. Richards
Celia Riddle
Billie Roark
Lynda Sparks
Dianne Stine
Urara Vella
Jane West
Pamela S. Whitcomb
Mary Chris Workman

TENOR

R. Dale Baker
Frank Baldwin
Jim Balogh
James R. Carazola
S. W. Carmalt
Cary C. Cobb
Phil Crichton
John V. Crooks
Stephen T. Donohue
Paul Downs
Steven Farrow
John P. Grady
Jerry Griffiths
Mike Hare
William J. Hendriks
Rev. David W. Kenne
Kenneth D. Knezick
Harold McManus
R. W. Nickeson, Jr.
David G. Nussmann
Harry J. Owens
Peter Peropoulos
John S. Perry
Gene Peters
David Plummer
Dan E. Pratt
Norwood Preto
John B. Rice
John B. Saxon
Horace Smith
Jason A. Smith
Robert M. Smith
James D. Theisen
Alvin Varnon
Anthony F. Vazquez
Larry Ward
Howard F. Webb, Sr.
Stephen C. Whitcomb
Robert Wilbur
Ted Workman

Symphony's 'Messiah' satisfactory in new home

"MESSIAH" was performed by Houston Symphony and Houston Symphony Chorale Monday evening in First Baptist Church, Katy Freeway at Loop 610. John DeMain conducted. Soloists were Linda Kowalski, soprano; Fredda Rakusin, mezzo-soprano; Abram Morales, tenor; and Warren Ellsworth, bass. Chorale prepared by Virginia Babikian, director and Raymond C. Witt, co-director. To be repeated today at 8 p.m.

BY CHARLES WARD
Chronicle Staff

Houston Symphony has found a new home for its annual performance of Handel's "Messiah" this year.

Faced with the routine unavailability of Jones Hall at this time of year (the Houston Ballet is smack in the middle of its "Nutcracker" run), the Symphony moved its performances out of the Music Hall and the downtown area to the new First Baptist Church on Katy Freeway just west of Loop 610.

The results were generally quite satisfactory at the initial performance Monday evening. Although the church sanctuary was not designed as a musical hall, the acoustics proved pleasing enough to overcome a few tendencies towards muddiness. But the church's auditorium does not have quite the intimacy of sound that a concert hall usually has; I was strongly aware of the aural distance between my balcony seat and the musical forces assembled at the front of the sanctuary.

However, the choice must be lauded precisely for the opportunity to get the orchestra into another part of Houston.

John DeMain, principal conductor of the Houston Grand Opera, is conducting the holiday event for the third year in a row. As in previous years, the Handel oratorio found its strength primarily again from the dramatic theatricality the conductor brings to the music.

He was very much the

commander of the music, a visual force that enervated the pulsating rhythms of this Baroque staple. His control was firm and the dramaticism generally judicious throughout the first half, producing the right pacing and tempos as the story unfolded.

After intermission, musical discipline slipped some, heard in several obvious non-conductorial errors — an early entry by the tenor in "Thou shalt break them," a false trumpet entry during the "Hallelujah" chorus, a missed entry by the bass in "The trumpet shall sound."

Both orchestra and chorus were in strong form. The chamber-sized orchestra, using many of the principals, played very well and the chorus showed a sure command of the music, handling several of the difficult 16th-note runs better than most of the soloists.

The soloists were drawn from the cadre of younger operatic singers who have appeared in Houston in the last year. Soprano Linda Kowalski and bass Warren Ellsworth are members of Texas Opera Theater. Mezzo-soprano Fredda Rakusin and tenor Abram Morales have performed in Houston Grand Opera productions this year.

Only Kowalski was comfortably at home with the music. In particular, her long stretch of recitative in Part I was chastely declaimed and, in "I know that my Redeemer liveth," the vocal ornamentation of the melody was beautifully and sensitively drawn.

Rakusin was appealing in the haunting intimacy of her various solos, but she lacked the power to project them. This brought a severe problem in the duet "O death, where is thy sting?" in which the tenor brayed noisily over her.

Tenor Morales showed strong ideas about the music, but the transitions in and out of the long melismatic lines were rough,

producing uneven qualities of tone. Ellsworth had this problem too, as well as tendencies to clip notes, to rush beats, and to produce

ragged musical lines.

The performance, which nevertheless was invigorating, will be repeated today at 8 p.m.

Notes on music

Opera's De Main, symphony in 'Messiah'

JOHN De MAIN, principal conductor of the Houston Grand Opera, will conduct the Houston Symphony's traditional performances of Handel's *Messiah* at 8 p.m. Monday and Tuesday in First Baptist Church, Katy Freeway at Loop 610.

Soloists with the orchestra and the Houston Symphony Chorale will be soprano Linda Kowalski and bass Warren Ellsworth, members of Texas Opera Theater, mezzo-soprano Fredda Rakusin and tenor Abram Morales. Rakusin most recently sang in Houston as Adelaide, wife of Count Waldner, in the November Houston Grand Opera production of Strauss' *Aabella*. Morales was heard locally in the HGO productions of *Daughter of the Regiment* and *Of Mice and Men* in Miller Theater last summer.

Friday, December 16, 1977 ☆☆ Houston Chronicle

Symphony again offers its holiday 'Sing-Along'

BY CHARLES WARD
Chronicle Staff

For those who enjoy traditional holiday music, the Houston Symphony is again offering its holiday "Sing-Along."

Hollywood conductor-arranger Carmen Dragon has returned for a second year to lead the program of orchestral music, choral selections and carols heard Thursday evening in Jones Hall. A repeat performance is set for tonight at 8.

Once past a fairly sturdy performance of the Suite from Tchaikovsky's "Nutcracker," in which Dragon more or less filled some time with some musical interest if not total precision, conductor, orchestra and Houston Symphony Chorale settled down to typical fare.

Two Christmas Medleys featured music singable and unsingable by the audience. Familiar items included a number of traditional carols. Other parts of the melange were such things as "Musical Snuff Box" (for orchestra alone), "Carol of the Bells," "O Holy Night," and "Ave Maria." Also, a recording of "White Christmas" was a nostal-

gic reminder that its singer, Bing Crosby, died not too long ago.

Some carols were less familiar ones nicely sung by the chorale; others, probably familiar to most audience members, were pitched too high for comfortable audience singing. As it was, seven or eight carols were suitable for some audience participation.

Dragon's arrangements were always rich and interesting, including a "Jingle Bells" that ran the gamut — the big-band swing version was delightfully interesting. His versions were big, luscious and entertaining at all times.

The Chorale sang two numbers, "What Child is This" and "To Shepherds Fast Asleep," conducted by its director, Virginia Babikian, who closed the evening by leading chorus, orchestra and audience in "Silent Night."

Music: Symphony

Sing-along

SYMPHONY SING-ALONG — Carmen Dragon conducting the Houston Symphony Orchestra and Chorale (Virginia Babikian, Raymond Witt, chorale directors) in Christmas holiday music Thursday evening in Jones Hall. Vocal soloists: Pamela Covington, soprano; Steven C. Whitcomb, Cary C. Cobb, tenors. To be repeated at 8 p.m. Friday.

America the Beautiful (Ward-Dragon), Suite from "The Nutcracker" (Tchaikovsky), Christmas Medley No. 1 (arr. Dragon), Hall to Christmas (Herbert), Jingle Bells (arr. Dragon), What Child Is This (traditional), To Shepherds Fast Asleep (Robertson-Davis), Christmas Medley No. 2 (arr. Dragon).

By **CARL CUNNINGHAM**

If you haven't quite caught the holiday spirit yet, you certainly ought to find it at Carmen Dragon's version of the traditional Houston Symphony Christmas carol sing-along program Friday evening in Jones Hall.

I missed Dragon when he first conducted here last season, but his second annual program, which opened for two performances Thursday evening, is by far the most pleasing and tasteful choral-orchestral presentation of Christmas music that the Houston Symphony has ever provided.

Dragon is a superb diplomat on the podium and evidently a very even-tempered musician to work with, as well. His arrangements, naturally, have a big studio-orchestra Hollywood sound, with all their stock devices, including a rather generous use of changing tempos and ritards, to mark off transitions, second and third verses, etc. At times, both the orchestra and the Houston Symphony Chorale had trouble making these tempo changes as smoothly as Dragon might have wished.

But the arrangements also have the nice virtue of going *with* the grain of a symphonic ensemble's instrumentation, so that they fall pleasantly on the ear and enhance the orchestra and its various segments along the way. Dragon showed off the string section with a very simple but effective unison melody that swelled into a full harmony in the opening "America The Beautiful," repeating the same climactic effect in the chorus.

His arrangements also have nice witty touches. It was a stroke of practical genius to present the over-worked "Jingle Bells" in a completely fresh, totally instrumental arrangement that turned from a blues imitation of Duke Ellington's "Take the A-Train," to a chorus of hunting horns, another chorus done in Tchaikovskian string pizzicato and eventually an evocation of Westminster chimes featuring the orchestra's tubular bells. "The First Noel" also got a novel round-song treatment, emphasizing chimes, bells and brass.

For "White Christmas," Dragon darkened the stage and surrendered the spotlight to an empty stool with a felt hat perched on it, while a Bing Crosby recording rendered a momentary salute to the late crooner. He also graciously shared the podium to symphony chorale director Virginia Babikian, who led the chorale in polished performances of "Greensleeves," "To Shepherds Fast Asleep" and who led the audience in a quietly tasteful "Silent Night" to close the program.

If the audience was largely left out of the singing during Dragon's two Christmas carol medleys, they shouldn't have minded too much, since these were expertly and interestingly arranged and varied in a smooth flow from one to the next. And, except when a quick tempo change put a bump in the flow, they were nicely sung and performed by the chorale and orchestra.

December 30, 1977

Dear Dottie,

Please express my sincere thanks to the Chorale for the lovely Christmas gift. My life has been desolate without a proper tote bag, as a strained and inadequate briefcase will testify.

It pains me to find nothing in the gift to criticize--your choice is functional and your taste impeccable. It would have been such fun to pick it to pieces! Alas, 'twas not to be so.

For reasons too complex to mention (among which are antipathy toward Michael Tippett, apathy for Messiah, and a Dickensian attitude toward Christmas), I have avoided the Chorale's concerts this season. Nevertheless, reports of your work have been good. You are in excellent hands with Virginia, and Ray can't be all bad if he studied with Sternberg (my ex-teacher)!

My best wishes go with you.



Thomas Avinger

Star Wars' concert pleases fans

BY JOHN SCARBOROUGH
Chronicle Staff

Contrary to Chronicle columnist Jeff Millar's fantasy, Lawrence Foster did not conduct the Houston Symphony's "Star Wars" concert wearing 18-inch Da-Glo wedgies.

But — and I don't know if this is life imitating art, or vice versa — just as Millar predicted, a voice sounding suspiciously like an avid rock 'n' roll fanatic did scream down from the Summit's bleachers at Foster just as the orchestra concluded excerpts from Holst's "The Planets." Luckily, what he yelled was unintelligible. Rock fan, right?

Music Director Foster and the Symphony launched the Wednesday performance with a fairly straight, crisp and, considering what was to come, somewhat restrained reading of three segments from the Holst suite, setting what proved to be the acoustic pattern of the evening. While various parts of the orchestra enjoyed miked amplification in an effort to resonate in the spacious hall, a number of softer passages in each of the evening's works were lost from about halfway up the tiers on, though perfectly audible to those on the floor.

Except for the less familiar Holst work, however, the problem didn't seem to trouble the wildly enthusiastic crowd when it came to Williams' "symphonic" suites from the hit science fiction films "Star Wars" and "Close

Encounters of the Third Kind" (CE3K to hipsters). What the sci-fi flick buffs couldn't hear, they apparently filled in mentally from memory. Most of the fans near me even seemed to know exactly which scene each snippet of the programmatic, romantic scores accompanied in the films.

To round out the first half of the evening, veteran actor William Shatner, "Capt. Kirk" of the TV cult series "Star Trek," read excerpts from D.H. Lawrence on "the great whales" (unseen creatures of large intelligence) and H.G. Wells' "War of the Worlds." A little hammy in spots, but that's what the evening called for.

Jauntier and apparently resigned to a performance of somewhat less decorum than is his custom, Foster followed intermission with a more confident reading of the "Star Wars" theme than his earlier CE3K rendition. Sadly, the same can't be said for at least one horn soloist, but perhaps he was fazed by the much-touted "Battle of the Lasers" which at times seemed merely decorative, at others rather stunningly re-created a sci-fi interspace shootout. It beautifully prepared the throngs for things to get really hokey near concert's end with — you guessed it — Strauss' "Zarathustra" theme — at least the part you know by heart from "2001: A Space Odyssey." As mobs clamored for exits, a voice announced that due to overwhelming response, the Symphony's "Star Wars" concert would be repeated, date set later, adding — honest — in afterthought: "May the force be with you."

Official says he averted laser peril for orchestra here

The Houston Symphony Orchestra came close to getting "zapped" during an encounter with laser beams in January, an official said Sunday.

The musicians were placed in the way of a laser beam reflection for a Jan. 25 concert and might have suffered possible eye damage if the official had not seen to it that they were moved, the Texas Radiation Advisory Board was told in Austin.

Joe Thiel, a supervisor in the Health Department of Occupational Safety and Radiation Division, explained the reflected rays could inadvertently have been directed into the eyes of the performers, causing possibly severe eye damage.

Thiel said he established a six-foot buffer between the musicians and the zone where the hazardous laser beams were pulsing.

"Some of the orchestra members would have been zapped if Joe hadn't made them move the beam," said Thiel's division chief, Martin Wukasch.

Thiel said the flashing beams were five times stronger than those used in laser treatment of the eyes.

Ralph Liese, orchestra personnel manager, said he "didn't think anyone knew anything about it as it was happening. Everybody felt very content that our safety was being thought of," he said.

The incident occurred before a performance at The

Summit that included orchestrated music from recent science fiction movies, readings and a light show of flashing, reflected colored laser beams resembling spacecraft weaponry.

There were no reports of injuries to any of the more than 12,000 persons who attended the performance.

Thiel said the producer of the Houston show, Laser Media of California, did not notify him of the planned show and he learned of the impending production from a competing laser beam company that lost out to Laser Media in competitive bidding.

Thiel said that in order to avoid damaged retinas and possible blindness, Texas should enforce laws which re-

quire performance standards for newly-manufactured machines.

"Laser light shows are becoming more and more widespread, and we are riding herd on them," Thiel said.

He said he recently sat through an El Paso performance by the Blue Oyster Cult to make sure it did not use lasers irregularly.

Laser is an acronym for lighted amplification by stimulated emission of radiation. The beams can transmit messages tremendous distances, burn microscopic holes and create three-dimensional pictures using specially activated surfaces.

Symphony plays to the Star (Wars)

BY JEFF MILLAR
Chronicle Staff



The Houston Symphony, in an attempt to snuggle into the wallets of music consumers who don't know Liszt from Mantovani but who can name all the of Led Zep and the session men on the Graham Parsons Project, is tonight offering an evening of soundtrack music from "Star Wars" and "Close Encounters of the Third Kind." And just to make sure all cultist bases are touched, William Shatner — one of the living icons of (Star) Trekkdom — will read from H.G. Wells, et. al., whilst Lawrence Foster conducts.

The audiences who show up at Jones Hall to listen to Brahms aren't the same as those which show up for music at the Summit. The symphony society — not above a little show biz — has put in a light show with lasers and, one assumes, a dry-ice fog effect.

And what, we wonder, else . . . ?

TO THE familiar sound of tuning, of arpeggios as the string section loosens fingers, basso profundo blats as the brasses loosen lips, Lawrence Foster walks to the podium and taps it for attention, the sound bouncing slightly off the distant reaches of the Summit.

"Ladies and gentlemen, quiet please," says Foster. "Time is short and we have much to do. This is our dress rehearsal. Let's make the most of it." Foster looks around briefly, asks into the darkness: "Mr. Shatner? May we have Mr. Shatner, please?"

"In his dressing room, man" comes a voice from off. "Just keep it meilow, baby. Bill says he'll beam down in just a moment."

"Very well," says Foster, sighing a little. He found the new symphony roadies

took a little getting used to. He addressed the orchestra. "We will take it from the Main Theme, followed by the C3-P0 theme, then up to the horns' entrance in the Death Star theme. Trombones, remember that the flash powder explodes from your instruments two beats after the French horns in order to give the oboes a chance to duck." Foster imagined there would be a strongly worded message from the musicians' union over the effect an earlier rehearsal had on the coiffures of several of the female members of the reeds. But, as Foster told them at the time, that's rock and roll.

"Shall we?" said Foster, raising his baton. "And one, two, one two three four . . ."

Foster thought that it went rather well considering that the contrabassoonist kept falling two or three beats behind, owing to the fact that he was costumed as the Wookiee and his fur kept falling into his eyes. The violas were a bit ragged in tripping off their strobes in unison. The only major disaster was the percussionist, pressed into the assignment due to his small stature, who took a wrong turn at his entrance at the end of the *legato* and crashed appallingly to the floor of the Summit, smashing his R2-D2 costume into plastic shards.

Foster then called for a full run-through of the musical passage from "CE3K" which accompanies the sequence in which Richard Dreyfuss first sees the real Devil's Tower whose image had been so haunting him.

It went, musically, perfectly. But Foster's suspicions about the new symphony roadies — that the substance he saw them sniffing during the breaks was NOT, as

they claimed, cork grease — proved true at the end of the *molto vivace* when the roadies activated the laser extravaganza which was to evoke images of UFOs drifting about the Summit. The high-spirited roadies had apparently crosswired the laser device's transformer, producing an effect very similar to Luke Skywalker's Light Sword. A 200-year-old bass turned into kindling. Were it not for the heavy extraterrestrial costumes in which the trumpets were dressed, there might have been extensive injury.

Foster blamed the failure of the cellos to all stick their tongues out on cue and dribble fake blood from their mouths on himself. Putting himself vigorously into a *con brio* passage in the Darth Vader theme coda, he became momentarily unsteady upon his 18-inch high Da-Glo platform heels and had to grab onto Mr. Shatner, recently beamed down from the dressing room, for balance.

It was barely 30 minutes before curtain by the time Foster whipped the orchestra into the Absolute Ultimate Ascent of the Mother Ship Grand Finale. Foster had to admit that it went swimmingly. The problem of the flautist who fell off the hydraulically raised platform and plunged into the tuba could be remedied by more careful placement of chairs, and time and soothing words could probably bring back the entire horn section, which threw away their instruments and fled the hall in abject terror after their instruments began arcing.

He dismissed the orchestra to wait backstage just as the first concertgoer entered the hall, threw up on the floor and screamed at Foster to play "Blue Eyes Cryin' in the Rain"

HOUSTON SYMPHONY, IN ASSOCIATION WITH
SUMMIT PRODUCTIONS, LTD., PRESENTS
THE ULTIMATE MUSICAL VOYAGE

HOUSTON SYMPHONY

THE SUMMIT, JANUARY 25, 1978, 8:00 PM

Music: 'The Ultimate Musical Voyage'

THE ULTIMATE MUSICAL VOYAGE — Houston Symphony, conducted by Lawrence Foster, in association with Summit Productions Ltd., presented Wednesday night in The Summit.

By **MARILYN MARSHALL**

Ultimate? Maybe.
Different? Definitely.

For the sellout crowd at The Summit Wednesday night, it had to be a unique experience.

It was labeled "The Ultimate Musical Voyage" and it was designed to bring together a symphony orchestra, music from science-fiction movies and lots of lights. It did that and much more.

At first, one had to wonder, will it work? Lawrence Foster and the Houston Symphony did a fine job on excerpts from "The Planets," but it definitely was not the most thrilling part of the show.

Next came the orchestral suite from Williams' "Close Encounters of the Third Kind." The mere mention of that movie title suddenly brought the crowd to life. They began to wiggle in their seats, and the giant block letters which spelled HOUSTON began to rise in the air. Two huge silver things had also appeared on stage by this time, which turned out to be light reflectors.

The musical selection was pleasing, but the performance by William Shatner which followed was outstanding.

Shatner, who just didn't look right in a tuxedo, was on stage less than 15 minutes, but Star Trek's Captain Kirk really gave it his all. He recited parts from D.H.

Lawrence's "Whales Weep Not" and H.G. Wells' "War of the Worlds." The latter was simply hypnotizing.

After the intermission, Foster returned wearing a turtleneck sweater under his suit and it was obvious that he, the orchestra and the audience couldn't wait for Williams' "Star Wars."

From the beginning, one could plainly see that this was the moment everyone had been waiting for. Every one of the 12,000 people present was apparently pleased by the orchestra's efforts. The musicians played with such vitality that you could have sworn the pieces were written especially for them.

And that wasn't even the beginning.

The battle of the lasers, created by the Los Angeles-based Laser Media, was simply unbelievable. First, there was one beam and then there were two, and four, and finally, dozens of them came at you from every direction. You just knew you were going to be zapped at any minute.

The display was at times heart-throbbing, but several of the children in the audience were not the least bit afraid. You could tell by the way they moved their little heads from side to side, and you could imagine a chorus of "WOWS!"

As for the rest of the audience, it was pleasing to see such a variety of people come out for such an event. They arrived in fur coats, bouffant hairdos, blue-jean outfits, cowboy boots and gold lame evening gowns.

They left with a feeling that "The Force" was with them all.

y teens.
ctor and
chestra

NOW ON STAGE!



and its Hollywood Bowl summer festival.

In the fall of 1968, Foster traveled to England for his debut with both the Royal Philharmonic Orchestra and Sir John Barbirolli's Halle Orchestra. In 1969 he became the youngest conductor in memory to be offered the post of chief guest conductor of the Royal Philharmonic, a position he held through 1973.

In 1971 Foster accepted the post of conductor-in-chief of the Houston Symphony, and was elevated to music director in 1972.

WILLIAM SHATNER Known to millions of fans throughout the world as Captain James T. Kirk of the phenomenally popular Star Trek television series, Canadian-born William Shatner has also had great success in his film and theater roles. His film credits include "Judgement at Nürnberg" and "The Brothers Karamazov." On Broadway, he starred opposite Julie Harris in "A Shot in the Dark" and in "The World of Suzy Wong." Most recently, Shatner undertook a successful 43-city tour in which he did readings from the works of such masters as Shakespeare, Rostand, Brecht and H. G. Wells. The popularity of this one-man show led to his two-album recording, "William Shatner Live." Currently, planning is underway for Shatner to re-join his Star Trek colleagues in a new feature-film version of that all-time television classic.



Laser effects for this special Houston Symphony presentation are supplied by Laser Media, Inc., of Los Angeles. Founded in 1974 by laser expert, Ed Auswachs, Laser Media has been the pioneer in applying laser technology to entertainment. Prior to its sensational laser show in the Hollywood Bowl with the Los Angeles Philharmonic in November of last year — the first with any symphony orchestra — Laser Media had provided laser spectaculars for important rock groups, including the Steve Miller band and England's Electric Light Orchestra. In the next few weeks, Laser Media will take part in other special symphony presentations in Portland, Seattle and Vancouver.



THE SUMMIT

SUMMIT PRODUCTIONS LTD. Executive Producer BURRELL COHEN Producer SAM GORDON

Scenery and Lighting designed by ROBERT HOWERY Space footage courtesy of NATIONAL AERONAUTICS & SPACE ADMINISTRATION

HOUSTON SYMPHONY

Founded in 1913, the Houston Symphony Orchestra has long provided the basic musical component for the entire spectrum of musical performance and education in the Houston area. In addition to the Houston Symphony's fifty-concert Winter Season, its ninety-four musicians perform in student concerts, in free concerts in city parks, in a free Miller Theater summer series, in pops concerts, in special presentations such as "The Ultimate Musical Voyage" as well as in adjacent communities such as Galveston. The musicians of the Houston Symphony Orchestra also provide the orchestral base of the Houston Grand Opera, the Houston Ballet, and other major performing groups. Their presence in Houston also ensures that this community can provide its citizens with institutions of musical education of the highest order. The Houston Symphony Orchestra is a non-profit organization whose continued ability to serve its community can only be assured by public support through attendance at its concerts and through contributions.

LAWRENCE FOSTER,

Music Director

MICHAEL PALMER,

Guest Conductor

C. WILLIAM HARWOOD

Exxon/Arts Endowment

Assistant Conductor

FIRST VIOLIN

Ronald Patterson

Concertmaster

David Chausow

Ass't. Concertmaster

Carolyn Plummer

Ass't. Concertmaster

Josephine McAndrew

Joan Stanley

Irving Wadler

Doris Derden

John Oliveira

Charles Tabony

Barbara Shook

Eugene Settanni

James Stephenson

Elizabeth Mosny

Betty Stephenson

Christine Pastorek

SECOND VIOLIN

Raphael Fliegel

Principal

George Bennett

Ass't. Principal

Robert Perry

Mary Shelley McIntyre

Dorothe Robinson

Jan Karon

Margaret Bragg

Margaret Rutenberg

Kevin Kelly

Vera Jelagin

Mario Paglia

Elena Diaz

David Marshall

Harvey Wechsler

VIOLA

Wayne Crouse

Principal

Wayne Brooks

Assoc. Principal

William Welch

Hugh Gibson

Violeta Moncada

Joy Plesner

Thomas Molloy

Kyla Bynum

Phyllis Herdliska

Peter Filerman

Bernice Beckerman

CELLO

Shirley Trepel

Principal

Thomas Bay

Ass't. Principal

Robert Deutsch

Dorothy Moyes

Marian Wilson

Fred Mazzari

Louis DeRudder

David Boyle

Hyunjin Cho

Myung Soon Deutsch

CONTRA-BASS

Paul Ellison

Principal

Eric Arbiter

Assoc. Principal

William Black

Robert Pastorek

Kendrick Wauchope

Newell Dixon

David Malone

Lavanna Grimwood

FLUTE

Byron Hester

Principal

Lynette Mayfield

Assoc. Principal

David Colvig

Carol Slocomb

PICCOLO

Carol Slocomb

ALTO FLUTE

David Colvig

OBOE

Raymond Weaver

Principal

Louis Rutenberg

Assoc. Principal

Barbara Hester

Larry Thompson

ENGLISH HORN

Larry Thompson

CLARINET

Richard Pickar

Principal

David Peck

Assoc. Principal

Don G. Slocomb

Richard Nunemaker

BASS CLARINET

Richard Nunemaker

BASSOON

Paul R. Tucci

Principal

Eric Arbiter

Assoc. Principal

Richard Hall

Gregg Henegar

HORN

Thomas Bacon

Principal

William Klingelhoffer

Assoc. Principal

James Horrocks

Leo Sacchi

Jay L. Andrus

Philip Stanton

CONTRA-BASSOON

Gregg Henegar

TRUMPET

Mack Guderian

Assoc. Principal

Ned Battista

Richard Schaffer

TROMBONE

John McCroskey

Principal

Allen Barnhill

David Waters

BASS TROMBONE

David Waters

TUBA

Warren Deck

TIMPANI

David Wuliger

PERCUSSION

James Simon

Principal

Fraya Fineberg

Richard Brown

HARP

Beatrice Schroeder Rose

PERSONNEL MANAGER

Ralph Liese

LIBRARIAN

James T. Medvitz

STAGE MANAGER

Don Jackson

STAGE TECHNICIAN

Noel Crenshaw



Houston
Symphony

LAWRENCE FOSTER Music Director

Amusements.

Symphony star trek sheer fun

BY CHARLES WARD
Chronicle Staff

The Houston Symphony's "Ultimate Musical Voyage" blasted back into the Summit in a style that would do battle well with the tamer end of the rock world.

With assistant conductor William Harwood on the lighted Plexiglas podium, the orchestra moved smartly through the sold-out repeat of its space-age set — the opening bars from Strauss' "Also sprach Zarathustra" (i.e. "2001: A Space Odyssey"), the theme from "Star Trek," three movements from Holst's "The Planets" and, finally, "Star Wars" and "Close Encounters of the Third Kind." Sports broadcaster Terry Leiweke was an effective narrator of a modest script.

It was an evening of sheer entertainment — the popcorn and beer vendors, as well as some space wand hawkers, selling their wares in the middle of "Venus, The Bringer of Peace," patrons wandering about, a general festive air.

And production was the game, done well by Showco Productions of Dallas, a new partner in this second show.

The amplification could not be seriously faulted. Every instrument was clearly miked and you could hear everything, even the clatter of the bassoon's keys as the player raced through a "Star Wars" theme. On the floor, the volume was comfortable, the extremes in range very audible. But around the ring of permanent seats, the sound was loud, and, if an audience member was unlucky to be sitting directly in the path of the speakers, the sound could be piercing in intensity, though nothing on the level at your average rock 'n' roll concert.

The lighting and projections were sensitively done where needed (a host of interpretations of Venuses for that section), and all the smoke bombs, lasers, and spinning glitter balls you could want when the finale to "Star Wars" came. It blinded the eyes.

Overwhelmingly the emphasis was on the visual — this was an excellent musical machine playing music predominantly associated with the screen, a truth brought home by the little kid behind me who kept asking his father, during the Princess Leia theme, "How come they don't show her?"

This was not a symphonic musical event — an orchestra needs the loving care of an acoustically tuned auditorium to bring out its best sound, certainly better than the tinny noise the strings sometimes became through the mikes. I hope that, while celebrating the great entertainment they heard, the 12,000 fans at this show will realize they didn't hear symphonic music and will plan to hear the orchestra in its true element in Jones Hall.

Basso Hines still defying the clock

JEROME HINES turns 57 this November, a ripe old age in an era when opera singers all too often are shot by their mid-40s. But the Hollywood-born basso has no intention of retiring or even slowing down.

The first native-born American to sing the title role in *Boris Godunov* (Ezio Pinza and George London also sang the role before Hines did in 1954, but they were naturalized citizens), Hines will sing scenes from Modest Mussorgsky's masterpiece with the Houston Symphony and Houston Symphony Chorale under Lawrence Foster Monday and Tuesday in Jones Hall. He will perform the role when the Metropolitan brings the opera to Dallas on tour this season.

Hines will be the Gurnemanz in an uncut concert performance of Wagner's *Parsifal* under Met musical director James Levine in Cincinnati this spring, he wants to write a book (about the great singers and their techniques, not a sequel to his 1968 autobiography *This Is My Story, This Is My Song*) and he is planning how he will celebrate his record-breaking 35th anniversary with the Met in 1981!

HINES IS GOING strong now — "I sang Arkel in *Pelleas et Melisande* last night at the Met," he said by phone from his New Jersey home, "and the Pelleas's vocal coach asked me 'What do you use, monkey glands?'"

But he almost had to throw in the towel recently.

"Eight or nine years ago, I was going the way of all my colleagues of that generation. We were all beginning to sag. I shouldn't call that *natural*, but it's *common* that as a voice approaches 50, it begins to show some signs of wear and tear and go down. Well, for reasons of my own motivation, I just decided to fight back and not give in!

"A blessing in disguise was getting arthritis about three or four years ago, which seemed like the final blow then. I couldn't get down on my knees without holding onto something, I couldn't get in and out of a chair without lifting myself. I suddenly realized, 'Golly (the strongest exclamation the twice-born-Christian Hines allowed himself), I'm out of a career entirely if I don't do something about this arthritis!'"

"So I went on a real fanatical far-out kind of health system thing that included exercise, a real health-nut kind of diet and fasting. The spinoff was that within three or four months my voice suddenly got younger. The voice is part of the body, and helping the body as a whole was helping the voice, too. Plus the fact that I'm working like mad vocally and have always been a serious student of voice (since his first lessons at 16)."

voices that are really more baritone than bass. Many times it's a guy who could never quite find his high notes properly, so he sang bass.

"During the time that I've been singing (Hines — ne Heinz — made his debut in 1941 at the San Francisco Opera in a smallish role and bowed at the Met five years later in the microscopic one of the Sargeant in *Boris*), I would say the two other basses I would consider real *bassi cantanti* are Cesare Siepi and Bonaldo Giaiotti (both veterans — no black-voiced young successors on the horizon). These are voices with the high, the low — it's *all there*."

HINES FEELS THAT the tortured Czar of Russia, which he has sung in both English and Russian all over the world, is "a hazardous role vocally. It's kind of high for a real bass. Plus, if you give enough emotion in the second act to be effective (Boris agonizes over his oppressive responsibilities and hallucinates the bloody ghost of the child Czarvitch Dimitri he ordered murdered to gain the throne), you usually wreck your voice for the death scene, and if you save it for the death scene, you don't do a good second act. It's a hard balance."

Boris is also a dangerous role physically, since audiences have come to expect a dramatic fall down the stairs as the Czar dies on his elevated throne. The 6-foot-6-inch, 220-pound Hines always gives them a good one.

"I taught the fall to Martti Talvela (who is larger than Hines by one inch and several pounds). He and August Everding (who directed the Met's new *Boris* production) were plotting the fall and it looked terrible. So I said, 'Hey, guys, let's do this right.' I took tumbling in college (UCLA, where Hines was a chemistry and math major) and knew how to do it. You have to dive and roll."

BORIS CAN ALSO be a tricky role politically, at least when you're an American singing it at the Bolshoi in Moscow in 1962 during the touchiest moments of the Cuban Missile Crisis.

"Khrushchev had to make an announcement about what they were gonna do about the Russian ships heading for Cuba. We were determined to turn 'em back and were they gonna fight or not? He knew that I'd be back in New York the following night, and in his theatrical manner he gave me a big reception. After a half hour of small talk, he finally made the point of a toast to peace and friendship between our two countries. Then he refused to see anybody from the West — the American ambassador, the French ambassador, nobody. Just me and my wife (former soprano Lucia Evangelista) and that's it!"



Jerome Hines, perhaps the last of the true basso cantantes

JEROME HINES

Jerome Hines has a long association with the work he is performing on these programs, having been the first American ever to sing its title role. In 1962 the basso made his first visit to the Soviet Union, where he was honored as the first American ever to sing Boris Godunoff at the Bolshoi and on tour throughout the U.S.S.R. During the 1975-1976 season, on the occasion of his 30th anniversary with the Metropolitan Opera, Hines scored one of his greatest triumphs in "Boris Godunoff."

Hines was born in Hollywood, where his father was an associate movie producer. The younger Hines decided to study singing, and by the time he had graduated from U.C.L.A. with a bachelor's degree in chemistry and mathematics, he had already appeared with several California opera companies. He continued his graduate work in physics at

U.C.L.A. and also found time to perform with other companies in the United States.

After winning the Caruso Award, Hines joined the Metropolitan Opera. In a 39-year span, he was the first American to undertake King Marke, Gurnemanz and King Philip in "Don Carlos" and "Don Giovanni." He created the part of Swallow in the Met premiere of Benjamin Britten's "Peter Grimes."

Hines, who makes his Houston Symphony debut at these concerts, has also won laurels for his interpretations of musical theater heroes such as Emile DeBecq in "South Pacific" and Cervantes/Quixote in "Man of La Mancha."

SYMPHONY



HOUSTON SYMPHONY



LAWRENCE FOSTER, Music Director
Sixty-Fourth Season
Fourteenth Concert Program
Jesse H. Jones Hall for the Performing Arts
Monday and Tuesday, March 6 and 7, at 8:00 p.m.

LAWRENCE FOSTER Conducting
JEROME HINES, Bass
RONALD PATTERSON, Violin
HOUSTON SYMPHONY CHORALE
Virginia Babikian, Director
Raymond C. Witt, Co-Director



RIMSKY-KORSAKOFF
"Russian Easter" Overture, Op. 36
GLAZUNOFF
Concerto in A minor for Violin and Orchestra, Op. 82
Moderato
Andante
Allegro
RONALD PATTERSON

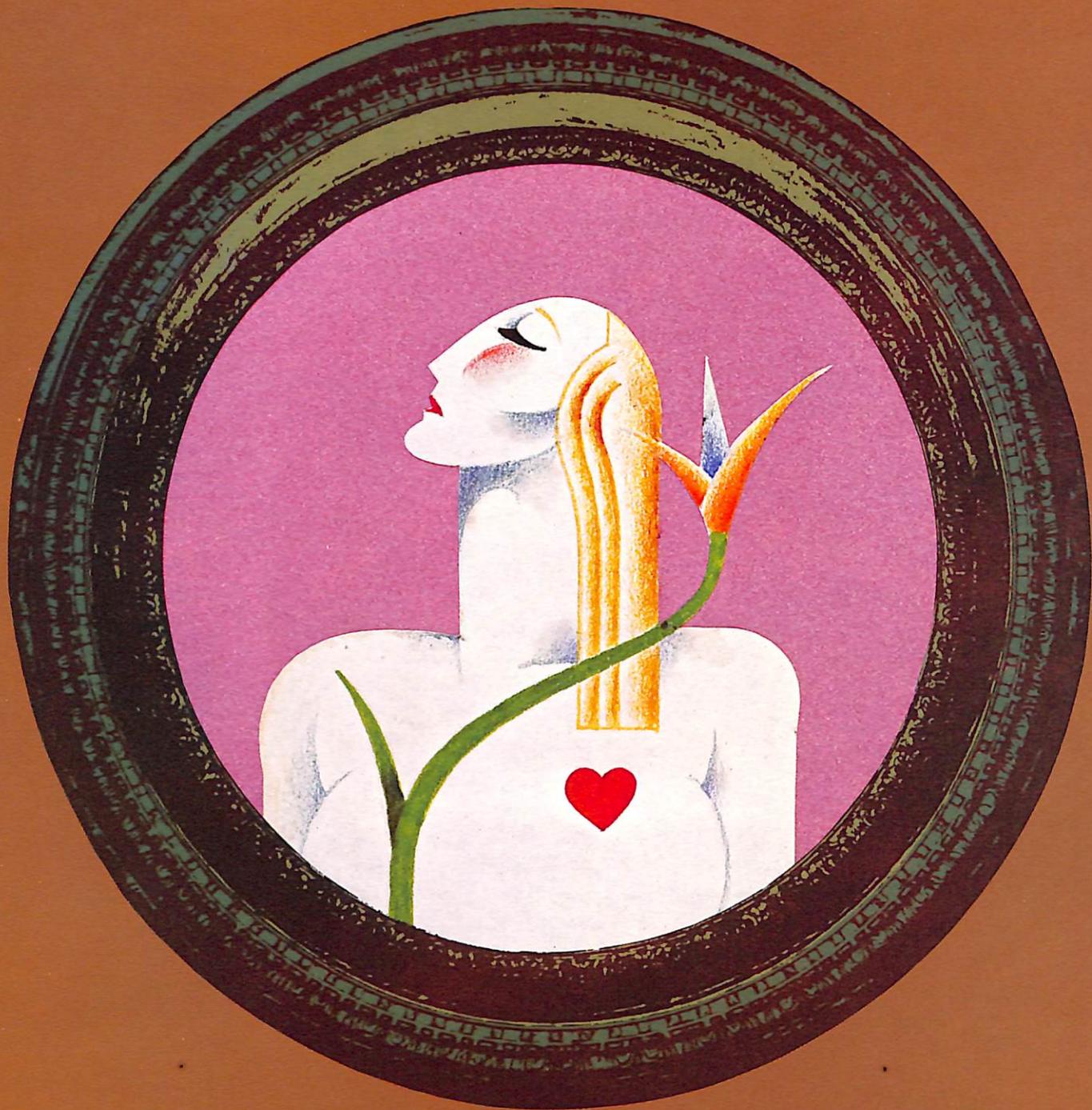
INTERMISSION

MOUSSORGSKY-Rimsky-Korsakoff
Scenes from "Boris Godunoff"

Monastery Scene
Coronation Scene
Boris' Monologue
Clock Scene
Farewell and Death of Boris
JEROME HINES
HOUSTON SYMPHONY CHORALE
Police Officer: Richard C. Dehmel
First Peasant: Nathaniel Lee
First Peasant Woman: Mary Nepveux
Second Peasant Woman: Nancy McClain
Second Peasant: Paul Downs
Schelkalov: James R. Wilhite
Prince Shuisky: Cary C. Cobb
Feodor: Sandra Coffman



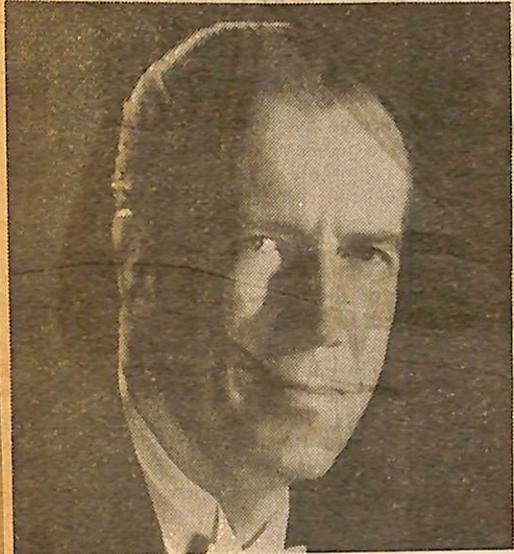
The performances will end at approximately 10:00 p.m.



MARCH 6, 7, 1978



Leonard Raver



Jerome Hines

Notes on music

'All-Russian' symphony program features Hines, chorale

FOLLOWING THE AMERICANS and a lonely Austrian, the Russians are coming to Jones Hall this week as Houston Symphony presents an "All-Russian" program featuring bass Jerome Hines and the Houston Symphony Chorale singing selections from Moussorgsky's opera *Boris Godounov*.

Continuing the theme format that has already brought "All-American" and "All-Beeethoven" programs this year, the concerts at 8 p.m. Monday and Tuesday will also present symphony Concertmaster Ronald Patterson playing Glazounov's Violin Concerto and Music Director Lawrence Foster opening the evenings with Rimsky-Korsakov's *Russian Easter Overture*. Hines will be making his Houston Symphony debut.

The Boris selections, to be heard in the Rimsky-Korsakov orchestration/arrangement, will include the two scenes of the Prologue, which sets the story that a new czar is about to be crowned and introduces the troubled Boris as the new czar; the two famous monologues from Act Two, including the 'Clock Scene' in which Boris succumbs to hysteria and guilt over the death of the young child Dimitri; and the Act Four death scene.

The Hollywood-born son of an associate movie producer, Hines is famous for his portrayal of Boris. He was the first American ever to sing the title role as well as the first American ever to sing the role at Moscow's Bolshoi Theater (during his 1962 visit to the Soviet Union). The opera was the vehicle for his 30th anniversary appearance with New York's Metropolitan Opera during the 1975-76 season.

Tickets are available at the Houston Ticket Center (227-3625).

Reviews

Music: Houston Symphony Orchestra and Chorale

HOUSTON SYMPHONY ORCHESTRA AND CHORALE — 14th concert program conducted by music director Lawrence Foster Monday evening, with Metropolitan Opera bass Jerome Hines and concertmaster Ronald Patterson as soloists. Virginia Babikian, Raymond C. Witt, chorale directors. Program to be repeated at 8 p.m. Tuesday in Jones Hall.

Russian Easter Overture (Rimsky-Korsakov), Concerto in A-minor for Violin and Orchestra (Glazounov), Scenes from "Boris Godounov" (Mussorgsky).

By CARL CUNNINGHAM

Jerome Hines, America's great lyric bass, provided a noble and beautiful capstone to the Houston Symphony's heralded program of Russian music Monday evening in Jones Hall.

Hines, one of the world's most noted interpreters of the title role in Mussorgsky's opera, "Boris Godounov," made his Houston Symphony debut singing a concert version of the the main solo scenes from the opera about czar-crossed monarchy in 16th century Russia.

THOUGH THE ROLE is an emotionally tortured one, with Boris living under constant suspicion that he gained the throne by murdering its rightful heir as an infant, Hines interpreted the czar's qualms of conscience as a terrible inner torment, more noted for its quiet but unrelenting emotional gnawing than for any great physical, theatrical display of feelings.

Now a veteran singer, Hines' voice showed remarkable luster and beauty Monday evening. At brief moments, his tone was overshadowed by an orchestral climax, but its solidity and strength was always evident and he shaped the vocal melodies of the role with the conviction and care of a past master. His singing of the final death scene of Boris was an especially poignant conclusion to the concert.

The Houston Symphony Chorale gave a striking account of the choral scenes leading up to Boris' coronation and the final scene. Their Russian had been diligently learned and they joined Foster and the orchestra in a wonderfully colorful and clear performance of these portions of the score. Several members of the chorale sang brief solo roles.

CONTRASTING WITH HINES' dark tragic beauty on the last half of the program, symphony concertmaster Ronald Patterson showed the high, brilliant sweet side of Russian romantic music in his silken performance of Glazounov's A-minor Violin Concerto, preceding intermission. Except for a few passages where veritable fistfuls of notes got slurred over, Patterson gave the difficult concerto a gleaming performance that drew four rousing curtain calls from the audience.

The high standard of orchestral playing heard in the Mussorgsky and Glazounov also applied to their performance of Rimsky-Korsakov's Russian Easter at the opening of the program. However, this long, musically redundant piece seemed to be ill-chosen for the purpose it was intended to serve. Presumably, that was to get things off to a rousing start, which this particular overture didn't happen to do.

Houston Chronicle

Tuesday, March 7, 1978

Symphony generates majesty

BY ANN HOLMES
Fine Arts Editor

Though the concert versions of operas notoriously lack the vividness and action of the staged performance, the Houston Symphony generated real majesty and drama with its scenes from Moussorgsky's "Boris Godounov."

Several things made that possible Monday night, the most obvious being the presence here, after prolonged absence, of the tall slim basso Jerome Hines. (His luminous singing of Wotan here was unforgettable in Houston Grand Opera's otherwise all too forgettable "Walkure" of some time ago.) Hines has been before the public in a major professional category for 39 years and remains in demand. He flew here straight from his Saturday afternoon Met performance as Arkel in "Pelleas et Melisande."

While Hines' voice here and there was a little gravelly, the roughened character of the exclamations was right enough for the emotion-charged scenes of the guilt-harrowed czar.

Even as the glorious phalanx of black and red — the Houston Symphony Chorale — hailed their new ruler, Hines was projecting the forebodings that gripped his soul. Yet around him the orchestra gloried in the coronation and chimed in his new reign with the sounding of ranks and ranks of tubular bells. Hines' two monologues of Act II, with Feodor his son and the hallucinatory Clock Scene in which he envisions the child who was killed that Boris might achieve the throne, are rumbling vocal deeps, charged with agony. Hines' voice probes into the very heart of old Russia and old sin as he exhumes his last vestige of remorse and fear. Apparently it is hard for this singing actor to keep his hands at his sides and for Jerome Hines, Boris is a beacon role; his performance is profound enough to vibrate the very foundations of the hall.

But the Chorale, which remains a precious ornament to the Houston Symphony, well-drilled by its directors Virginia Babikian and Raymond C. Witt, once again was a stunning part of the show. The voices are clear and as one. In the crowd scenes the chorus surged forward almost frighteningly, then receded; and while the several solos that rose in small roles were less than perfect, the effect of that body singing in unison was impressive.

Music Director Lawrence Foster was admirable in his handling of the enormous massed forces on the Jones Hall stage, working the orchestra for the brilliance of instrumental qualities that Moussorgsky put there and that Rimsky-Korsakoff enhanced, while balancing chorus, soloists and orchestra.

The all-Russian program had its delights in the first half as well. Concertmaster Ronald Patterson was out front for his annual concerto with his own band. In this case, with the Glazounov Concerto in A Minor. While Foster's authority at the head of the orchestra is more clearly expressed these days, Patterson has matured nicely, too. He appears less willowy, more filled out, certainly freer and more relaxed in his keenly projected instrumental sounds.

Patterson was expressive in the opening moderato, the violinistic line drawn fine, clear, fast like spun mercury. His cadenza in the slow movement is a set piece he dispatched with every ease before the orchestra joined him in a rollicking peasant gaiety. Poised, expressive, technically a whiz, Patterson would seem to be ready for more solo performance.

The concert opened with the interestingly contradictory "Russian Easter" Overture, sometimes deliciously transparent and delicate, at other moments more primitive. It's a lively package the Symphony has for us this week, to be repeated tonight at 8.

HOUSTON SYMPHONY CHORALE

Virginia Babikian, Director
Raymond C. Witt, Co-Director
Anne Schnoebelen, Accompanist

Sandy Graf, Administrator
Alvin Varnon, Chorus Manager
John Burnett, Russian Diction Coach

SOPRANO

Betty Ann Bough
Jacqueline Brodeur
Barbara E. Bush
Ann J. Caito
Carol Carthel
Patricia H. Cleghorn
Sandra Coffman
Pamela Covington
Betty Ann Devine
Elayne Dishroon
Zelda Dvoretzky
Helen Eberle
John Ella Fowler
Katherine Gohlke
Virginia Hickfang
Carol Horton
Leslie Howard
Sally Hubbard
Jean Kemper
Augusta Levine
Patricia Long
Suzanne Lucas
Maxine Moore
Patty Moore
Megaera Morrison
Carol Moughon
Ruth Padfield
Janis Parish
Jennifer Polnick
Joyce Mattox Randolph
Jane Regan
Jan Russell
Ellie Seedborg
Beverly Smith
Lee Stevens
Menthola Stevenson
Flora Tacquard
Becky Vaughan
Beth Webb
Gayle West

ALTO

Elaine Berman
Antoinette Boecker
Lucy M. Brown
Mary Bundrick
Elizabeth Constantian
Joyce Courtois
Gerry Cumberland
Hanne Dietz
Jennifer Giese
Suzanne Goddard
Sandy Graf
Patricia J. Greeker
Linda Harding
Ella Hawes
Nancy Hawley
Carolyn L. Hess
Rhonda Lynn Hilliard
Jannette Hindman
Earle Jensen
Mary E. Kean
Dawn D. Kinsler
Lynda Kyd
Nancy C. Leichsenring
Dottie Lytle
Peggy Matlock
Nancy McClain
Sally Moffet
Mary Nepveux
Susan Ann Perry
Lindy S. Richards
Celia Riddle
Billie Roark
Dianne Stine
Urara Vella
Pamela S. Whitcomb
Mary Chris Workman

TENOR

Frank Baldwin
Jim Balogh
James R. Carazola
S. W. Carmalt
Cary C. Cobb
Phil Crichton
John V. Crooks
Stephen T. Donohue
Paul Downs
Steven Farrow
John P. Grady
Jerry Griffiths
Mike Hare
William J. Hendriks
Rev. David W. Kennedy
Kenneth D. Knezick
Harold McManus
R. W. Nickeson, Jr.
David G. Nussmann
Harry J. Owens
Peter Peropoulos
John S. Perry
Gene Peters
David Plummer
Dan E. Pratt
Norwood Preto
John B. Rice
Luke Saeterna
Dale Samuelsen
John B. Saxon
Horace Smith
Robert M. Smith
Manny Sodbinow
Alvin Varnon
Larry Ward
Howard F. Webb, Sr.
Stephen C. Whitcomb
Robert Wilbur
Ted Workman

BASS

Robert Acosta
Byron R. Adams
Forbes Alcott
R. Dale Baker
Larry Bell
Robert W. Berg, Jr.
Gregory Boe
Lawrence Brown
Richard H. Buffett
Bill Cumberland
Richard C. Dehmel
Alan Feiveson
Paul R. Gatchell
Bill Goddard
Gray Goodman
Charles Greeker
E. W. Grieneeks II
R. R. Haefner
Arthur Heitzman
Frank A. Hollingshead
Ed Holt
Sonny Hopper
Randall Jeter
Gainer Jones
Richard L. Kaplan
James Kolodziejczyk
Timothy J. Larson
Nathaniel Lee
John McCarty
Billy L. McDougal
Robert McGill
Michael McKay
Hale McMahan
Rob Millikan
Lewis Richard Nance
Duncan Andrew Ragsdale
Paul Reinhardt
John Reynolds
Howard M. Rhoades
John W. Rogers
Richard Rosencranz
D. Kent Ross
Robert J. Russek
Russell John Senti
Fred Smith, Jr.
Dick Stine
Paul Weber
James R. Wilhite

Chorale Roster

1978

Photo by Curtis McGee, Chronicle Staff

Right: Lawrence Foster and his wife Angela will observe his farewell as music director of the Houston Symphony in concerts today through Tuesday in Jones Hall.

Foster's farewell

'Ode to Joy' will ring out conductor's tenure, heralding a turning point in symphony's history.

BY CHARLES WARD
Chronicle Staff

WHEN THE TRIUMPHANT strains of the Beethoven setting of Schiller's *Ode to Joy* ring through Jones Hall this week, they will herald a turning point in the modern history of the Houston Symphony.

The 64th season of subscription concerts closes today through Tuesday with Lawrence Foster conducting his last performances as music director of the Houston Symphony. Bruckner's *Te Deum* and Beethoven's Symphony No. 9 will be the final musical statements he will make during his seven-year tenure.

Soloists for the concerts, at 2:30 p.m. today and 8 p.m. Monday and Tuesday, will be Earline Ballard, soprano; Barbara Conrad, mezzo-soprano; Seth McCoy, tenor, and Ezio Flagello, bass, with the Houston Symphony Chorale. As has been the case for at least one work on almost every concert program this season, the Bruckner piece will be heard for the first time by Houston Symphony audiences.

Ironically, Foster is leaving at possibly the best chance the Houston Symphony has had in many years to make the quantum leap from an excellent orchestra to that elite category of world-class ensembles.

His departure certainly is repeating a pattern one could only hope will not be occur again in the future. The last two directors — Andre Previn in 1969 and now Foster — have left at that pivotal point in their careers when they were making the jump to internationally recognized careers. Previn left here to become head of the London Symphony and now as music director of the Pittsburgh Symphony is making records with major recording companies and hosting a television series on public television. That was Houston's loss.

Foster, arriving in 1971 as a brash, forthright young conductor, is departing, by his own admission, a relaxed and maturing musician.

"In the last three years, I've relaxed enormously," he says. "I suddenly started to get more self confidence. I also now feel free to take risks in interpretations. I'm willing to let something misfire if I think I have to. I'm willing to take the more difficult way out." His career, too, is growing. He will conduct a production of Mozart's *Così fan tutte* at London's Covent Garden in November, a new *West Side Story* at Hamburg State Opera in December (to be staged by John Neumeier, that company's esteemed choreographer), and in the following year performances of Verdi's *Masked Ball* and Wagner's *Flying Dutchman* there. Other dates in '78-79 will include the Royal Philharmonic, the London Symphony, the Berlin Philharmonic and the closing concerts for the Cincinnati's Symphony's season.

Next season he will return to Houston for two weeks and, in 1979-80, is scheduled to conduct Houston Grand Opera's first Wagner production since *Tannhäuser* concluded the 1971-72 season. Foster's assignment will be drawn from *Flying*

Dutchman, *Lohengrin* or *Meistersinger*. His Metropolitan Opera debut is now in the talking stage.

His leaving coincides with the budding of a new potential for the orchestra. Foster's tenure was marked, certainly not on his account, by a slow, steady and almost fatal slide in the management of the orchestra and in the relationship between the Houston Symphony Society and its musicians that led to the nearly disastrous work dispute that disrupted the opening of the 1976-77 season. Scheduled to open that season, Foster arrived here in September, in the middle of the prolonged contract negotiations, to address the board about his hopes and dreams for the future, a view that looked a good deal like the shopping list the symphony musicians had taken into their bargaining sessions. Then Foster made what some consider the tactical indiscretion of releasing the substance of his remarks to the press. That stretched his sometimes tense relations with the board.

"I wouldn't change a word of it. I regret nothing of substance. Perhaps I could have expressed it generally with a little less brashness and a little more tact.

"It's the kind of thing that if I had to do all over again, I would. I don't believe in any compromise on basic principals. If you stand up and do what you think is right, whether or not it is, at least it enables you to face yourself for the rest of your life.

"I don't regret having given the substance of what I had to say to the press. I don't subscribe to the idea that in times of crisis everything has to be very secret and very exclusive. If the approach is positive to problems, I don't see that a public airing of those necessarily has to be detrimental to an organization."

The principle he presented then remains firm: "That a city of this stature and a public of our intelligence and loyalty is entitled to a first-class musical organization and it is, under whatever stress, up to all elements who are involved with it to support that strongly.

"Although I'm leaving and I have no chauvinistic reason for saying it, I think that the future looks, on an absolutely objective basis, extremely bright. I do think a lot of lessons were learned on all sides. I think the Houston Symphony is now a beautifully managed organization and in the process of becoming even better managed.

"I think there's a new surge of vitality in the board, and knowing that Mr. (Michael) Woolcock (the general manager) knows what musical quality is, I'm completely confident that they will make the best possible choice for musical director in the future as well the general direction of the orchestra.

"I really mean that. I see everything basically going in the right direction" including a return to "a more substantive repertoire than you have next year and or that you had this year."

One of the recent changes that please him is the switch of performing nights from Sunday-Tuesday to Saturday-Monday, "to a schedule that

benefits a modern, thriving city and not a tired old country club. I predict a fantastic difference."

While that side of the orchestra slid, Foster's custodianship of the musical side always aimed at the highest standards. The resonance of the Barbirolli era, by many reports, remains, centered in the string section and its many members who have been for a long time. In the woodwinds and brass, members of long service have been balanced by some fresh faces that have altered the sound. In particular, the french horn section has proudly been repaired so that audience and critics no longer have to cringe at the thought of an important solo. Foster is particularly proud of the "real splendor of the brass section," a result of painstaking, collaborative work, "not the conductor imposing himself but a conductor working day by day with people he respects."

The strings, he feels, have kept that tradition of lushness from the times of Stokowski and Barbirolli and added "almost a chamber music sensitivity when called for."

"My concern was always to keep and preserve that sense of tradition (from the time of Barbirolli), but putting it on a higher basic level of performing, making it more competitive with the other top nine orchestras in this country.

"I definitely consider this one of the top 10 orchestras.

"No one would dispute the fact that it is the ranking orchestra of the entire southwestern United States, and if that stands true after this tenure, then I don't think this tenure did the orchestra's stature any harm."

No doubt can exist that, when all the elements conspire — inspiration, physical facilities, adequate rehearsal time and all — the Houston Symphony can play at an exceptionally high level of musical quality. It does not play there on a consistent level, a trait Foster would attribute to the lack of onstage rehearsal time (a theme consistently and strongly repeated during his tenure) and the fragmented schedule the orchestra keeps as a symphonic ensemble.

During his tenure, excluding the current season, Foster always sought to expand and enlarge the repertoire of the orchestra, both for the audience's and the players' sake. Thus, he programmed most of the Schoenberg-Berg-Webern orchestral repertoire (which, he admits, did have an adverse effect on audience size), launched an uncompleted cycle of the Mahler symphonies, brought in Woody Hermann and his Young Thundering Herd for a performance of Alan Broadbent's *Variations on a Scene* and the southwestern premiere of Charles Ives' Symphony No. 4, to cite just a few.

He particularly remembers his first concert with pianist Mischa Dichter as soloist, the Barbirolli Memorial Concert that featured two of the Verdi sacred works, the two cycles of the complete Beethoven piano concertos "by the young (Radu) Lupu and the mature (Alfred) Brendel," the three special appearances by cellist Gregor Piatigorsky, pianist Artur Schnabel, and cellist

Mstislav Rostropovich, Bach's *St. Matthew Passion* ("the biggest stride forward for me as a musician"), the concert *Flying Dutchman* and other large choral works.

And, through the relationship between Houston Symphony and Houston Grand Opera, Foster really got his start in opera, conducting works from Handel's *Rinaldo* to Berg's *Lulu*. In the immediate future he will be spending half his conducting time in the opera pit. "The contact with the opera has been very influential on my life."

During the last seven years, most of the major international soloists have appeared here and a small group of younger musicians, such as Itzhak Perlman and Pinchas Zukerman, have consciously been invited several times by Foster to establish them here as important soloists with strong, loyal followings.

The other one area consistently a problem has been conductors. Neither Foster nor the management has been able to route the very best conductors — the company of Claudio Abbado, Pierre Boulez or Herbert von Karajan — into Houston. A lack of time is the consistent cry. Foster particularly regrets the cancellation, early in his tenure, by James Levine and the necessity to not finalize a planned appearance by Andrew Davis, now, respectively, music director of the Metropolitan Opera and of the Toronto Symphony.

Foster arrived here a conductor known for his crisp beat and disciplined musicianship, the core of his successful work here. He leaves with those in tact and with an added podium dramaticism that adds a little of the visual element he has been criticized about lacking for some time. That has not evolved into the charisma that many listeners look for these days.

In all the other events possibly listed, two other things reflect the shape of Foster's musical life here:

True to his pledge when he first came, he made Houston his homebase. Too, in 1972 he married Angela Suci, a Rumanian language teacher, and she moved here and took her American citizenship in Houston. (Now, they will divide their time between winters in a villa at Cap d'Ail near the French Riviera and summer at their new home in Aspen.) Houston received his full and fair attention and the orchestra is in excellent musical health as a result.

Second, Foster was the music director at the time when Ima Hogg, the orchestra's founder and great guiding light, died.

"She represented really to us the ideal of a patron — committed, interested, supportive. I think she really wanted as high-class substance as possible. She always encouraged strongly adventuresome repertoire, experiments, always saying, 'Don't worry if it doesn't work, we're behind you.' Our lives changed very much with her passing."



Foster's farewell

Symphony's music director departs on a sentimental, Beethoven note

By CARL CUNNINGHAM
Post Music Editor

BEETHOVEN'S NINTH Symphony has held many special memories for Lawrence and Angela Foster.

"I've never conducted it at regular concerts; it's always been for very special occasions," said Foster, whose three performances of the Beethoven Ninth, Sunday, Monday and Tuesday, will mark the end of his seven-year tenure as music director of the Houston Symphony.

He last conducted the Ninth Symphony here five years ago as a climax to that extraordinary three-day cycle of Beethoven piano concertos which Radu Lupu performed with the orchestra. More recently, Foster conducted it in the fall of 1976 in St. George Chapel in Windsor Castle near London. There, "amid the gothic arches, where all the services take place," Angela said, "it was like a wedding ritual."

And the Fosters remember his very first performances of the monumental symphony, Oct. 3, 1971, in her native Romania. "For some reason," he recalled, "the schedule worked out that I had to do a performance of it in the morning — and then another performance in the evening."

"Now, what do you do between two Beethoven Ninths — how can you top that? That was the day I proposed to Angela and we decided to get married."

So the Beethoven symphony runs like an exhilarating theme through seven years rich in achievements and crises for the Fosters and for the Houston Symphony.

Sitting in their bright yellow sunroom, Angela said she will remember Houston for "our first home, my U.S. citizenship."

Recalling that the Houston Symphony was "my first permanent post," Foster said, "I had the pleasure of taking over what I considered a very fine orchestra, with a definite sense of tradition — an orchestra that had worked with a number of very great conductors." If Foster would sum up his contribution to the symphony, it would be that "over the years, the overall standard has been raised and the musical discipline has been solidified (he says that quite humbly), without having lost that sense of tradition and sense of style that one was so happy to encounter here."

It is not the same thing to be Lawrence Foster, music director of the Houston Symphony,

as it is to be Lawrence Foster, guest conductor of any other orchestra in the world, he said. "It's a very systematic kind of work. Sometimes it might not let you perform as spontaneously as you might do, because you're always having an overview of the long-term results of your work."

"So, if I go as a guest conductor somewhere, I take the ensemble basically as it is, give the best emotional commitment to the music I'm doing and, of course, try to get the best results."

When Foster leaves Houston, he will begin an extended series of guest engagements at the Jeunesses Musicales in London's Albert Hall; concerts with the London Symphony Orchestra, the Berlin Philharmonic and the Cincinnati Symphony; opera productions at Covent Garden, the Hamburg State Opera and eventually the Metropolitan Opera; appearances at the Aspen, Ravinia and Hollywood Bowl festivals; plus return visits to the Houston Symphony and Houston Opera.

"But, as music director," he said, "I'm often thinking of weaknesses that I have to work on. Or in preparing a program, perhaps I'll work on things that may not be only relevant to that program, but I may even take time to fix or attack certain problems that I have a musical director's obligation to deal with. Not only for that week of concerts, but for the overall health of the orchestra."

CHANGES IN ORCHESTRA personnel have been many and significant during Foster's time. Some were accompanied by considerable trauma and difficulty. He feels its personnel is now as he would like it and is particularly proud of the musical development in the brass section — "something that clearly happened during the past seven years. If it works well together and has the proper repertoire to challenge and organize it, I think this brass section could really be in the Chicago Symphony class."

"I also think something that happened in the last seven years is the development of the *depth* in the string sections — as opposed to having a number of marvelous players, which has always been the case in Houston from the time of Efrem Kurtz," who conducted here 25 to 30 years ago. "It gives me a great deal of happiness to look at the *back* of the string sections and realize how much strength is there."

Looking over the immensely broad and varied list of works he has performed here, Foster said: "I think it was the first really serious attempt I know of in the history of the or-

chestra to round out the repertoire and give a solid musical structure to the music that is played in this town." He especially cites his performances of "virtually the complete works of the Second Viennese School" — the orchestral music of Alban Berg, Arnold Schoenberg and Anton Webern. "Whether all of the public liked or disliked that music, I think it did wonders to expand the facility and sensitivity of the orchestra as a whole"

"If you would ask the evenings that stand out most in my mind . . . well," he said, laughing, "the number might be greater than if you would compile the same list." But he pointed out to critic and audience that each normally hears only one of the two or three performances he conducts each week.

His two cycles of Beethoven's five piano concertos immediately came to mind: "To have had that from pianist Radu Lupu at a relatively early part of what is clearly going to be one of the great careers of the second half of this century — and, at the same time, Alfred Brendel, approaching his maturity." These two interpretations, Foster feels, "gave us a phenomenal perspective of those pieces."

A MOZART-RAVEL program with Alicia de Larrocha, the lustrous orchestral playing during his concert performances of Wagner's *Die Walkure*, his performances of Mahler's Fifth Symphony and song cycle, *Youth's Magic Horn*, on the Tuesday night series, Berlioz's *The Damnation of Faust* all stand out in his memory.

"The Bach *St. Matthew Passion* was the biggest step forward in my own musical development. Clearly, without question, that was an absolute plateau that I had not been sure I could get to." He also listed a performance of Schumann's Third Symphony and, in February of last season, "the Fourth of Brahms."

That mention of Brahms reminds this observer of a gorgeous but almost heart-rending performance of the Fourth Symphony, on an evening when Foster seemed to be a terribly lonely, serious figure on the podium. Why?

"It's hard to say to what extent personal events are linked to the intensity of one's performances," he said. "If I recall, it was around that time that my tenure with the orchestra was . . . severed." (Indeed, that was announced just one week later.) "I think that performance might have represented a considerable emotional release for me. There's no question that the period of severance of my

relationship with the orchestra was a period of considerable trauma for me, which represented many conflicting emotions.

"Because, let there be no mistake about it, I . . . deeply loved and appreciated my work with this orchestra and — putting aside all practical considerations of future career, where to go and where to live — it represented to me the severing of a certain musical lifeline. I think that hurt me very deeply at the time."

"The accumulation of personal experiences, of living here, has been a very mixed one, it must be said." Several minutes later, he admitted, "In all honesty, I couldn't say I felt completely at home here. Not because of problems here, but because of the *intensity* of problems here."



Lawrence Foster



Angela and Lawrence Foster on opening night, September, 1977.

As officers of the Houston Symphony Society, we would like to express our gratitude and extend our best wishes to Lawrence Foster as he completes his service as Music Director of the Houston Symphony Orchestra.

Although a relatively young man, Lawrence Foster ably continued the tradition of such giants as Leopold Stokowski and Sir John Barbirolli in bringing inspired leadership and wise stewardship to this great orchestra. With his exceptional musical integrity, his dedication to the highest standards of orchestral playing and his ability to attract and motivate a new generation of Houston Symphony players, he has given us all a musical ensemble that is preeminent in our region of the nation.

Lawrence Foster leaves us to pursue an advancing career in the United States and abroad and in this we wish him well. We also look forward to what will hopefully be many returns to Houston to lead the orchestra that will long give evidence to his musical abilities and to his vision.

GEN. MAURICE HIRSCH
PRESIDENT EMERITUS
DR. CHAS. F. JONES
CHAIRMAN OF THE BOARD
FAYEZ SAROFIM
PRESIDENT

Symphony clarinetist Don Slocomb with Mr. Foster.



A 28-year-old Lawrence Foster visited Houston in 1970 in his capacity as permanent guest conductor of Britain's Royal Philharmonic Orchestra.

The ending of this season and your departure as our Music Director mark the culmination of seven years of making music with the musicians of the Houston Symphony. We wish to commemorate the occasion, if we may.

We were an orchestra with a high performance standard from many years past when you arrived. It took some time for you to learn our strengths and weaknesses, as it did for us to learn yours. But it can be said that you maintained that standard in demanding our best and in knowing how to elicit just that with your rehearsal time. And you were always as quick with praise as with criticism.

For the broadened repertoire and your security in the performance of modern works, we thank you. Your insight to know that the calibre of playing throughout the orchestra warranted enthusiastic programming of solos and ensembles was always appreciated. Certainly your gift for sensitively articulated orchestral accompaniments for soloists will not be matched easily by any other conductor, nor will the clarity of your beat — a real treasure.

These seven years of change and crisis in this orchestra have not been the easiest in terms of musical growth or stability for any of us. We had our differences: personal and musical sparks occasionally flew, but your wit and humour always helped.

Now, with many veteran players already gone, many new players arriving, we face a new transition period, as do you. We wish you and Angela happiness. May we all do as well in terms of musical excellence in our future encounters.

THE MUSICIANS OF THE
HOUSTON SYMPHONY ORCHESTRA



I first met Lawrence Foster in 1971, in the Decca recording studios in London, when he recorded Beethoven's Third Piano Concerto with Radu Lupu. Our next meeting was in the same studios some years later to record both the Ravel piano concerti with Alicia de Larrocha, and I then had no idea that I would later be working with Maestro Foster and the Houston Symphony Orchestra, and that both of those recordings with such distinguished artists indeed represented the level of musicianship and performance that he was achieving with the Houston Symphony Orchestra.

I know that Maestro Foster looks back with justifiable pride to such musical milestones as his performances of Berlioz's "Damnation of Faust"; the Bach "St. Matthew Passion"; his pioneering work in the presentation of virtually the complete works of the second Viennese school; and his personal effort in bringing such legendary musicians as Rostropovich, Piatigorsky and Rubinstein to play with his orchestra.

Maestro Foster's musicianship, integrity and honesty have played a major part in the forming of the present Houston Symphony sound, and he leaves a rich legacy for his successor.

I am sure that all of you will join me in wishing both Maestro Foster and his charming wife, Angela, every success and happiness as he pursues his ever-expanding international career, and in looking forward with affection and anticipation to his continuing return to the Houston Symphony Orchestra as a guest conductor for many years to come.

MICHAEL WOOLCOCK
GENERAL MANAGER,
HOUSTON SYMPHONY SOCIETY



Mr. Foster and the pianist Arthur Rubinstein rehearse for the 1972 concert celebrating Miss Ima Hogg's 90th birthday.

SYMPHONY



HOUSTON SYMPHONY

The twentieth concert series of the 1977-1978 season has been underwritten by a generous grant from Atlantic Richfield Foundation. Atlantic Richfield Foundation is strongly committed to support of the arts — and their contribution to the quality of life — especially in communities like Houston where the Foundation's sponsor, Atlantic Richfield Company, has significant operations.



LAWRENCE FOSTER, Music Director

Sixty-fourth Season

Twentieth Concert Program

Jesse H. Jones Hall for the Performing Arts

Sunday, May 14, at 2:30 p.m.

Monday and Tuesday, May 15 and 16, at 8:00 p.m.



LAWRENCE FOSTER Conducting

EARLINE BALLARD, Soprano

BARBARA CONRAD, Mezzo-Soprano

SETH McCOY, Tenor

EZIO FLAGELLO, Bass

HOUSTON SYMPHONY CHORALE

Virginia Babikian, Director

Raymond C. Witt, Co-Director



BRUCKNER

*Te Deum

Te Deum

Te ergo

Aeterna fac

Salvum fac

In te, Domine, speravi



INTERMISSION

BEETHOVEN

Symphony No. 9 in D minor, Op. 125, "Choral"

Allegro ma non troppo, un poco maestoso

Molto vivace

Adagio molto e cantabile

Presto — Allegro assai



*First performance at these concerts

The performances will end at approximately
4:25 p.m. on Sunday and 9:55 p.m. on Monday
and Tuesday.



MAY 14, 15, 16, 1978

BY CHARLES WARD
Chronicle Staff

Often, farewell concerts simply are celebrations of past achievements, but Lawrence Foster, ending his seven-year tenure as music director, has used his last program as a statement of the tremendous musical insights he has gained as a conductor during this period of time.

Two big works, choral dominated, constitute this final program of the Houston Symphony's 64th season: Bruckner's "Te Deum," in its first performance at a symphony subscription concert, and Beethoven's Symphony No. 9, dominated by the last movement setting of Schiller's "Ode to Joy." Soprano Earline Ballard, mezzo-soprano Barbara Conrad, tenor Seth McCoy and bass Ezio Flagello joined the Houston Symphony Chorale to complete the list of performers Sunday afternoon in Jones Hall. The program will be repeated today and Tuesday at 8 p.m.

The concert was joyful with the stirring performance of Bruckner balanced by Foster's surprisingly personal statement of the Beethoven.

The "Te Deum" signified the kind of excitement that Foster can instill into a piece — the opening choral/orchestra statement, driven by a surging, propulsive beat, framed the work at start and end with electric excitement. Along the interior way, the Houston Symphony Chorale moved handsomely from the large, bulky sound of a massed choir to an a cappella tone approaching chamber dimensions. The work was paced well except for some lagging moments in the fourth section.

But Beethoven's "Choral" symphony was a surprise. Its heroic elements, which have dominated views of the piece in the past, were abundant in the last movement Sunday. But the performance was more remarkable for the very intimate statements Foster made in the middle movements.

A clue was the very particular and restrained introduction of the opening Allegro which led to an almost pastoral and melodious, certainly thoughtful, movement.

The scherzo was a light, crisp piece in which the doubled woodwinds balanced very nicely a strong, precise performance from the strings, leading to more subdued lyricism in its trio.

These elements really shone in the Adagio. Starting with a beautifully balanced statement by the clarinets and the bassoons, Foster drew one of his very best slow movements in recent seasons. It was elegantly drawn out, featuring superb efforts from the woodwinds and equally fine playing from the first violins in the counter-

melodies strewn along the way.

Through these first three movements, the playing and interpretation was very individual and relaxed — a real testimony to the personal growth of Foster as a musician and as a conductor.

All this led to the rousing finale, and the almost schizophrenic opening that recalls snippets from the preceding movements. These were handled well and led to a breathlessly quiet and beautiful statement of the "Ode to Joy" theme from the cellos and double basses. After the first variations on the melody in the orchestra, the piece gathered energy and roared to the rousing, vocally taxing end. Here the chorus was solid and attractive in tone, handling Beethoven's non-idiomatic writing with strength

and force, never edging into ugly sounds which could easily happen in the long passages of high writing.

The quartet of soloists was not the most finely attuned and balanced set of singers. Each displayed a generous vibrato that tended to get in the way of pitches in certain areas of the voice and kept the solo ensemble from meshing as well as necessary. McCoy had the best afternoon with his lyrical singing in the Bruckner, though he let his top notes fly with less control than needed. But he proved the most persuasive of the soloists in the Beethoven with his vigorous, detached singing. Bass Flagello, known from his days with the Metropolitan Opera started the soloist off in Beethoven's last movement with a rousing, rich solo.

Reviews

/The Houston Post/Mon., May 15, 1978

Music: Houston Symphony

HOUSTON SYMPHONY ORCHESTRA AND CHORALE — Final program of the season conducted by music director Lawrence Foster Sunday afternoon, with repetitions at 8 p.m. Monday and Tuesday in Jones Hall. Soloists: Earline Ballard, soprano; Barbara Conrad, mezzo-soprano; Seth McCoy, tenor; Ezio Flagello, bass. Virginia Babikian, Raymond C. Wiff, chorale directors.

Te Deum (Bruckner), Symphony No. 9 in D-minor, Op. 125 (Beethoven).

By CARL CUNNINGHAM

Sunday afternoon's Houston Symphony concert, marking Lawrence Foster's final week as music director of the orchestra, was, understandably, an occasion of great emotional content that won the 36-year-old conductor a richly deserved standing ovation, not just for his joyous Beethoven Ninth Symphony, but for his many accomplishments during the past seven years.

Typically, his concluding program displayed his shrewd planning and his tireless artistic ambitions. To give the Houston Symphony Chorale and his four vocal soloists some good loud warmup music prior to the Beethoven symphony's difficult choral finale, he opened the concert with Bruckner's short but massive *Te Deum*. This was also Foster's first performance of any Bruckner work here; thus, he filled one last empty niche in the remarkable gallery of works he has presented to his Houston audiences.

It was an exciting performance, from its thunderous choral unison at the opening to the rich, buoyantly-sung chordal portions later on. There were several solos and ensembles by soprano Earline Ballard, mezzo-soprano Barbara Conrad, tenor Seth McCoy and bass Ezio

Flagello. And *Te Deum* gave Foster a chance to show off his powerful lower brass section and the new strength of his string sections.

The Beethoven symphony gave the strings greater opportunity to show off their traditional richness and suavity. There was admirably clean, soft playing from the second violins and cellos in the tremulous accompaniment to the opening theme and lettuce-crisp playing from all the upper strings at the opening of the scherzo. And I do not think any conductor could have wished for a more beautiful tone from his second violins and violas than Foster got at the initial statement of the subsidiary theme in the slow movement.

Using doubled woodwinds in the orchestral tutti passages, Foster had virtually all his musicians onstage and this provided a good deal of richness in the climaxes. His tempos for the first two movements were brisk, but not especially fast and in the second movement, there was greater emphasis on metric considerations than on some of the long melodic phrases that are imbedded in its rapidly-moving measures.

But, as with so many Foster performances, the choral singing in the finale really brought this Beethoven Ninth Symphony to a glorious climax. Their sound was full and rich, beautifully synchronized and floating in quality. Foster shaped their phrases with wonderful freedom and plasticity so that Jones Hall was bathed in huge, gorgeous gorgeous waves of choral tone. It was a moment that raised the performance to a real level of inspiration and certainly a memorable finale to his directorship here.

SETH MCCOY

A native of Greensboro, S.C., Seth McCoy received the first major impetus for his career as tenor soloist with the Robert Shaw Chorale on its tours of the U.S. and South America. In recent years he has become one of this country's leading oratorio tenors, as well as a noted interpreter of the operatic and recital repertoire. He appears regularly with virtually every major orchestra in North America, including those of Boston, Philadelphia, Chicago, Cleveland, San Francisco and Toronto. Known also for his portrayals of the operatic roles, McCoy has sung such diverse works as *Die Zauberflöte*, *Fidelio* and Scott Joplin's *Treemonisha*. McCoy appeared with the Houston Symphony earlier this season in Sir Michael Tippett's oratorio, *A Child of Our Time*.

Renowned Metropolitan Opera basso Ezio Flagello replaces Alexander Malta at these performances. Mr. Malta was forced to cancel his appearances because of illness.

BARBARA CONRAD

Barbara Conrad has won critical acclaim for singing *Carmen* with Houston Grand Opera and the New York City Opera, and for appearances with the Bayerische Staatsoper in Munich, the Opera Metropolitana Teatro Nacional in Caracas, the Cincinnati Opera and Norfolk Opera. Orchestral engagements include the Baltimore Symphony, the National Symphony, the Dayton Philharmonic and the Hartford Symphony. Most exciting for Miss Conrad in recent seasons were her *Porgy and Bess* performances with Lorin Maazel and the Cleveland Orchestra at the Blossom Music Center, and the subsequent recording for London Records. Miss Conrad is making her Houston Symphony debut.

EARLINE BALLARD

Soprano Earline Ballard, a native Houstonian, has made regular appearances with the Houston Symphony since 1964. In recent seasons she has performed with the New York City Opera in the title role of *Turandot* and as Senta in *The Flying Dutchman*. She also toured with that company to Los Angeles. She repeated *Turandot* with the Hawaii Opera Theatre, performed Beethoven's *Missa solemnis* with the San Antonio Symphony and sang at Wolf Trap Farm Park in Virginia.



HOUSTON SYMPHONY ORCHESTRA

LAWRENCE FOSTER,
Music Director

MICHAEL PALMER,
Guest Conductor

C. WILLIAM HARWOOD
Exxon/Arts Endowment
Assistant Conductor

FIRST VIOLIN

Ronald Patterson

Concertmaster

David Chausow

Ass't. Concertmaster

Carolyn Plummer

Ass't. Concertmaster

Josephine McAndrew

Joan Stanley

Irving Wadler

Doris Derden

John Oliveira

Charles Tabony

Barbara Shook

Eugene Settanni

James Stepensor

Elizabeth Mosny

Betty Stephenson

Christine Pastorek

SECOND VIOLIN

Raphael Fliegel

Principal

George Bennett

Ass't. Principal

Robert Perry

Mary Shelley McIntyre

Dorothe Robinson

Jan Karon

Margaret Bragg

Margaret Ruttenberg

Kevin Kelly

Vera Jelagin

Mario Paglia

Elena Diaz

David Marshall

Harvey Wechsler

VIOLA

Wayne Crouse

Principal

Wayne Brooks

Assoc. Principal

William Welch

Hugh Gibson

Violeta Moncada

Joy Plesner

Thomas Molloy

Kyla Bynum

Phyllis Herdlika

Peter Filerman

Bernice Beckerman

CELLO

Shirley Trepel

Principal

Thomas Bay

Ass't. Principal

Robert Deutsch

Dorothy Moyes

Marian Wilson

Fred Mazzari

Louis DeRudder

David Boyle

Hyunjin Cho

Myung Soon Deutsch

CONTRA-BASS

Paul Ellison

Principal

Harold Robinson

Assoc. Principal

William Black

Robert Pastorek

Kendrick Wauchope

Newell Dixon

David Malone

Lavanna Grimwood

FLUTE

Byron Hester

Principal

Lynette Mayfield

Assoc. Principal

David Colvig

Carol Slocomb

PICCOLO

Carol Slocomb

ALTO FLUTE

David Colvig

OBOE

Raymond Weaver

Principal

Louis Ruttenberg

Assoc. Principal

Barbara Hester

Larry Thompson

ENGLISH HORN

Larry Thompson

CLARINET

Richard Pickar

Principal

David Peck

Assoc. Principal

Don G. Slocomb

Richard Nunemaker

BASS CLARINET

Richard Nunemaker

BASSOON

Paul R. Tucci

Principal

Eric Arbiter

Assoc. Principal

Richard Hall

Gregg Henegar

CONTRA-BASSOON

Gregg Henegar

HORN

Thomas Bacon

Principal

William Klingelhofer

Assoc. Principal

James Horrocks

Leo Sacchi

Jay Andrus

Philip Stanton

TRUMPET

Mack Guderian

Assoc. Principal

Ned Battista

Richard Schaffer

TROMBONE

John McCroskey

Principal

Allen Barnhill

David Waters

BASS TROMBONE

David Waters

TUBA

Warren Deck

TIMPANI

David Wuliger

PERCUSSION

James Simon

Principal

Fraya Fineberg

Richard Brown

HARP

Beatrice Schroeder Rose

PERSONNEL MANAGER

Ralph Liese

LIBRARIAN

James T. Medvitz

STAGE MANAGER

Don Jackson

STAGE TECHNICIAN

Noel Crenshaw

HOUSTON SYMPHONY CHORALE

Virginia Babikian, Director
Raymond C. Witt, Co-Director
Anne Schnoebelen, Accompanist

Sandy Graf, Administrator
Alvin Varnon, Chorus Manager

SOPRANO

Betty Ann Bough
Jacqueline Brodeur
Barbara E. Bush
Ann J. Caito
Carol Carthel
Patricia H. Cleghorn
Sandra Coffman
Pamela Covington
Betty Ann Devine
Elayne Dishroon
Zelda Dvoretzky
Helen Eberle
John Ella Fowler
Katherine Gohlke
Virginia Hickfang
Carol Horton
Leslie Howard
Sally Hubbard
Jean Kemper
Augusta Levine
Patricia Long
Suzanne Lucas
Doris Maine
Jennifer McCrory
Maxine Moore
Patty Moore
Megaera Morrison
Carol Moughon
Ruth Padfield
Janis Parish
Jennifer Polnick
Joyce Mattox Randolph
Jane Regan
Jan Russell
Ellie Seedborg
Beverly Smith
Mary Starnes
Lee Stevens
Menthola Stevenson
Flora Tacquard
Beth Webb
Gayle West

ALTO

Elaine Berman
Antoinette Boecker
Lucy M. Brown
Mary Bundrick
Lindy S. Carmalt
Elizabeth Constantian
Joyce Courtois
Gerry Cumberland
Hanne Dietz
Jennifer Giese
Suzanne Goddard
Sandy Graf
Patricia J. Greeker
Linda Harding
Ella Hawes
Nancy Hawley
Carolyn L. Hess
Rhonda Lynn Hilliard
Jannette Hindman
Earle Jensen
Mary E. Kean
Dawn D. Kinsler
Lynda Kyd
Nancy C. Leichsenring
Dottie Lytle
Peggy Matlock
Nancy McClain
Sally Moffet
Mary Nepveux
Susan Ann Perry
Celia Riddle
Billie Roark
Dianne Stine
Urara Vella
Pamela S. Whitcomb
Mary Chris Workman
Dinah Zauber

TENOR

Frank Baldwin
Jim Balogh
James R. Carazola
S. W. Carmalt
Cary C. Cobb
Phil Crichton
John V. Crooks
Stephen T. Donohue
Paul Downs
Steven Farrow
John P. Grady
Jerry Griffiths
Mike Hare
William J. Hendriks
Rev. David W. Kennedy
Kenneth D. Knezick
Harold McManus
David G. Nussmann
Harry J. Owens
Peter Peropoulos
John S. Perry
Gene Peters
David Plummer
Dan E. Pratt
Norwood Preto
John B. Rice
Dale Samuelsen
John B. Saxon
Horace Smith
Robert M. Smith
Emmanuel S. Sodbinow
Alvin Varnon
Anthony F. Vazquez
Larry Ward
Howard F. Webb, Sr.
Stephen C. Whitcomb
Robert Wilbur
Ted Workman

BASS

Robert Acosta
Byron R. Adams
Forbes Alcott
R. Dale Baker
Larry Bell
Gregory Boe
Richard H. Buffett
Bill Cumberland
Richard C. Dehmel
Alan Feiveson
Bruce Frizzell
Paul R. Gatchell
Bill Goddard
Gray Goodman
Charles Greeker
E. W. Grieneeks II
R. R. Haefner
Arthur Heitzman
Frank A. Hollingshead
Ed Holt
Sonny Hopper
Randall Jeter
Gainer Jones
Richard L. Kaplan
James Kolodziejczyk
Timothy J. Larson
Nathaniel Lee
Daniel R. Mack
John McCarty
Billy L. McDougal
Robert McGill
Michael McKay
Hale McMahon
Rob Millikan
Duncan Andrew Ragsdale
Howard M. Rhoades
John W. Rogers
Richard Rosencranz
D. Kent Ross
Robert J. Russek
Russell John Senti
Fred Smith, Jr.
Dick Stine
Paul Weber
James R. Wilhite

THE SEVEN-YEAR HITCH

Lawrence Foster gave the Houston Symphony everything they could have asked for from a conductor—except an audience.



Lawrence Foster didn't have what it takes to keep the Houston Symphony going; the question now is what it does take.

After a rocky seven-year tenure with the Houston Symphony Orchestra, Lawrence Foster has left his post as music director. I believe that Foster's central problem in Houston was that he never created an audience for his musical wares. This music director had problems with the board, management, and players, but such troubles can be survived if a conductor has the audience on his side. Foster's dilemma was always that he inspired a lot of respect, but not enough love; he is not the kind of charismatic leader who can attract new and enthusiastic patrons to the symphony.

Foster's last concerts with HSO offered a microcosmic view of the strengths and weaknesses of his leadership. The program was ambitious: Bruckner's *Te Deum* in its first HSO performances and the Beethoven Ninth Symphony. The renditions were capable but, given the rousing nature of the repertoire, engendered only a tepid audience response.

As Foster led the orchestral portions of the Ninth Symphony, he seemed more like a tonsured monk or a sober yeshiva student than a public performer, and the music he made confirmed the impression. The first half of the symphony's slow movement was solemn and delicately fervent. It

seemed to be going somewhere, as the first two movements had not. But the two final sections did not build and take spontaneous fire as they should have, and the final movement was only exciting when the huge, well-trained Houston Symphony Chorale was singing (and not always even then). Tempi were fast and the parts well played, but this most challenging of all symphonic movements did not coalesce into the transcendental experience it must be if it is to be anything at all.

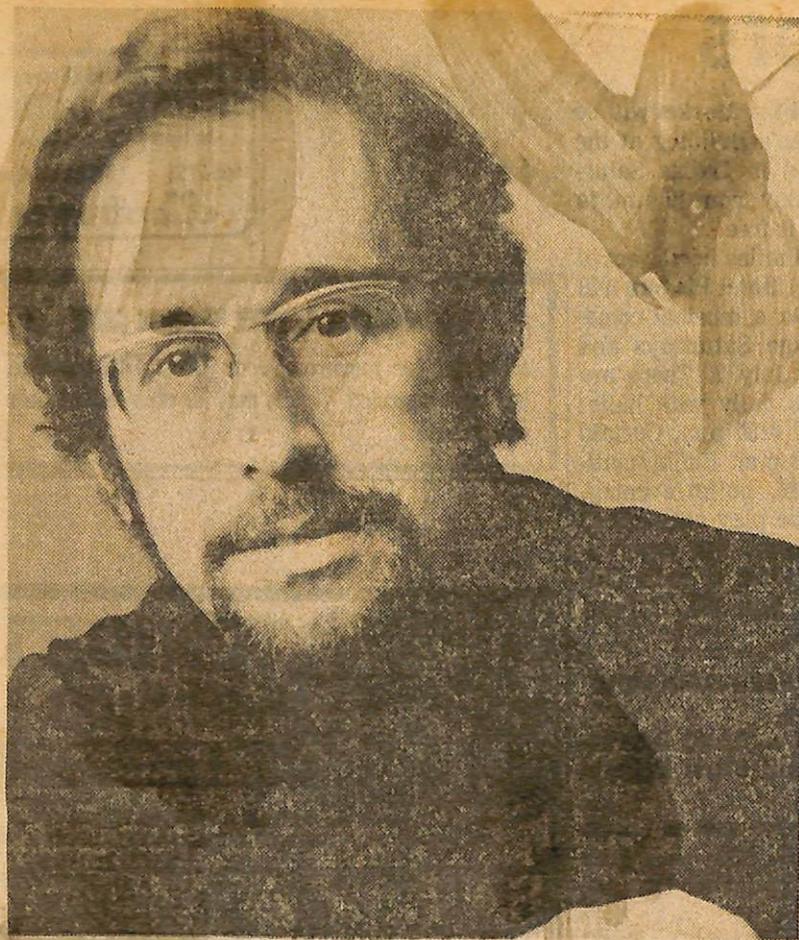
Lawrence Foster is a serious and extraordinarily gifted musician. His sense of responsibility to his art—as demonstrated by the breadth of the repertoire he played in Houston and the care with which he built up the orchestra and rehearsed its performances—might have gained more response in a city with a more thoroughgoing musical culture than Houston. Despite the 65-year history of the orchestra and its distinguished leadership over the last thirty years, Houston is musically still a frontier town. It is no disgrace to a city so new and growing so rapidly that it should need some proselytizing for abstract music. But Foster, being more monk than missionary, found it hard to make converts either at cocktail parties, via the media, or on the podium.

It was by no means always the case

that Foster's performances were respectable but dull. More than most conductors, though, Foster seemed at the mercy of his own inspirations of the moment to bring off the extraordinary performances of which he was capable. When that inspiration was lacking, his music making was seldom less than competent, but it lacked profile. Perhaps it was this tendency to be self-effacing that made Foster such a superb accompanist of concertos. His second-to-last group of concerts showed this dichotomy: the Saint-Saëns Concerto No. 2 with pianist André Watts was exhilarating, but the orchestral pieces on either side of it were routine. The Tchaikovsky Suite No. 3, the longest piece on the program and one of the Russian composer's best works, lacked the necessary romantic melancholy and glamour, and—uncharacteristically—was even badly played, especially by the woodwinds.

Despite Foster's imperfections, it does not seem very bright of the Houston Symphony's board and management to let him go away with no certainty of getting a new director as good as he, let alone better. But they have done just that, and next year the orchestra will be led by a long string of guest conductors, with not even an interim leader to hold things together

the way Louis Lane did for the Dallas Symphony a few seasons ago. This is a dangerous state of affairs for any orchestra, especially for one demoralized as this one was by the strike of year before last. The HSO is in a time of crisis, and as it hunts for Foster's successor it will be searching for more than a conductor; it will be searching for an audience and for the future of the orchestra itself.



Lawrence Foster

Foster appointed chief conductor for Monte Carlo's national opera

Lawrence Foster, former music director of the Houston Symphony, has been named chief conductor of the National Orchestra of the Opera of Monte Carlo, starting in 1979.

Foster's contract extends through 1981 and calls for him to conduct 15 weeks per season and to conduct one opera production. He will also tour with the orchestra.

Foster and his wife, Angela, have a winter home at Cap d'Ail near the French Riviera. Many of Foster's winter guest conducting engagements will be in Europe during the next several years, including the Berlin Philharmonic Orchestra, Hamburg State Opera and Royal Opera, Covent Garden, London.

The Fosters recently purchased a summer home in Aspen, Colorado, where Foster is involved as a conductor and teacher at the Aspen Festival. He also regularly conducts at the Ravinia Festival in Chicago and the Hollywood Bowl Festival in Los Angeles during the summers.

Foster will return to conduct two weeks of concerts in February, as a guest on the Houston Symphony podium. He is also expected to conduct a new production of a Wagner opera — either *The Flying Dutchman* or *Lohengrin* — for Houston Opera during the 1979-80 season. However, official announcements of Houston Opera's 1979-80 season are still pending.

The notebook

Symphony plans Disney concert in Jones Hall

The Houston Symphony and Walt Disney Productions will present the "Disney Family Concert" on July 21-23 in Jones Hall.

A new presentation by Disney Productions, the show features an orchestra and chorus performing with film footage and live appearances by Disney characters, including Mickey Mouse, who is 50 years old this year. Disney music director James Christensen will conduct the Houston Symphony and members of the Houston Symphony Chorale. Featured footage comes from "Fantasia," "Snow White" and "Mary Poppins." A demonstration of film scoring will be included.

Two performances will be given each day at 2 and 8 p.m.

Houston Symphony will be the second major orchestra to present the show which was premiered in Salt Lake City by the Utah Youth Symphony; the program will be given in New Orleans earlier in July. Originally, the Houston Symphony had been scheduled to present the show last summer in the Summit but it was canceled because of production difficulties.

Tickets will go on sale Monday at Houston Ticket Center in Jones Hall, all Foley's and Top Ticket in Greenway Plaza Underground and Galleria 2.

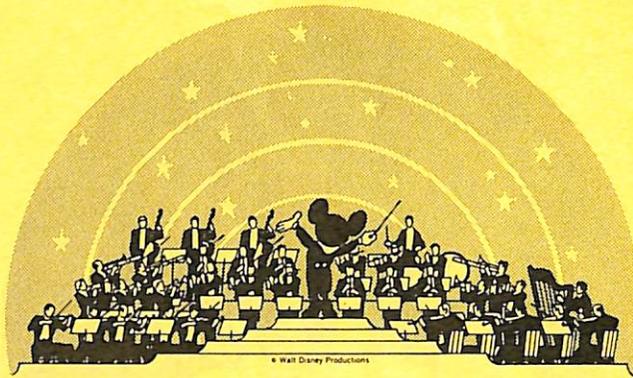
Also, the Houston Symphony has named John W. Burnett as assistant director of the Houston Symphony Chorale and Herbert N. Allen as chorus manager for the 1978-79 season, the chorale's 32nd.

Burnett currently is an assistant professor of music at Houston Baptist University, coming there from Universite Laval in Quebec, Quebec.

Allen is a graduate student at Rice University's Shepherd School of Music.

Virginia Babikian continues as the chorale's director with Anne Schnoebelen as accompanist.

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The Houston Symphony and Walt Disney Productions® present

Disney Family Concerts

JAMES CHRISTENSEN Conducting
THE HOUSTON SYMPHONY ORCHESTRA
MEMBERS OF THE HOUSTON SYMPHONY CHORALE
Virginia Babikian, Director
Raymond C. Witt, Co-Director

JONES HALL
July 21, 22 and 23 at 2:00 P.M. and 8:00 P.M.

The Program

"When You Wish Upon A Star"	Orchestra & Chorus
"Snow White" Overture	Orchestra & Chorus
"March Of The Toys"	Orchestra
Waltz from "Sleeping Beauty"	Orchestra
Disney Medley	Chorus & Characters
"Toot, Whistle, Plunk & Boom"	Orchestra & Film
"Pete's Dragon" — Medley	Orchestra
"Mary Poppins" — Medley	Orchestra, Chorus & Characters

INTERMISSION

"It's A Small World"	Orchestra
"Dance Of The Hours"	Orchestra & Characters
"Nutcracker"	Orchestra & Film
"Chinese Dance"	
"Dance Of The Flutes"	
"Russian Dance"	
"The Sorcerer's Apprentice"	Orchestra & Film
"Mickey Mouse, Donald Duck, Goofy And The Gang"	Orchestra, Chorus & Characters
"Small World" Reprise	Orchestra, Chorus & Characters



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PHOTO FLASHES ARE ESPECIALLY DISTRACTING TO THE MUSICIANS.

Reviews

Music: Disney Family Concert

DISNEY FAMILY CONCERT — James Christensen conducting the Houston Symphony and members of the Houston Symphony Chorale in a program of music from Walt Disney movies. Presented by the Houston Symphony and Walt Disney Productions Friday afternoon in Jones Hall. Repeats 2 and 8 p.m. Saturday and Sunday.

By **WILLIAM ALBRIGHT**

Walt Disney, the King of Animation, may have aimed at Art in masterful films like *Fantasia*.

But the kids around me at Friday afternoon's Disney Family Concert (the first of six being performed at 2 and 8 p.m. through Sunday in Jones Hall) couldn't have cared less about Art. Or even the music being played and sung by the Houston Symphony and Houston Symphony Chorale.

All they wanted was Mickey Mouse.

It took nearly all of the some 100 minutes the concert lasted for the gloved rodent who is now half a century old to appear and charm young and old the way he always has.

BUT, LIKE ALL wishes that are wish-

ed upon a star, the audience's finally came true and there he was, on screen in the Sorcerer's Apprentice segment of *Fantasia* and in papier-mache-headed person, surrounded by Minnie Mouse, Donald Duck, Goofy and Pluto and waving to his fans of all ages.

The *Fantasia* film clips (including the dancing Chinese mushrooms, pirouetting flowers and dandelions doing Russian dances from *The Nutcracker*) were almost the only peek we got at the sacred celluloid. The only other pieces of Disney film were a hunk of *Beaver Valley* showing otters sledding down snowy slopes on their stomachs and *Toot, Whistle, Plunk & Boom*, an amusing but — compared to classic Disney — tackily drawn cartoon of apparently recent vintage about the various instruments of the orchestra.

BUT THERE WERE plenty of familiar tunes and "live" characters frolicking onstage — including a dancing hippo, alligator and hot-pink ostrich in *The Dance of the Hours* — to bring back in-

stant recall of such films as *Snow White*, *Pinocchio*, *Song of the South*, *Sleeping Beauty*, *Pete's Dragon* and *Mary Poppins*.

James Christensen, the music director at Disneyland, conducted the super-lush and sometimes busy orchestrations squarely but strongly. Amplifying the orchestra and Chorale made Jones Hall sound like a fishbowl, though, bloating the overall sound and blurring the sung words.

BUT THERE WAS only one word, one sound, the audience wanted to hear, anyway. **MICKEY!** And even this hard heart skipped a beat and dropped a few cynical years when the little feller appeared on screen and smiled his little smile.

Down deep, I guess we're all lifetime members of the Mickey Mouse Club, with or without music.

EMM-EYE-SEE(See you real soon)-**KAY-EEE-WYE**(Why? Because we like you.)

Disney concert of film music pleasant song for this South

BY CHARLES WARD
Chronicle Staff

Whatever the Disney folks touch usually comes out with style and quality. Such is happening with the Disney Family Concerts which opened a three-day run in Jones Hall Friday afternoon.

The show is entertaining, but a couple of amendments needed to be made to the ads trumpeting the arrival of Mickey, Donald and Goofy in town — all these comfy characters do arrive for the pleasure of kiddies of any age.

One is that this show is primarily intended as a musical program designed to feature the Houston Symphony in music from Disney films. Disney Music Director James Christensen conducts the Orchestra and Chorale in arrangements of popular Disney tunes, the original, "legit" settings of classical music adapted for films, and so on. The characters appear in only six of the 14 numbers with film added for three more.

Accordingly, the program really may not be as good for the youngest children as their parents might imagine. With so much orchestral music, as well as some of Disney's more sophisticated animation, the appeal is aural much of the time. Kids with short attention spans may start squirming in their seats, as happened in the opening show.

That aside, one really doesn't have to have seen any Disney films to know how much Disney music has pervaded our pop

Operas discuss merger

COLOGNE, West Germany (UPI) — Cologne and Duesseldorf city fathers have begun talks on a merger of the Deutsche Oper am Rhein of Duesseldorf and the Cologne Municipal Opera Company. The merger would create the largest single opera company in West Germany.

culture. From the opening "When You Wish Upon A Star" on, lots of tunes will strike familiar rings in musical memories.

Among the highlights was "Toot, Whistle, Plunk & Boom," an animated introduction to the orchestra that whimsically outlines the four families of instruments and how they evolved into modern representations. That short introduced an interesting aspect of the show. Several of the films were accompanied live, with Christensen using a headset to keep the orchestra in "sync" with the film. That livened three selections from "Fantasia" with the corresponding portions from Tchaikovsky's "Nutcracker" ballet and a Mickey Mouse short using "The Sorcerer's Apprentice." Two numbers fell quite flat — the medley from "Pete's Dragon" and the end of the "Mary Poppins" medley-with-characters which ended the first half with a puff.

But with all the smooth production (the few hitches, like the lights going out on the first violins music stands during one film demonstration, can easily be fixed), the schizophrenic nature of film music was not solved. The orchestral selections originally intended as concert pieces stand well on their own, but when subordinated to film clips like those from "Fantasia," the music can lose its own identity, particularly when the conductor has to scramble to keep the music synchronized with the film. When that happens, the spotlight has moved from the music to something else. Some of the music from films didn't stand too well divorced from its origin, too. The orchestra generally played well but they were often simply a highly skilled accompaniment that had moved out of the spotlight.

Nonetheless, the Disney Family Concert is a great chance to check the generation of your own inner "child." I have never seen "Pete's Dragon" but guessing from the oohs and ahs of the kids there, they certainly had and were waiting for his music.

1978 ANNUAL

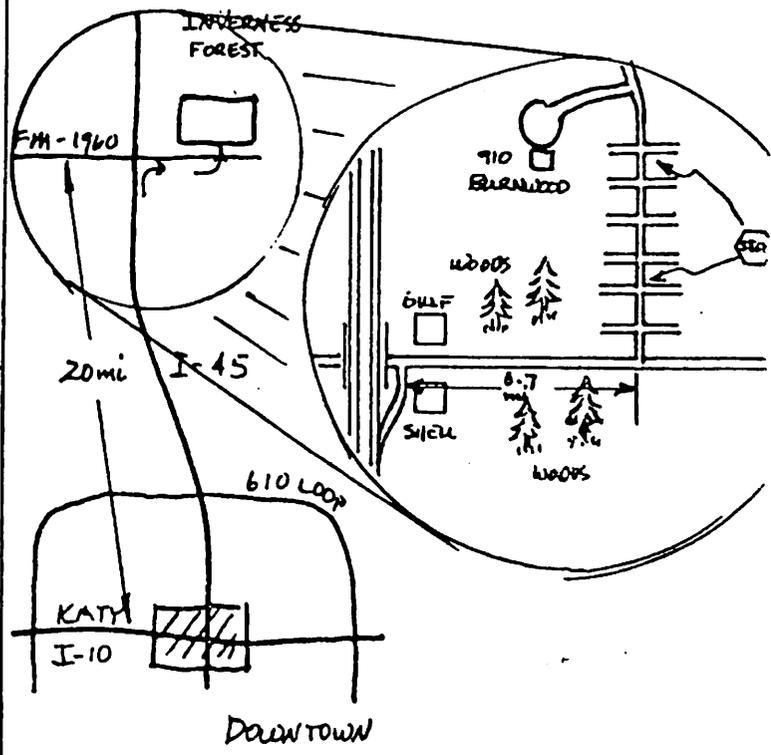
CHORALE REWIND



DATE: SATURDAY, MAY 20
 TIME: 4PM UNTIL OPTIONAL
 LOCATION: GENE'S PLACE →
 FOR: CHORALE MEMBERS AND GUESTS
 (NO CHILDREN)
 COST: \$2.50 PER PERSON
 PROVIDED: CATERED BARBEQUE DINNER
 FROM LUTHER'S, BEER,
 SOFT DRINKS

ENTERTAINMENT:
 HOUSTON GROSS OPERA
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Symphony's choral work coincides with tradition of Christianity

BY CHARLES WARD
Chronicle Staff

THANKSGIVING, WHICH IS now almost totally secularized with stuffed turkeys and football games, nonetheless is a pivotal period in the dominant western religious tradition of Christianity, for the holiday anticipates the end of the Christian church year and its beginning anew with Advent, the four Sunday-period leading to Christmas day.

Probably unintentionally, the first major choral work of the Houston Symphony season, Sir Edward Elgar's *The Dream of Gerontius*, is thus appropriately programmed for the concerts Saturday-Nov. 27 in Jones Hall. Sir Alexander Gibson rounds out a month of activities in Houston in conducting the symphony, three soloists and the Houston Symphony Chorale in this piece. (He conducted the symphony programs on Nov. 11, 12 and the Houston Grand Opera performances of *Jenufa*.)

A setting of a poem by the great English Roman Catholic prelate, John Cardinal Newman, the work details a souls' anticipation of death, with the fear of the unknown, and his awakening

in the presence of an angel who guides him past demons gathered outside the judgment gates to claim souls for hell and into the "mysterious harmonies" of heaven.

Despite his position as an honored composer in a country which symbolizes the Protestant alternative to the catholic tradition, Elgar himself was a Roman Catholic. The text, particularly in Part I, strongly represents that, opening immediately with "Jesu, Maria — I am near death, and Thou art calling me . . . So pray for me, my friends" and petitions from the choir of assistants who recite the Kyrie and petition the saints and hosts of heavens on his behalf.

The first part, with Gerontius (a tenor), a priest (baritone) and a four-part chorus of assistants, is the shorter of the work's two major divisions. In the second, the tenor becomes identified as the Soul of Gerontius being guided by the Angel (a mezzo-soprano) and confronted by an Angel of Agony (the baritone, again). In Part Two, the chorus changes views to be Demons, Angelicals and Souls.

Musically, the toughest part lies with the tenor, who is singing for nearly all the length of the 1½-hour piece. It is taxing in that demand as well as having some challenges in the upper register.

Largely, however, it is an intense, dramatic role that requires appropriate musical skills.

Certainly important is the choral part which involves both sizeable chunks of full-chorus singing as well as a four-part mixed semichorus and, inside the heavenly gates, a four-part women's chorus. The choral writing too encompasses a wide diversity of moods from a taunting mockery as the demons to a long majestic song of praise at the Angelicals, a section including both contrapuntal and block chordal writing.

So far, only mezzo-soprano Alfreda Hodgson has been announced as a soloist. She will be making her Houston Symphony debut in a work that has brought her consistent success including a sensational Canadian debut in 1976 with Andrew Davis and the Toronto Symphony. The tenor and bass are expected to be announced early this week. Originally, Ryland Davies was scheduled to portray Gerontius, but he and baritone Benjamin Luxon abruptly cancelled their debuts here, the Symphony said.

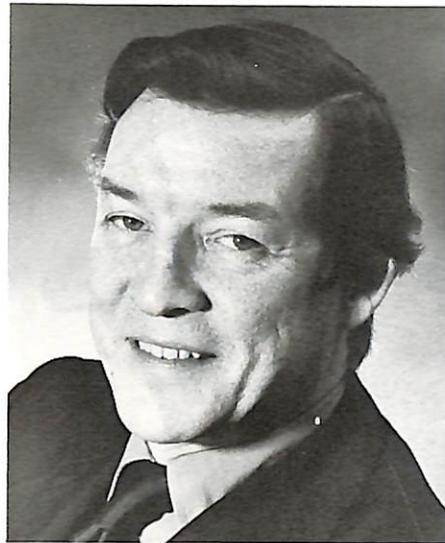
Performances will be at 8 p.m. Saturday, 2:30 p.m. Nov. 26 and 8 p.m. Nov. 27. Tickets are available at Houston Ticket Center in Jones Hall (227-3625) and all Top Ticket outlets.

RICHARD CASSILLY

In demand in all the major opera houses of the world, the distinguished American helden-tenor Richard Cassilly has garnered critical acclaim for his role in Houston Opera's production of *Jenufa*. He was for 11 years a mainstay at the New York City Opera and, in Europe, has sung at Covent Garden, Hamburg and other great opera houses. Mr. Cassilly recently returned to this country from Europe to open the Metropolitan Opera's current season in the title role of *Tannhäuser*.

GWYNNE HOWELL

The exciting, young Welshman Gwynne Howell, already well known for appearances at Covent Garden, La Scala and Glyndebourne, recently arrived in New York from his debut with the San Francisco Opera. Acclaimed for his roles in *Don Giovanni* and *Lohengrin*, the basso is scheduled to sing in the concert version of *Fidelio* with the New York Philharmonic this spring and will also appear with the Chicago Symphony and Los Angeles Philharmonic.



SIR ALEXANDER GIBSON, always a welcome figure on the Jones Hall podium, made his Houston Symphony debut during the 1976-1977 season. This season he conducts three weeks of Symphony performances, as well as Houston Grand Opera's production of *Jenufa*.

Sir Alexander Gibson stands unique among Britain's conductors because he is music director of both Scottish Opera, which he founded in 1952, and the Scottish National Orchestra.

He has conducted over 350 performances of 35 productions for Scottish Opera. During the Berlioz centenary in 1969, he conducted the first complete performances of *The Trojans*, and in 1971 the first complete performance of Wagner's *Ring* outside London for over 50 years.

After appearances with all the major opera companies and symphony orchestras in Britain, he made his U.S. debut in 1967 with the Detroit Symphony. In 1973 he made his American operatic debut with performances of *The Rake's Progress* in Washington.

Two of his recordings have won the prestigious Grand Prix du Disques.

MEZZO-SOPRANO Alfreda Hodgson's prominence in her native Britain may be gauged from the conductors with whom she has worked: Barbirolli, Boult, Britten, Maazel, Mehta, Klemperer and Previn. In the United States, she was "discovered" during her 1976-1977 American debut tour. The present performances mark her Houston Symphony debut.

Miss Hodgson's career was launched in 1965 when she won the Kathleen Ferrier

Memorial Prize, England's most coveted award for singers. Her first major orchestral engagement — with John Pritchard and the Royal Liverpool Philharmonic — took place in 1961, the same year she graduated from college. She frequently appears in concert with London's orchestras as well as with the Hallé and Scottish National Orchestra.

Alfreda Hodgson's Canadian debut, in Elgar's "The Dream of Gerontius" with Andrew Davis and the Toronto Symphony, took place in December of 1976. Her performance was hailed by both the Globe and the Mail as "exceptionally expressive and vocally memorable."

In Europe, her reputation is growing rapidly. In 1974, she sang in Rome, Madrid and Paris. The same year she participated in the first performance in Israel of Handel's "Messiah" with the Israel Philharmonic conducted by Zubin Mehta.

As a concert singer, Alfreda Hodgson is especially associated with the works of Mahler, specifically "Das Lied von der Erde," recorded in 1977 with Sir Alexander Gibson and the Scottish National Orchestra. In addition to the Mahler discs, Miss Hodgson's European recordings include Bach's "St. John Passion," Purcell's "The Fairy Queen," and Vaughan Williams' "Pilgrim's Progress" with Sir Adrian Boult.



Owing to circumstances beyond the control of the Houston Symphony Society, Ryland Davies and Benjamin Luxon will not be appearing at these performances. However, the Symphony Society is proud to announce that these performances will be sung by the distinguished vocalists Richard Cassilly, tenor and Gwynne Howell, bass.

SYMPHONY



HOUSTON SYMPHONY

Sixty-fifth Season
Seventh Concert Program
Jesse H. Jones Hall for the Performing Arts
Saturday, November 25, at 8:00 p.m.
Sunday, November 26, at 2:30 p.m.
Monday, November 27, at 8:00 p.m.
SIR ALEXANDER GIBSON, Conducting
ALFREDA HODGSON, Mezzo-soprano
RICHARD CASSILLY, Tenor
GWYNNE HOWELL, Bass
HOUSTON SYMPHONY CHORALE
Virginia Babikian, Director
John W. Burnett, Assistant Director

ELGAR The Dream of Gerontius

Part I

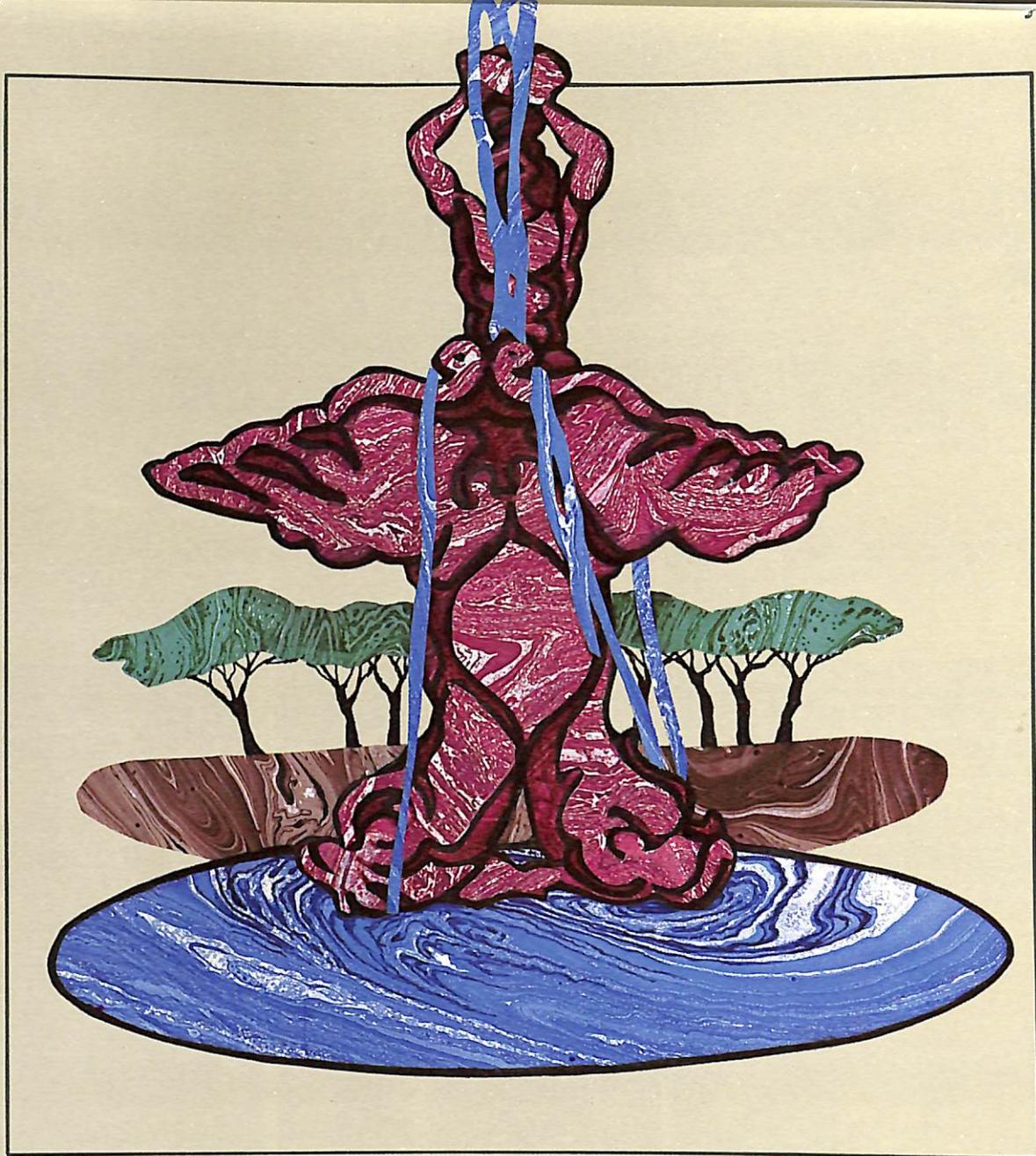
Prelude	
Solo (Gerontius)	Jesu, Maria
Chorus	Kyrie eleison
Solo (Gerontius)	Rouse thee, my fainting soul
Chorus	Be merciful, be gracious
Solo (Gerontius)	Sanctus fortis
Solo (Gerontius)	I can no more
Chorus	Rescue him, O Lord
Solo (Gerontius)	Novissima hora est
Solo (The Priest)	Proficiscere, anima, Christiana
Chorus	Go, in the name of Angels and Archangels

INTERMISSION

Part II

Introduction	
Solo (The Soul of Gerontius)	I went to sleep; and now I am refreshed
Solo (The Angel)	My work is done
Dialogue (The Angel and the Soul)	All hail, my child and brother, hail!
Chorus	Lowborn clods of brute earth
Solo (The Angel)	It is the restless panting of their being
Chorus	The mind bold and independent
Dialogue (The Soul and the Angel)	I see not those false spirits
Chorus	Praise to the Holiest
Solo (The Soul)	The sound is like the rushing of the wind
Chorus	Glory to Him
Solo (The Angel)	They sing of thy approaching agony
Solo (The Soul)	But hark! a grand mysterious harmony
Solo (The Angel)	And now the threshold as we traverse it
Chorus	Praise to the Holiest in the height
Dialogue (The Angel and the Soul)	The judgment now is near
Solo (The Angel of the Agony)	Jesu! by that shuddering dread which fell on Thee
Chorus	Be merciful, be gracious
Solo (The Angel)	Praise to His Name!
Solo (The Soul)	Take me away
Chorus	Lord, Thou hast been our refuge
Solo (The Angel)	Softly and gently, dearly-ransomed soul
Chorus	Lord, Thou hast been our refuge
Chorus	Praise to the Holiest

The performances will end at approximately 10:10 p.m. on Saturday and Monday and 4:40 p.m. on Sunday.



NOVEMBER 25, 26, 27, 1978

'Gerontius' near perfect performance here

HOUSTON SYMPHONY performed the seventh concert program of the 45th season Saturday evening in Jones Hall. Sir Alexander Gibson conducted with soloists Richard Cassilly, tenor; Alfreda Hodgson, mezzo-soprano and Gwynne Howell, bass and the Houston Symphony Chorale, Virginia Babikian, director. To be repeated at 2:30 p.m. today and 8 p.m. Monday.

PROGRAM
ELGAR "The Dream of Gerontius"

BY CHARLES WARD
Chronicle Staff

Being a product of the spirit of late 19th-century England, Elgar's "The Dream of Gerontius" suggests the need for a sumptuous but reserved musical statement and that is what the big choral work got from the Houston Symphony and Chorale and their guest soloists.

The oratorio is the sole work on the current symphony concert series which opened Saturday evening in Jones Hall. Sir Alexander Gibson conducted with tenor Richard Cassilly (Gerontius), mezzo-soprano Alfreda Hodgson and bass Gwynne Howell. Cassilly and Howell are singing instead of the originally scheduled Ryland Davies and Benjamin Luxon who were forced to cancel their appearance here.

Elgar used a poem by John Cardinal Newman which depicts the anticipation of death by a soul, Gerontius, and the awakening after the death to approach the heavenly gates. The piece's pious, penitential air (from a decidedly Roman Catholic viewpoint) is reflected in serious, sober writing that is filled with long, flowing lines and a minimum of showy bravura.

The piece's effectiveness is a cumulation of mood — that slightly distanced, stately stance one associates with the stiff

British upper lip — and it came through brilliantly in the performance.

Sir Alexander gave an understated reading of the piece. That allowed the music to breath spaciously and the musical lines to flow naturally and leisurely in time, without force or unnatural flourish. He was conscious of the large-scaled design but was not at all hesitant to play with the smallest phrases or the biggest climaxes for musical effect. The latter reinforced the basic concept. But he also tended to be overuse it a little and that kept the music away from those one or two big moments a piece needs.

The bulk of the solo works rests with Gerontius. Cassilly has come off his four performances of the Houston Grand Opera production of Janacek's "Jenufa" apparently undiminished in stamina and vocal resourcefulness, even though the final performance of the opera was Friday evening. He sang Gerontius with great power and authority. His instinct for drama and just the right musical phrasing added real substance to the part, as did his very personal color and tone. However, his sense of pitch was errant rather consistently all evening — a substantial detraction from an otherwise moving performance.

Both Miss Hodgson and Howell made Houston Symphony debuts with exhilarating performances.

Portraying the angel in Part II, Miss Hodgson showed us a lustrous, well developed voice that was firm and even all through its range. She sang with great grace and sensitivity in a thrilling introduction to her musicianship.

So, too, with Howell. His bass is one of

those dark, rich, slightly muffled voices that just pours out endlessly and easily. He was a perfect complement in sound and interpretation to Miss Hodgson, and the pair made a nice foil to Cassilly.

The Houston Symphony Chorale sang with just the right kind of exalted, slightly aloof posture needed. The women were especially lovely in the four-part divided

singing as the choir of angelics — a light, even sound so perfect for the writing.

As in the legendary understated British humor, this performance had that same kind of reservedness and the results were a performance to be fondly remembered.

"The Dream of Gerontius" will be repeated at 2:30 p.m. today and at 8 p.m. Monday in Jones Hall.

Music: Houston Symphony and Chorale

HOUSTON SYMPHONY ORCHESTRA AND CHORALE — Seventh program, featuring Sir Alexander Gibson as guest conductor Sunday afternoon, with mezzo-soprano Alfreda Hodgson, tenor Richard Cassilly and bass Gwynne Howell as soloists. Virginia Babikian, John W. Burnett, director and assistant director of the chorale. Program opened Saturday evening and will be repeated Monday at 8 p.m. in Jones Hall.

Sir Edward Elgar: *The Dream of Gerontius*, Op. 38.

By CARL CUNNINGHAM

Though plagued by the cancellation of male soloists Ryland Davies and Benjamin Luxon, tenor Richard Cassilly and bass Gwynne Howell stepped in to sing impressively during Houston Symphony's weekend performances of Sir Edward Elgar's *The Dream of Gerontius*.

It was something of a marathon for Cassilly to take on late-hour rehearsals and three consecutive performances of the long, demanding title role of the oratorio, since he just finished the last of four Houston Opera performances Friday evening, singing another demanding role as Laca in the Houston premiere of Leos Janacek's *Jenufa*.

As heard in Sunday afternoon's second performance, Cassilly's big, ringing voice generally sounded in good shape, but there were a few times when it sounded as though he inadvertently might have gotten a frog in his throat. At these points, his tone took on a raspy quality and tended to want to break on a couple of notes.

This condition mostly occurred toward the end of the first part, nearly coinciding with those instances when the dying Gerontius is going through the final throes and one might naturally expect to hear a death rattle in a person's voice.

AS A WHOLE, HE WAS THE KIND of a Gerontius one would expect to have been cast in the role in the first place, since his voice soared successfully over the big orchestral climaxes and he projected an Elgarian image of the soul of a man facing his final judgment with a good deal of fortitude, mixed naturally with proper fear and a wonderful sigh of relief in the final

Take Me Away solo when he has been judged eventually worthy of heaven.

If there was any disappointing moment in Cassilly's interpretation, it was a lack of wonderment in those opening lines of the second part of the oratorio, when the disembodied soul marvels at the silent, weightless condition of life in eternity. But his overall interpretation and his clear enunciation of Cardinal Henry Newman's poem were decided assets to the performance.

Bass Gwynne Howell also showed a big, rich tone in the double role of the Priest and the Angel in Agony. He sang these two roles with an exciting sense of involvement, and, though his enunciation was not quite as clear as Cassilly's, his vocal sound and his interpretation lent a good deal of interest to those bass roles.

ALFREDA HODGSON, THE ORIGINALLY scheduled mezzo-soprano, sang with a very pretty but moderate-size voice in the company of these heroic-sounding men. Her singing as the Angel was maintained in rather uneasy balance against Elgar's rich, post-romantic orchestral textures. She did produce a nice clear optional high A on the *Alleluia* solo at the climax of her part and she often shaped musical phrases in a very tasteful, pleasing fashion.

Perhaps Sir Alexander Gibson, conductor for these performances, originally envisioned solo male voices of smaller scale, in keeping with Hodgson and with the dynamic restraint he exercised upon orchestra and chorus, especially during the first half of the oratorio.

The Houston Symphony Chorale often sang nicely, but there was not the feeling of involvement and projection they have sometimes produced. Enunciation was also a continual problem; regrettably, few of the words could be understood on this occasion.

Orchestrally, Gibson showed a generally pleasing affinity for the Elgar work, shaping and bending its phrases with a nice sense of nuance. He did not bring the full emotional sentiment from the arching melodic lines of the work, but, as in his *Jenufa* performances, he achieved some delicately shining string tone at many points during the performance.

Cassilly, Howell complete cast for 'Gerontius'

Tenor Richard Cassilly, now garnering accolades for his performance in the Houston Grand Opera production of "Jenufa," and British bass Gwynne Howell will complete the roster of soloists for the Houston Symphony performances of Sir Edward Elgar's "The Dream of Gerontius" this weekend.

With Cassilly in the title role, the pair joins mezzo-soprano Alfreda Hodgson, conductor Sir Alexander Gibson and the Houston Symphony Orchestra and Chorale for the concerts at 8 p.m. Saturday, 2:30 p.m. Sunday and 8 p.m. Monday in Jones Hall.

All three artists have performed the work before with Gibson, and Cassilly is scheduled to sing the role this season with Lorin Maazel and the Cleveland Orchestra.

Howell is known for his work in major opera houses in England and Europe. He made his San Francisco Opera debut recently and is scheduled to appear with the Chicago Symphony and the New York and Los Angeles philharmonics.

Tenor Ryland Davies and baritone Benjamin Luxon, the originally scheduled soloists, were forced to cancel their appearances here.

Tickets are available at the Houston Ticket Center (227-3625) and all Top Ticket outlets.

'The Dream of Gerontius' should give us a clue to British love for oratorios

By **CARL CUNNINGHAM**
Post Music Editor

The British, it seems, have always loved a good oratorio ever since King George III stood up for the Hallelujah Chorus of Handel's *Messiah*. In the 18th and particularly the 19th centuries, public choral societies sprang up all over the British Isles, supplementing and merging with the wonderful English tradition of cathedral singing.

THOUGH the island nation inspired the beauties of Haydn's *The Creation* and *The Seasons* and probably wished it could have claimed Mendelssohn as a native son, England has been rather insular in the matter of producing its own great oratorio composers. Sir William Walton's *Belshazzar's Feast* is a

great work in the international choral-orchestral repertoire and Frederick Delius's *A Mass of Life* is in vogue now and again. But there are great heaps of other oratorios deservedly gathering dust, composed by Englishmen of some worth from Thomas Arne in the 18th century all the way down to Sir Arthur Sullivan, of Gilbert and Sullivan fame.

RESTING upon this tradition of whole notes and school fugues, Sir Edward Elgar's *The Dream of Gerontius* reputedly broke new ground at the end of the 19th century and stood on a higher plane of inspiration. Beginning Saturday, Scottish conductor Sir Alexander Gibson brings us three performances of this elegant, sweetly sentimental work at his big Thanksgiving weekend concerts with the Houston Symphony Orchestra and Choral.

Along with the *Enigma* Variations, *The Dream of Gerontius* gave first evidence of Elgar's creative maturity. It is based on a poem by Cardinal Henry Newman, England's famed 19th-century Catholic churchman and author. Quite simply, the poem imagines what it is like for a man to die and have his soul go beyond the pale of time to be judged worthy of heaven or hell by his maker.

ONE RECENT Elgar biographer has conceded that the combination of Newman's 19th-century piety and Elgar's Victorian-era chromatic

music is simply more than some people can stomach; certain people felt that way at the premiere and many doubtless share that feeling in our own era. But Elgar's oratorio was composed just before the turn of the 20th century, when the musical world was still much in the thrall of Wagner's quasi-religious *Parsifal*. It was premiered in 1900 and championed by a famed German conductor of a strong Wagnerian persuasion, Hans Richter himself. We might find its piety embarrassing or saccharine, but "mystical" is a more common descriptive term used in that era.

Elgar was given a published copy of Newman's poem as a wedding present by the parish priest in his home town of Worcester. During his early years as a struggling young composer, he wrote several oratorios to gain public attention by supplying the market for this popular musical medium. He was already considering a setting of *Gerontius* when he received a commission to compose an oratorio for the 1900 Three Choirs Festival in Birmingham. Though Elgar completed the music well in advance, delays in getting it printed for the singers to learn soon enough and their unfamiliarity with its then-new musical style turned the premiere into a disaster.

RICHTER, infuriated and frustrated because the chorus sang flat and people performed badly, penned a historic note

(in rather backwards English sentence structure) on the title page of the manuscript score: "Let drop the Chorus. Let drop everybody! But let *not* drop the wings of your original genius." Richter promptly took the work to Duesseldorf for two highly successful performances in 1901 and it brought Elgar further fame in Darmstadt and Danzig. Back to England for more successes in Worcester, Manchester and finally a London triumph in Westminster Cathedral in 1903.

Newman did not have the temerity to personify God in his poem and neither did Elgar in setting it to music. As vocal soloists, he chose a mezzo-soprano (Alfreda Hodgson in the Houston Symphony performances) to sing the role of the guardian angel who leads Gerontius to heaven, and a baritone to double as a priest in the first section of the work and another angel who pleads Gerontius' cause at the Pearly Gates in the second part of the oratorio.

DURING his heaven-bound trip, Gerontius brushes up against a chorus of demons (who sing a wonderful mocking fugue) and, of course, a choir of angels who are given some velvet-lined Elgarian harmonies to sing. The long solo vocal lines, particularly those for the mezzo-soprano angel, are also carved in the grand, poignant manner that was just then emerging as the dominant trait of Elgar's mature style. Elgar wrote the title

role for a tenor and personally thought of Gerontius as "a worldly man . . . It is, I imagine, much more difficult to tear oneself away from a well-to-do world than from a cloister," he is said to have commented. Here again, Elgar forcefully depicts Gerontius' fear of dying and his wonderment and awe in his first encounter with a timeless afterlife. But, even in that disembodied state, his elegant music leaves little doubt that it is a proper British gentleman who is on his way to heaven.

THE HOUSTON SYMPHONY
PRESENTS A CONCERT OF

HOLIDAY MUSIC

C. WILLIAM HARWOOD Conducting
HOUSTON SYMPHONY CHORALE

Virginia Babikian, Director

John W. Burnett, Assistant Director



JONES HALL
December 15, 1978, at 8:00 P.M.

Program



- DVORAK "Carneval" Overture. Op. 92
- J. S. BACH Selections from "Christmas Oratorio"
 "Shout ye exultant this Day of Salvation"
 HOUSTON SYMPHONY CHORALE
 Sinfonia
 "Ruler of Heaven, tho' weak be our voices"
 HOUSTON SYMPHONY CHORALE
- TCHAIKOVSKY Selections from "Serenade for Strings" in C Major, Op. 48
 Andante non troppo — Allegro moderato —
 Andante non troppo
 Waltz: Moderato. Tempo di Valse
 Finale: Andante
- INTERMISSION
- HOLST Christmas Day
 HOUSTON SYMPHONY CHORALE
- M. PRAETORIUS "Lo how a rose e'er blooming"
- BENNETT /Shaw The Many Moods of Christmas, Suite No. 1
 HOUSTON SYMPHONY CHORALE
 Sing Along of Christmas Carols
- ANDERSON Sleigh Ride

The Houston Harp Ensemble is performing in the lobby before tonight's concert and during intermission. The Ensemble is directed by Beatrice Schroeder Rose, principal harpist of the Houston Symphony Orchestra. Members of the Ensemble are Becky Baxter, Alpha Gonzales, Barbie Goodrich, Therese Honey, Dedra Payne, Kristy Ray, Gayle Weber and Maia Wright. "Christmas Festival of Harps," a program featuring music by the Ensemble, will be broadcast on Channel 8 (KUHT-TV) on Wednesday, December 20, at 7:30 p.m.



The STEINWAY is the official piano of the Houston Symphony Orchestra. The BALDWIN is the official organ of the Houston Symphony Orchestra. The official chorus is the Houston Symphony Chorale.

Carols

Symphony's 'Holiday Music' gives warm, relaxed feeling

I suppose the real objective of a program like the Houston Symphony's concert of "Holiday Music" is to make people leave with at least a smile and a good experience after an evening in Jones Hall.

That was accomplished abundantly with the annual version of the orchestra's Christmas concert Friday evening. With assistant conductor C. William Harwood on the podium, adding entertaining encouragements for the carol-singing and an ice-breaking gaffe, the second half of the program had the relaxed, warm feeling people look for at these kinds of concerts.

The first half featured pieces grouped primarily because they were "in the mood" — Dvorak's "Carnaval" Overture and three movements from Tchaikovsky's Serenade for Strings (neither written for this season) and three movements from Bach's Christmas Oratorio with the Houston Symphony Chorale.

The two Bach choruses brought a nice tone from the chorus, some fine shading from Harwood, a relaxed energy from the orchestra and some exhilarating high trumpet playing from principal trumpeter Charles Geyer. But the orchestral works, including the Bach Sinfonia, were

dispatched merely comfortably and without any real electricity.

But after intermission things lit up fast. Harwood's gregariousness meant that his comments were humorous and low-keyed — few conductors, I suspect, could encourage 2,000 or more audience members to "let it rip" on a carol — and totally appropriate for the evening.

So, after outlining the second half, he started to swing around on the podium, saying, "We now present the New Haven . . ." Pause. Laughter, especially from the orchestra: "I can't believe I did that." His many years at New Haven's Yale University as student and faculty member emerged in an unexpected way.

From then on the evening brought the simple pleasure of entertainment — settings of carols by Holst ("Christmas Day") and Robert Russell Bennett-Robert Shaw ("The Many Moods of Christmas," Suite No. 1), the four sing-along carols, and, to close, the sleigh bells of Leroy Anderson's "Sleigh Ride." The chorus seemed to sing better, the orchestra was relaxed (a little too much so in the woodwinds at certain points of the "Moods") and the audience response was generous. — CHARLES WARD

The blessings of His heav'n,
 No ear may hear His coming,
 But in this world of sin,
 Where meek souls will receive Him still,
 The dear Christ enters in.

C. William Harwood, one of nine Exxon /Arts Endowment conductors in the United States, is the music director of Texas Opera Theater and assistant conductor of the Houston Symphony Orchestra. Having received his musical training from Yale University and at the Hochschule für Musik in Berlin, Mr. Harwood served as music director of the Yale Symphony Orchestra for three years while a faculty member at the Yale School of Music. Mr. Harwood was also music director of the New York-based Eastern Opera Theater, the New Haven Opera Theater and the New Haven Youth Symphony.

Following a four-month stint as principal conductor of Houston Grand Opera's national touring production of *Porgy and Bess*, Mr. Harwood began his work with the Houston Symphony and Texas Opera Theater. This season in Houston he conducts *Hansel and Gretel*, *Così fan tutte* and the *Duchess of Gerolstein* with Houston Grand Opera, as well as all children's programs, *Messiah* and the Christmas and New Year's Eve programs with the Houston Symphony. He will also lead Texas Opera Theater in its three-month nine-state tour during the first months of 1979. Mr. Harwood debuts with Opera Omaha in April, 1979.



THE HOUSTON SYMPHONY CHORALE

Virginia Babikian, Director

John W. Burnett, Assistant Director
Anne Schnoebelen, Accompanist

Sandy Graf, Administrator
Herbert N. Allen, Chorus Manager

SOPRANO

Ara Lynn Baumann
Rita Blocher
Tammie Boone
Betty Ann Bough
Jacqueline Brodeur
Barbara Bush
Ann Janzen Caito
Carol Carthel
Pamela Covington
Betty Devine
Zelda Dvoretzky
Helen Eberle
Becky Frazier
Katherine Gohlke
G. Joy Gottula
Virginia Hickfang
Leslie Howard
Sally Hubbard
Jean Kemper
Augusta Levine
Patricia Long
Suzanne Lucas
Jennifer McCrory
Melissa Miller
Megaera Morrison
Maxine Moore
Patty Moore
Carol Moughon
Ruth Padfield
Janis Parish
Jennifer Shadle Polnick
Joyce M. Randolph
Jan Russell
Ellie Seedborg
Janet Skibbe
Beverly Smith
Mary Starnes
Lee Stevens
Menthola Stevenson
Flora Tacquard
Beth Webb
Judith Mittleman Weiss
Gayle West

ALTO

Virginia Beilharz
Antoinette Boecker
Lucy Brown
Mary Bundrick
Bonnie Clark
Katherine A. Colflesh
Joyce Courtois
Gerry Cumberland
Ruth Durant
Marie Claire Fabien
Jennifer Giese
Suzanne Goddard
Sandy Graf
Patricia J. Greeker
Linda Harding
Jean Haug
Ella Hawes
Nancy Hawley
Carolyn L. Hess
Earle Jensen
Mary E. Kean
Dawn Kinsler
Nancy G. Leichsenring
Dottie Lytle
Peggy Matlock
Nancy McClain
Lee McGinty
Sally Moffet
Mary Nepveux
Margaret Painter
Billie Roark
Jacqueline Creef Satterfield
Lynda Sparks
Dianne Stine
Nina Withers
Joyce Withheart

TENOR

Frank Baldwin
Bruce H. Campbell
James R. Carazola
Cary Cobb
Phil Crichton
John V. Crooks
Stephen T. Donohue
Paul Downs
Steven Farrow
Jim Feeney
John P. Grady
Jerry Griffiths
Mike Hare
Kenneth D. Knezick
Harold McManus
Robert Nickeson
David G. Nussmann
Harry J. Owens
Peter Peropoulos
Gene Peters
Dale A. Samuelsen
John Saxon
Horace Smith
Jason Smith
Robert Smith
Emmanuel S. Sodbinow
Anthony F. Vazquez
Larry Ward
Howard Webb
Robert Weiss
Bob Wilbur

BASS

Robert Acosta
Byron R. Adams
Forbes Alcott
Herbert N. Allen
Kenneth C. Anderson
R. Dale Baker
Larry Bell
Gregory Boe
Richard H. Buffett
Mike Chambers
Bill Cumberland
Richard C. Dehmel
Richard Faulk
Al Feiveson
Lloyd Francis
Bruce Frizzell
Paul Gatchell
Bill Goddard
Gray Goodman
Charles Greeker
E. W. Grieneeks II
R. R. Haefner
Arthur Heitzman
Frank A. Hollingshead
Ed Holt
Richard L. Kaplan
John M. Kilgore
James Kolodziejczyk
Nathaniel Lee
Bill Marshall
John McCarty
Robert McGill
Michael McKay
Rob Millikan
John W. Rogers
D. Kent Ross
Daniel Shea
Dick Stine
James R. Wilhite

Music review

Houston Symphony and Chorale

HOUSTON SYMPHONY AND CHORALE — Holiday music, conducted by C. William Harwood Friday evening in Jones Hall. Virginia Babikian, chorale director; John W. Burnett, assistant director.

Dvorak: Carnival Overture, Op. 92; Bach: Selections from the *Christmas Oratorio*; Tchaikovsky: Three movements from the *Serenade for Strings*, Op. 48; Holst: *Christmas Day*; Brahms-Leinsdorf: *Das ist ein Rose entsprungen*; Bennett-Shaw: *The Many Moods of Christmas*, Suite No. 1; audience participation Christmas carols; Anderson: *Sleigh Ride*.

By **CARL CUNNINGHAM**

William Harwood proved to be a conductor with a lot of fine talent, boundless energy and irrepressible good humor at the annual Christmas concert presented by the Houston Symphony Orchestra and Chorale Friday evening in Jones Hall.

Harwood, the young Exxon/National Arts Endowment conductor holding a double position with the Houston Symphony and Houston Grand Opera, made the most of a golden opportunity to make a big sound with 100 musicians, 150 choristers and an audience of nearly 3,000. In doing so, he found some fresh and tasteful music to put on the yuletide program, conducted it all quite handsomely and made the evening great heaps of fun for everyone involved, himself included.

Dvorak's *Carnival Overture* made a rousing opener for the program and, as much as it has been played by the symphony over the past few years, it has never sounded so clean and fresh as under Harwood's baton. He had the orchestra right on the tip of the stick and he kept them and the chorale right there all evening long.

Much the same cleanliness and careful attention to inner voices and subsidiary musical lines was appar-

ent in his conducting of three movements from Tchaikovsky's *C-Major Serenade*. The string tone was gorgeous and there were lots of lovely details of phrasing, though I think his interpretation of this work will acquire a little more ease and flowing quality as it matures.

Harwood's long experience as a choral conductor during his high school years and his student and faculty years at Yale University was clearly evident in his expressive dynamic control of the large symphony chorale during Holst's *Christmas Day* carol medley. This also brought a moment of hilarity to the program when he inadvertently introduced everybody onstage as "the New Haven Symphony and Chorale."

Harwood combined a few humorous quips with the political skills of a born leader in getting the large audience on its feet and its collective lungs full of air to sing out lustily during the Christmas carols. He also kept them pretty much on the beat with his incisive conducting, though they finally got to dragging a bit during the third verse of *Deck the Hall*.

All in all, it was a fine achievement for Harwood, once again showing his talent for getting a nice rich tone and a buoyant sense of rhythm from the orchestra. Monday evening, he continues his yuletide odyssey with the Houston Symphony in a performance of Handel's *Messiah* at Park Place Baptist Church. If the signs were right on Friday, Monday should be a very nice night for Handel.



Christmas Concert

**Houston Symphony Orchestra
and Chorale**

**Thursday, December 14, 1978
8 p.m.
Jones Hall**

THE HOUSTON SYMPHONY ORCHESTRA
C. WILLIAM HARWOOD Conducting

HOUSTON SYMPHONY CHORALE
Virginia Babikian, Director
John W. Burnett, Assistant Director

“Carneval” Overture, Op. 92..... Dvorak

Selections from “Christmas Oratorio” J. S. Bach

“Shout ye exultant this Day of Salvation”

Houston Symphony Chorale

Sinfonia

“Ruler of Heaven, tho’ weak be our voices”

Houston Symphony Chorale

Selections from “Serenade for Strings”

in C Major, Op. 48 Tchaikovsky

Andante non troppo—Allegro moderato—

Andante non troppo

Waltz: Moderato. Tempo di Valse

Finale: Andante

INTERMISSION

During intermission the Houston Harp Ensemble under the direction of Beatrice Schroeder Rose will perform for your enjoyment in the lobby.

Christmas Day Holst
Houston Symphony Chorale

There is a Rose in Flower,

Op. 122, No. 8 Brahms/Leinsdorf

The Many Moods of Christmas,

Suite No. 1 Bennett/Shaw

Houston Symphony Chorale

Sing Along of Christmas Carols

Sleigh Ride Anderson

The Steinway is the official piano of the Houston Symphony Orchestra. The Baldwin is the official organ of the Houston Symphony Orchestra. The official chorus is the Houston Symphony Chorale.



C. William Harwood has been Assistant Conductor of the Houston Symphony since October 1977. In addition, he is serving simultaneously as Music Director and Conductor of Texas Opera Theater.

Mr. Harwood graduated with honors from Yale University, where he served as assistant conductor of the opera workshop and orchestra for the School of Music. He was the first recipient of a fellowship to study at the Staatliche Hochschule für Musik in Berlin. In 1973 he received a master of music degree from Yale in conducting. Returning to Yale in 1974 to become Music Director of its symphony, Mr. Harwood also served as the Music Director for the Yale Repertory Orchestra, the New Haven Opera Theater, and the Eastern Opera Theater of New York. Last season, audiences across the country saw him conduct the national tour of Houston Grand Opera's "Porgy and Bess."

Houston Symphony Chorale

Founded in 1946, the Houston Symphony Chorale this year observes its 32nd anniversary. The chorus is the official chorale of the Houston Symphony Orchestra, and it appears with the orchestra in approximately five concerts a year at Jones Hall. The Houston Symphony Chorale is one of only three resident amateur chorales in the country.

Composed of 150 voices, the singers come from throughout the Houston area and from towns within a 50-mile radius of Houston.

Virginia Babikian is director of the Houston Symphony Chorale. John W. Burnett is assistant director.



Symphony invites guest Bergel to stay a little while longer



Erich Bergel, principal guest conductor, Houston Symphony

By CARL CUNNINGHAM
Post Music Editor

THOUGH THE HOUSTON Symphony will go through another season without a music director on the podium, the 1979-80 season will see Erich Bergel beginning a two-year appointment as principal guest conductor of the orchestra. Bergel will conduct seven weeks of programs next season; the number of concerts he will conduct during the 1980-81 season is yet to be agreed upon.

Bergel's appointment was apparently offered — and quickly accepted — only last Monday. The announcement Sunday confirms speculation that Bergel was in line for a principal guest conductorship when The Post learned Jan. 8 that the Romanian-born conductor had been awarded seven programs for the upcoming season.

Bergel's three programs this season and his acclaimed Brahms program last season won great favor with the orchestra and symphony audiences. Michael Woolcock, general manager of the orchestra, emphasizes that his new appointment is a logical recognition of the mutual rapport and deep respect that has grown gradually and naturally among Bergel, the orchestra and symphony audiences.

It is not the first time the Houston Symphony has had a principal guest conductor — Antonio de Almeida held the title in 1970-71, during the hiatus between Andre Previn and Lawrence Foster — but Woolcock sees the Bergel appointment as a significant new step in the history of the orchestra, comparable to the dual conductorships of Sir Georg Solti and Carlo Maria Giulini that made the Chicago Symphony the famed orchestra it is and the shared conductorships of Seiji Ozawa and Colin Davis in Boston, and of Eugene Ormandy and Riccardo Muti in Philadelphia.

He expects the orchestra to acquire a stylistic versatility in meeting the interpretive demands of two conductors when a music director is named. He expects an eventual dual conductorship to add luster to the orchestra's image as it resumes national and, possibly, international touring. If a projected trip to Mexico City and Acapulco comes off, Bergel may begin touring the orchestra internationally as early as this May.

So, who will be the new music director, and when will that person be named? A glance at the 1979-80 schedule shows that Baltimore Symphony conductor Sergiu Comissiona will open the season with two programs, suggesting that he may hold a commanding lead for the position. Woolcock says only that Comissiona

was available during that two-week September time slot, where Bergel was not, that the symphony wanted one conductor to take both of the programs and that Comissiona, too, has developed a fine rapport with the orchestra and the symphony audience.

Woolcock admits that Comissiona "is high on the list of a number of people we have talked to" concerning the music directorship — but he also states flatly: "He has not been offered the job." Comissiona is beginning a three-year contract in Baltimore, not due to expire until the end of the 1980-81 season. Curiously, that is precisely when Bergel's initial tenure as principal guest conductor in Houston comes up for renewal consideration.

Whether or not it is of any long-term significance, it is interesting to note that Viennese conductor Walter Weller was signed to return for two weeks of programs in March, 1980 — before he even made his debut here, taking place this weekend. But, as with Bergel, Woolcock feels that Weller "is at the beginning of a very big career." He was available again for next March, and Woolcock wanted him on the schedule. Maybe Weller will be back for more seasons, though he is slated to become principal conductor of Britain's Royal Philharmonic Orchestra in 1980-81.

AMONG THE REMAINING eight conductors, the most noteworthy visitor is 55-year-old Rudolf Barshai, the distinguished founder of the Moscow Chamber Orchestra and an emigrant to Israel in 1977. He will premiere Shostakovich's lengthy Eighth Symphony — a less-popular work in the West, but one that Soviet-reared musicians reportedly admire. Pianist Bella Davidovich, whose career in Russia dates back to 1948, will make her debut here with Barshai, following an October Carnegie Hall debut.

British Baroque specialist Raymond Leppard makes a belated Houston Symphony debut conducting the late Romantic music of Elgar's First Symphony, and young Belgian conductor Hubert Soudant is another bright newcomer to the symphony scene. Locally, William Harwood, the symphony's Exxon/National Arts Endowment assistant conductor, gets a step up with a January subscription program of 20th-century music, including the major Houston premiere of the French Horn Concerto by Britain's noted woman composer, Thea Musgrave. Thomas Bacon, the orchestra's principal horn player, makes his solo debut in the difficult work.

Noted visiting instrumentalists include the distinguished Czech pianist Firkusny, premiering the

Dvorak Piano Concerto; violinist Elmar Oliveira, gold-medal winner of the 1978 Tchaikovsky Competition and the brother of Houston Symphony violinist John Oliveira, and Soviet pianist Andrei Gavrilov in his debut here. Famed French flutist Jean-Pierre Rampal makes a double debut as soloist and conductor.

But the singers really add class to the 1979-80 symphony season. None other than Hermann Prey will come to sing the Brahms Requiem with Bergel in mid-October, and Weller's Mozart Requiem in March features a distinguished quartet of British singers — soprano Norma Burrowes, mezzo-soprano Anne Howells, tenor Alexander Oliver (who sang a gorgeous Bach St. Matthew Passion with Lawrence Foster here) and baritone John Shirley-Quirk. A solo quartet has yet to be named for Bergel's Beethoven Missa Solemnis, concluding the season. Incidentally, it is again interesting to note that Bergel and Weller are the two conductors who get the privilege of performing with the Houston Symphony Chorus.

At a time when the Houston Symphony is still trying to regain its audience, one can hardly expect to find much novel or adventurous repertoire, be it modern or not. But 1979-80 will include the Houston Symphony premiere of Bruckner's magnificent Fifth Symphony, the aforementioned Dvorak and Musgrave concertos and Shostakovich Eighth Symphony, plus another hearing of Tchaikovsky's seldom-performed Second Piano Concerto in G-Major, which Gary Graffman played here years ago.

THE SYMPHONY BUDGET has climbed to a fearsome \$3,968,000 for the current fiscal year, out-running an earlier estimate of \$3,736,000. But development director Richard Miller says the budget will be balanced when the fiscal year ends May 31.

Reliable marketing and attendance figures seem to be less easy to come by. In a maze of percentage and zip-code surveys submitted by marketing director Jefferson Lewis, the most significant is a little chart indicating that 59 percent of Jones Hall seats are currently sold on a subscription basis — 11 percent more than were sold in the difficult 1976-77 season drastically shortened by the five-month work stoppage.

But current subscription totals are 1 per cent less than the 1974-75 or 1975-76 seasons, just before that work stoppage. Single-ticket sales are down from last year and Lewis says he doesn't feel current ticket-counting procedures are accurate enough to give him a reliable estimate of just how many people are actually coming to symphony concerts this season.



HOUSTON SYMPHONY

*The Board of Directors of the Houston Symphony Society
wishes to dedicate these concerts to Fayez Sarofim
in recognition of his valuable contributions as
president of the Society from 1975 to 1978.*

Sixty-fifth Season
Sixteenth Concert Program
Saturday, March 17, at 8:00 p.m.
Sunday, March 18, at 2:30 p.m.

ELIAHU INBAL Conducting
JEROME LOWENTHAL, Piano
HOUSTON SYMPHONY CHORALE
Virginia Babikian, Director
John W. Burnett, Assistant Director

MOZART
Symphony No. 29 in A Major, K. 201
Allegro moderato
Andante
Menuetto
Allegro con spirito

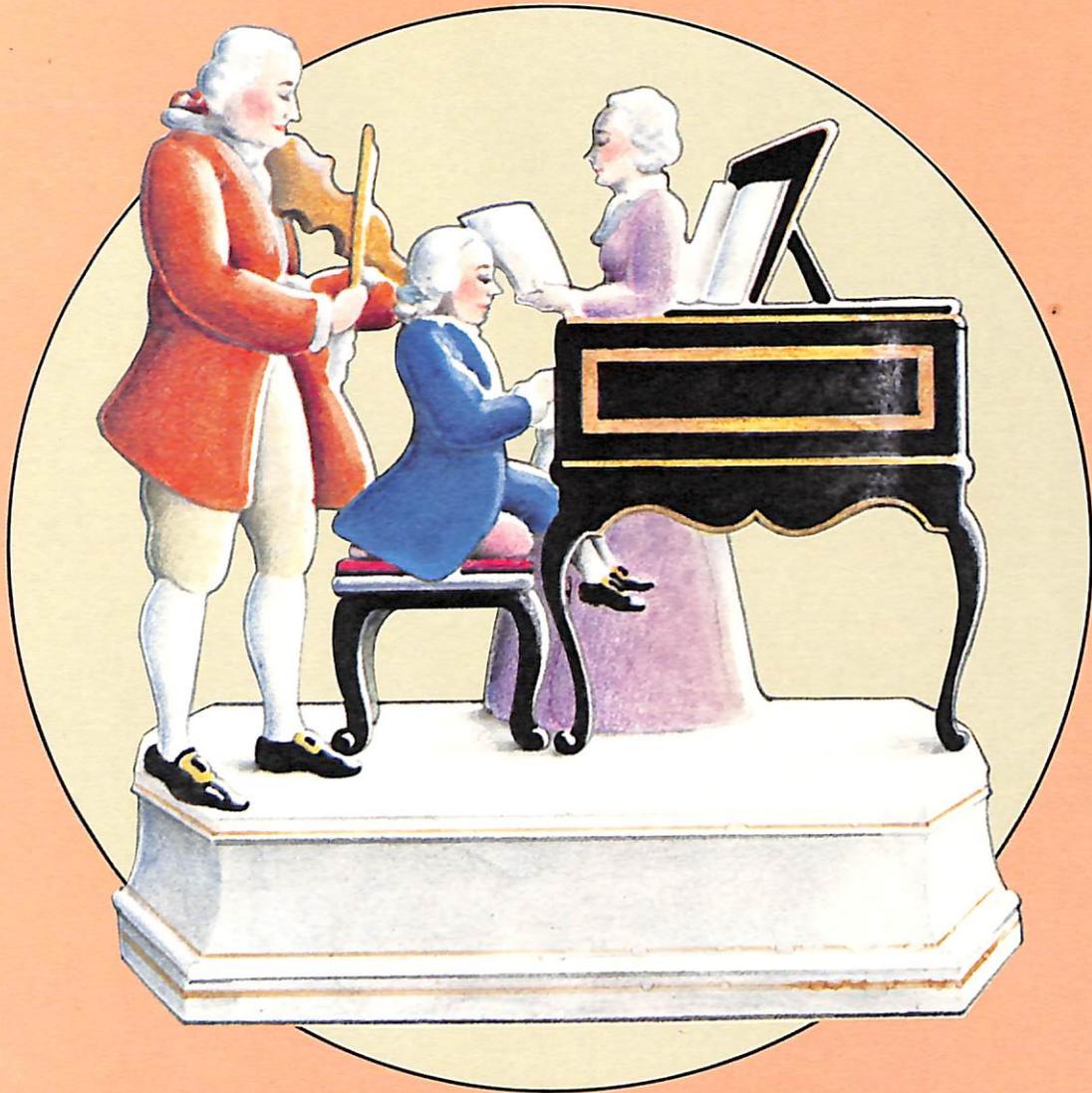
BEETHOVEN
Concerto No. 2 in B-flat Major for Piano and Orchestra, Op. 19
Allegro con brio
Adagio
Rondo: Allegro molto
JEROME LOWENTHAL

INTERMISSION

RAVEL
Suite No. 1 from the Ballet, "Daphnis and Chloe"
Nocturne, Interlude, Danse guerrière
Suite No. 2 from the Ballet "Daphnis and Chloe"
Lever du jour, pantomime, Danse générale
HOUSTON SYMPHONY CHORALE

The performances will end at approximately
9:50 p.m. on Saturday and 4:20 p.m. on Sunday.

SYMPHONY



MARCH 17, 18, 1979

Israeli conductor to make long delayed local debut

BY CHARLES WARD
Chronicle Staff

Eliahu Inbal has finally made it to Houston.

The Israel-born musician, who conducts the Houston Symphony today and Sunday in Jones Hall, has encountered a few obstacles in getting to the podium here. Originally, he was scheduled to make his Houston debut in the fall of 1976 but that was cancelled in the long labor dispute between the Houston Symphony Society and its musicians.

This time, Inbal has come to Houston only after his program was changed at a very late date. Originally he was scheduled to conduct Janacek's *Glagolitic Mass*, but that was postponed when two singers cancelled their appearances in the work and suitable replacements were not available.

So, Inbal will make his debut here with a program of Mozart, Beethoven and Ravel: the Mozart Symphony No. 29, Beethoven's Piano Concerto No. 2 with Jerome Lowenthal as the soloist and the two suites from Ravel's ballet *Daphnis and Chloe* featuring the Houston Symphony Chorale.

Such changes don't phase Inbal, who is chief conductor of the Frankfurt Radio Symphony Orchestra. (He leads the public concerts, does the recordings with Philips records and makes television films. Guest conductors do the studio recordings which are an important feature on the government-sponsored radio in Germany).

His repertoire is extremely large, he says.

"I am not one of those conductors who specialize in one or two programs. The first aim of a conductor is to conquer, to possess if you like, the body of the repertoire. The conductor is not a soloist who

can specialize in 10 or 12 virtuoso concerti.

"I do not have much esteem for conductors who are specializing in maybe 20 or 30 works and travelling around the world doing them. That is not a contribution to real musical life. If a conductor cannot conquer and know the main body of the repertoire, he is not, for me, a conductor.

"I can only have respect for conductors who avoid this or that work because they cannot do them well."

True to his own maxim, Inbal has a small list of works he won't conduct — operas of Puccini, many works of Sibelius, the Rachmaninoff symphonies — "not because I don't like them, you understand, but because I think they are better for somebody else."

Inbal was born in Jerusalem and was raised in a culture dominated by non-Western music. In one respect, he observes, the Israeli culture is "an amalgamation of 20, 30, 50 different tendencies or cultures," brought by all the immigrants to the country.

But as a child he experienced "another culture which is based on folklore — the Oriental Jewish folklore, the Yemenite Jewish, the African Jewish and the middle-east, the near-east Jewish." Synagogue music, for example, is based on 12 different scales involving quarter-tones, a type of scale that has never been mastered generally by western musicians.

So, as a boy, he grew up with two traditions: western music, which he studied as a violinist and a conductor, and the non-western Israeli.

"I would think that the Oriental influences have refined the perception of Western music," he says, "because having to deal with quarter-tones, with melismatic improvisation, with heterophonic (correlation) of performance, as it is done in the East, is a different experience."



ELIAHU INBAL was born in Jerusalem in 1936. He studied violin at the Jerusalem Academy of Music and composition with Paul Ben Haim. At the recommendation of Leonard Bernstein he won a scholarship from the America-Israel Cultural Foundation for further studies at the Paris Conservatory with Louis Fourestier and Franco Ferrara.

In 1963 he won first prize at the Guido Cantelli Competition, and his career was launched. Since then he has conducted many of the major orchestras, including the Vienna Philharmonic, the Amsterdam Concertgebouw, the BBC, New Philharmonia, Royal Philharmonic in London, the Berlin Philharmonic, La Scala of Milan, the Tokyo, Toronto and Paris orchestras. He has appeared at the festivals of Salzburg, Berlin, Holland, Besancon, Lucerne, Israel and Verona (where he conducted *Don Carlo* and *La Traviata*).

Since 1974 Inbal has been music director of the Frankfurt Radio Symphony Orchestra. He has made many recordings for Philips, several of them with London Orchestras and lately also with his own orchestra.

His previous appearances in the States have been with the Chicago Symphony Orchestra, the Philadelphia Orchestra, the American Symphony Orchestra and the Israel Philharmonic Orchestra on tour in various cities and at the Hollywood Bowl with Jascha Heifetz.

Sunday, March 18, 1979
Houston Chronicle

Inbal shows wait well worth it in masterful symphony debut

HOUSTON SYMPHONY performed the 16th concert program of the 45th season Saturday evening in Jones Hall. Eliahu Inbal conducted with pianist Jerome Lowenthal as the soloist and the Houston Symphony Chorale. To be repeated today at 2:30 p.m.

PROGRAM
MOZART..... Symphony No. 29 in A Major, K. 201
BEETHOVEN..... Concerto No. 2 for Piano and Orchestra in B-flat Major, Op. 19
RAVEL..... Suites Nos. 1 and 2 from the ballet *Daphnis and Chloe*

BY CHARLES WARD
Chronicle Staff

Where a lot of conductors head immediately for the biggest sounds an orchestra can make, Israeli-born conductor Eliahu Inbal gave a masterful lesson in the art of subtlety and nuance at his Houston Symphony debut.

Inbal, chief conductor of the Frankfurt Radio Symphony Orchestra, is making a belated debut at the current symphony concert series which opened Saturday evening in Jones Hall. He was scheduled to conduct in the fall of 1976 but his appearance was canceled as part of the string of concerts canceled during the labor problems of that season.

Fortunately, he was re-engaged and given the performance Saturday of works of Mozart, Beethoven and Ravel. Jerome Lowenthal was the soloist for Beethoven's Piano Concerto No. 2 in between Mozart's Symphony No. 29 and the Suites Nos. 1 and 2 from Ravel's *Daphnis and Chloe*

featuring the Houston Symphony Chorale. The concert was dedicated to Fayez Sarofim, president of the Houston Symphony Society from 1975 to 1978.

The Mozart symphony opened immediately with the musical values Inbal stressed all evening. For example, pianissimos were very soft, setting up a much sharper contrast with the following loud passages than customary (and also eliminating the need to play louder than is comfortable for the style of piece just to make the right kind of contrasts).

In this work, Inbal sought and got clarity of lines and textures that showed the pure beauty of the piece. His tempos tended towards too much moderation, so that a need for more drive and aggressiveness permeated the outer movements, although his sense of control never lagged.

That same control and care was perfect for the Beethoven concerto which, again, was clear, precise and satisfying on the orchestra's part. Inbal was excellent in maintaining an orderly flow through the work, compensating for Lowenthal's more perplexing moments.

When necessary, he could unleash a torrent of technique and dazzle the ear. But his view of the work was more erratic than appropriate. He produced the kinds of give and take and grand gestures more appropriate to a more romantic concerto. In particular, he had the habit of "slug-

ging" the ends of phrases and cadences with too much volume and flourish. Nonetheless, it was a sparkling concerted effort by all the forces.

At the end of the second movement, Inbal got an extraordinarily soft sound from the orchestra that was no fluke. At the beginning of the first *Daphnis and Chloe* suite, the lower strings were so quiet I almost needed an amplification device to hear the orchestra on my left tier seat! That again was evidence of the kinds of details Inbal illuminated so magnificently in the Ravel works.

Colors, dynamics, excitement were there in abundance. The orchestra had a vibrant flow, especially in Byron Hester's long solo in the second suite. The Houston Symphony Chorale "aahed" along with rich sound, and everyone was whipped into shape for a big, bold climax at the end of both suites.

What was lacking a bit was a more flexible and fluid breathing in the music — a kind of mystical, hazy glow that would have the clarity Inbal so impressively sought without pushing it to the forefront. At times, too, the work simply needed a more visceral and less cerebral stance.

The program will be repeated at 2:30 p.m. today.

SYMPHONY LEAGUE

By MRS. W. DAVID CADE

THE HOUSTON SYMPHONY is uniquely blessed among major U.S. orchestras in having its own official non-paid chorus. Only Cleveland and Atlanta also enjoy this wonderful musical luxury. Tonight it is a pleasure to recognize this talented group of some 150 volunteers who indeed make such a worthwhile contribution to the Houston Symphony.

The Houston Chorale was founded by and conducted for many years by Alfred Urbach, beginning in 1946. Later the name became the Houston Symphony Chorale, and the demanding Houston Symphony Orchestra schedule became the sole involvement of the chorus. Other conductors throughout the years have included Wayne Bedford, Clyde Roller, and Donald Strong. The current conductor, now completing her second season in that role, is Miss Virginia Babikian.

Miss Babikian has a most impressive background. She was born and grew up in the Boston area, graduated from Westminster Choir College with two degrees. Following college she came to Houston and served four years as minister of music at River Oaks Baptist Church. She then studied in Italy on a Fulbright Scholarship for four years, and became a resident artist with the Rome Opera. Before marrying Texan George Stein and returning to Houston, Miss Babikian sang professionally in New York for several years, winning a Town Hall debut recital and singing with the symphony orchestras of New York and Boston as well as the National Orchestra of Colombia and the Vienna Symphony. She also sang leading roles with the opera companies of Rome, Spoleto, Washington, New York, Chautauqua, San Antonio and Houston. She made 20 concert tours to Europe, three to South America and the Caribbean and one to the Orient. She

is indeed a gifted and inspirational conductor for the Chorale.

The Chorale itself is composed of singers who must pass an exacting audition and be re-auditioned each three years. Many hold music degrees, sing professionally or are chorale conductors themselves, but a great variety of occupations are represented — doctors, lawyers, scientists, and teachers. The Chorale rehearses regularly on Tuesday nights, but extra rehearsals are scheduled near a performance and, in all, the Chorale rehearses some 60 times throughout the season for the four or five concerts it does each year with the Symphony. The singers come from all over the Houston area, including Liberty, Galveston and Eagle Lake.

The Houston Symphony Chorale has won accolades from every conductor who has performed with it in Houston, many calling it the finest chorus they have ever conducted. The Chorale recorded Carl Orff's *Carmina Burana* with the Houston Symphony and Leopold Stokowski in the 1950's (Virginia Babikian was the soprano soloist on that recording), and the record is still in print and being enjoyed by many listeners today.

The next opportunity we will have to hear the Houston Symphony Chorale in live performance will be the final concerts of this season, an All-Wagner program.



SYMPHONY



HOUSTON SYMPHONY

Sixty-fifth Season
Twentieth Concert Program
Jesse H. Jones Hall for the Performing Arts
Saturday, May 5, at 8:00 p.m.
Sunday, May 6, at 2:30 p.m.
Monday, May 7, at 8:00 p.m.

SIR ALEXANDER GIBSON Conducting
HOUSTON SYMPHONY CHORALE
Virginia Babikian, Director

WAGNER PROGRAM

Overture to "Die Meistersinger von Nürnberg"

A Siegfried Idyll

Overture and Venusberg Music from "Tannhäuser"
HOUSTON SYMPHONY CHORALE

INTERMISSION

Overture to "The Flying Dutchman"

Dawn and Siegfried's Rhine Journey from "Götterdämmerung"

Excerpts from Act III of "Die Meistersinger von Nürnberg"

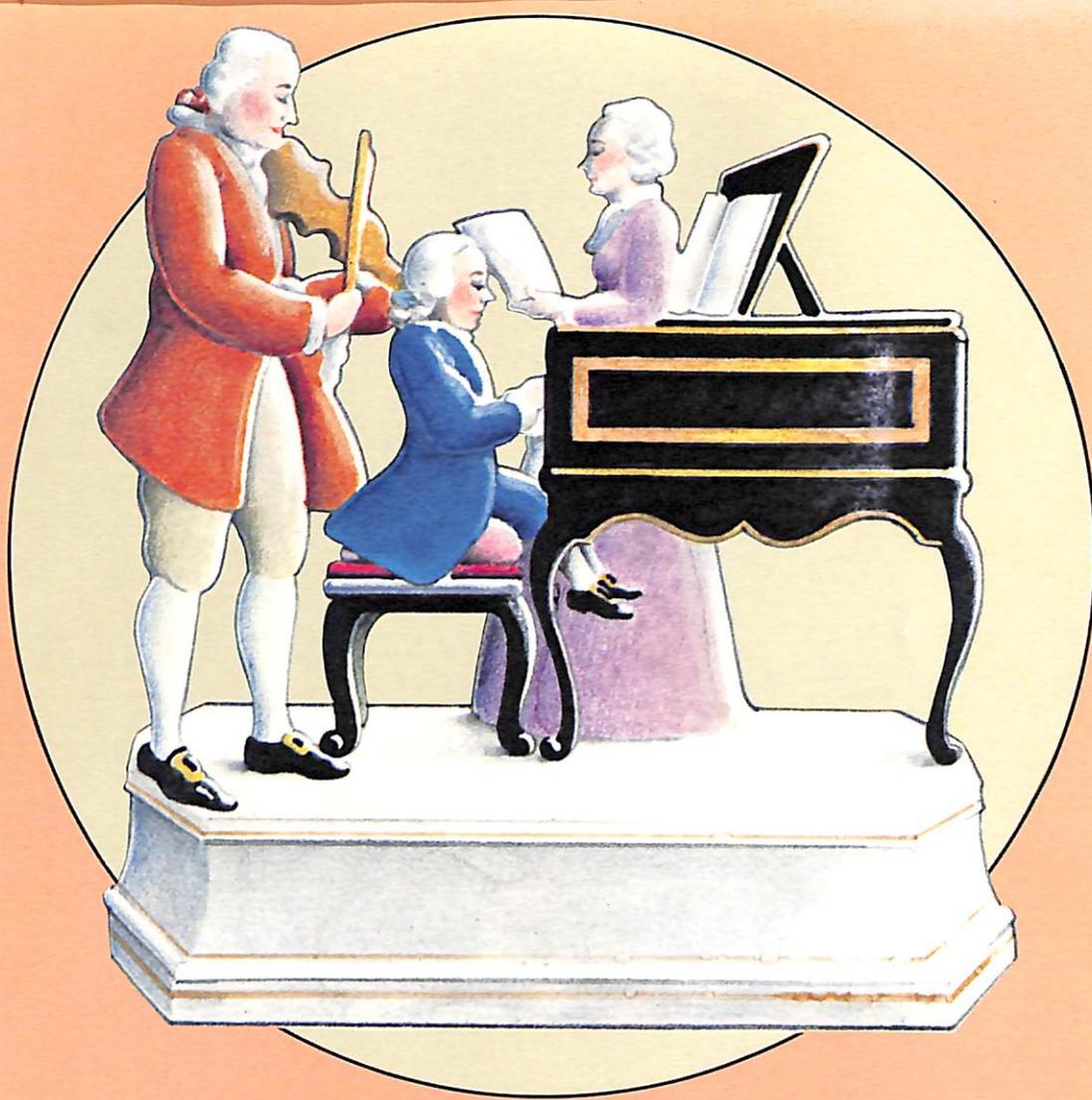
Prelude

Dance of the Apprentices

Closing Chorus

HOUSTON SYMPHONY CHORALE

The performances will end at approximately 10:00 p.m. on Saturday and Monday
and 4:30 p.m. on Sunday.



MAY 5, 6, 7, 1979

TONIGHT'S ARTISTS



Grand Opera's production of *Jenufa* last fall.

Sir Alexander Gibson stands unique among Britain's conductors because he is music director of both Scottish Opera, which he founded in 1952, and the Scottish National Orchestra.

He has conducted over 350 performances of 35 productions for Scottish Opera. During the Berlioz centenary in 1969, he conducted the first complete performances of *The Trojans*, and in 1971 the first complete performance of Wagner's *Ring* outside London for over 50 years.

After appearances with all the major opera companies and symphony orchestras in Britain, he made his U.S. debut in 1967 with the Detroit Symphony. In 1973 he made his American operatic debut with performances of *The Rake's Progress* in Washington.

Two of his recordings have won the prestigious Grand Prix du Disques.

Last year Sir Alexander was awarded the prestigious Sibelius Medal by the Sibelius Society of Finland "for an outstanding contribution to the appreciation of Sibelius music throughout the world".

Sir Alexander Gibson, always a welcome figure on the Jones Hall podium, made his Houston Symphony debut during the 1976-1977 season. The present series of concerts represents the third week of Houston Symphony performances he has conducted this season. In addition, he conducted Houston

Reviews

Sunday, May 6, 1979

Houston Chronicle

Symphony season farewell not distinguished ending

THE HOUSTON SYMPHONY performed the 20th concert program of the 65th season Saturday evening in Jones Hall. Sir Alexander Gibson conducted with the Houston Symphony Chorus, Virginia Babikian, director. This final program of the season will be repeated today at 2:30 p.m. and Monday at 8 p.m.

- PROGRAM**
- WAGNER..... Overture to *Die Meistersinger von Nuernberg*
 - *A Siegfried Idyll*
 - Overture and Venusberg Music from *Tannhaeuser*
 - Overture to *The Flying Dutchman*
 - Dawn and Siegfried's Rhine Journey from *Die Gotterdammerung*
 - Excerpts from Act II of *Die Meistersinger*

BY CHARLES WARD
Chronicle Staff

Wagner in collage is the Houston Symphony's farewell to its 65th season.

With Sir Alexander Gibson conducting, the orchestra performed excerpts from four Wagner operas Saturday evening in Jones Hall. The Houston Symphony Chorus sang portions from *Die Meistersinger von Nurnberg*. The orchestra played the Overtures to *Die Meistersinger* and *The Flying Dutchman*; *A Siegfried Idyll*; Dawn and Siegfried's Rhine Journey from *Die Gotterdammerung*, and the Overture and Venusberg Music from *Tannhaeuser* (with the women from the chorus singing a few measures offstage).

A program like this poses certain challenges, since a lot of selections put together don't necessarily constitute an artistic whole. In this case, the segments were grouped well and a certain unity was achieved by having the two portions from *Die Meistersinger* at the outer limits of the evenings. But a musical smogasbord isn't a particularly distinguished conclusion to a season.

Thus, a heavier burden is put on the performance end of such a program and here Saturday's performance was spotty. The *Meistersinger* and *Flying Dutchman* Overtures were thrilling in their overall effect, and Sir Alexander brought the evening to a rousing finish with the exciting final chorus of *Meistersinger*. But the other pieces lagged a lot.

Sir Alexander was a very impressionistic conductor at times, drawing his baton through the air to give the general outline of the effect he wanted. Alternatively, he almost needed 20 tenacles to communicate all the energy, cues, beats and divisions of beats and myriad other details that he wanted to come through in the music. He managed to do most of that with only two hands — and with very dramatic flair.

But this kind of conducting posed a challenge to the orchestra (and chorus) to flow with him, to continue the essential movement even as he shifted back and forth between these contrasting parts of his conducting style. He was not always easy to follow, witness the unfortunate baritone who jumped in early at one point in the *Meistersinger* chorus.

But, Sir Alexander certainly knew what he wanted to get from the orchestra and chorus. At its best, the music shook with excitement even as he carefully paced the slowly evolving repetitions of themes and chords toward their inevitable climactic resolution. At their best, the orchestra members played with the polish they have shown often this season — a biting luster from the strings, the fullness and richness of the brass.

Yet, not all pieces were as successful. Wagner's music always teeters on the edge of self-indulgence. If the performance works, listeners forgive and forget the extreme amount of repetition involved, but if the performance doesn't succeed, the compositional and emotional indulgence shows painfully. That happened especially in *A Siegfried Idyll* where the performance meandered on without either orchestra or conductor raising the emotional pitch a little to push through the piece and thus give it more excitement.

The program will be repeated at 2:30 p.m. today and Monday at 8 p.m.



Saturday, July 21, 1979

Houston Chronicle

Symphony appoints Woolcock executive director; Johnson new manager

In a significant realignment of responsibilities, the Houston Symphony Society has appointed general manager Michael Woolcock as executive director of the Society.

In the new post, he will concentrate on long-range planning, fund raising and the artistic direction of the orchestra in collaboration with the society's executive committee.

Concurrently, concerts manager Dolores Johnson has been promoted to the post of orchestra manager with full responsibilities for the day-to-day operations of the orchestra.

In effect a new post has been created above the current position of general manager with the responsibilities realigned. "It's a change of emphasis with titles used to exaggerate that difference," said Woolcock. Ms. Johnson will be given full authority in the ongoing operations, he said.

In making the announcement, Society President John T. Cater pointed to the achievement of specific goals in the three years of Woolcock's tenure here, including the recent appointment of Sergiu Comissiona as artistic director, an increase in the orchestra's earned income

and the signing of a new three-year contract with the symphony's musicians. "We are now in a position to take the orchestra on to a new place of prominence on the international musical scene."

"It means I will have much more time to devote to liaison with the executive committee," Woolcock said. "We've finished our physical rebuilding and we're now in a position where policy, strategy and planning is necessary to carry out our goals for the future," adding that the executive director will not be a member of the society's executive committee.

In separate news, the symphony has made a number of additions and changes in its 1979-80 season which opens Sept. 8:

Among the guest artists, pianist Rudolf Firkušny has been replaced by young American pianist Andre Michel Schub on the April 19, 20 concerts. Mezzo-soprano Florence Quivar, tenor John Alexander and bass Ezio Flagello have been signed by the May 17, 18 performances of Beethoven's *Missa Solemnis*, while soprano Heather Harper and mezzo-soprano Delia Wallis will replace Norma Burrows and Anne Howells, respectively, for Mozart's *Requiem* for March 22, 23. No replace-

ment has been announced for concertmaster Ronald Patterson on the Oct. 27, 28 program. He is on leave of absence next season to perform with the orchestra

of the Opera of Monte Carlo. In programming, Schubert's Symphony No. 5 has been added to Comissiona's program on Sept. 15, 16.

Search for artistic leader results in Comissiona appointment.

The Houston Symphony Society has announced the appointment of Sergiu Comissiona to a three-year term as artistic advisor to the Houston Symphony Orchestra.

Comissiona will conduct six weeks of concerts locally during the 1980-1981 season; a minimum of eight weeks of concerts in Houston plus a number of touring weeks yet to be agreed upon during the 1981-1982 season; and a minimum of 10 weeks of concerts in Houston plus a minimum of four weeks of touring during the 1982-1983 season.

In order to fulfill a longstanding commitment to the Baltimore Symphony Orchestra to see the completion of a new concert hall, a project to which he has long been devoted, Comissiona will continue to serve as music director of that Orchestra for the next three seasons.

In his position of artistic advisor Comissiona will be the primary musical authority of the Houston Symphony Orchestra, and he will assume many of his duties immediately.

Erich Bergel named Principal Guest Conductor beginning with 1979-80 season.

Romanian-born Erich Bergel made his U.S. debut with the Houston Symphony Orchestra in 1975. In repeated return visits Bergel has developed an extraordinary rapport with the orchestra. His appointment as Principal Guest Conductor, with the responsibility for seven concert programs during the 1979-80 season, promises to make it one of the most exciting ever.



Rice musicologist spent 10 years just cataloguing letters

BY CHARLES WARD
Chronicle Staff

Imagine your panic at picking up a 18th-century letter and having all the words fall out.

If you're at the Civico Museo Bibliografico Musicale in Bologna, Italy, you could just call the director of the library, Sergio Paganelli. He would gather the tiny flakes of ink and paper, and when you were finished with the letter, get his expert restorers to put letter and words back together. (Although the paper was often very sturdy, some of the inks used in that century were very acidic and ate through the paper.)

That was experienced by Anne Schnoebelin, an associate professor of musicology in Rice University's Shepherd School of Music during her research for a catalogue of the letters of Padre Giambattista Martini, the 18th-century historian, teacher, theoretician and composer who is known humorously but erroneously through P. D. Q. Bach's studies with Padre Martini at Wein-am-Rhein.

The task was large. For Martini was a fervent correspondent. Being "something of a pack-rat," Miss Schnoebelin explains, he saved everything he got, including the 5,876 letters catalogued in her annotated index published recently.

The idea for the project came in 1969, when Miss Schnoebelin was working in the library on another subject and met H. Robbins Landon, the famed scholar who brought the revolution in popular interest in Haydn through his more than three decades of research on that composer. Robbins Landon was at the library, checking some reference to Johann Christian Bach, a son of J. S. Bach and a student of Martini.

"I thought, 'Why should a scholar of the reputation of Robbins Landon have to thumb through the letters. Why doesn't someone catalogue them?' A light went on and I saw my life ahead of me for the next 10 years." So she hurried off to the librarian, who commented that "only an American would think of that" but approved the project.

That occurred in 1969. In

1971, Miss Schnoebelin returned to Bologna and spent two years in research, reading every letter, deciphering the often unreadable calligraphy, establishing her methodology and tracking down all the numerous references to obscure composers and works in the letters. The final task came during the past year when the manuscript was laboriously typed so that it could be sent camera-ready to the publisher for printing.

Each letter is described with a number, its call number in the library, the beginning of the main body of the text, a list of the composers or musical works mentioned in the letter, and a summary of its content. As well, important items are indexed.

Although an esoteric project from a layman's view, such a task, besides being interesting in its own right, is essential to the understanding of music history, performance styles from other centuries, and the understanding of how music fitted into the larger social structures.

A dramatic result of this kind of "pure" research has been the change in the understanding and public tastes for 18th-century music. Where these works were once played by a massive orchestra, they are now played by smaller ensembles.

In the Martini letters is a plethora of information: materials for his projected history of music; court

gossip about singers ("Padre Martini had a great curiosity about even such secular things," Miss Schnoebelin observes); portraits of contemporary composers, including one of J. C. Bach by Gainsborough; rulings in composition contests or in disputes about who should sit where in orchestras; details about the lives of composers; the history of ownership of manuscripts in the collection.

In fact, the Martini collection of letters is possibly the largest single collection of letters outside of that of Voltaire, Miss Schnoebelin believes, and his extensive collection of books, manuscripts and correspondence established the Bologna library as one of the most important in the world.

Miss Schnoebelin's next research promises to be even larger: During a sabbatical leave in 1980-81, she hopes to begin a catalogue of all the printed Italian settings of the mass published in the 17th century.

Meanwhile, she will continue her teaching duties at Rice, her writing, her work as rehearsal accompanist for the Houston Symphony Chorale, her occasional appearances as harpsichordist with the Houston Symphony, and other musical activities.

And what did Miss Schnoebelin do after the book was finished? "I had a martini of course — what else? And I don't even like them."



Erich Bergel will serve as guest conductor.

Bergel and Brahms

CERTAIN CONCERTS remain fixed in the memory for their electric musical excitement, and one of those was the 1978 all-Brahms concerts led by Houston Symphony Principal Guest Conductor Erich Bergel.

That success has led to a sense of anticipation of the next round of Houston Symphony concerts which will again feature Bergel and Brahms.

This time the works will be the masterful *Ein deutsches Requiem* and the Symphony No. 3.

Originally the legendary Hermann Prey was to have sung the baritone solos, but he was forced to cancel his appearance due to his wife's illness. Fortunately, the symphony has obtained Finnish baritone Tom Krause as soloist, along with soprano Ruth Falcon and the Houston Symphony Chorale.

Krause is well-known through his regular appearances with the Paris

Opera, Vienna State Opera, and the Salzburg and Edinburgh Festivals. His American debut came in 1963 at Tanglewood as soloist in the U. S. premiere of Britten's *War Requiem* and his American opera debut was in 1967 with the Hamburg State Opera when that company visited this country. He has since appeared with major American opera companies and orchestras. Miss Falcon, who will also be heard locally in the English-language performances of *Otello* for Houston Grand Opera, was semifinalist in the 1972 Metropolitan Opera National Auditions. She has made well-received debuts at New York City Opera, the Munich Bayerische Staatsoper, Deutsche Oper in Berlin and Hamburg Staatsoper. She makes her Paris Opera debut in 1981 as Donna Anna in *Don Giovanni*.

Concerts are 8 p.m. Saturday and 2:30 p.m. Sunday in Jones Hall. For ticket information, call Top Ticket (960-8934).

—CHARLES WARD

SYMPHONY



HOUSTON SYMPHONY

Sixty-sixth Season
Fourth Concert Program
Jesse H. Jones Hall for the Performing Arts
Saturday, October 13, at 8:00 p.m.
Sunday, October 14, at 2:30 p.m.

ERICH BERGEL Conducting
TOM KRAUSE, Baritone
RUTH FALCON, Soprano
HOUSTON SYMPHONY CHORALE,
Virginia Babikian, Director

ALL BRAHMS PROGRAM
Symphony No. 3 in F minor, Op. 90
Allegro con brio
Andante
Poco Allegretto
Allegro

INTERMISSION

“Ein deutsches Requiem” Op. 45 (German Requiem)
Chorus: Blessed are they that mourn for they shall be comforted
Chorus: For all flesh is as grass
Baritone and Chorus: Lord, make me to know mine end
Chorus: How lovely is Thy dwelling place
Soprano and Chorus: And ye now therefore have sorrow
Baritone and Chorus: For here we have no continuing city
Chorus: Blessed are the dead

The performances will end at approximately 10:05 p.m. on Saturday
and 4:35 p.m. on Sunday.



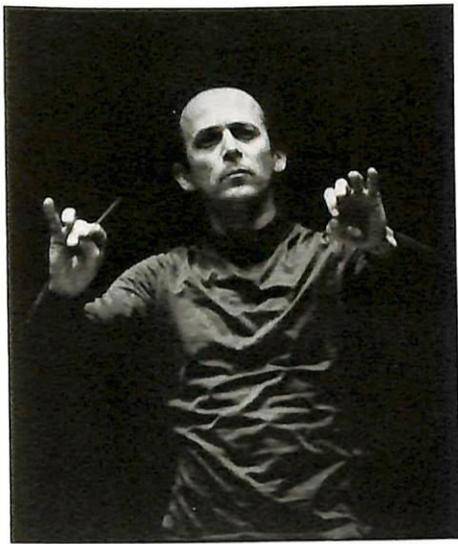
OCTOBER 13, 14, 1979

TONIGHT'S ARTISTS

The Houston Symphony Orchestra is honored to present Romanian-born conductor Erich Bergel who returns in his position of principal guest conductor.

Maestro Bergel first impressed Houston audiences when he made his American debut here in 1975. In 1978 Bergel returned to conduct a highly acclaimed all-Brahms program and the following September he led the first two concert programs of the Orchestra's 65th season.

Born into a musical family, Bergel studied many instruments, including the violin, flute, piano, trumpet, horn and organ. From 1959 to 1971 he was chief conductor of the State Philharmonic Orchestra in Cluj.



An appearance with the Berlin Philharmonic Orchestra at the behest of Herbert von Karajan in 1971 marked Bergel's western debut. The following year he established residency in West Germany, proceeding to conduct many of the West's finest orchestras. This has included appearances with the Berlin Philharmonic, the Vienna Philharmonic, Rome's Santa Cecilia Orchestra and the Orchestre de Paris.

He has conducted some of the major British orchestras, including the Royal Philharmonic and the B.B.C. Welsh, where he is now chief conductor.

In May of this year, after his appointment as Houston Symphony principal guest conductor, he toured with the Orchestra in Mexico and over the summer conducted orchestras in South Africa and West Germany.

Internationally acclaimed Finnish baritone Tom Krause made his United States debut at Tanglewood in the Ameri-

can premiere of Britten's "War Requiem" in 1963. His American operatic debut occurred four years later with the Hamburg State Opera, and during that same year Mr. Krause appeared at the Metropolitan Opera performing the role of Count Almaviva in "Le Nozze di Figaro". He has been featured many times with the Metropolitan Opera as well as with the Lyric Opera of Chicago and the San Francisco Opera.

Tom Krause's North American orchestral engagements include the New York Philharmonic, Chicago Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, Boston Symphony Orchestra, Pittsburgh Symphony, National Symphony, Cincinnati Symphony, Seattle Symphony, Toronto Symphony and Montreal Symphony.

He is a regular guest at the Paris Opera, Vienna State Opera, and Salzburg and Edinburgh Festivals. Mr. Krause was a member of the Hamburg State Opera for many years and has appeared in starring roles with companies such as La Scala, Milan, Berlin Opera, Buenos Aires' Teatro Colon, and festivals of Bayreuth, Glyndebourne and Prague. He has been a guest soloist with leading orchestras including the Berlin Philharmonic, Concertgebouw Orchestra, London Symphony and Vienna Philharmonic.

Born in New Orleans, world renowned soprano Ruth Falcon received her musical training in New York making her New York City opera debut in 1973 as Micaela in "Carmen". The following season, she made her first European appearance at the Bern, Switzerland Stadtheater in the title role of Simon Mayr's "Medea in Korinth" to enormous critical and audience acclaim.

Miss Falcon has been featured extensively in North American and European productions of "The Magic Flute", "Il Trovatore", "Don Carlos" and "Don Giovanni". In the spring of 1976, she made her debut in Lyon as Ariadne. The following spring she returned to Lyon to sing the role of the Countess in "The Marriage of Figaro" and repeated her success in Brussels in 1978.

Ruth Falcon's forthcoming engagements at European houses include Munich State Opera, 1981 Paris role of Donna Anna, Miss Falcon's Houston Concerts, October 20

Review

Music: Houston Symphony and Chorale

HOUSTON SYMPHONY AND CHORALE — Conducted by principal guest conductor Erich Bergel Saturday evening, with soprano Ruth Falcon and baritone Tom Krause as soloists. Virginia Babikian, chorale director. To be repeated at 2:30 p.m. Sunday in Jones Hall.
Brahms: Symphony No. 3 in F; *Ein deutsches Requiem*.

By CARL CUNNINGHAM

With his wonderful feeling for the music of Brahms, Erich Bergel conducted the Houston Symphony Orchestra and Chorale in a performance of the Brahms *Requiem* that said just about everything there is to say about that piece of music Saturday evening in Jones Hall.

It was one of those performances that brings out all your goosebumps and makes your hair stand on end and when it was over. There was a very long moment of silence before the large audience began a wonderful and very richly deserved ovation.

The singers who are performing in the Houston Symphony Chorale this year are very lucky, because at this first choral-orchestral performance by the Houston Symphony's new principal guest conductor, they discovered along with the audience that Bergel is an extraordinary choral conductor, in addition to his orchestral talents. He put aside the baton for the Brahms *Requiem* and conducted with his hands, showing a marvelous freedom and variety of movements that expressed the choral music beautifully and elicited some of the clearest, tonally pure and most magnificently synchronized singing they have ever achieved.

The choral-orchestral colors were as breathtaking to hear as Bergel's sweeping, dramatic concept of the structure and content of the *Requiem*, ranging from moments of quite dark despair to a realization of the wonderful hope and

tender consolation Brahms penned into the Lutheran biblical text in the warm closing movements. With his thorough understanding of counterpoint, Bergel made the fugues closing the third and particularly the sixth movements tremendously cumulative and exciting moments in the performance.

Dramatic soprano Ruth Falcon and baritone Tom Krause gave gorgeous, full-toned performances of the solo vocal lines, Krause producing a wonderful low A in his first solo and rising nicely to the high E and F later on. His voice was full and lustrous. Soprano Falcon showed a nice darkly hued, cleanly focused and very evenly produced tone, though her enunciation of the German text was not always too clear.

The orchestra produced a wonderful, long-lined interpretation of the *Requiem* score that was marked by very warm, shining, homogenous tone that makes for such a handsome Brahms sound. However, in a concert that was predicated on the tonality of F, the pairing of Brahms' F-Major Symphony with the *Requiem* did not turn out as well as might have been hoped. It is difficult to begin any concert with a full Brahms Symphony and the performance of this one did not begin to relax into its intended warmth and well-blended ensemble until the third movement. Prior to that time, the tone was rather thin and wiry, with more emphasis upon the contrapuntal than the harmonic aspect of the score. There were a few burred tones in the horns, strings out of tune in the second movement and the final chord of the symphony came off raggedly. But the rather strained concept that dominated the first two movements gave way to many engaging moments in the third and fourth movements.

Sunday, October 14, 1979

Houston Chronicle

Houston Symphony Chorale excels in all-Brahms program

HOUSTON SYMPHONY performed the fourth concert program of the 65th season Saturday evening in Jones Hall. Erich Bergel conducted with baritone Tom Krause and soprano Ruth Falcon as soloists and the Houston Symphony Chorale, Virginia Babikian, director. To be repeated today at 2:30 p.m.

ALL-BRAHMS PROGRAM
Symphony No. 3 in F Major, Op. 90
Ein deutsches Requiem, Op. 45

BY CHARLES WARD
Chronicle Staff

The Houston Symphony Chorale is one of the strong assets of the Houston Symphony orchestra, and it is being featured in three major programs this season. The first is the current all-Brahms program with *Ein deutsches Requiem*.

The Chorale routinely has given outstanding performances in recent seasons and the one Saturday evening in Jones Hall under Principal Guest Conductor Erich Bergel was no exception. Soloists were Finnish baritone Tom Krause and soprano Ruth Falcon. The opening work

on the program was the Symphony No. 3.

While the *Requiem* demands top quality singers for the solo parts, the key element remains the chorus and the chorale sang magnificently. Director Virginia Babikian had prepared her singers well, and they responded with a warm, vibrant sound that caught in tonal quality the mystical sentiments pervading the work. Individual sections began to lose the tight focus of their sound later on in the 70-minute performance, but the total ensemble retained that burnished sheen until the end.

That was fortunate, for Bergel focused so much on the tragic-yet-hopeful quality in the work. The stress was on the musical elegance of the work, and many of the subtle intricacies of score were carefully, clearly expounded.

Not that there was no excitement. The end of the second movement and the great fugues in the third and sixth movements were thrilling moments when the chorus and orchestra surged forth. Ironically, the most familiar part of the piece, *How Lovely is Thy Dwelling*, was the least lovely of the performance, being a bit stodgy and down-to-earth.

Krause forcefully declaimed his key sections with a big, rich, authoritative voice. His late substitution for Hermann Prey was an essential part of the success of the evening. Miss Falcon took a while to relax. But her singing assumed a pleasing fullness, though she needs to free up or at least disguise the sense of methodical vocal placement that restricts her voice somewhat.

In total effect, this was not the evening for a concert-goer wanting the big bombastic thrills, for those were simply not to be found.

Rather, Bergel sought out and developed the interior qualities of the works — the sense of logic that flows through the music, the subtle shadings of color, the interplay of melodic lines. All these were often exquisitely shaped in both pieces.

Such was the beauty of the Third Symphony. The middle two movements were sumptuously developed and played by the orchestra. As he did in the *Requiem*, Bergel illuminated Brahms' characteristic color far more vividly than many conductors do. The other two movements were generally less successful. The total form didn't hang together as well, but when the music was slowly freely yet inevitably, it was a delight to hear.

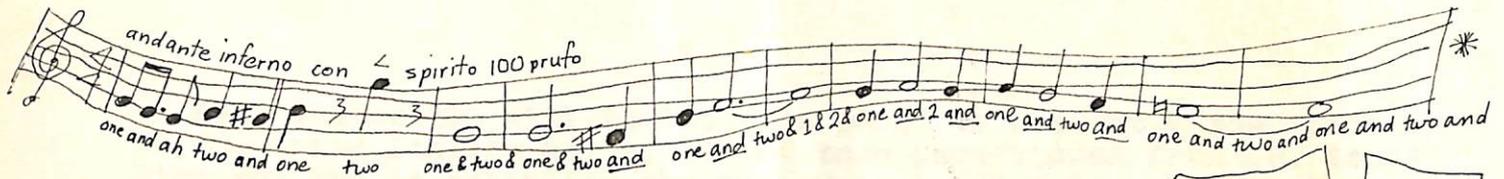
The program will be repeated at 2:30 p.m. today.

Houston Gross Opera

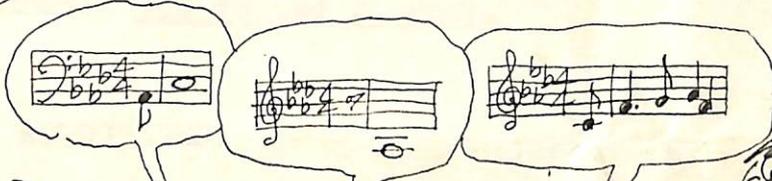
presents

GROSS

encounters of the chorale kind



* excerpted from the Schlitz Light-motif and Chorale theme song, "Eine Kleine NichtMusik."



Markeloff

HOUSTON GROSS OPERA

Chorus Encounters of Three Kinds

Act I Audition
Act II Perdition
Act III Rendition

Starring the Resident Cast of Houston Gross Opera

James Divine, musical director
Rank Corsetto, assistant director

Next season HGO will be "tickled pink" to present a new opera in the Grand Italian Style. It has been commissioned from Dr. René Richards who is entitling the masterpiece "Come Giocare Tennis Senza Pallone". A comeback supreme will be made by Christine Jorgensen who will play the lead.

In order to raise money for future productions, HGO has gone to the masses. A new kind of rock music is on the verge of premiere. Following the well known types of rock; Hard, Acid, Pop, Punk; HGO is proud to announce Metamorphic Rock, not to be confused with the bastard versions of Sedimentary and Igneous Rock. Their first hits are soon to be released on GeoSource Records and Tapes. "My Mamma Loves Me Like a Rock" and "Jonathan Livingston Rock!"

HGO has just returned from a triumphal stand of two weeks (longer than any other engagement) at the Plywood Room, high atop Swingo's Celebrity Motor Lodge. There they performed John Paul I's dramatic Too Pooped to Pope.

AUTOGRAPHS:

this entire program was thought about and typed in a period of 10 minutes. If you don't like it, you may use the back to think up things of your own.

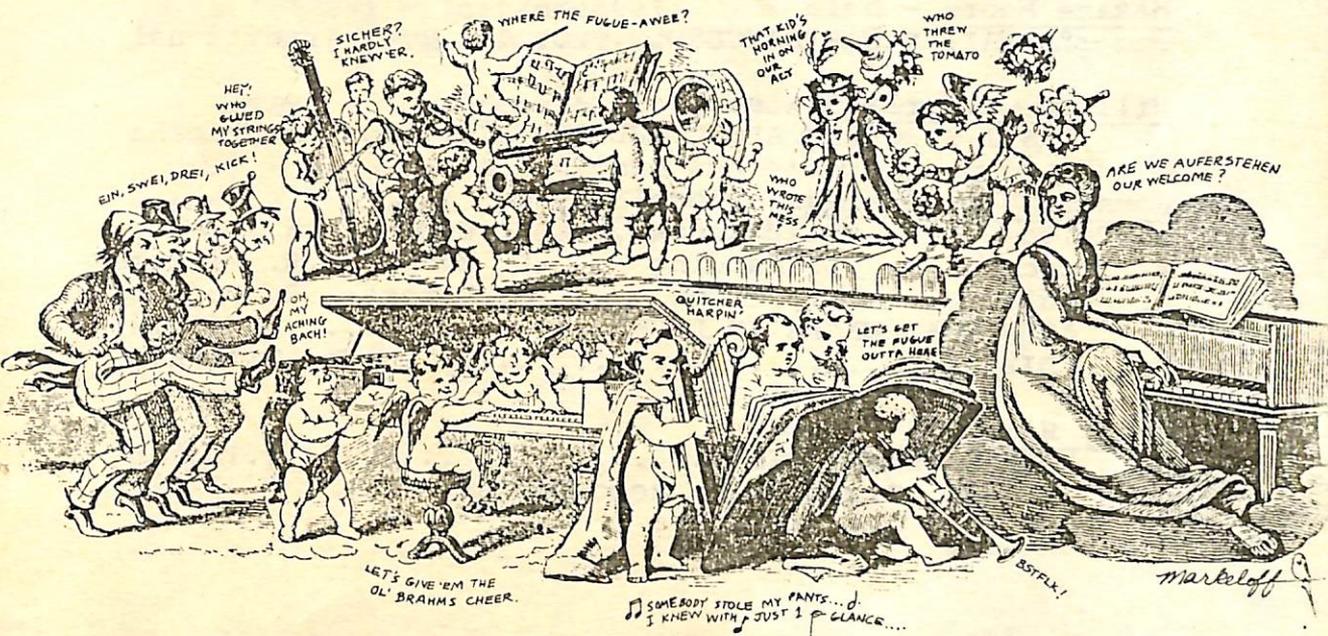
Houston Gross Opera

IS ON ENFORCED SABBATHICAL (TO THE INTENSE DISAPPOINTMENT OF, OH SAY MAYBE TWO OR THREE RABID FANS) UNTIL FUNDS CAN BE RAISED SUFFICIENT TO POST BAIL OR AUNT TESSIE TURRA SENDS A COCONUT CREME PIE WITH A FILE BAKED IN IT. THE TROUPE CANNOT, THEREFORE, BE HELD RESPONSIBLE FOR, NOR IS IT TO BE CONFUSED WITH THE BUNCH OF FRUITCAKES WHICH

presents

PÖTTCEA PÖTHARRJ

A MELANGE OF VARIED ENTERTAINMENTS RANGING FROM THE SERIOUS TO THE SILLY, THE SUBLIME TO THE RIDICULOUS, AND SHOWCASING A VERITABLE TROVE OF HERETOFORE HIDDEN CHORALE TALENTS!



THE DOG AND PONY TALENT SHOW

FALL - 1979

BUSCH GARDENS

Promoter, Producer, Director EmeritusJOHN CROOKS
Assistant Producer, Director & GoferPAT GREEKER
Special Assistant, Alternate GoferNANCY MCCLAIN

MATTRESS OF CEREMONIESMS. NANCY MCCLAIN

R. Mark Winkler - piano - QUASI LIBERACE
"THEME FROM RAINBOW CONCERTO".....R.T. Sear

Antoinette Boecker - vocal
"SONG OF THE OYSTER".....Porter
D. Shindler - accompanist

Semi-Pro Musica - vocal
P. Highfill A. Caito
W. Goddard R. Nickeson
N. Markeloff F. Alcott
"PLEASE, KIND SIR".....P.D.Q. Bach

Maxine Moore - hula
"HAWAIIAN WAR DANCE".....Traditional

William Cumberland - vocal
"AS I STROLLED ALONG THE SHORE"....King Kamahamaha

Houston Pops Singers - vocal
A. Caito P. Matlock J. Crooks N. Lee
M. Moore L. Harding D. Evans R. Milliken
J. Shadle K. Sexton G. Peters R. Buffett
"NOW THAT WE'RE IN LOVE"Barrie
"DIXIE"arr. Milliken

Patty Highfill - vocal
"TEXAS WHEN I DIE".....Tucker
D. Sidlowdki - accompanist

Jan Russell and Maxine Moore - vocal
"LITTLE MISS MUFFET".Hopson in the Style of Handel

Linda Harding - song and dance
"SURPRISE!"

David Wehr - vocal
"TROUBLE IN RIVER CITY"Music Man, M. Wilson
N. Wehr - accompanist

The Schickelern - vocal
S. Lucas R. Acosta
P. Greeker P. Downs
"GOOD KING KONG LOOKED OUT"P.D.Q. Bach
"O LITTLE TOWN OF HACKENSACK"P.D.Q. Bach

Nancy Markeloff - vocal
"LA LLORANA"Spanish Traditional

Peter, Pauline, & Mary - vocal
D. Lytle D. Sidlowski
J. Shadle
"BAMBOO".....Arr. Sidlowski

Don Sidlowski - instrumental
"THEME FROM MIDNIGHT COWBOY".....Bacharach

Piano - Compliments of Freeman Piano Company

A warm thank-you to everyone who helped in this production especially all of the PUSHY talent agents and scouts, and the TYPYST OF DEATH, Patty Highfill.