

*Presenting Students from the Classes of*  
**Patricio Gutierrez**  
**Pauline Gribbin**                      **Edith Oliveros**

*in*

## *Piano Recital*

TUESDAY, JUNE 28, 1949    :-    7:30 - 10:30 p. m.

*Group I - 7:30 p. m.*

*Group III - 9:00 p. m.*

*Group II - 8:00 p. m.*

*Group IV - 9:30 p. m.*

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You are Cordially Invited to Attend Any One of the Groups or All of the Groups on the Program. There will be a Slight Intermission Between Groups for Convenience in Seating.



*Carter Recital Hall*



SAN JACINTO AND LEELAND

HOUSTON, TEXAS



# Program

## GROUP I

Keep In Step—March	Myron Oglesby (Oliveros)	
The Elevator—Tone Picture		
Country Fiddler—Folk Tune	Carolyn Simms (Gribbin)	
Louisiana Hayride	Kathleen Mangum (Gribbin)	arr. Schaum
Guitar Serenade		Gaynor
Ice Carnival	Dean Sale (Gribbin)	Schaum
Water Sprites		Fletcher
Hindu Dance	Ann Robertson (Gribbin)	Lane
Carolina Waltz	Carol Mangum (Gribbin)	King
<b>Two Guitars</b>		
Dark Eyes—Russian Airs	Clayton Wood (Gribbin)	
Golden Star Duet	Carol and Kathleen Mangum	Streabbog

## INTERMISSION

## GROUP II

Pomp and Pageantry		Hazel Cobb
Angelus Bells—Adapted	Margaret Hull (Gribbin)	Sibelius
Hermosilla	Maralyn Boysen (Oliveros)	Shuh
Sonata No. 46		Scarlatti
The First Violet	Antoinette Pizzitola (Gutierrez)	Behr
Waltz in A flat		Brahms
Turkish March	Cathryn Anne Futrell (Oliveros)	Mozart
Sonatina—1st movement		Kuhlau
Ocean Spray	Janice Stoeckle (Gutierrez)	Gurlitt
Minuet in G		Paderewski
Waltz in D flat	Richard Dana (Oliveros)	Chopin
Sonatina in C Major	Gail Williams (Gribbin)	Kuhlau



INTERMISSION

GROUP III

In My Neighbor's Garden .....	<i>Nevin</i>
Theme from Concerto in A minor .....	<i>Grieg</i>
Harvey Jo Smith (Gutierrez)	
Second Mazurka .....	<i>Godard</i>
Marvin Wheeler (Gribbin)	
The Man I Love—Concert Arr. by Percy Grainger .....	<i>Gershwin</i>
Pat Paton (Oliveros)	
Sonata No. 5 in G Major—1st movement .....	<i>Mozart</i>
Ay-Ay-Ay—Creole Song .....	<i>arr. Thompson</i>
Pat Lopez (Gutierrez)	
The Harmonious Blacksmith—	
Air and Variations by <i>G. F. Haendel</i>	
Johnnie Marie Turner (Gutierrez)	
Prelude in C minor, opus 28 .....	<i>Chopin</i>
Polichinelle .....	<i>Rachmaninoff</i>
Herbert Peterson (Gutierrez)	

INTERMISSION

GROUP IV

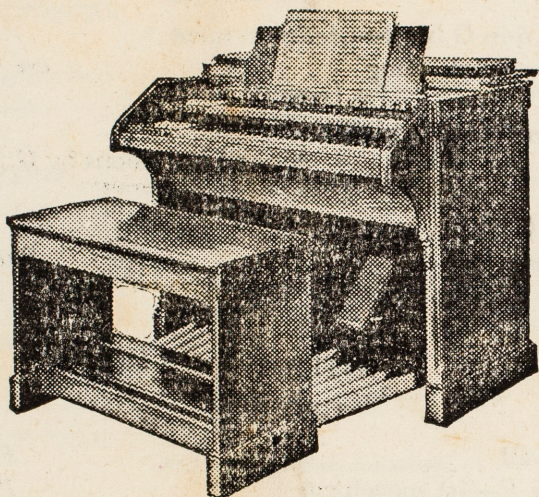
On The Trail .....	<i>Ferde Grofe</i>
Concerto in E—1st movement .....	<i>Pietro Deiro</i>
*Pauline Oliveros	
Piano Accompaniment .....	<i>Alfred d'Auberge</i>
Edith Oliveros	
Reverie .....	<i>Debussy</i>
Malaguena .....	<i>Lecuona</i>
Johnnie Ruth Ashen (Gutierrez)	
Theme from Concerto No. 1—B flat minor .....	<i>Tschaikowsky</i>
arr. Stockhoff	
June Ford (Gutierrez)	
Scherzo in B flat minor, opus 31 .....	<i>Chopin</i>
E. A. Boehler (Gutierrez)	
Warsaw Concerto .....	<i>Addinsell</i>
Claire de Lune .....	<i>Debussy</i>
Tony Landry (Gutierrez)	
Concerto in Jazz .....	<i>Donald Phillips</i>
E. A. Boehler (Gutierrez)	
Second piano accompaniment	
Johnnie Ruth Ashen	

Finis

\* Guest soloist from the Accordion Studio of Bill Palmer



## FIRST CHOICE!



Since its introduction, more churches—over 15,000 of them—have chosen the Hammond Organ than all other comparable instruments combined.

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Carter Music Company



UNIVERSITY OF HOUSTON  
MUSIC DEPARTMENT

Presents

U N I V E R S I T Y

C O N C E R T

B A N D

ROBERT HAMMITT, Director

San Jacinto High School Auditorium

January 19, 1950

8:15 p.m.



## PROGRAM

MARCHO POCO ..... Moore

FIRST SUITE IN Eb ..... Holst

1. Chaconne

2. Intermezzo

3. March

Composed in 1909, this suite is one of the first works written directly for band by an important modern composer.

BALLET MUSIC FROM "FAUST" ..... Gounod

Corps de Ballet  
Ensemble

The Nubian Slaves

The Trojan Maidens

Helen of Troy

Bacchanale

In a vision, Mephistopheles recreates the most beautiful courtesans of history, who perform for him. Included here are appearances by Helen of Troy, Cleopatra, and Phryne, with the Corps de Ballet.

- - Intermission - -

THE VISION OF FUJI-SAN ..... Ketelbey

(Prelude to a Japanese Play)

The Majesty of the Mountain; The Love-Vision; The Dance of Japanese Actors; The Apotheosis of the Love-Vision.

CARNIVAL DAY IN NEW ORLEANS ..... Morrissey

Early morning quietness on this exciting day of days. The sun appears—then people, laughing, talking, drinking, eating, but all eagerly awaiting the parade which will climax with the appearance of REX, the beloved, cherished "King of Misrule."



SEQUOIA, A Tone Painting ----- Lagassey

One of the most melodically beautiful numbers ever written especially for band.

HEADLINES, A Modern Rhapsody ----- Colby

A cross-section of life from the standpoint of the press-room, resounding to the rhythm of daily human struggle, grinding out "Headlines" — the Rhythm of Life!

DECLARATION OF PRINCIPLES

University and College Band

Conductor's Conference

WE AFFIRM our faith in and our devotion to the College Band, which, as a serious and distinctive medium of musical expression, may be of vital service and importance to its members, its institution, and its art.

TO ITS MEMBERS the College Band, through exemplary practices in organization, training, and presentation, should endeavor to provide effective experiences in musical education, in musical culture, in musical recreation, and in general citizenship.

TO ITS INSTITUTION the College Band should offer adequate concerts and performances at appropriate functions and ceremonies, in the interests of musical culture and entertainment, and for the enhancement of institutional spirit and character.

TO MUSIC as an art and a profession the College Band should bring increasing artistry, understanding, dignity, and respect, by thorough and independent effort within the band's own immediate sphere, by leadership and sponsorship in the secondary school music program, and by cooperation with all other agencies pursuing similar musical goals.

TO THESE ENDS we, the members of this Conference, pledge ourselves to seek individual and collective growth as musicians, as teachers, as conductors, and as administrators.

Done in Session, Chicago, Illinois, 20 Dec., 1946.



# University of Houston Concert Band

Robert Hammitt, Director

## Flute and Piccolo

\*McIlwain, Glenn  
Toole, Frankie  
North, Claire

## Oboe

Sweeney, David

## Bb Clarinet

\*DeWitt, Joseph  
\*Montgomery, Lupe  
Ramsey, William  
Manley, Grady  
Roos, Christine  
\*Bastida, Daniel  
\*Jackson, Horace  
Fleming, Rex  
Tatum, Donald  
Forteza, Philip

## Bassoon

Williamson, LuJane

## Alto Clarinet

Schoggin, Wayne

## Bass Clarinet

Partin, Roy  
Parker, Jo Ann

## Alto Saxophone

Schmill, Glenn  
Wisembaker, Howard  
Skelton, Joyce

## Tenor Saxophone

\*Kaelin, Billy

## Baritone Saxophone

Recane, Arthur

## French Horn

Oliveros, Pauline  
Canant, Barbara  
Lewis, James  
McClain, Ruth

## Trumpets

Vibrook, Charles  
Urban, Robert

## Cornets

\*Warren, James  
Adams, Eloise  
\*Buller, Murry  
Montgomery, Collin  
\*Brantley, Royal  
Albertson, Harold

## Baritone

\*Knox, Thomas  
Clark, Jack

## Trombone

\*Bausch, Carl  
\*Thompson, Loy  
Harrell, Maurice  
\*Butter, Clyde

## Bass

\*Riley, Cullen  
Guinn, Robert  
\*Parker, Edward

## Percussion

Hunt, Vaughn  
\*Newmeyer, Art  
Haydon, Ken  
Erickson, Carl

\*Members of University of Houston Band Club who will be initiated into Kappa Kappa Psi, National Honorary Band Fraternity, on the University campus, January 21, 1950.



# FRONTIER FIESTA



PROGRAM  
1950



## *Fiesta's Friend*



EARL McMILLIAN, long a friend of the University and Frontier Fiesta, has donated a 1950 Ford Tudor Sedan to the winner of the Best All-Around Beard Contest. This was the second year that Mr. McMillian, "Houston's Friendly Ford Dealer," has offered such a gift. The grower of last year's Best All-Around Beard received a 1949 Ford.

With friends like Mr. McMillian, Frontier Fiesta has become the "Greatest College Show on Earth."



# *Frontier Fiesta Pageant*

CHARLIE SNYDER—Master of Ceremonies

6:45 to 7:45 p.m.

## *Every Night*

Opening music by Johnny Royal & Orchestra.  
Fiesta Welcome by Dave Halphen, Fiesta chairman.  
Preview of Shows.

## *Tuesday, April 11*

Campus Welcome by Dr. E. E. Oberholtzer, president.  
High School and Parochial School Reception.  
Presentation of Belle and Sheriff.

## *Wednesday, April 12*

Campus Welcome by Dr. W. W. Kemmerer, assistant to the president.  
High School Reception.  
Presentation of Belle and Sheriff.

## *Thursday, April 13*

Campus Welcome by Dr. E. E. Oberholtzer, president.  
Junior College Reception.  
Presentation of Belle and Sheriff.

## *Friday, April 14*

Campus Welcome by Dr. C. F. Hiller, chairman—Fiesta faculty committee.  
Beard Judging—Reddest, Longest, Scrawniest, and Ugliest.  
Presentation of Belle and Sheriff.

## *Saturday, April 15*

Campus Welcome by J. E. Williamson, chairman of high school reception.  
Presentation of Awards.  
Beard Judging—Funniest, Fanciest, Best All-Around.  
Presentation of Belle and Sheriff.



# *Fiesta In 'Fifty*

By SEYM CARSON

Like Jack and the Bean Stalk, Frontier Fiesta springs forth each year from a handful of seeds—the Fiesta staff—into a vine that engulfs every student on the campus; and the long climb to the top, or opening night, with the first look at the giant that is “The Greatest College Show on Earth” is nothing short of remarkable.

For 1950 Fiesta did not start a few weeks before opening night, nor did it have its beginning in 1949. This Fiesta was born in 1948 when Harry Scott, '49 chairman, appointed the present chairman Dave Halphen to be his right-hand man. Scott produced the greatest Fiesta in its history and Halphen was determined to make this Fiesta greater than ever.

The first thing Halphen did was to increase the number of performances from four nights to five. Then the students drew up plans for more shows utilizing every inch of space on the midway, until even this five acre site—used for the first time in 1949—seemed inadequate. With the problem before him, Halphen went to work.

The fever caught on. Construction records were shattered with each show ahead of schedule by weeks. The Refrigeration Service Engineers Society, giving their first show in the Fiesta, set the pace by finishing Boot Heel, in the center of the midway, months ahead of schedule. Other clubs inspired by this progress completed their shows in rapid succession.

Earl McMillian, “Houston’s Friendly Ford Dealer,” again helped launch the Beard Growing contest with his donation, the second in two years, of a new Ford to be awarded to the man who grows the best beard this year. Many store owners in Houston also donated prizes for the Fiesta’s many contests. This year’s prize list reads like the jackpot on many famous quiz programs.

But like Jack, who climbed the bean stalk to steal the giant’s sacks of gold, the Fiesta also has an objective. Every penny made this year, and no one working on the Fiesta is paid, will be used to build an ultra-modern swimming pool.



## 'Trail Bosses'



RANGE FOREMEN herding Fiesta down the trail, these three cowhands are the men behind the scenes of the "Greatest College Show on Earth." Left to right, they are Business Manager Kirtley Harris, Fiesta Chairman Dave Halphen, and Fiesta Vice-Chairman Cliff Horn.

Behind these men, the Fiesta Association handles a variety of jobs. A chairman is in charge of tickets, construction, grounds, public relations, and other responsible positions.

Under each chairman, a staff of workers carry out necessary details. On and on go the duties and responsibilities of Frontier Fiesta. Each show has a staff to handle both construction and entertainment. Fiesta is, in reality, an all-college show. Practically every student and a large percentage of the faculty help out when Fiesta time comes to Cougarland.



## *Belle and Sheriff*



**FIRST CITIZENS OF** Fiesta City, Belle Betty Ann Cross and Sheriff Wade Wiley will be presented each night at the Frontier Fiesta Pageant. Sheriff Wiley's duties include handling all outlaws that drift into town. Law-abiding citizens prefer to be handled by the Belle. Wouldn't you?

*Four*



# Fiesta Through the Years

By JOHNNY GOYEN

"The Greatest College Show on Earth." Yep, that was an appropriate title Jack Valenti gave in 1947 to the University of Houston's student-produced, student-built and student-planned revival of the old wild and wooly west—FRONTIER FIESTA.

The idea for this student endeavor was born back in 1940 when a group of campus leaders, in search of a way to boost school spirit, got together, and FRONTIER FIESTA began to take root. The proceeds from this enterprise were to go toward a fund to build a Student Union Building.

Dates for the first FRONTIER FIESTA were set for April 24-26.

On April 24, the first Fiesta was to have opened. Students worked day and night building, rehearsing, making costumes, contracting for food and cold drinks to be brought to the campus for onlookers (no one knew whether anyone would show up or not) to enjoy. Even some of the faculty members were pressed into service. Dr. W. W. Kemmerer, the University's new president-elect, can be remembered for his help in building a dance floor for the Taxi Dance. The opening day was 24 hours away.

*The result—it rained like hell the night before and continued for two days and nights. Naturally, the Fiesta was postponed until the following week, and on Thursday night, May 1, 1940, FRONTIER FIESTA City was opened for three days to the public. Some 5,000 people, mostly friends and relatives of the performers, viewed the shows.*

A truly shaky beginning. But it survived, and 1941 saw the second Western spectacle unfold, this time at the south end of the present practice football field. And the first winner of the beard growing contest won the giant first place prize for the best all-around beard—a small portable radio. Around 8,000 persons witnessed this Fiesta. FRONTIER FIESTA was here to stay.

December 7, 1941 put a stop to all plans for the '42 western show.

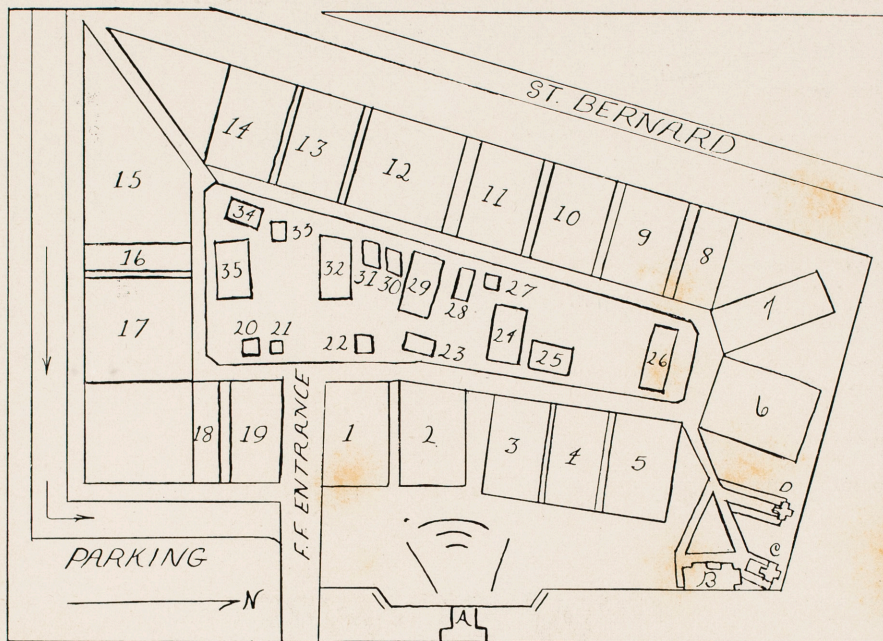
This looked like an end to all future Fiestas. But this was not the case, for in 1946, when male students began to enroll in college once more, a group of aspiring campus politicians ran on a ticket stating if they were elected, FRONTIER FIESTA would live again. They won, and Fiesta was to be revived in the Spring of 1947 after sleeping for 6 years.

Theirs was no easy task. The enrollment had quadrupled, and there were very few of the old timers back who knew what Fiesta was all about. The Fiesta spirit had to be re-born on the University campus. The third Fiesta site was to take place on the site now occupied by the beautiful Ezekiel W. Cullen Building, an area which was then a hard-surfaced parking lot. For

(Continued on Page 14)



# Fiesta City





# Guide to Map

1. Showboat
2. Cavalier Theater
3. The Golden Slipper
4. Judge Roy Bean's Court
5. Cherokee Strip
6. Crow's Nest
7. U. S. S. Gaillards
8. Snakebite Saloon
9. Stockade
10. Forty Niner
11. Usonians
12. Bella Union
13. Silver Saddle
14. Pair-o-Dice
15. Redboot Revue
16. Country Store
17. Silver Moon Saloon
18. Jamboree Club
19. Souse Pacific
20. Penny Pitch
21. Fiesta Gazette
22. Bingo
23. Concession and Information Booth
24. Jail House, Free Exhibit, General Office
25. Psycho-Diagnostic Center
26. Wagon Wheel Cafe
27. Link Trainer
28. Shootin' Gallery
29. Boot Heel
30. Lanyard Food Concession
31. Shootin' Gallery
32. Stage Coach Inn
33. Popcorn Concession
34. Bucking Auto
35. Cactus Bar
  - A. Pageant Theater
  - B. Tool Shack and Photo Dark Room
  - C. Men's Rest Room
  - D. Women's Rest Room



# Fiesta Prizes

- Earl McMillian, Inc.—*Ford sedan—tudor-custom.*
- Gregg's Studio—*\$150 in portraits*
- Allen & Casperson—*man's watch*
- Beckers Jewelry Store—*man's watch*
- Leschenger's—*man's watch*
- Zale's—*man's watch*
- Levy's—*gift certificate—\$75.00*
- Alfred Finn—*\$50.00 cash*
- Bond's—*man's suit, with complete outfit*
- Foley's—*complete sport outfit*
- Mosk's Store for Men—*man's suit, shoes, tie, trousers, shorts.*
- Rodney's—*shirt, tie, cuff links, slacks*
- Fred Wyse—*complete sport ensemble.*
- Sakowitz Bros.—*Dorcaster man's suit.*
- Krupp & Tuffly's—*gaberdine sport coat.*
- Leopold & Price—*sport shirt.*
- Nathan's—*western belt.*
- Norton-Ditto—*man's hat.*
- Shudde Bros.—*Stetson hat.*
- Stelzig's—*pair of man's boots.*
- Stein's—*man's slacks.*
- Oshman's—*western suit*
- Craig's—*ladies purse*
- Fashion—*square dance dress*
- Houston Trunk Factory—*alligator bag and make-up kit*
- Kruegers—*ladies necklace and bracelet for watch*
- Ralph Rupley—*lady's watch*
- Smart Shop—*lady's blouse*
- Stowers—*Five treasure chests for girls*
- Bar Mfg. Co., Inc.—*Portable bar*
- Byrd's—*pistol cigarette lighter*
- Chapman's—*stove set*
- Corrigan's—*silver platter*
- Cox & Blackburns—*choice of ironer, gas range, and washer*
- Hovas Furniture Store—*Mixing bowls*
- Interstate Theaters—*twenty free passes*
- Joske's—*Figureines*
- Star Furniture Co.—*table lamp*
- Wagon Wheel Ranch—*week-end in Bandera, Texas*
- Woolworth's—*floor lamp*
- Chesterfields—*a carton to every beard contest winner.*

**TO THE DONORS OF THESE GIFTS: The Fiesta Staff and the student body wish to thank you and also those donors whose names were not received by press time.**



## First Up



**FIRST SHOW** to be constructed for the 1950 Frontier Fiesta, the Boot Heel beat the deadline by months. The show is sponsored by the Refrigeration Service Engineers Society.

## Exes Name Best Show

Following a tradition established in 1948, the Ex-Students Association will again award a trophy to the best Frontier Fiesta Show on the midway.

Fiesta Chairman Dave Halphen expects competition for the trophy to be "stiffer than ever before."

Judges, members of the Ex-Students Association, will name the winner at the Fiesta Pageant on the last night of Fiesta, Saturday.

Previous winners were the Crow's Nest last year and the Silver Moon Saloon in 1948. To keep the trophy permanently, a show must win the award three times.



# Around The

"BAYOU QUEEN"—Alpha Phi Omega proudly presents "In Houston Aboard the "Bayou Queen," a musical production containing original songs and dances.

"BELLA UNION"—A typical old western bar, in the largest theater on the midway; "Bella Union" features a high-stepping can-can and an unusual finale.

"BOOT HEEL"—The Refrigeration Service Engineers Society warms things up with a top-notch variety show.

"CAVALIER THEATER"—Don't miss this exciting Hellza-poppin type show, an annual favorite of Fiesta Fans.

"CHEROKEE STRIP"—Need we say more?

"CROWS NEST"—Winner of last year's Best Show Award by Ex-Students, this show features all-student entertainment and the famous Powder Puff Revue; a must on your list.

"DUNKER SALOON"—Hop aboard the chuckwagon to good food.

"FORTY NINER"—Presented by the Buckaroos and the Art Club, a rollicking show is in store for everyone who attends.

"THE GOLDEN SLIPPER"—The choral club presents a night of music with compositions from such musical writers as Cole Porter, Rogers & Hammerstein, Kern, Gershwin, and others.

"LINK TRAINER"—Try your skill!

## READ THE



# Midway - - -

- “PENNY PITCH”—Try your hand at some small time gambling.
- “PAIR-O-DICE”—Travel-log of a gambler out to seek “pair-o-dice” who meets some talented song-and-dance girls along the way.
- “REDBOOT REVUE”—A variety show combining face and figure with dancing, comedy, and drama.
- “SILVER MOON SALOON”—Featuring Gaslite Gaieties—A fast moving musical with a Gay Nineties theme. Six acts and a finale. “Chuck” full of pretty Gals!
- “SILVER SADDLE SALOON”—Music and dancing to remind you of the Old West.
- “SNAKEBITE SALOON”—Chorus girls, other acts, plus that real saloon-y atmosphere.
- “SOUSE PACIFIC”—This play produced by the Radio Guild and Red Masque Players is for everyone who enjoys hilarious entertainment.
- “STAGECOACH INN”—The Electrical Short Circuit Club is making its initial debut this year in Fiesta. They promise an all-around musical show that should appeal to everyone.
- “U. S. S. GAILLARDS”—A sparkling variety show featuring music and dancing.
- “WAGON WHEEL CAFE”—For the best food in Fiesta City—Try some.

## *FIESTA GAZETTE*



# *Hair Today, Gone Tomorrow*

By RALPH POLING

As any coed can tell you, this beard-growing business is a ticklish situation. No one thought much about face-moss until about 300 BC when a Roman barber created the scraped-skin fashion which has carried over to our atomic age.

Up to that time the boys were content to let the chin-chilla grow as it might, leaving a strand here and there on the thorns of a briar patch.

Scipio Africanus is credited (or blamed) depending on your own sentiment with instituting the daily shave. Rumor has it that his wife influenced him through her allergy to chard on the skin. The nude neck gained real popularity when Louis III ascended the throne of England completely bereft of hirsute facial appendage. (Beardless, that is.)

Since that time the nude look and the caracul countenance have split honors in the popularity poll. Even today, to beard or not to beard is controversial. The navy ok's beards as masculine and super-salty while the army considers facial foliage only as a potential vermin habitat.

University males neatly side-stepped the issue by baring their epidermis to the Texas sun the greater part of the year and cultivating the beaver during Fiesta time.

Mustaches: waxed, handlebar, drooping, tobacco stained, and mandarin. Beards; Van Dyke, mutton chop, rounded, squared, brush, Turkish, and free style. All show up in various lengths and colors when Frontier Fiesta opens its gates. These students with the stubble lend an authentic and nostalgic touch to Fiesta City's fabulous midway. More, they indicate a school spirit not to be out-done by any institution in the country.

Hats off, then, to the boys who bore the startled glances of outlanders unfamiliar with Fiesta customs. A cheer for the wives and sweethearts who suffered sandpaper kisses for the cause. Hearty applause for the generous donors of the wonderful prizes. A pat on the back for all those who lent their time and talent in various ways. Together, they have made the 1950 Frontier Fiesta, as always, "THE GREATEST COLLEGE SHOW ON EARTH."



## Cowgal Coeds



**LOOKING FORWARD** to tonight's show, Cowgirls Audrey Burges (left) and Ollie McNeal survey the skyline of Fiesta City, the boom town of 1950. There's no time for spring fever at the University during Fiesta time and these coeds like hundreds of other students have built the midway during the past three months.

*Thirteen*



# Fiesta Through the Years

(Continued from Page 5)

months students worked and planned for the great revival. For the first time, an automobile was donated as first prize in the Beard Growing Contest, and hundreds of prizes were contributed by local citizens to be given for city wide FRONTIER FIESTA promotion. A truly Western town was taking shape on the campus—FRONTIER FIESTA was becoming a big thing, not only on the campus but also in the city.

*An estimated 25,000 people visited the show between April 24 and 26, 10,000 of these on the last night. Fiesta had grown too big. More space and more nights had to be allotted next year.*

The year 1948 saw a repeat performance at the same spot with a four night run. More than 30,000 citizens jammed the campus to witness the Fiesta. But further improvements were needed. Space was too crowded, and besides the new Cullen Building was to be erected shortly.

For the 1949 Fiesta a large plot of ground, twice the size of the one used in 1948, was assigned at the northwest of the Science Building. Twice as many shows were being produced as the previous year, and school spirit had hit an all time high. Earl McMillian gave a 1949 Ford to the student with the best whiskers, and 50,000 men, women and children saw FRONTIER FIESTA between April 6 and 9.

Five Fiestas have taken place. Now the sixth is here, bigger and better, and planning to beat all previous records in becoming a greater "Greatest College Show on Earth."



The Houston Symphonette



# The Houston Symphonette

SIDNEY J. PALMER, *Musical Director and Conductor*

ROBERT E. LEE HIGH SCHOOL AUDITORIUM  
Baytown, Texas

Saturday Evening

8:15

April 29, 1950

•

## PROGRAM

### I

- EL AMOR BRUJO** (ballet-pantomine).....Manuel de Falla  
1. Introduction; 2. Night; 3. Song of the Sad Love  
4. The Apparition; 5. Dance of Terror  
6. The Magic Circle, (Romance) 7. Midnight  
8. The Ritual Fire Dance; 9. Scene  
10. Song of the Fatuous Fire; 11. Pantomine  
12. The Game of Love; 13. Finale (The Bells of Morning)

(PLAYED WITHOUT PAUSE)

**THE STORY:** Candelas, a very beautiful young woman, has loved a wicked, jealous, but fascinating gipsy. Although her life with him was unhappy, she mourns his loss and lets herself become a prey to the thought that the dead may return. She wishes to accept the love of the handsome youth, Carmelo, but the Spector terrifies her. Candelas feels bewitched and past love tries to draw her to him. (Dance of Terror) After the Spector disappears Candelas weaves a magic circle and imagines herself with Carmelo. Carmelo returns and convinces Candelas that his love triumphs over death and the past.

Elizabeth Ann Holm, contralto  
Marjorie Hall, pianist

### II

**HABANERA**.....Emanuel Chabrier



THREE SPANISH DANCES.....Moriz Moszkowski

SERENADE ESPAGNOL.....Isaac Albeniz

SOUVENIR OF A SUMMER NIGHT IN MADRID.....M. Glinka

INTERMISSION

PRELUDE to "CARMEN".....Georges Bizet

HAVANAISE, for violin and orchestra.....C. Saint-Saens  
Annette Colish, violinist

ESPANA rhapsody.....Emanuel Chabrier

CAPPRICIO ESPAGNOL.....N. Rimsky-Korsakow

1. Albhorada
2. Variations
3. Albhorada
4. Scene and Gipsy Song
5. Fandango Asturiano

(PLAYED WITHOUT PAUSE)



PERSONNEL OF

*The Houston Symphonette Society*

SIDNEY J. PALMER, *Musical Director and Conductor*

HORACE V. KEBODEAUX, *Assistant-Conductor*

Mrs. D. E. Sherman..... President  
J. L. Patterson, Jr..... Vice-president  
Mrs. B. W. Stinson..... Secretary  
Kenneth Teller..... Treasurer

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James Hightower  
(Concertmaster)  
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Acdieul Veillon  
Kathryn Bieter  
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Marilyn Luce  
Mildred Kovak  
Harold Melnick

**VIOLAS**

Perry Rogers  
Mildred Hart  
Raymond McDavid

**CELLOS**

Madith S. DeZurko  
Patricia Garnett  
Donald Hagen  
Mildred Stinson

**BASS**

William Walker  
Horace Kebodeaux

**FLUTES**

Helen Sherman  
Carolyn Bryan

**PICCOLO**

Howard Rogers

**OBOES**

Wilfred Palmer  
Carol Clark

**ENGLISH HORN**

Wilfred Palmer

**CLARINETS**

Hermann Randolph  
J. L. Patterson

**BASS-CLARINET**

Marion McLaughlin

**BASSOONS**

Phillip Martin  
Marilyn Cleland

**HORNS**

Pauline Oliveros  
Robert Levins  
Kenneth Teller  
Alfred Goodwin  
Imogene Duve

**TRUMPETS**

Tommy Stuchbery  
Bill Williamson

**TROMBONES**

David Lehmberg  
John Schannell  
Roy Neil Guinn

**TUBA**

Michael Moore

**TIMPANI**

E. A. Boehler, Jr.

**PERCUSSION**

Frank Rice

**HARP**

Patricia McCracken

**PIANO**

E. A. Boehler, Jr.

With exception of section principals, players are listed in alphabetical order.



# Fine Arts Department

The University of Houston

Presents

## Best Foot Forward

A Musical Comedy

in

Two Acts

Music by

JOHN CECIL HOLMS

Produced and Directed

by

VIVIEN ALTFELD ROBERT G. RITTENOUR

ANDOR TOTH

CULLEN THEATRE

July 9, 10, 11, 1951 — 8:15 P.M.



## CAST OF CHARACTERS

(In the order of their appearance, as they speak)

Dutch Miller	Charles Wyman
Freshman	Marlin Cruse
Hunk Hoyt	Jim Bowers
Goofy Clark	K. Larsen
Greenie	Joe Smith
Doctor Reeber	Bill Hardy
Miss Smith	Mae Cummins
Old Grad	Charles Gray
Minerva	Jem Bentz
Ethel	Barbara Ann Puls
Miss Ferguson	Suzon Adam
Blind Date	Nancy Taylor
Bud Hooper	George Olsen
Professor Lloyd	Ken Reed
Waitress	Nancy Mason
Jack Haggerty	Walter Lodge
Gale Joy	Caroline Richter
Chester Billings	George Rich
Helen Schlessenger	Marian Mott

## CHORUS

Girls: Nancy Jane Trice, Beverly Simon, Jackie Ford, Libby Henderson, Helen Frenzel, Suzon Adam

Boys: Bill Walker, Harmon Graves, Danny Hensley, Gerald Reed, Bob McClung, Gene Cope, John Sears, Bruce Vincent

## ORCHESTRA

### Violins:

Joanne Zagst  
Mildred Kovacs  
Phyllis Irwin

### Viola:

Raymond McDavid

### Accordian:

Pauline Oliveros

### Piano:

Florence Sarao  
Alma Rivers  
Evelyn Hood

### Bass:

Lou North  
Joe Smith

### Clarinet and Saxophone:

Doug Robertson  
Bill Wandel  
Gay Brinson  
Joanne Parker  
J. L. Parker

### Trumpet:

Don Cain

### Trombone:

David Pound

### Percussion:

William McCracken  
Don Barthelme



## SYNOPSIS OF SCENES

### ACT ONE

Scene I	The Gym
Scene II	The Hotel
Scene III	The Boys' Dorm
Scene IV	The Hall and Girls' Dorm
Scene V	The Hotel
Scene VI	The Girls' Dorm

### Intermission

## REFRESHMENTS IN LOWER LOUNGE

### ACT TWO

Scene I	The Gym
Scene II	The Gym
Scene III	The Boys' Dorm
Scene IV	Outside the Dorm
Scene V	The Gym
Scene VI	The Hotel
Scene VII	The Gym

## MUSICAL NUMBERS

### ACT ONE

1. Overture
2. Dance Specialty.....Dutch
3. Three Men on a Date.....Hunk, Bud, and Dutch
4. That's How I Love the Blues.....Gale and Jack
5. The Guy Who Brought Me  
Don't Send Me.....Sung by Blind Date  
Danced by Ethel
6. Everytime.....Helen
7. I Know You By Heart.....Helen and Bud
8. The Three B's...Blind Date, Helen, Minerva, Hunk and Ensemble

### ACT TWO

1. Shady Lady Bird.....Helen  
Lady Bird Ballet—Minerva and Ethel, Freshman, Greenie,  
Dutch, Hunk, Chester, Goofy, and Helen  
Ladies of the Evening—Rita Ann Burda, Marji Henderson,  
Joan Simpson, Orian Wymer
2. Buckle Down Winsockie.....Ensemble
3. What Do You Think I Am.....Minerva and Hunk
4. Specialty.....Gale and Jack
5. Finale.....Entire Company

NO SMOKING IN THEATRE



## PRODUCTION STAFF

Dr. Wilton W. Cook	Chairman, Division of Fine Arts
Robert G. Rittenour	Director of Drama
Andor Toth	Director of Music
Vivien Altfeld	Choreography and Staging of Musical Numbers
Alfred Urbach	Director of Chorus
George L. Collins	Director of Scenic Design
Charles Gray	Director of Lighting
Lary Doran	Stage Decoration
Georgia Bannard	Costume Execution
Louis Lothman	Theatre Manager
Glen Carlisle	Business Manager
Bill Davis, C. E. LaFond, Station KUHF	Sound
Albert Odom	Stage Manager
Jane Clingman	Assistant Stage Manager
Entire Drama Workshop	Set Construction
Lela Blount, Ruth Denney, Fifi Mallet, Mary Draper	Light Crew
Bill Kemmerer, Bill Hardy, Carol Barnhouse, Ned Hoyt, Jessie Anthony, Flo Bozon, Kathyne Stewart, Jim Ayres, Netta Lee Shannon, Emile Cirilo, Evelyn Fryer, Ray Barnhart, Jean Richardson, Trudy West	Stage Crew
Ushers	Fraternites: Tau Sigma, Phi Delta Tau

## ACKNOWLEDGEMENTS

Gale Joy's Hair-do by *Richard*  
 University of Houston Athletic Department  
 Raincoats by Oshman's

## COMING EVENTS

Pelleas and Melisande, Cullen Theatre, July 26 and 27

Attic Opera:

The Old Maid and the Thief	
Secrets of Suzanne	July 30, August 1
Marriage of Figaro	August 15-17

**NO SMOKING IN THEATRE**



THE DEPARTMENT OF MUSIC

of

The University of Houston

presents

A RECITAL OF ORIGINAL COMPOSITIONS

by the

Composition Students

of

Dr. Paul Koepke

Sunday, May 25, 1952

Ezekiel W. Cullen Auditorium

3:00 p. m.



PROGRAM

Two Miniatures Slim Tanner  
Morning on a Mountain  
Pedal Pusher

Sans Pauline Oliveros

Fugue for Woodwinds Slim Tanner

Woodwind Ensemble

Maribeth McPherson, Flute; Ann Thomas, Oboe;  
J. L. Patterson, Clarinet; Pauline Oliveros, Horn;  
Marilyn Cleland, Bassoon

Siciliano Helen Frenzel

Harry Lantz, Cello  
Paul Koepke, Piano

Swingtime for Henry Slim Tanner

Serenade Helen Frenzel

Henry Hlavaty, Violin  
Paul Koepke, Piano

Song for Piano Pauline Oliveros

Jo Ann Hoffman, Piano



Romance

Howard Wulfers

Harry Lantz, Cello  
Paul Koepke, Piano

Only the Gulls

Helen Frenzel

Jane Tipton, Soprano  
Helen Frenzel, Piano

Undertone

Pauline Oliveros

Henry Hlavaty, Violin  
Edith Oliveros, Piano

Vignette

Slim Tanner

Harry Lantz, Cello  
Paul Koepke, Piano

Two Sketches

Howard Wulfers

Bachelor's New Year's Eve  
The Sylph of Clinch County

Howard Wulfers, Piano



Music for Brass

Slim Tanner

Brass Ensemble

Trumpets

Thomas Vogt  
Joe Mendez  
Thomas Stuchbery  
Leon Chambers

Trombones

Travis Taylor  
Thomas Caraway  
Robert Shanks

Horns

Baritone  
Carl Bausch

Pauline Oliveros  
Robert Wylie

Tuba

Robert Guinn

Directed by Ralph Liese

\* \* \* \* \*

The composers represented on this program are students in the Department of Music who have successfully completed their first year of composition study. Each student has been encouraged to develop his own particular style of writing and to express himself as freely as possible within the limits of the smaller musical forms.

Each of the composers was also charged with the responsibility of supervising the performance of his works in order to assure faithful renditions and to give him experience in dealing with the vicissitudes thereto pertaining.



*The*  
*University of Houston*  
*Division of Fine Arts*

Dr. Wilton W. Cook, Chairman

presents

*The*  
*Fine Arts*  
*Spring Festival*

DR. MERRILLS LEWIS  
Festival Director

Tuesday, May 20, 1952  
Wednesday, May 21, 1952  
Thursday, May 22, 1952

8:15 p. m.

EZEKIEL W. CULLEN AUDITORIUM  
UNIVERSITY OF HOUSTON CAMPUS



PROGRAM  
Tuesday Evening

OPERA and the DANCE

Ah! Leve-toi soleil ("Rise O Sun")..... *Gounod*  
(from "Romeo et Juliette")  
Alston Townley, Tenor

Deh vieni non tardar ("Beloved, don't delay")..... *Mozart*  
(aria from "The Marriage of Figaro")  
Louise Rose Toth, Soprano

Non piu andrai ("From now on") ..... *Mozart*  
(aria from "The Marriage o Figaro")  
Edward Bing, Baritone

Crudell perche finora ("But why, why make me suffer")..... *Mozart*  
(duet from "The Marriage of Figaro")  
Mrs. Toth and Mr. Bing  
Albert Hirsh at the Piano

\* \* \* \*

The Telephone (or "L'amour a trois")..... *Gian-Carlo Menotti*  
Lucy ..... Jane Tipton, Soprano  
Ben ..... Jim Bowers, Baritone  
Jo Ann Hoffman at the Piano  
  
Bruce Spencer King, Music Director  
Vivien Altfeld, Stage Director

INTERMISSION

Blues Theme (from "The American in Paris") ..... *George Gershwin*  
Stage Band

Song for Horn and Harp ..... *Pauline Oliveros*  
Pauline Oliveros, Horn  
Pat McCracken, Harp

The Image ..... *Bill Knight*  
Girl: Vivien Altfeld and Orian Wymer  
Man: George Olsen and Dick Bintliff

\* \* \* \*

Just Jazz ..... *Improvised and Composed*  
Stage Band



Body and Soul..... *Arr. by Ed Gerlach*  
Pat McCracken, Harp Solo

Cuban Perspective..... *Ed Gerlach*  
University Dance Group  
featuring  
Vivien Altfeld, Eric Schepard  
Orian Wymer, Patsy Turrentine, Jody Strother, Ruth Munson  
George Olsen, Charles Wyman, Jack Payne, Bill Hardy  
Vivien Altfeld, University Dance Group Director and Choreographer  
Ed Gerlach, Director of Stage Band

\* \* \* \*

In "The Telephone" there is a boy, a girl, and a telephone. The boy, Ben, comes to "pop" the all-important question to Lucy but every time he reaches the big moment the telephone interrupts with infuriating insistence. In sheer desperation Ben resorts to an ingenious device to bring this charming work to a happy close.

All of the music and the orchestrations are original works by musicians connected with the Stage Band. These scores will be heard as first performances on the Festival.

\* \* \* \*

## UNIVERSITY OF HOUSTON STAGE BAND

Ed Gerlach, Conductor

**TRUMPETS**  
Olaf Halten  
Joe Mendez  
Carlos Compean  
Leo Berry  
Norman Faye  
Thomas Vogt  
**TROMBONES**  
Carl Bausch  
Travis Taylor  
Thomas Conaway  
Robert Shanks  
Joe Hurlbut

**REEDS**  
Gay Brinson  
Ed Rudnick  
Douglas Robertson  
Maynard Gimble  
James Ford  
Joe Killian  
**PERCUSSION**  
Bill Thresto, drums  
Wright Watson  
Fred Compean, bongos  
James Ford, conga

**PIANO**  
Zelly Sokoll  
**STRING BASS AND TUBA**  
Homer Tanner  
**FRENCH HORN**  
Pauline Oliveros  
**HARP**  
Pat McCracken

"The Image" was composed especially for Vivien Altfeld by Bill Knight. Ed Gerlach, composer and arranger of several of the scores, was associated formerly with Tex Beneke and Hal MacIntyre. Pauline Oliveros is a composition major.

\* \* \* \*

## UNIVERSITY DANCE GROUP

Vivien Altfeld, Director and Choreographer

Orian Wymer  
Jody Strother  
Ruth Munson  
Katherine Boyd  
Janet Smith  
Audrey Creakmore

Ginger Knower  
Dorothy Van Zyerden  
Jane Hardy  
Angie Branch  
Betty Daigle

George Olsen  
Charles Wyman  
Jack Payne  
Bill Hardy  
Patsy Turrentine



PROGRAM

Wednesday Evening

SYMPHONIC BAND and SYMPHONY

PROCESSION OF NOBLES (from "Mlada")..... *Rimsky-Korsakov*  
AN AMERICAN WEEKEND..... *John J. Morrissey*  
SHOONTHREE (Music of Sleep)..... *Henry Cowell*

\* \* \* \*

AN OUTDOOR OVERTURE..... *Aaron Copland*  
TAP ROOTS..... *Frank Skinner*  
The University Band  
Robert Hammitt, Conductor

INTERMISSION

OVERTURE TO SEMIRAMIDE..... *Rossini*  
SYMPHONY NO. 1 IN C MAJOR..... *Beethoven*  
I. Adagio Molto - Allegro con brio

\* \* \* \*

THE SILENT LAND..... *Paul Koepke*  
(First Performance)  
Conducted by the composer

\* \* \* \*

JESU, JOY OF MAN'S DESIRING (from Cantata 147)..... *J. S. Bach*  
NOCTURNE (from "Midsummer Nights' Dream")..... *Mendelssohn*  
RUSSIAN SAILOR'S DANCE (from "The Red Poppy")..... *Gliere*  
THE PRAYER MUSIC (from "Hansel and Gretel")..... *Humperdinck*  
PROCESSION OF THE MASTERSINGERS..... *Wagner*  
(from "The Mastersingers of Nuremberg")  
The University Symphony  
Harry Lantz, Conductor



Dr. Paul Koepke, chairman of the theory department of the University, has written this work based upon the sonnet, "Remember," by Christina Rossetti. The mood is reflected in the opening lines:

"Remember me when I am gone away,  
Gone far away into the silent land."

## UNIVERSITY BAND

Robert Hammitt, Conductor

### Officers

Bob Schoen: President  
Harold Albertson: Vice-President  
Charles Rumph: Secretary-Treasurer  
Lupe Montgomery: Librarian

**PICCOLO**  
Pat McCracken  
**FLUTES**  
Maribeth McPherson  
Claire North\*\*  
**OBOES**  
Carol Clark\*\*  
Ann Thomas  
**BASSOONS**  
LuJane Williamson\*\*  
Marilyn Cleland  
**CLARINETS**  
Lupe Montgomery\*  
J. L. Patterson  
Maurice Foshee\*  
Betty Barnett\*\*  
Rosemary Born\*\*  
Maynard Gimble  
Rex Fleming\*  
Douglas Robertson\*  
Joe Killian  
Shirley Davis  
Marvin Marek  
**BASS CLARINET**  
Jo Ann Hoffman\*\*

**ALTO SAXOPHONES**  
Ed Rudnick  
Billy Joe Kaelin\*  
**TENOR SAXOPHONE**  
Maurice Sword  
**BARITONE SAXOPHONE**  
Helen Schlegel  
**FRENCH HORNS**  
Pauline Oliveros  
Charles Rumph\*  
Robert Wylie  
Ruth McLain\*\*  
**TRUMPETS**  
Lew Willhite  
Carlos Compean  
Joe Mendez\*  
Leon Chambers  
Leo Berry  
**CORNETS**  
Bob Schoen\*  
Thomas Stuchbery  
Thomas Vogt  
Jo Ann Darilek  
Donald Albertson  
Freddie Adams\*

**BARITONES**  
Robert Shanks  
Larry Lehman  
Harold Albertson\*  
**TROMBONES**  
Carl Bausch  
Travis Taylor  
Allen Steele  
Thomas Caraway  
Robert Evans  
Robert Billeaud  
**BASSES**  
Robert Guinn\*  
William Heubner  
Zelley Sokoll  
**DOUBLE BASSES**  
Gary Price  
Homer Tanner  
Joan Foxworthy  
**PERCUSSION**  
Bill McCracken\*  
Art Neumeyer\*  
Freda Leach  
**TYMPANI**  
David Bower  
**HARP**  
Pat McCracken

\*\*Members of Tau Beta Sigma, National Band Sorority  
\*Members of Kappa Kappa Psi, National Band Fraternity

\* \* \* \*

## UNIVERSITY SYMPHONY

Harry Lantz, Conductor

**FIRST VIOLINS**  
Barbara Corkins, Concertmaster  
John Cardwell  
Don Hall  
Vivian Tharp  
Joan Taylor  
Mike Mendoza  
Evelyn Deschner  
Fred Gutierrez  
Olga Henkel\*  
Clare Cushman  
Richard Evans\*  
Yvonne Hertogs  
Marjorie Nunnery  
Ronald Schmidt  
**SECOND VIOLINS**  
Rita Mae Young, Principal  
Joseph Henkel\*  
Yvonne Burke  
Monette Hamilton  
Phyllis Erwin  
James Clary  
Edward Rudnick  
Marilyn Luce  
Martha Daigle  
Lionel Cirilo  
Elena Obregon  
**VIOLAS**  
Raymond McDavid, Principal  
Lester Pogue  
Henry Hlavaty  
James Kuykendall  
Mildred Kovach  
Charmaine Clary  
Perry Rogers  
Mary Watts

**CELLOS**  
David Bower, Principal  
Nancy Streetman  
Conrad Keele  
Carolyn Wilson  
Claude Oliver  
Kathleen Bowlin  
Jimmie Cowan  
Richard Garmany  
Clifford Chudleigh  
Doris Lantz  
**DOUBLE BASSES**  
Joan Foxworthy, Principal  
Lew Norton  
Gary Price  
Homer Tanner  
Paul Barbuto  
Keith Robinson  
Joe Killian  
**FLUTES**  
Maribeth McPherson  
Claire North  
Paul Koepke\*  
**PICCOLO**  
Pat McCracken  
**OBOES**  
Carol Clark  
Ann Thomas  
Betty Kazetsky  
Billy McBride  
**CLARINETS**  
J. L. Patterson, Jr.  
Maurice Foshee  
Danny Smith

**BASS CLARINET**  
Douglas Robertson  
**BASSOONS**  
Marilyn Cleland  
Mary Elizabeth Wolfe  
**FRENCH HORNS**  
Pauline Oliveros  
Charles Rumph  
Robert Wylie  
Ruth McLain  
**TRUMPETS**  
Lew Willhite  
Thomas Vogt  
Leon Chambers  
**TROMBONES**  
Travis Taylor  
Ralph Liese\*  
Robert Shanks  
David Pound  
**BASS TROMBONE**  
Thomas Caraway  
**TUBA**  
Robert Guinn  
**TYMPANI**  
Frank Chuber  
**PERCUSSION**  
Jo Ann Hoffman  
Freda Leach  
**HARP**  
Pat McCracken  
**LIBRARIAN**  
Marilyn Cleland

\*Faculty Member



PROGRAM

Thursday Evening

CHORUS, ORCHESTRA, OPERA

Break Forth, O Beauteous, Heav'nly Light..... *J. S. Bach*  
I Have Lifted Up My Spirit..... *Aiblinger*  
Alleluia..... *Randall Thompson*  
The Heavens Are Telling (from "The Creation")..... *J. Haydn*  
Janie Bell, Soprano  
Bobby Tharp, Tenor  
James Moye, Bass

\* \* \* \*

Matona, Lovely Maiden..... *Lassus*  
Swansea Town (Hampshire Folksong)..... *Arr. by Holst*  
In Silent Night (Suabian Folksong)..... *Arr. by J. Brahms*

\* \* \* \*

Two Concert Rounds..... *Fitzgerald-Archie Jones*  
Row, Row, Row Your Boat  
Are You Sleeping?  
Deep River (Spiritual)..... *Arr. by Burleigh*  
Set Down Servant (Spiritual)..... *Arr. by Robert Shaw*

Greta Lothrop, Soprano  
Paul Ofield, Baritone  
The University Chorus  
Merrills Lewis, Conductor

\* \* \* \*

This Is America..... *Merrills Lewis*  
(For chorus, baritone solo, string orchestra, flute,  
and solo piano; poem by Katherine Janeway Conger)  
Maribeth McPherson, Flute  
Jack Dana Armistead, Piano  
Sam Schafer, Baritone

INTERMISSION

DOWN IN THE VALLEY

Libretto by  
*Arnold Sundergaard*

Music by  
*Kurt Weill*

Cast of Characters

Brack .....	Harold Brock
Jennie .....	Carline Lobitz
The Leader .....	Bill Grubbs
Bouchée .....	Jerry Deloney
Preacher .....	Paul Ofield
Jennie's Father .....	Sam Schafer
Guard .....	Jay Collier
Peters .....	Phil Winston
Two Men .....	Otto Hildenbrand and Alan Gee
Two Women .....	Jimmie Lee Grubbs and Greta Lothrop

Stage and Dance Director .....	Vivien Altfeld
Opera Workshop Director .....	Bruce Spencer King
Set Designer .....	George Collins
Conductor .....	Merrills Lewis

Bruce Spencer King and James Raynor at the Two Pianos



# UNIVERSITY CHORUS

Merrills Lewis, Conductor

## Officers

Paul Ofield, President  
Beverly Simon, Vice-President

Nancy Trice, Secretary  
Helen Frenzel, Treasurer

Mary Sorrell, Librarian  
Beverly Simon, Accompanist

### SOPRANOS

Janie Bell  
Joyce Berry  
Babette Charnes  
Sarah Donahoe  
Arline Erdman  
Jimmie Lee Grubbs  
Joyce Hausler  
Carline Lobitz  
Greta Lothrop  
Virginia McLemore  
Shirley Meisner  
Lois Murray  
Thelma Pugh  
Martha Reynolds  
Florence Sarao  
Beverly Simon  
Rose Marie Stork  
Jane Tipton  
Nancy Trice  
Ruth Valdez  
Gerry Walker  
Marilyn Washburn  
Rita Mae Young

### ALTOS

Ada Coker  
Helen Frenzel  
Doris Griffin  
Monette Hamilton  
Karolyn Hurlock  
Nora Kavalis  
Fonda Owens  
Lanelle Peterson  
Mae Ann Phillips  
Ninfa Sanchez  
Mary Sorrell  
Doris Swiler  
Nancy Taylor

### TENORS

Harold Brock  
Jay Collier  
Richard Gartner  
Alan Gee  
Erwin Halpern  
Darrell Nance  
Robert Shanks  
Bob Tharp  
Phil Winston

### BASSES

Ralph Brandon  
Bill Dailey  
Jerry Deloney  
Guy Gardner  
Bill Grubbs  
Otto Hildenbrand  
James Moyer  
Paul Ofield  
Sam Schafer  
Lawrence Stevenson  
Howard Wulfers

"The Heavens Are Telling" is the chorus which salutes all the achievements of the fourth day in the oratorio "The Creation," one of the greatest in choral literature. After the delineation of each day of the six in the creation of the universe, the chorus comments upon it in singing a mighty hymn of rejoicing and praise.

"This Is America" was written in 1941. The occasion was the fourth season of the Bach Festival in Greenville, South Carolina, which Dr. Lewis originated and directed for eleven years. The text, based upon a patriotic poem, is by a New Jersey poet. The music seeks to depict the various word pictures which Mrs. Conger has created in expressing what makes up our America.

\* \* \* \*

"Down In The Valley" tells the tragedy of a young man and his girl, and of their brief period of happiness together. At the beginning of the opera he is awaiting execution for the crime of killing a man. He escapes in order to see his sweetheart once again, and with her re-lives in retrospect their brief courtship. Finally, at peace with himself he goes back to jail to await the morning which is to be his last.

Parts of the score are based on American folksongs. Included are "Down In The Valley," "The Lonesome Dove," "The Little Black Train," "Hop Up, My Ladies," and "Sourwood Mountain."

\* \* \* \*

It is interesting to note the considerable amount of contemporary music which is being heard on the Festival. The dance program is featuring music which is brand-new, written especially for this program. The operas, "The Telephone" and "Down In The Valley," are by contemporary composers, although Mr. Weill has recently passed away. On the band program there is music by Cowell, Copland, Morrissey, and Skinner, all of whom are contemporary American composers. Dr. Koepke is being presented in a premier performance of his orchestral work and Dr. Lewis is conducting his work for chorus and orchestra. On the choral program appear such names as Holst and Randall Thompson, the latter one of the eminent figures in American music.



The exhibition in the Lobby and Faculty Lounge has been arranged by Mr. Bernhardt Lemmel, chairman of the Art Department, and represents work by students and faculty in this department.

\* \* \* \*

The Radio Department, John Schwarzwaldler, chairman, and William T. Davis, chief engineer, is broadcasting and recording the entire Festival.

\* \* \* \*

The Festival is indebted to the Carter Music Company for its interest and support in permitting the use of the Steinway piano for the opera performance on the final program.

\* \* \* \*

The Houston Delphian Assembly continues to support the Fine Arts program in the selling of tickets for the Festival. The funds realized go into the Delphian scholarship which is used entirely for students attending the University of Houston.

\* \* \* \*

Publicity for the entire Festival has been planned by John Quinlan, publicity chairman for the Division of Fine Arts.

Ushers for the Festival are members of Sigma Alpha Iota, musical fraternity for women, and Tau Beta Sigma, band sorority.

\* \* \* \*

### THE HOUSTON DELPHIAN SPONSOR LIST

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Mr. and Mrs. J. A. Elkins, Jr.	Mr. Enid C. Ragan
Mr. and Mrs. M. M. Feld	Mr. and Mrs. R. W. (Bob) Rogers
A friend of the Houston Delphian Assembly	Ralph Rupley Furrier
Mr. and Mrs. L. F. Hilty	Mr. and Mrs. Irvin M. Shlenker
Gen. and Mrs. Maurice Hirsch	Mr. and Mrs. Joseph S. Smith
Miss Ima Hogg	T. C. Stroter and Co.
Mr. Tom Hunt	Mrs. Tom Tellepsen
	Mr. and Mrs. A. L. Ullrich
	Bill Williams



THE UNIVERSITY OF HOUSTON

Department of Music

presents

RECITAL OF ORIGINAL COMPOSITIONS

by

Students of the Department



Sunday, May 24, 1953

3:00 P.M.

Ezekiel W. Cullen Auditorium



PROGRAM

Four Chorale Preludes

(Wer nur den lieben Gott lasst walten)

Robert Tharp  
Douglas Robertson  
Doris Swiler  
Jay Collier

Gene Paul Tannery, clarinet  
Henry Hlavaty, violin  
Harry Lantz, 'cello

Fugue in D minor ..... Jay Collier  
Performed by the composer

String Quartet in D major ..... Homer Tanner

I Allegro Moderato  
II Andante  
III Allegro

Henry Hlavaty, Virginia Oquinn, violin;  
William Welch, viola; Henry Lantz, 'cello

I Gave My Love ..... Helen Frenzel

Nancy Streetman, contralto  
Katherine Kucera, piano

Berceuse ..... Helen Frenzel

Florence Sarao, piano

Chanson ..... Helen Frenzel

Nancy Streetman, 'cello  
Florence Sarao, piano

INTERMISSION



PROGRAM

Holiday Suite ..... Homer Tanner

Pedal Pusher

Nocturne

Through the Village

Wind in the Willows Suite ..... Helen Frenzel

Prelude

Mole

Water Rat

Badger

Toad

The Piper at the Gates of Dawn

Claire North, flute; Ann Thomas, oboe;

Gene Paul Tannery, clarinet; Jeannine

Prescott, horn; Marilyn Cleland, bassoon;

Katherine Kucera, piano



# RECITAL

SAN FRANCISCO STATE COLLEGE  
DIVISION OF CREATIVE ARTS

*Presents the*

## COMPOSERS' WORKSHOP

DR. WENDELL OTEY, *Director*

TUESDAY EVENING, MAY 18, 1954 - 8:30 O'CLOCK

NEW CAMPUS, CREATIVE ARTS BUILDING

RECITAL HALL, ROOM 221

HOLLOWAY OFF 19TH AVE.

- Tarantella . . . . . *Jon Sutton*  
DIANE PHILLIPS, *Piano*
- Three Piano Pieces (1954) . . . . . *Loren Rush*
- Song for Piano . . . . . *Pauline Oliveros* ]
- Piano Sonata . . . . . *David Kriedt*  
Allegro (lightly with movement)  
Light Waltz  
Fast (with pressing movement)
- Aria and Variations . . . . . *Duncan Courvoisier*  
WENDELL OTEY, *Piano*
- Sonata Movement, for four hands at one piano . . . . *Wendell Otey*  
RAYMOND WHITE and the COMPOSER
- Prelude and Fugue, for string quartet . . . . . *Pauline Oliveros* ]
- Passacaglia in D Minor . . . . . *Robert C. Jones*  
(based on "O Come, Emmanuel")  
RONALD STOFFEL and DAVID MALLORY, *Violins*  
FIDEL SEVILLA, *Viola* - DENNIS BURK, *Cello*
- Sonatina Movement, for violin and piano . . . . . *Wendell Otey*  
RONALD STOFFEL, *Violin*, with the COMPOSER
- Four Japanese Impressions . . . . . *Robert Garfias*  
Aki no Iro, for piano  
Winter  
Two Haiku  
Murasame  
JANE FUKUDA, *Soprano*  
COMPOSER at the *Piano*



- To a Golden Haired Girl (Lindsay) . . . . . *Duncan Courvoisier*  
 SYLVIA JACKSON, *Soprano*  
 WENDELL OTEY, *Piano*
- Introduction and Fantasy, *for unaccompanied violin* . . . *Boyd Johnson*  
 REDENTOR ROMERO
- Rondo for Trio . . . . . *Tom Hart*  
 TOM HART, *Soprano Sax* - PETER DOVIDIO, *Tenor Sax*  
 VIRGIL GONSALVES, *Baritone Sax*
- Serenade Suite . . . . . *David Kriedt*  
 Six-Four  
 Song  
 Waltz  
 Fugue  
 KEN LOVEJOY, *Trumpet* - DAVID KRIEDT, *Tenor Sax*  
 PETER DOVIDIO, *Clarinet* - DON CARROLL, *Alto Sax*  
 NEIL VAN VALKENBURGH, *Trombone*

INTERMISSION

- Little Trio, *for violin, viola, and piano* . . . . . *Robert Erickson*  
 Fast and lively  
 Slow and sustained—fast  
 SHIRLEY MARCUS, *Violin* - ELIZABETH BELL, *Viola*  
 CHARLES ADAMS, *Piano*
- Three Statements, *for brass quartet* . . . . . *Ken Lovejoy*  
 Prelude  
 Romanza  
 Percussion  
 KEN LOVEJOY and MACKIE PEASE, *Trumpets*  
 MARVIN SILVERMAN, *Horn* - GORDON MOORE, *Trombone*
- Fantasy, *for trumpet and piano* . . . . . *Ken Lovejoy*  
 THE COMPOSER and WENDELL OTEY, *Piano*
- Sense and Nonsense, *for choir* . . . . . *Dale Alstrom*  
 A Trip to the Dentist  
 Lullaby  
 Whoever Heard of a Six-Legged Cow?  
 COLLEGE MADRIGAL GROUP  
 Under Direction of THE COMPOSER
- Short Suite, *for five saxophones* . . . . . *Robert C. Jones*  
 Prelude  
 Mirrored Exposition  
 Foxtrot  
 CHARLES MARTYN and WALLACE STEELE, *Altos*  
 PETER DOVIDIO and CHARLES PETERSON, *Tenors*  
 VIRGIL GONSALVES, *Baritone*
- Quartet for Winds . . . . . *David Kriedt*  
 Happy  
 Contemplative  
 Capricious  
 Blues  
 Choral  
 Determined  
 KEN LOVEJOY, *Trumpet* - DAVID KRIEDT, *Tenor Sax*  
 VIRGIL GONSALVES, *Baritone Sax* - NEIL VAN VALKENBURGH, *Trombone*



# CONCERT

SAN FRANCISCO STATE COLLEGE  
DIVISION OF CREATIVE ARTS

*Presents*

## GENERAL CHORUS

ALICE SNYDER, *Conductor*

## CHAMBER MUSIC ENSEMBLES

FERENC MOLNAR, *Conductor*

WEDNESDAY EVENING, MAY 19, 1954, 8:15 O'CLOCK

NEW CAMPUS, MAIN THEATRE

HOLLOWAY OFF 19TH AVE.

### — P R O G R A M —

- Now Let All the Heavens Adore Thee . . . . . *Bach*  
How Blest Are They . . . . . *Tschaikowsky*  
For the Beauty of the Earth . . . . . *Kocher-Davis*

#### GENERAL CHORUS

- Trio in E flat major for piano, violin, and horn . . . . . *Brahms*  
Andante—Poco piu animato  
Allegro con brio

DALE ROYLANCE, *Piano*; MYRIAN BAKER, *Violin*; PAULINE OLIVEROS, *Horn*

- Grandfather's Clock . . . . . *Work*

- Kojo no Tsuki . . . . . *Japanese Folk Song*

Arr. by KATSUMITSU KATO

- Whoopee Ti Yi Yo . . . . . *American Cowboy Song*

Arr. by KIRK

- Every Time I Feel the Spirit . . . . . *Spiritual*

Arr. by SNYDER

- Charlottown . . . . . *Southern Folk Song*

Arr. by BRYAN

#### GENERAL CHORUS

- Five Pieces from Mikrokosmos . . . . . *Bartok-Serly*

For String Quartet

Jack in the Box

Harmonics

Wrestling

Melody

From the Diary of a Fly

RONALD STOEFFEL, DAVID MALLORY, *Violins*;

FIDEL SEVILLA, *Viola*; DENNIS BURK, *'Cello*

- Battle Hymn of the Republic . . . . . *Early American Tune*

Arr. by ERNIE THOMPSON

- Madame Jeanette . . . . . *From the French*

Arr. by MURRAY

- Poor Man Lazrus . . . . . *Spiritual*

Arr. by JESTER HAIRSTON

#### GENERAL CHORUS



## PERSONNEL OF GENERAL CHORUS

James Abraham	Kazumitsu Kato
Sally Aiman	Shirley Kay
Eva Alipranti	Bruce C. Keim
Ruth Allerhand	John Klobucar
Elizabeth Bayley	Karl Knuth
Ruth Beyer	Robert Knuth
Leon Bigby	Lorraine Lagomarsino
Eva Cabiati	Edwin LaPedis
Gaeton Caito	Esse Layton
Glenn Camper	Ruby Law
David Cameron	Mary Ellen Lobaugh
Margaret Cannan	John Lund
Gilbert Crane	Donella Luce
Judy Crowley	Alfred Lynch
Joan Crozier	Catherine Lyons
Betty Davis	Robert MacCay
Ruthie Dean	Eugene Maddy
Claire DeMartini	Eleanor Mahone
Sylvia Denman	Edward Maloney
Mary Duncan	Russell Massengale
Gloria Kay Estes	Patricia Mountanos
Shirley Estes	Richard Myers
Leslie Fong	Joan Nilon
Beulah Forbes	Elizabeth Ostaggi
Fred Foreman	Felix Panol
David Fountain	Audrey Postman
Francisco Garcia	Bettie Powers
Louise T. Gentry	Carole Prather
Paul Goercke	Carl Quong
Angela Gospodaric	Don Reniff
Mary Greenberg	William Roach
Kirby Greene	Wallace Sellman
Richard Grill	Gean Sharp
Victor Grow	Marnee Shumway
June Halson	Ronald Smith
William Harrison	Mary Stack
Phyllis Hickerson	Eldon Stephensen
Gwendolyn Hill	Robert Sumners
William Huddleston	Betty Thomas
John Irick	Ernie Thompson
Jerry Jensen	Dolores Tompkins
Hazella E. Jewell	Pat Valente
Arthur Johns	Blanche Viteso
William Johnson	Iola Williams
	Frances Wisker

GILBERT CRANE, *Accompanist*

### OFFICERS

ERNIE THOMPSON, *President*

FRANCES WISKER, *Librarian*

PHYLLIS HICKERSON,  
MARNEE SHUMWAY, *Secretary-Treasurer*

### COMING EVENTS

May 26, Lyric Theatre and Modern Dance Program, Little Theatre, Creative Arts Building  
8:30 p.m.

May 27, Chamber Music Concert, Large Auditorium, Creative Arts Building, 8:30 p.m.

May 28, Dance Mime Program, Little Theatre, Creative Arts Building, 8:30 p.m.



# RECITAL

SAN FRANCISCO STATE COLLEGE  
DIVISION OF CREATIVE ARTS

*presents the*

## COMPOSERS' WORKSHOP

DR. WENDELL OTEY, *Director*

THURSDAY EVENING, MAY 12, 1955 — 8:30 O'CLOCK

CREATIVE ARTS BUILDING  
RECITAL HALL, ROOM 221  
HOLLOWAY OFF 19TH AVENUE

Suite for Woodwind Quintet . . . . . *William Ward*

Prelude

Fervor

Fugue

DAVID KRINITSKY, *Flute* - TOMMY ATKINS, *Oboe*

DARWIN ERNST, *Clarinet* - ROBERT TEFFT, *Horn*

DONALD MACCOURT, *Bassoon*

Fugue for Piano

Essay for Piano . . . . . *Pauline Oliveros*

DIANE PHILIPS

Trio Movement . . . . . *Pauline Oliveros*

CHARLES MARTYN, *Clarinet* - ROBERT TEFFT, *Horn*

DONALD MACCOURT, *Bassoon*

Impression for Quartet . . . . . *William Miller*

NANCY O'BANNON, *Cello* - EVERETT O'BANNON, *Viola*

PAULINE OLIVEROS, *Horn* - SIDNEY WALKER, *Clarinet*

Aria and Variations . . . . . *Duncan Courvoisier*

DIANE PHILIPS, *Piano*

Ten Two-Part Inventions . . . . . *Loren Rush*

Pair of winds: DARWIN ERNST, *Clarinet* and DONALD MACCOURT, *Bassoon*

Pair of strings: ELAINE DUCKERING, *Violin* and MURIEL BRAIDWOOD, *Cello*

Pair of hands: WENDELL OTEY, *Piano*



Three Joyce Songs, from "Chamber Music" . . . . . *Memory Gomez*  
I see an army charging  
Silently she's combing her long hair  
Rain has fallen all the day

CAROL TENYER, *Soprano*  
COMPOSER at the *Piano*

Adagio and Tripla, for trombone and woodwinds . . . . . *Robert Jones*  
JOHN ARNAUDO, *Solo Trombone*  
TOMMY ATKINS, *Oboe* - JOHN ZUERNER, *English Horn*  
CHARLES MARTYN and DARWIN ERNST, *Clarinets*  
DONALD MACCOURT, *Bassoon*

### INTERMISSION

Dialogue

To a Golden-Haired Girl . . . . . *Duncan Courvoisier*

PAULINE LAW, *Soprano*  
COMPOSER at the *Piano*

Quintet for Woodwinds . . . . . *Boyd Johnson*

Quarter equals one thirty two  
Eighth equals one twenty

DAVID KRINITSKY, *Flute* - TOMMY ATKINS, *Oboe*  
DARWIN ERNST, *Clarinet* - ROBERT TEFFT, *Horn*  
DONALD MACCOURT, *Bassoon*

Four Seasonal Pieces . . . . . *Diane Philips*

Summer  
Fall  
Winter  
Spring

Suite pour Squares . . . . . *Diane Philips*

ABA  
Andante  
Minuet  
Waltz  
Scherzo

Rondo Commercial . . . . . *Diane Philips*

COMPOSER at the *Piano*

"The Happiness Machine", a one-act ballet . . . . . *Jon Sutton*

CHARLES MARTYN, *Clarinet* - GEORGE SALNER, *Oboe*  
DONALD MACCOURT, *Bassoon* - JOHN ARNAUDO, *Trombone*  
WILLIAM HASKELL, *Trumpet* - ROBERT TEFFT, *Horn*  
SHIRLEY JACOBSON, *Piano* - JOHN PEREIRA, *Percussion*



# RECITAL

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*Presents the*

## COMPOSERS' WORKSHOP

DR. WENDELL OTEY, *Director*

*Affiliated with the Composers' Forum, the Northern California Chapter  
of the International Society for Contemporary Music*

TUESDAY EVENING, MAY 22, 1956 - 8:15 O'CLOCK  
CREATIVE ARTS BUILDING  
RECITAL HALL, ROOM 221  
HOLLOWAY OFF 19TH AVENUE

Three Pieces for Piano . . . . . *Richard Barnett*

Song  
Dance  
Chorale

KENNETH BENSHOFF, *Piano*

Second Sonata for Piano . . . . . *Joseph F. Weber*

Andante—Vivace—Andante  
Adagio  
Allegro—Moderato—Presto

COMPOSER AT THE PIANO

Sonata for Bassoon and Piano (1955) . . . . . *Loren Rush*

Allegro  
Adagio cantabile  
Rondo

DONALD MACCOURT, *Bassoon*

JOHN HANCOCK, *Piano*

Three Sentences (*Wallace Stevens*)

Three 16th Century Settings

Fairy Dance II  
Canzonet  
Fairy Dance I

. . . . *Donald Aird*

CAROL BROOKE, *Soprano*

COMPOSER AT THE PIANO



Sonata for Piano . . . . . *Kenneth Benshoff*  
Allegro moderato  
Andante con espressione  
Allegro

COMPOSER AT THE PIANO

INTERMISSION

Trio in Two Movements . . . . . *Pauline Oliveros*  
Andante con moto  
Allegro moderato

SIDNEY WALKER, *Clarinet*  
DONALD MACCOURT, *Bassoon*  
ROBERT TEFFT, *Horn*

Fantasia, for two pianos . . . . . *Donald Aird*  
WENDELL OTEY and the COMPOSER

Blues and Dance, for two pianos . . . . . *Terry Riley*  
WENDELL OTEY and the COMPOSER

Toccatà . . . . . *Terry Riley*  
COMPOSER AT THE PIANO

Theme and Variations  
for two violins and piano . . . . . *Kenneth Benshoff*  
JOYCE SELBY and MARY RAE PEASE, *Violins*  
COMPOSER AT THE PIANO

Three Pieces for Clarinet and Bassoon . . . . *Ron Pendergraft*  
Rondo  
Serenade  
Fugue

SIDNEY WALKER, *Clarinet*  
DONALD MACCOURT, *Bassoon*

Seascape }  
Five Pieces for Children } . . . . . *Stephen Atkin*  
COMPOSER AT THE PIANO