

CREATIVE MUSIC IN TEXAS AND SOME OF ITS SIGNIFICANT  
COMPOSERS DURING 1950-1970

150-2

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BY  
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We hereby recommend that the thesis prepared under  
our supervision by Josephine Gray Mitchell  
entitled "Creative Music in Texas and Some of Its  
Significant Composers During 1950-1970"

be accepted as fulfilling this part of the requirements for the Degree of  
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1971

This thesis is dedicated to the composers of Texas, native born and adopted. It was written in the hope that the material contained herein will further the knowledge, presentation and appreciation of the music creators of Texas.

FLUTE 1 2

OBOE 1 2

CLARINET 1 2

BASSOON 1 2

TRUMPET 1 2

TROMBONE 1 2

HORN 1 2

HORN 3 4

MUTE

DOUBLE BASS

DOUBLE BASS & DOUBLE BASS

CYM.

PRAISE THE LORD ! PRAISE PRAISE

**LLOYD TALLIAFERRO**, Associate Professor of Music at Arlington State College, has studied composition with George Morey, Gerhardt Dorn, Aaron Copland and Luciano Berio. The *Three Psalms* were written in 1965 and are dedicated to the late T. A. Mitchell. Psalms 150 and 23 were performed by Mr. Flinn and the Fort Worth Symphony last winter and this is the first performance of Psalm 61.

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The Texas Federation of Music Clubs for the great work they have done through the years in sponsoring the composer contests and presenting worthy works of Texas composers;

The Texas Federation of Womens Clubs for their tremendous early work in pioneering Texas composers and recognizing their importance in the development of musical culture and creative ability during the dawn of Texas' awakening to the arts. They have been among the first in their recognition of the importance of our cultural heritage;

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My mother, the late Mrs. M. V. Gray of Bonham and Lubbock, Texas, whose musical career inspired my interest in Texas opera and creative music;

All the friends who have through the years contributed their personal knowledge of past Texas music events. It is they who have made it possible to fill in and complete the vast amount of detailed facts that needed to be assembled.

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## CHAPTER I

### INTRODUCTION

During the past two decades the musical life of Texas has flourished. Great activity in the field of musical composition is attested by the number, type, and quality of serious works being written by composers working in the state today. Their works reflect a diversity of styles resulting not only from their training in various parts of the country but also from their own personal taste. Many of the composers are quite prolific; a number are known nationally.

Growth in this field has been so rapid that specific information about the composers presently working in Texas as well as the number and type of their compositions is not readily available. Two previous attempts at assembling such information were necessarily limited in scope.<sup>1</sup> The most recent source for historical information about Texas music, written in 1936,<sup>2</sup> is out of print today. A need for research in the area of musical composition in Texas thus seems imperative.

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<sup>1</sup>Josephine Mitchell (Mrs. T. A.), Texas Composers Guild Handbook (Fort Worth: Texas Federation of Music Clubs, 1955); Josephine Mitchell and Annette Everett, Catalogue of Texas Composers (Dallas: Whittle Music Co., 1961).

<sup>2</sup>Lota M. Spell, Music in Texas (Austin: By the Author, 1936).

The study concentrates upon the collection and organization of information about music composed in Texas from 1950 to 1970. Selected composers of Texas were requested to supply biographical data and a classified list of compositions on a questionnaire (Appendix A). To the extent possible, the study includes only composers active from 1950 to 1970 and their works composed during this period.

Composers selected for inclusion in the study must be native or naturalized citizens of the United States who either were born in Texas or have been residents of the state during the greater part of their creative activity. In addition, they either will have had works published, have had major works performed in public by professional musicians, or must presently be affiliated with a college or university in Texas.

Information for the study was acquired by (1) questionnaire; (2) interview; (3) from personal files containing letters, clippings, photographs, programs, and scrapbooks; and (4) from library sources.

Chapter II, Historical Landmarks of Texas Creative Music, is devoted to the evolution of music in Texas from the time of the early settlers to the present day. Other influences upon the general development of creative music in Texas, such as leading symphony orchestras and composers of the past who have influenced the development of the creative aspects of music, are included in the discussion.

The main body of the study, Chapter III, presents in alphabetical order a short biography of selected composers.

In the final chapter the diverse musical compositions listed by individual composers are tabulated according to the performing media: vocal solo; sacred choral music; secular choral music; opera; operetta; ballet; instrumental solo; instrumental ensemble; orchestra; chamber orchestra; band; piano, two piano; piano duet; organ.

By providing a ready source for reference, the study devoted to Texas composers and their works may serve to promote more frequent study and performance of musical compositions composed in the State of Texas. In turn, public interest may be stimulated in this particular aspect of music in Texas, and the composers encouraged to greater productivity.

## CHAPTER II

### HISTORICAL LANDMARKS OF TEXAS CREATIVE MUSIC

"Man cannot live without music. It is the Universal language that enriches the lives of all men and all nations."

President Richard Nixon in a message proclaiming National Music Week for the first week in May, 1971.

The creative faculty puts two or more experiences together and fuses these experiences into a new whole. It is a creative force peculiar to man. The medium is the most important element in art and the artist's mastery of his medium determines his greatness, and for the composer, his music.

What then is Texas music? It is all music composed on Texas soil or by a person born in Texas wherever he may be. It is Indian music, cowboy music, church music, work and play music, song and dance music, negro music and music of all races and nations. But all is influenced to a greater or lesser degree by the atmosphere of Texas.

Though the state is becoming increasingly urban and cosmopolitan, its music still retains its individuality and the feeling of freedom and vigor characteristic of the Southwest remains. This freedom of expression of the individual composer seems to be the typical characteristic of

Texas creative music. Wide diversity of form and style, originality, and genuine talent are noticeable, the result of the widely differing background, training, way of life, and heritage of the individual composer.

The basic force underlying much of the early music in Texas was religion.. The first music of which we have any knowledge, that of the Indian, we find closely associated with his religion, even before the coming of the first white man. The religious music of the Catholic Church was the first brought to this land.<sup>1</sup>

The varied nationalistic heritage of each composer lingers in his music and mingles with the twelve tone, modern, electronic, new music being taught and composed in our universities and brought to our state from other regions today. The resulting music reflects these varied influences. The history of Texas music begins with its explorers who discovered this land by accident in their search for a route to China.

A listing of composers who are presently active in Texas has been compiled for this survey. This gives evidence of the abundance of serious music composed in Texas during the years 1950-1970 and attests to the increasing significance of their contribution to the musical life and literature of our state. They are composing in all fields and media including electronics.

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<sup>1</sup>Ebid., p.. 5..

Music is the second ranking industry in the United States.<sup>1</sup> The work of the composer is vital to all phases of music. This includes television and radio, religion, movie making, music schools and universities, all amusement fields, the world of sports, and the recording industry, as well as the concert, opera, symphony orchestra, and ballet. Since all must depend on the composer to supply their increasing requirements the work of the composer becomes even more important. Texas composers are responding commensurately with their demands.

The earliest composer of Texas, the Indian, tried to imitate the sounds of music he heard in nature. He never devised a way of writing down his music so none survives. This was the music that Alonzo de Pineda, the first white man to touch Texas soil, found when he landed on the shore of Galveston in 1519.<sup>2</sup>

The early music of Texas falls into several ethnic categories beginning with that of the Indian. Each group of early settlers brought with them the music of their country. Their music, even when composed in Texas, was colored with the national heritage of the settlers as well as influenced by the environment and the individuality of the composer.

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<sup>1</sup>Broadcast Music Orchestral Survey in cooperation with the American Symphony Orchestra League. Broadcast Music, Inc., 539 Fifth Avenue, New York, N. Y., 1969.

<sup>2</sup>A. Garland Adair, comp., Texas Under Six Flags (Austin: Texas Memorial Museum, n.d.), p. 1.

A map showing the early settlements of the predominant nationalities of the early settlers of Texas is included on the following page. The first is that of the Indian whose music reflects the primordial instincts of love, religion, battle, and work..

It is generally conceded and recorded by history that the colorful Spanish conquistador, Captain Alonzo de Pineda, and a small band of brave Spanish explorers were the first Europeans to touch foot upon the soil of Texas. They landed at dawn in the summer of 1519 on a lowlying sandy beach now known as Galveston Island, having sailed from the Spanish West Indies, which had been discovered just twenty years earlier.. It was considered possible that Galveston might have been first discovered by Europeans in 1518 when Juan de Grijalva explored the Gulf Coast for the Spanish Government, but history records the 1519 date arrival as the first.. Thus began a long series of "firsts" for Galveston.<sup>1</sup>

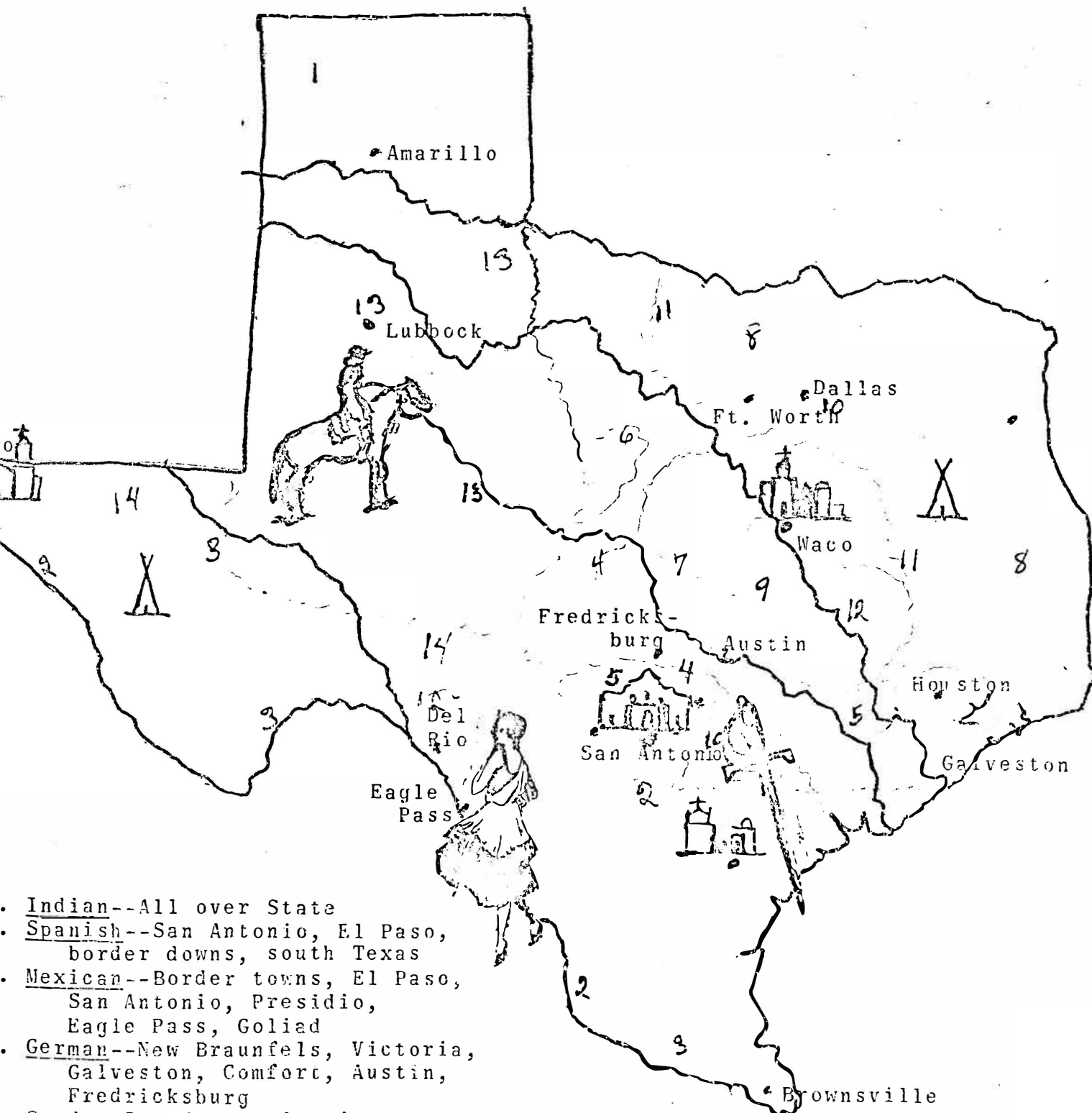
Galveston Island has had many names. For a time it was known as Isle Blanca (White Island). By many people the island was called Isla de Culebras (Snake Island) because in early days it was infested with rattlesnakes. De Soto called it the "Isle of Disappointment." Legend says Jean Lafitte gave it to the United States.

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<sup>1</sup>Ibid., p. 1.



## FOLK MUSIC OF TEXAS, OUR ETHNIC HERITAGE



- . Indian--All over State
- . Spanish--San Antonio, El Paso, border downs, south Texas
- . Mexican--Border towns, El Paso, San Antonio, Presidio, Eagle Pass, Goliad
- . German--New Braunfels, Victoria, Galveston, Comfort, Austin, Fredericksburg
- . Swede--Roundrock, Austin
- . Norwegian--Cranfills Gap, Clifton
- . Czech--Bremond, West, Praha
- . English--North and East Texas, Jefferson, Tyler, Nacogdoches
- . Scotch--Salado
- . French--Castroville, Oak Cliff
- . Negro--East and North Central Texas
- . Italian--Del Rio, Bryan
- . Cowboy--All over State
- . Mexican Vaquero--South and West, El Paso, along the Rio Grande

The original map made by Pineda showing the entire Texas coastline and the mouth of the Gulf of Mexico is, as far as is known, the first to be made of any portion of the present United States on the basis of actual exploration. The original map made 437 years ago is preserved in Spain. Photographs of it are in the University of Texas library.<sup>1</sup>

Any music heard by Pineda and his band is unrecorded in history. Probably the only music he heard was the sounds of nature and doubtless he was the first to hear the chilling sounds near the old Brazoria Coast where the San Bernard, the "Singing River," glides mysteriously into the sea in a full flow at "Fiddler's Island." The sound swells, dies and rises again, and has never been identified. Legends concerning this weird music have continued through the years, they tell of a lone blind fiddler and buried Buccaneer treasure. It remains a mystery.<sup>2</sup> Perhaps Pineda heard the primitive music of the savage cannibalistic tribe of Karakawa Indians who inhabited the coast. Looking down from the trees on these strange new white men they probably sang their weird tribal songs.

The year 1520 marked the overthrow by Cortez of the Aztec Empire in Mexico and the beginning of Spanish dominion over Mexico and the province of Texas. Thus the influence

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<sup>1</sup>Ibid.

<sup>2</sup>Ed Sayers, Off the Beaten Trail, Vol. 2 (Fort Worth: F. L. Motheral Co., n.d.), from an article in the Fort Worth Star Telegram, May, 1965.

of Spain on the music and culture of Texas was felt at the very beginning of its civilization. It has survived to this day, leaving its chief permanent impress in land titles, community property laws, and geographical names of cities, rivers, mountains, and lakes. Today only a few of its stately Presidios and five missions have survived and been preserved, but the Spanish imprint on the cultural life and the music of Texas, in its rhythms and dances, the songs and customs, architectural styles, costume and language has had a permanent influence.<sup>1</sup>

In 1523 Cortez took over the land and set about trying to colonize the Indians. Music was used by the Spanish in these earliest attempts for they quickly realized its important civilizing influence. The Indians, in fact, responded more quickly to the music than to the religion. They soon learned to play the instruments brought by the Spaniards and were quickly making their own crude ones. While the music of the church was being absorbed by the Indians, in turn the Spaniards learned and adopted some of their primitive music and a number of present day composers have used early Indian tribal themes in their music. Outstanding of this group is Sister Elaine of Our Lady of the Lake College in San Antonio who made an important study of early Southwestern tribal themes and dances. Her collection is housed in the Archives of the College. Others are Dr. Jack F. Kilpatrick, of

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<sup>1</sup>Spell, p. 6.

Cherokee Indian extraction, Otto Wick, Carl Venth, Eitel Allen Nelson, Oscar Fox, David Guion, and Julia Smith. Many others are realizing the possibilities of this rich source of native music today.<sup>1</sup>

We are indebted to our early Spanish pioneers who brought their religious fervor and their knowledge of the great music of the early Catholic Church.<sup>2</sup> Along with their love and desire for gold they worked diligently to establish their missions and bring Christianity and its teachings to these earliest uncivilized tribes. Thus it happened that the great music of the masters of Europe was brought at this early period to the wilds of the land that is now known as Texas. Along the Eastern coast, in Boston and New York, the music was being restricted to hymn tunes.<sup>3</sup>

The Spanish were actually the pioneers of music in Texas and the music of Spain and subsequently that of Mexico, our Southern border neighbor, has remained the most important influence in Texas music as well as in all of the arts. Their unique nationalistic character continues to enrich the music and cultural arts of Texas.

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<sup>1</sup>Ibid.

<sup>2</sup>Ibid., pp. 7-9.

<sup>3</sup>Ibid., p. 22.

It was during this period that the Spanish were establishing missions over Texas. Five of these still stand.<sup>1</sup> The celebration of Christmas plays has come down to us as Los Pastorelas.<sup>2</sup> Shepherd plays with many versions exist. These began as the medieval plays of Spain and have been preserved in the Christmas cycle of the Nativity. They contain many "alabados." They were brought to us by the living descendants of the first Spanish settlers here. Singing is an essential element. One famous version was sung and recorded on tape recently by a very old Mexican lady in Poteet who, long ago, had walked into this country to Pleasanton, at the age of nineteen. She had learned the songs from memory. Performances of Pastorelas still continue in Mexican sections of all border cities.

Another type of dance music included the Matachin, a dance performed by figures with grotesque masques. This was a pagan dance, but was permitted by the Missionaries because they preserved the pagan art of the Indian. The Alabado was the first hymn sung in Texas, introduced by one of the earliest Missionaries in Texas.<sup>3</sup>

The first teacher of music in North America was Fra Garcia de San Francisco, who introduced the first European

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<sup>1</sup>Ibid., p. 8.

<sup>2</sup>Los Pastorelas, Folklore Collection of Our Lady of the Lake College, San Antonio, Texas, Xerox copies in possession of the writer.

<sup>3</sup>Spell, p. 9.

music to El Paso in 1659.. In 1671 he established the Mission of Ysleta, the first European settlement on the soil of Texas, about twelve miles from the present site of El Paso. Here he also built the first organ in Texas where the first organ concert was played in 1680.<sup>1</sup>

The next most important influence on Texas music came from our early German settlers who brought with them a love of good music and a solid foundation of musical culture. They brought fine musical instruments of every kind, including their books and music and family treasures which were all shipped into Texas by way of Galveston around 1835.<sup>2</sup> The towns of Comfort, New Braunfels, and Fredericksburg became important musical strongholds, spreading a love of good music and culture over this entire area of beautiful hill country.<sup>3</sup> One of Texas' greatest composers, Oscar Fox, was the descendant of Adolph Fuchs, one of the early German settlers. He immortalized his love of this beautiful land in lines of his song, "The Hills of Home." And here a plaque has been erected in his honor, designating the historical importance of the area.

Another lasting contribution of the German settlers was the introduction of music in the public schools in 1845.<sup>5</sup>

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<sup>1</sup>Ibid., p. 21..

<sup>2</sup>Ibid., p. 34.

<sup>3</sup>Rudolph Leopold Bieseke, The History of the German Settlements in Texas, 1831-1861 (Austin: By the Author, 1930), pp. 217-18..

<sup>4</sup>Spell, pp. 35-37; and Bieseke, p. 217.

<sup>5</sup>Mrs. R. T. Craig, History of Music in Texas.

Their singing societies (saengerfests--songfests) begun by the German settlers in 1853 have survived to the present day.<sup>1</sup> The 100th anniversary was celebrated in 1953.

The Czech, Swedish, English, Scottish, and later the Mexican, Italian, Scandinavian, Dutch, Polish, and Negro settlers all contributed to the blend of nationalities that produced Texas music.

Later in the nineteenth century the music of the cowboy began to dominate the musical trend in western Texas and his counterpart, the Mexican "Caballero" assumed importance in the southern and border areas. Their music was frequently an adaptation of old English ballads and sea chanties. The waving fields of grass in the wind became the waves of the sea, the hoofbeats of the cowboy's horse set the rhythm for his song and the loneliness of the long rides tending his cattle found expression in the typical mournful cowboy's song. Here again we find both the heredity and environment of the composer strongly influencing his music.<sup>2</sup>

The Anglo-American settlers consisted of two classes-- the wealthy who brought their love of music and dancing and built fine homes; and the poor settlers who regarded music and dancing as the work of the devil. They would have no music that was not suggestive of psalm tunes. Dancing was an unforgivable sin.<sup>3</sup>

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<sup>1</sup>Bieseke, p. 217. Also programs of the writer.

<sup>2</sup>Ethel Yeager, "Rhythmic Hoofbeats," The Cattleman, September, 1945.

<sup>3</sup>Spell, pp. 23-24.

Singing schools to train and furnish music for church services arose and grew extremely popular and have survived to the present day. The leader with his thunderous voice led the singing using his song book of shaped notes. Sometimes the meetings lasted three or four days. These were typical camp meeting type conventions, largely in north and east Texas, where both white and negro spirituals were learned and sung. Many of their songs still live. Those singing schools, such as the Sacred Harp societies, had their own song books.<sup>1</sup>

About this time, 1845, with the coming of the Mexican War, popular music of the day celebrated the location of the famous battles, Monterey, Vera Cruz, the Rio Grande were frequent subjects.<sup>2</sup>

In 1852 a wagon train filled with young men who spoke only French and were known as French Colonists settled in Oak Cliff near Dallas. They were highly trained and talented musicians and brought a piano and violin with them from their native country. French is still spoken by some natives there today.<sup>3</sup>

Brass bands became popular during the middle 1800's and their popularity continued through the early 1900's. Very often band concerts were held on Saturday night around

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<sup>1</sup>Ibid., p. 31.

<sup>2</sup>Xerox copies of songs and brochures.

<sup>3</sup>Mrs. R. T. Craig, History of Music in Texas.



the bandstand in the town square. Bands and singing societies were the first musical organizations in the state.<sup>1</sup>

Besides the French settlers the Swiss and the Czech settlers came in large numbers during the 1850's bringing their enchanting folksongs and dances and adding their national flavor; the Swedes near Round Rock and the Czechs near Fayetteville. Later the Italians settled near Del Rio and Bryan.<sup>2</sup>

The German settlers were interested first of all in good schools and cultural organizations. They founded fine schools and organized social clubs for promoting good fellowship, philanthropy and to preserve German traits of character. In February, 1867, the Beethoven Maennerchon was founded to perpetuate the songs of their German ancestors for posterity and to bring music and song and artistic concerts into the lives of the people.<sup>3</sup>

It was said that the German settlers of 1845-1850 brought along an invisible passenger, the German song. They brought their musical instruments, their music and the first piano, which was shipped into Texas by Robert Kleburg, Sr. in 1835. During the raiding of Harrisburg by Santa Anna, the Kleburg family was forced to flee from the city, leaving

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<sup>1</sup>Ibid.

<sup>2</sup>Spell, p. 58.

<sup>3</sup>Bieselee, p. 217.

their family possessions of silver, fine paintings, and the piano, all of which were destroyed in the burning of Harrisburg.<sup>1</sup>

Both Protestant and Catholic churches were established in the German settlements. The most active Protestant church was the Evangelical-Lutheran.<sup>2</sup>

The importance of the Scottish music in Texas must be noted. They first began coming to Texas in the late 1880's. These warm and friendly people are known for their gaiety and love of dancing as well as their high and noble integrity of character. It was this friendly and gregarious nature that led to the organization of the group known as the Daughters of Caledonia organized in Fort Worth in 1902.<sup>3</sup> This also led to the success of the recent Gathering of the Clans at Salado, which was organized in 1961 by Mrs. Sterling C. Robertson and whose headquarters are the famous State-coach Inn and the new Central Texas Museum in Salado. Authentic Scottish dances are presented and a bagpipe parade held.<sup>4</sup>

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<sup>1</sup>Ibid., p. 222; and the Diary of Robert Kleberg.

<sup>2</sup>Bieseke, p. 219.

<sup>3</sup>Constitution of "Daughters of Caledonia" obtained from the copy of Annie Strattedee.

<sup>4</sup>Bill Patton, "The Gathering of the Clans," Southern Scenes (St. Louis, Mo.: Southwestern Bell Telephone Co., January-February, 1965).

The first opera concerning Texas was composed by a German who never even came to this country. Hoffman von Fallersteben, famous poet who wrote poems honoring the departure of Adolf Fuch in the 1840's to live in Texas, was interested in stories of the travelers. He wrote an opera on "The Two Worlds" based on life in Texas. He also wrote thirty other poems about life in Texas, many of which Fuch set to music. Fuch was an ancestor of Oscar Fox, whose fame grew from his settings of cowboy songs and Texas folklore.<sup>1</sup>

Texas is deeply indebted to these stalwart German settlers who instituted noble and important musical ideals and learning into the founding of this new land. A study of Texas music history reveals the enduring value in their contribution to their adopted land.

By 1732 opera was being heard and warmly accepted in Mexico and concerts of orchestral music were common. The great music of Europe came to Texas largely from Spain by way of Mexico and opera began appearing on the concert stages of Texas as early as 1838. Through the next two decades bits of opera, solos, choruses and excerpts crept into Texas in many forms so that popular operas of the day were known almost as soon as in New Orleans where the French opera reigned supreme.<sup>2</sup>

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<sup>1</sup>Spell, pp. 35, 71-73.

<sup>2</sup>Personal records and programs of the writer; also Spell, pp. 78-79, 104-106.

The first opera company organized expressly for opera on Texas soil was the German Opera Company which came to Galveston from St. Louis in 1856, performing acts and excerpts from several operas to make up the program given at the beautiful Lone Star Hall in Galveston.<sup>1</sup>

During the same decade French opera came to Galveston and in 1857 an Italian Opera Company from Mexico performed at Brownsville. This was not surprising for the Mexicans had, from the beginning, shown a great enthusiasm for music of that type since the first appearance of Italian opera there in 1833.

The Civil War cut short all opera productions, but at its close late in the sixties opera was again given. In 1869 the Marie Frederick Company gave "Martha," "Fra Diavolo," and "Magic Flute," and the same year Partido's "Mexican Troupe" giving opera visited a number of Texas cities, including San Antonio, Austin, Galveston, Houston, New Braunfels, Seguin, and Brenham.

With the opening of the Tremont Opera House in Galveston in 1871 the era of the opera house as the home of the best in music and drama began. In the 1890's Dallas, Austin and San Antonio all had Opera Houses. By the end of the 1800's they were being built all over Texas.<sup>2</sup> Dallas' banner year was 1883 when their new Opera House was built

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<sup>1</sup>Ibid., p. 101.

<sup>2</sup>Ibid., p. 105.

and opened with the production of "Iolanthe," a Gilbert and Sullivan success.

The extent to which "Little Opera" as we think of the term, "Little Theater," flourished in Texas even before the coming of the railroads, is generally little realized. Yet in even comparatively small towns opera by local talent was no rare event. The orchestra was generally of local musicians with a little outside help and towns with substantial German population were especially active.

The Turner Societies also sponsored light opera with local talent and formed an important part of the cultural life of the period with an appreciable influence on the composers of the area. Still later the lyceum course of concerts and the summer chatauqua provided added inspiration during this golden period of Texas music.<sup>1</sup>

The extension of railroads to San Antonio in the early 1880's made it possible for opera companies to reach that city and we find several such companies booking that city as well as Dallas, Houston, Austin and Galveston. Those that hosted the German Saengerfest were those usually visited.<sup>2</sup>

Early composers of Texas opera include several composers of European training and education. Carl Venth composed three one-act operas. His last opera "Life in the

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<sup>1</sup>Ibid.

<sup>2</sup>Ibid.

"Missions" was produced posthumously by his widow in San Antonio in 1958.. "Fair Betty" was produced in Fort Worth in 1916.. William J. Marsh's "Flower Fair at Peking" was produced in Fort Worth in 1915 by local talent. The Texas opera "Lone Star" was composed by Otto Wick to commemorate the Texas Centennial Year 1936, but due to financial difficulties was never produced. This actually broke the heart of its composer whose disappointment may have contributed to his early death.

During the war years 1915-16 opera by local talent was given and the Boston Opera Troup visited at Dallas. Plainview and Amarillo gave Gilbert and Sullivan operas and Amarillo repeated the performance of "Pinafore." Madam Tetrazinni made her American debut in the El Paso Opera House (not New York City) in 1903. Her fee was \$680.00.

Today a number of Civic Opera Groups are flourishing. The Fort Worth Civic Opera Company, in twenty-five years continuous existence, ranks very high in the nation in importance.. Austin, San Antonio, Houston, Beaumont, Dallas, Waco, Amarillo and San Angelo also support such groups.<sup>1</sup>

An outgrowth of the love for opera and pageantry has fostered the establishment of great outdoor spectacles. combining music and drama with history of Texas. The Fort Griffin Albany Fandangle, directed by Robert Nail who with James Ball and Alice Reynolds composed the lyrics and music, is staged yearly in Albany. It depicts historical events that area. "Fandangle" is Texiana for Spanish "fandango,"

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<sup>1</sup>Personal programs and xeroxed reports.

which loosely translated means a roaring good party.<sup>1</sup> Stamford holds its annual Christmas Ball for that area, which includes Anson and Abilene.<sup>2</sup> The outdoor drama Texas by Paul Green is given each year in the magnificent setting of Palo Duro Canyon and attended by thousands. Salado holds an annual gathering of the Scottish Clans of Texas with programs and celebrations, typical dances and bagpipe playing.<sup>3</sup>

When the Republic of Texas was formed the Romantic movement dominated the world of European music and Chopin, Mendelssohn and Schubert were at the peak of their popularity. This great music was introduced into Texas at an early period by the Spanish who came by way of Mexico, by the Germans through their large German emigrations, and by the French by way of New Orleans and Louisiana. These combined with the music of the large and varied number of other nationalities plus the varied rhythms of the negro music and spirituals, the cowboy songs, and the tribal Indian chants, have each added their color to make the variety of sound that we find in Texas music.

Following the Civil War, interest in music and all cultural activities rose and a great demand for opera appeared. Opera was loved by the Spanish and Mexican population. Hardly a county seat or enterprising town was without its opera house. These stately buildings were built through-

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<sup>1</sup>Robert Douglas, Ft. Worth Star Telegram, July 19, 1969.

<sup>2</sup>Mrs. Jackie Ward (Mrs. L.W.), Personal report.

<sup>3</sup>Programs attended by the writer and xerox copies.

out Texas during the late nineteenth and early twentieth centuries and many are standing today.

Even the remoteness of the area and its inaccessibility in early days did not prevent the infiltration of new and great opera from distant parts of the world. It is noteworthy that the operas of Gilbert and Sullivan, "Pinafore," "Patience," and "The Pirates of Penzance," were performed in 1896-1897 in the still standing opera house of the town of Bonham in northern Texas within eight years after being composed in England. Bertie Hoy Gray sang the leading roles. Similar performances were presented in other Texas cities and towns. Opera houses were built in Waco, Temple, El Paso, Bowie, Denton, San Antonio, Austin, New Braunfels, Galveston (a beautiful building in use today as a movie theatre), Gainesville, Corsicana, Albany, Denison, Paris, Dallas, Fredericksburg, Waxahachie, Victoria, San Angelo, Abilene, Wichita Falls, Jefferson, and many, many more. Here traveling opera companies and drama troupes and stage plays as well as local concerts and plays and opera productions were presented.<sup>11</sup>

Musicians who have been influenced by the colorful national themes and characteristics and who have utilized Texas folklore for inspiration and enrichment of their own music include some of Texas greatest composers. David Guion

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<sup>11</sup>Personal programs and xerox copies in the collection of the writer..



was particularly skillful and his artistic settings of Negro spirituals and cowboy songs for piano and orchestral works have preserved them for us in enduring artistic forms. Franz van der Stucken, born in Fredericksburg in 1858, was the first to recognize the genuine worth of American music, the first to foresee its ultimate recognition and the first conductor to tour Europe presenting a group of American songs.

Eitel Allen Nelson, composer of Wichita Falls, employed folk music and Indian themes in The Ballad of Jim Bridger and in almost all of his compositions. W. J. Marsh, noted as the composer of our state song and of several hundred Catholic liturgical masses and choral works, is still another adopted Texan who was inspired by the Texas traditions and atmosphere for both his sacred and secular compositions. Sister Elaine has made an exhaustive study of ethnological music and customs of the American Indian and uses the Indian tribal themes and rhythms in many works. Her opera The Rose Window contains Spanish and Indian folk themes. Jack Kilpatrick was born of Cherokee and English parents and his music is filled with the moods and modal technique of the Indian, their tribal rhythms and melodies. We are indebted to him for preserving for us in artistic concert setting and forms some of the fascinating and hauntingly beautiful themes of the Cherokee tribes. His music drama "Unto These Hills," a moving pageant of the tragic trek of the Cherokee tribes from the Appalachian

Mountains to Oklahoma, is presented annually in its native setting in the North Carolina Hills. All of his works are of unmistakable Indian origin and inspiration.

Julia Smith has skillfully utilized Indian themes, especially in opera. Her first opera "Cynthia Parker" is based on the life of Indian Chief Quanah Parker. Another opera, "The Stranger from Manzana," employs authentic Indian themes of New Mexico Indian tribes and folklore for its plot. Many of her shorter works are based on Texas folk tunes.<sup>1</sup>

Perhaps the composer of today is influenced more by the trend of the times and the methods of his teachers than by his environment, but we still find that the richest of our music comes from those who give expression to their nationality and environment as well as reflect the trend of the period in which they are living.

Men more than women tend to make composing their vocation rather than their avocation. We also find that through the years men composers have given us most often the compositions in larger forms, such as the symphony, opera and oratorio.

Women began to emerge as composers of worth with the recognition of Clara Schumann as a prominent composer.<sup>2</sup> Since that time women have entered the creative field in growing numbers. It is interesting to note that the first

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<sup>1</sup>Ebid.

<sup>2</sup>Sophia Drinker Howard, Music and Women (New York: McCann, Inc., 1948).

composition written on Texas soil, "Brazos Boat Song," was by a woman, Mary Holley, a cousin of Stephen F. Austin.<sup>1</sup>

The contribution of the women composers of Texas to the creative field and artistic life of the state has been recognized as important and deserving of special attention. We find them most active and prominent in the field of education. Their teaching pieces and related educational publications occupy an important place in the national musical scene. Their particular ability in this field can possibly be attributed to the general activity of women in the teaching profession which gives them a closeness and awareness of the needs of student musicians. Their ability to fill this need, coupled with their closeness and sensitivity to the communities in which they live, tends to be reflected in their creative work.<sup>2</sup> Women are now entering the creative field more and more and we find them emerging as a large and growing number of talented and capable composers in all media, including the larger forms of symphony, opera and oratorio.

We note the operas of Julia Smith, Texas native woman composer, whose position as composer of six operas, all performed and given enthusiastic receptions, places her in a foremost position among women composers of Texas and the nation. Other Texas woman composers in the larger forms

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<sup>1</sup>Spell, p. 137.

<sup>2</sup>Clara Schumann, personal survey.

include Shirley J. Mackie, Radie Britain, Sister Elaine, Annette Planick, and Mary Jeanne Van Appledorn.<sup>1</sup> A listing of 137 Texas women composers has been compiled (see Appendix). Included also are the names of some of our earliest women composers.

A school of devoted followers has often developed under the guidance and inspirational impact of a talented and dynamic composer-teacher. We name Samuel Adler as a present day important factor in the life and career of a large number of young composers and music students of the area and of the university in which he worked while in Texas. Other teachers are giving evidence of a similar influence of their teaching and composing careers.<sup>2</sup>

This offers impetus to the importance of the trend of attracting a composer-in-residence to the staff of the music department. His potential value to the university and to creative music in general is great and can be inestimable in terms of artistic growth and inspiration to the college and to cultural enrichment of the area.

Texas also has experienced the impetus given by the many composers not native to the state who have made Texas their home for a number of their working years and who have left a very lasting and valuable imprint on the creative

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<sup>1</sup>Files of the writer.

<sup>2</sup>See listing of these composers who have lived in Texas and also the biography of Samuel Adler.

world of music in which they worked. Their influence will be felt in the years to come.<sup>1</sup>

Only time can judge the importance of the place in history for the great mass of music being composed today. Much of it is highly worthy. The opportunity for public performance is the great need of today's composer. Talent and ability are abundant in Texas, but only in the performance of his music can the composer find the inspiration necessary for his continued and greatest effort.

Texas colleges and universities are making important advances in supplying this need by means of the composer conferences, programs, and symposiums which they sponsor. Cultural and educational and other civic organizations are also giving their support through festivals and contests and concerts. These various projects are often assisted by funds from the Rockefeller and Ford Foundations and, most recently, from the newly created National Foundation of the Arts and Humanities, both state and national.

As early as 1903 the National Federation of Women's Clubs conducted statewide composer contests and continued these for many years. A listing of composers in the area of North Texas made by the Euterpean Club of Fort Worth in 1912 shows the popularity of composing in that day.<sup>2</sup> It also clearly reflects the important influence of the

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<sup>1</sup>Appendix.

<sup>2</sup>Euterpean Club of Fort Worth, compilers, Texas Composers (Fort Worth: Exline Reimers Co., 1912). See listing in the Appendix.

composition contests sponsored by the Texas Federation of Woman's Clubs during the early years of 1900 in that a large percentage of these composers were winners of the gold medals offered as prizes. In 1917 the National Federation of Music Clubs was recognized as a separate organization and composer contests were held by both groups.

In 1923 the Texas Composers Guild, sponsored by the Texas Federation of Music Clubs, was organized through the cooperation of Mrs. F. L. Carson of San Antonio, Mr. Carl Venth of Fort Worth as the first chairman, and Mr. W. J. Marsh, also of Fort Worth. Mr. Marsh became chairman soon after the organization was formed and continued to serve until 1945. Ellen Jane Lindsay served until 1951 when Mrs. T. A. Mitchell of Fort Worth was appointed and serves as chairman to the present date. Composer contests have been held annually by this group since 1923. These have proved to be a vital contribution to creative music because of the increased musical and creative activity inspired in the composers who participated. Victor Allesandro in conversation with the author said, "It is the duty of the conductor to perform the worthy works of the composers of his area." This is a noble work.

Another contributing agent to creative music has been the Fort Worth League of Composers organized on March 26, 1958. It is devoted exclusively to the performance of new works by its members and remains one of the few such groups in the country. Each year an orchestral concert

is presented free to the public, sponsored jointly by the League and the Fort Worth Professional Musicians Union, Mr. Ken Foeller, President. Directors are Mr. George Anson, Dr. Ralph Guenther, Dr. Frank Hughes and Dr. Lloyd Taliaferro. Mrs. T. A. Mitchell, Founder and Chairman, is responsible for public performances of works of members.<sup>1</sup>

Prominent American composers presented through the years include Rudolph Ganz, Wallingford Riegger, David Guion, Paul Pisk and many others. Over one hundred new works have been premiered in the past twelve years.

We wish to pay tribute at this time to the able conductors and excellent symphony orchestras of Texas, whose recognition and support of their local composers has been of significant importance to the increased awareness and interest in our native creative music.

Texas is one of three top ranking states in number of symphony orchestras. There are at present twenty-one major symphony orchestras in Texas.<sup>2</sup> This number does not include the fine orchestras supported by our many colleges and universities.<sup>3</sup> In addition, several cities are now supporting Youth Symphony Orchestras, notably Fort Worth, San Antonio, Dallas and Houston. In 1969 the Youth Symphony

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<sup>1</sup>See list of members and xerox copies of important events and programs.

<sup>2</sup>Appendix.

<sup>3</sup>Broadcast Music Orchestral Survey.

of Greater Fort Worth, under John Giordano, Conductor, was named as one of four outstanding youth orchestras in America to perform at St. Moritz, Switzerland, under Stokowski. This is the most notable presentation of Texas music ever given abroad in the history of our country. Compositions by seven Texas composers were performed at this time: John Giordano, Ralph Guenther, Merrill Ellis, Martin Mailman, Walter Latham, Betty Utter and W. J. Marsh.<sup>1</sup>

In addition, numerous smaller cities and towns of Texas support Community Orchestras of merit.

Because of the importance of the symphony orchestras to the development of our creative music, we are including a listing of the major symphony orchestras of Texas and their conductors for the 1970-71 season. These civic orchestras, coupled with those of our colleges and universities and including the numerous community orchestras, in their excellent performances of new works are contributing importantly to the development of Texas creative music. Included also is the list of conductors cited for their outstanding performances of works by Texas composers.<sup>2</sup>

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<sup>1</sup>From personal collection, records, programs, and reports in possession of the writer.

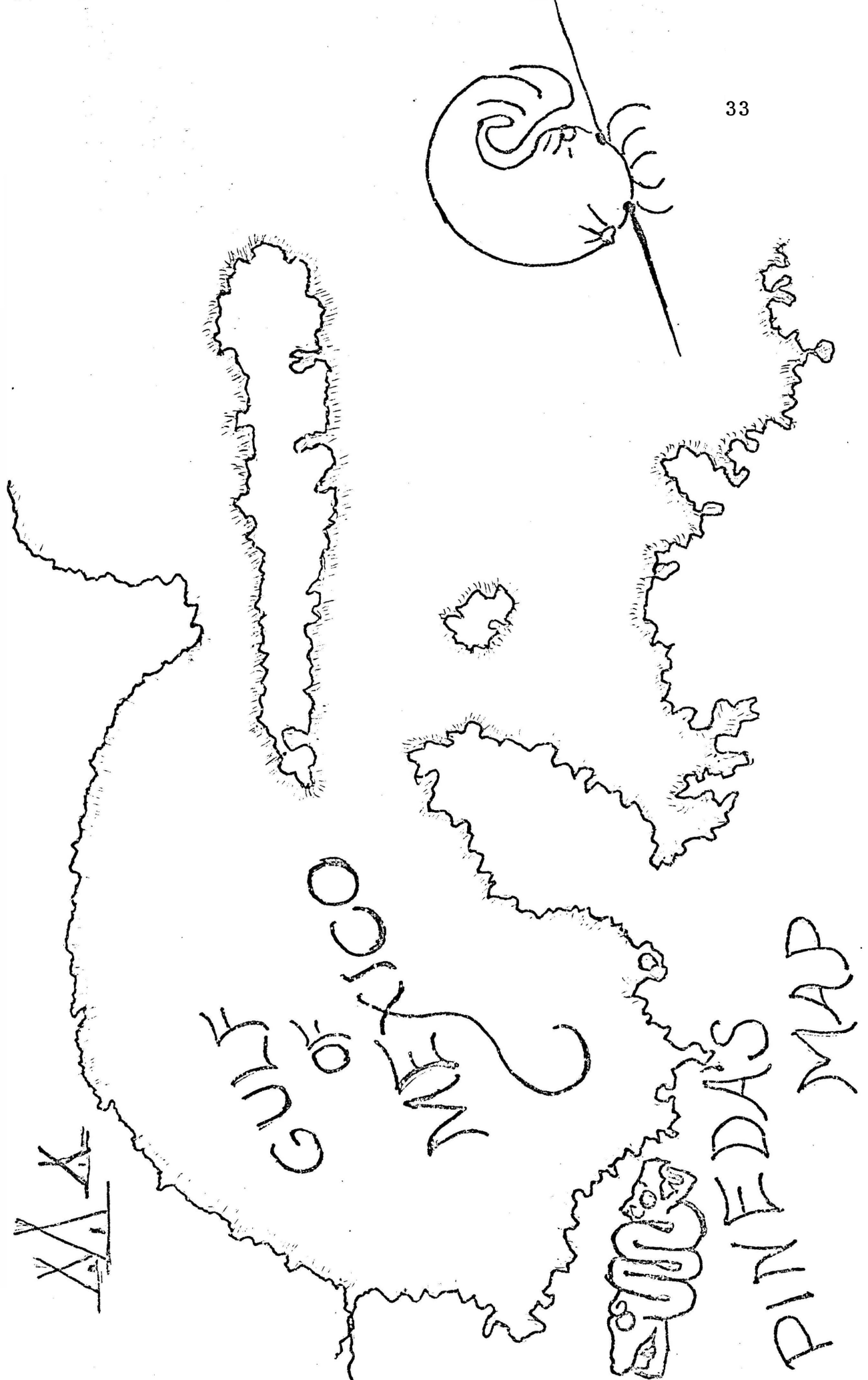
<sup>2</sup>From records of the writer and publications of the Texas Federation of Music Clubs, largely from events attended by the writer.



Technologically, the present day and a look ahead gives promise of even greater demands for the talent and ability of the composer of today. The superb quality and versatility of sound reproducing devices bring new outlets for the composer's talent. The fine stereo equipment, tapes of all varieties, television, and phonograph recordings in every form bring growing recognition of the composer and awareness of his importance to the world of music and to the arts in general.

The composer supplies the vital element necessary for all music media and complements and augments all of the arts. Giving form to his creative imagination is essential to every artist..

The composer and the performer are mutually dependent upon one another for the final completion of their art. To bring them together for worthy performance is the ultimate objective of this study.



COMPLIMENTARY BENEFIT

# MISS DIXIE CROOKS

BY THE CITIZENS OF BOHHAM, TEXAS.

At the Opera House, Friday Eve., Nov. 30.

## PROGRAMME.

### PART I.

INSTRUMENTAL DUET—Vive la Republique—*Kent*—Misses Hendershott and Nunn.  
SCOTCH BALLAD—Arranged by L. W. Wheeler—Miss Eula Nunn.  
INSTRUMENTAL SOLO—Lucretia Borgia—*Garia*—Miss Evie Rhine.  
VOCAL SOLO—The Flower Girl—*Devigini*—Miss Dixie Crooks.  
INSTRUMENTAL SOLO—Selected—Miss Sallie Joe Carlton.  
CAVATTINI—*Ellini*—Dixie Crooks.  
VIOLIN SOLO—(With Piano Accompaniment)—Selected—Mr. and Mrs. H. C. Alexander.  
VOCAL DUET—*I. Pescatori*—*Galeasi*—Misses Hendershott and Nunn.

### PART II.

HARMONICA SOLO—(Piano Accompaniment)—Mr. and Mrs. H. C. Alexander.  
SCOTCH BALLAD—Annie Laurie—*Fitzley Dantz*—Miss Dixie Crooks.  
INSTRUMENTAL SOLO—La Sonambula—*Leysbach*—Miss Eula Hendershott.  
IRISH DANCE—Kathleen Mavourneen—*Crouch*—Miss Dixie Crooks.  
INSTRUMENTAL SOLO—Belisario—*Garia*—Miss Eula Nunn.  
COMEDY—Twilight Bells—*C. N. Wille*—Misses Hendershott and Nunn, and Messrs. Bramlette and Pyle.

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"Pinafore" by Gilbert and Sullivan given in Bohham, 1897

# Mother Sang the Leading Roles

by Josephine Mitchell



Chorus of Love Sick Maidens in "Patience," presented in 1897 in Bonham, Texas. Bertie Hoy, fourth from left, standing in back row.

AS long as 65 years ago the operas of Gilbert and Sullivan were presented in Bonham, Texas, in the Opera House which was built in the late 1800's. The building is still standing though not in use as an opera house today.

Bonham is a small town of about 1000 located in Fannin County in north Central Texas near Red River. Originally a fort, it was renamed in honor of Col. Jim Bonham, one of the brave men who perished in the battle of the Alamo.

Good music was known and loved early in the history of Texas. It was brought in by the earliest settlers, many of whom were highly educated musicians from the Old European countries who promoted and developed the music and the cultural arts here.

My mother, Mrs. M. V. Gray, was formerly Bertie Hoy, daughter of Albert Barton Hoy, who came to Texas following the Civil War in which he served as surgeon on the staff of General Robert E. Lee. He married a native Texan, Louisa Donohoe, and settled in Bonham.

My mother was born in 1878 and was a graduate of the Masonic Female Institute there, which at that time was staffed with excellent teachers, many of whom were graduates of Boston Conservatory and other Eastern schools. Later study followed at Bonham Carlton College, a fine school which emphasized music and the arts.

Josephine Mitchell (Mrs. T. A.) is the MC Regional Folk Music Archivist for the Southwest Central Region.

Special, 1963

and flourished around 1900. Further voice study was with the late J. Emory Shaw of Paris, Texas, a composer, conductor, and teacher and important figure in the musical world of North Texas.

The operas "Patience" and "HMS Pinafore" by Gilbert and Sullivan were presented in Bonham at the Opera House in 1897 and 1898, and mother sang the leading roles of Patience in "Patience," and Josephine in "Pinafore." *also Pirates of Penzance*

This was one of the earliest presentations of "Pinafore" to be given in Texas and, after 1884, the only presentation of the opera "Patience," until it was performed by the Texas Christian University Music department in Fort Worth about 11 years ago.

Not only opera was given in the opera house, but also traveling musicals and concerts as well as local plays



Bertie Hoy (at left), in the role of Josephine in "HMS Pinafore," presented in 1898 in Bonham, Texas.

and recitals. In addition, weekly band concerts were given by the town band on the courthouse square. Music played an important and colorful part in the development of Texas.

In 1901 my mother married Dr. M. V. Gray, a dentist who came to Bonham from Tennessee and practiced in Bonham for many years. At this time she was organist and choir director at Trinity Episcopal Church where they were married. Mother continued to follow an active career of music. She was a charter member of the Chaminade Music Club, one of the first Federated Music Clubs in Texas, later renamed the Harmony Club and functioning until around 1930.

In 1907, 1908, and 1910, she presented the contest-winning songs composed by my piano teacher, Mrs. Belle Baird Gober of Bonham, at the State Conventions held in Waco, San Angelo, and San Antonio. These contests were sponsored by the State Federation of Music Clubs which, until 1915, were a branch of the State Federation of Women's Clubs. Another fine composer of Bonham whose songs she often presented was Mrs. Henry Cunningham (Cornelia).

I attribute my love and interest in Texas music and Texas Composers to the influence of my mother and childhood teachers.

In 1930 Mrs. Gray moved to Lubbock and continued her active participation in music club and church music until a few years before her death in 1960.

Music was at all times a vital and inspirational part of her life.

# TEXAS MUSIC NEWS

## THIRTY-SECOND ANNUAL CONVENTION TEXAS FEDERATION OF MUSIC CLUBS and the FIRST TEXAS CREATIVE ARTS FESTIVAL

TEXAS COMPOSERS CONCERT  
Saturday Evening, March 13, 1948  
8:15 P.M.

HOUSTON SYMPHONY ORCHESTRA  
Frederick Fennell  
Guest Conductor



JULIA SMITH... *Overture to "The Stranger of Matamoros"*  
HAROLD MORRIS... *Third Symphony*  
OTTO WICK... *Gulf of Mexico*  
THOMAS BEYERSDORF, JR... *Portrait of Carlos Chávez*  
LOUIS GORDON... *Overture*  
PRESENTATION OF AWARD

*The numbers on this program were selected by Dr. Howard Hanson of the Eastman School of Music as the best of the fifty submitted in a contest sponsored by the Texas Federation of Music Clubs.*

OFFICIAL  
PROGRAM

SPRING ISSUE

VOL. 23, NO. 3-4

*The First Concert of Orchestral Music by Texas Composers*

## CHAPTER III

### SIGNIFICANT COMPOSERS OF TEXAS

#### Introduction

Composers selected for inclusion in the study must be native or naturalized citizens of the United States who either were born in Texas or have been residents of the state during the greater part of their creative careers. In addition, they either have had works published, have had major works performed in public by professional musicians, or must presently be affiliated with a college or university in Texas.

The study includes composers active from 1950 to 1970 selected according to qualifications in paragraph one. A few earlier composers are being included in this study because their influence on present day composition has been important.

In addition, in order that an overall picture of the number of composers working in Texas today may be given, a listing of composers of the state today has been assembled. Space presents including works and biographies of this complete list in the present survey, but a representative list has been prepared. A supplementary compilation to

contain this information will be prepared in the future. Biographical data is here presented for composers who are most significant according to the qualifications listed in the limitations of the study.

### Samuel Adler

A survey of creative music in Texas during the period 1950-1970 must include composer Samuel Adler whose impact in the field of composition in this area has been of tremendous importance both while he was living in the state (1953-1966) and at the present writing. As a teacher of composition, as a director of church music and conductor of symphony and opera productions and as the composer of an enormous number of major works, he was an activating and inspiring force that will be felt for years to come. A large number of his important works were composed while in Texas, with many performances, commissions, honors and awards both state and national.

Dr. Adler is an honorary member of the Texas Composers Guild and Fort Worth League of Composers. He is a violinist, violist, conductor, teacher, and composer.

He was born in Mannheim, Germany, March 4, 1928, coming to the United States in 1939 at the age of eleven and settling with his family in Worcester, Massachusetts. He holds a Bachelor of Music degree from Boston University, a Master of Music degree from Harvard and the Honorary Doctor of Music from Southern Methodist University (1969). His principal teachers of composition have been Walter Piston, Randall Thompson, Paul Hindemith (at Harvard), Aaron Copland (at Tanglewood), and independently with Karl Geirmeger, Paul Pisk, and A. T. Davidson. Violin study



was with Maurice Diamond and Wolfensohn. He studied conducting with Serge Koussevitsky.

Coming to Dallas in 1953 as Director of Music at Temple Emmanuel, he held this post during his entire time in Texas. He was also instructor of Fine Arts at Hockaday School in Dallas. He organized and conducted the Dallas Chorale and conducted the Dallas Lyric Theater from 1958 to 1966 while also serving as professor of composition at North Texas State University. He directed the contemporary music workshop at this university in cooperation with the Ford Foundation. The following year a Rockefeller grant was given. The Dallas Symphony premiered a number of his orchestral works and his opera "The Outcasts of Poker Flat" was produced here. Major symphony orchestras of Texas, including the Austin, San Antonio, and Houston symphonies, commissioned his works.

In 1965 an entire program of Adler's compositions was presented at Scott Theater in Fort Worth by Sigma Alpha Iota Music Fraternity for their tenth annual celebration of their American Musicale. Also in 1965 the music committee of Temple Emmanuel presented the premiere of Dr. Adler's "Beshaaray Tefilah" with the combined choirs of Temple Emmanuel and the Chapel Choir of North Texas State University.

These are but a portion of the many performances of his compositions in Texas.

In 1966 Dr. Adler accepted the position of professor of composition at the Eastman School of Music of the University of Rochester. In 1967 an entire program of Adler's works was presented at Eastman School of Music and there have been many other performances of his work.

Additional Awards and Honors:

Won the Dallas Symphony Prize given by the University of Texas in 1953.

Won six prizes in contests of the Texas Composers Guild during 1955, 1957 and 1963.

Was awarded the first Lazare Saminsky Memorial Award in 1959.

Selected by the State Department to tour Europe and the Middle East as conductor and lecturer in 1948.

Has conducted orchestras and choral groups both here and abroad in his own works and lectured at several universities both on the Eastern seaboard and in the Southwest.

Won the Southwestern College Band Masters Award in 1954.

Awarded the Charles Ives Memorial Award by the University of Houston in 1963.

Has received commissions from the American Wind Symphony, Dallas Symphony Orchestra, Rochester Philharmonic, San Antonio and Corpus Christi Symphony, Fine Arts Quartet, Alma Trio, Pro Arte Quartet, Southern Methodist University,

North Texas State University, New Mexico State University, Eastman School of Music, Phi Mu Alpha Sinfonia, Harvard Glee Club, Pi Kappa Lambda, Temple Emanu-El in New York City, Congregation Shaaray Tefilah of New York City and many others.

He has been awarded special ASCAP awards yearly since 1960.

Dr. Adler is married to a writer, the former Carol Stalkar of Rochester, New York; they have two children, Deborah Ruth (born in 1961) and Naomi Leah (born in 1965). In 1950, Adler joined the United States Army and was sent to Germany where he organized the Seventh Army Symphony Orchestra of sixty G.I.'s. With him as conductor, this group toured all over Germany and Austria, giving more than seventy-five concerts in almost the same number of days, with a repertoire of over 100 major works. The Department of Psychological Warfare considered these activities so effective upon the cultural relations between the two countries that Adler was awarded the Medal of Honor.

While overseas with the Armed Forces, and on two subsequent State Department sponsored tours abroad, he guest conducted numerous symphony orchestras and opera companies and led the orchestra for the Royal Dutch Ballet during its European tour in 1952.

Among his over 100 published works are four symphonies, an opera, many chamber works (five string

quartets, three violin sonatas, two cello sonatas, sonatas for piano, horn, as well as woodwind quintets, sextets, a brass quintet and works for various chamber groups), many choral works both sacred and secular, and songs.

His numerous articles have appeared in such magazines as The Music Educator's Journal, The American Choral Review, The American Music Teacher, etc. He is Eastern Regional Director of the Contemporary Music Project, sponsored by MENC and the Ford Foundation (1967-1969).

### George Anson

George Anson, 3613 Weiler Boulevard, Fort Worth, has lived in Texas since 1941. He is a pianist, composer, teacher, and lecturer with a Bachelor of Music degree from Illinois Wesleyan University and a Master of Music degree from the University of Arizona. His principal teacher of composition was Arthur Olaf Anderson, University of Arizona. He studied piano with Rudolf Ganz.

Mr. Anson was chairman of the Piano Department, Texas Wesleyan College, Fort Worth, Texas, until he retired in 1969. He is known for his nationwide piano workshop tours and as a composer of piano teaching pieces. He now teaches composition and theory privately.

He has received numerous commissions for special compositions and frequent requests from various publishers for special piano teaching materials. He composes in all media with three one act operas, two works for solo piano with orchestra, orchestral works, string quartet and numerous works for two pianos and solo piano, published and in manuscript. His series "Anson Introduces" consists of noteworthy editions of Bach, Bartok, Handel, Kabalevsky, Scarlatti, Schumann, Mozart, Grieg and others.

He is presently Department Editor, New Piano Music for Clavier Magazine and writes the regular column, "Anson Especially Recommends" in Piano Guild Notes. He is contributor of magazine articles to American Music Teachers, The

Instrumentalist, Inter-American Music, Bulletin of the Pan American Union, and other periodicals.

In 1961 he was named Texas Composer of the Year by the Student Affiliate of the Texas Music Teachers Association and in 1962 was made Honorary Member of the Dallas Music Teachers Association. In 1967 he was named Music Teacher of the Year by the Texas State Music Teachers Association.

In 1960 the National Federation of Music Clubs commissioned him to edit the piano music of Edward MacDowell, an important addition to American piano literature.

His teaching pieces from the standpoint of their technical aids to students and their sane and helpful approach to the contemporary style of composition are an invaluable aid to the teaching profession.

### Rule Beasley

Rule Beasley was born in Texarkana, Arkansas. His present address is 2900 Foxcroft Circle, Denton, Texas. He graduated from Texarkana High School and attended Southern Methodist University (1948-1952) attaining a Bachelor of Arts degree, later studying at Julliard (1953). He received the Master of Music at the University of Illinois. His principal composition teachers were Jack Frederick Kilpatrick, Robert Ward and Thomas Frederickson. The years 1953-1956 were spent in the United States Army (San Antonio). Following this period he accepted the position of Director of the School of Music at Centenary College, Shreveport, Louisiana, where he also taught piano, composition, and woodwinds.

In 1966 he came to Denton to join the faculty of North Texas State University in the Department of Music where his present work is divided between teaching and performing bassoon, teaching composition, and composing.

He was commissioned to compose a Concerto for Euphonium and Orchestra by the University of Kentucky Department of Bands in 1967. His "Lyric Prelude for Orchestra" has been performed by major symphony orchestras, including the Oklahoma City and Dallas Symphony and the North Texas State University Orchestra. The performance by the Oklahoma City Orchestra was broadcast over the Mutual Radio Network in 1963.

Other performances of his compositions include University of Texas, University of Kansas, University of Alabama, North Texas State University, Brevard Music Center, Pennington College, Vermont, Shreveport Symphony, Oklahoma City and Kurhaus Orchestra of St. Moritz, Switzerland and orchestras of Pine Bluff, Arkansas, Sam Houston State Teachers College and the Lexington, Kentucky, Philharmonic.

Mr. Beasley composes in all media and his scores are made available through him.

Mr. Beasley and his wife, Lida, are parents of two children. He is widely known as a bassoon soloist. He is also a piano soloist. His teachers were Paul van Katwijk, Frances Mann, and Claire Richards.



### Thomas Beversdorf

Thomas Beversdorf was born and educated in Texas through the Bachelor's degree. His doctorate was completed at the University of Rochester while on a Danforth Foundation Grant. His teaching assignments include a position on the faculty at Indiana University and in 1970-71 he was named Composer-in-Residence at Bucknell University. He has played with the Houston Symphony, Metropolitan Opera, Pittsburgh Symphony, Indianapolis Symphony and Rochester Philharmonic. He has studied with Copland, Honeggar, Koussevitsky, Howard Hanson, Anis Fullehan, Bernard Rogers, Kent Kennan, and Arthur Kruetz.

Dr. Beversdorf has an impressive number of performances of his works by major orchestras of the United States and abroad. Programs devoted exclusively to his compositions have been presented at Houston; Springfield, Missouri; Indiana University and at Guadalajara and Jalisco, Mexico.

In addition to his work as a composer, Dr. Beversdorf has led a distinguished career as a conductor with guest appearances with many orchestras. He has had commissions from many organizations. A complete collection of his music is being prepared for the Indiana University School of Music Library with representative performances. This includes forty major works.

Dr. Beversdorf was born in Yoakum, Texas in 1924 and presently is living in Lewisburg, Pennsylvania with his wife and their four children.

### Ralph Clement Briggs

Ralph Briggs, pianist, composer and teacher, was born in Virginia of German-English extraction. He studied at William and Mary College, Williamsburg, Virginia, taking Bachelor of Music and Master of Music degrees at L'Ecole Normale de Musique de Paris in piano, theory, and composition.

He studied piano under Alfred Cortot in France and concertized in France and England in 1930-1932. He has served as professor of piano and music at Southwestern College, Winfield, Kansas; Ohio Wesleyan University, Delaware, Ohio; West Virginia University; and the University of Oregon at Eugene, Oregon. Coming to El Paso in 1950 he is Professor of Piano at the University of Texas at El Paso teaching piano, theory and composition.

He was first place winner in the 1959 Texas Composers Guild Contest sponsored by the Texas Composers Guild with his "Toccata for Piano." His "Burlesque" for piano won a later first place award with the Texas Composers Guild.

In 1955 his "Facetious" for Piano won the National Publications Award Contest sponsored by the Composers Press, New York.

Performances include: "Burlesque" for orchestra by Dallas Symphony under Walter Hendl, 1958, and by the University of Texas Symphony at Austin in 1958 at the Seventh

Annual Symposium of Contemporary American Music. "Prelude, Fugue, and Aria with Variations" was performed by the El Paso Symphony conducted by Orlando Barerae. It was performed eight times in a series of Youth Concerts during 1967..

In 1967 "Toccata" for four piano ensemble was performed and in 1968 "Scherzo" and "Festival" for four pianos were premiered by the El Paso Piano Festival Ensemble directed by Mr. Barerae.

In 1968 "Scherzo" for four pianos was performed by the Piano Ensemble of the Harmony Club of Fort Worth under Dr. E. Clyde Whitlock.

Mr. Briggs concertizes widely as a piano soloist and his wife is a teacher in the public schools of El Paso. They are parents of twin sons, both graduate electrical engineers..

### Houston Bright

Houston Bright, composer, teacher, conductor, and adjudicator was born in Midland, Texas, January 21, 1916, the son of a Methodist Minister. He is a graduate of Shamrock High School in 1932 and West Texas State College, 1938, with a Bachelor of Science degree with a major in music. He received his Master of Arts degree, major music education, in 1948 from West Texas State College. He served with the armed forces in Europe three and one-half years. Returning to teach on the staff at West Texas State University, Dr. Bright received his Doctor of Philosophy in Music from the University of Southern California in 1952.

He presently is Professor of Theory and Composition at West Texas State University where he has been named Composer in Residence and Director of the University Chorale. His present address is Canyon, Texas 79016.

Premiere performance of his "Symphony in E Minor" was by the Amarillo Symphony in 1959 under Dr. Thomas Hohstadt. It was commissioned by the Orchestra for this occasion.

In 1966 the Amarillo Symphony, conducted by Dr. Thomas Hohstadt, performed the world premiere of Dr. Bright's "Isaiah in the Temple," a trilogy for mixed chorus and orchestra. It was enthusiastically received.

Dr. Bright has composed over 100 compositions, the majority have been published and have received numerous

performances in the United States and Europe. He composes in all media.

Dr. Bright makes his home in Canyon with his wife, the former Frances Usery, who is also a teacher of piano. He has served as staff member of the Department of Music at West Texas State University since June, 1938, with the exception of leaves for the army and to study at the University of Southern California.

He is particularly outstanding in the fields of orchestral and choral composition with many compositions composed by special commission.

In 1965 he was officially honored by the University at a special dinner during the Spring Convocation to which friends, faculty, students and alumni were invited to recognize publicly his many contributions to the field of music. At this time he was officially appointed Composer-in-residence at West Texas State University where he also teaches theory and composition and is director of the University Chorale.

He studied composition under Halsey Stevens and Ernest Kanitz and vocal and choral techniques with Charles C. Hirt.

### Radie Britain

Radie Britain, pianist, composer, teacher, and lecturer, was born on a ranch near Amarillo Texas. She is a graduate of the American Conservatory in Chicago and made her debut as a composer in Munich, Germany, in 1925 while studying with Albert Noelte, Leopole Godowsky, Heniot Bevy, R. Deane Shure, Joseph Pembaur, and Alice Ripper. Organ study led to a gold medal and further work with Pietro Yon and Marcel Dupre in Paris. Two seasons were spent at the MacDowell Colony in Peterboro, New Hampshire, where "Southern Symphony" and "Light" were composed.

"Bondage" was performed at the White House and she became the first woman composer to receive the Julliard Publication Award for "Heroic Poem." Other orchestral works have been performed by leading symphonies over the country and over fifty compositions have received National and International Awards.

Mary Grove College, Detroit, Michigan, commissioned "Lady in the Dark" from Shakespearean Sonnets and the College of the Angels, Omaha, Nebraska, commissioned "Western Testament" in a special award of achievement by ASCAP.

Radie Britain is a native Texas and lived in Texas from birth through 1927. She is an honorary member of the Texas Federation of Music Clubs and Texas Composers Guild, Sigma Alpha Iota and the Philharmonic Music Club of Amarillo, and the Schubert Club of Los Angeles. Her compositions have

received first place awards in the Texas Composers Guild in many contests, the most recent in 1969 when her "Flute Song for Women's Chorus," (S.S.A.A.), solo flute and piano was awarded first place..

She has one daughter, a graduate of the University of Southern California and resides with her husband at 1945 N. Curzon, Hollywood, California, where she maintains a private piano studio and continues actively composing. She is listed in Who's Who of American Women and in Who's Who in America..

### Josephine Canfield

Josephine Canfield, pianist, composer and teacher, was born in La Veria, Texas. Her present place of residence is George West, Texas, where she has lived most of her life and where she now maintains a private studio in her home teaching piano.

She is a violin and piano graduate of Westmoreland College (now Trinity University), San Antonio and has her Bachelor of Music degree from Chicago Musical College. She has done post graduate work with artist teachers. Composition study included regular courses at Chicago Musical College with additional coaching with Jeanne Boyd of the American Conservatory and further work with John Duke.

She was one of the Texas composers chosen by the State Music Teachers Student Affiliate for their State Texas Composer Program in Austin, 1965. An article "The Student Assistant Teacher" was selected for publication in the Piano Guild Notes. She composes special pieces for piano as commissioned assignments from her publisher to fill particular requests for teaching material and to fill the need that she sees in various fields of her piano teaching profession. Her style is deliberately melodic, conveying atmosphere and beauty in pieces of varying levels of difficulty to answer the need for such material as it arises in her own class. These pieces are much in demand by piano teachers. She has many published compositions by Pro-Art and many still in manuscript (largely for piano).



### Hazel Cobb

Hazel Cobb, pianist, teacher, composer, and lecturer, was born in Groesbeck, Texas, and has lived in Corsicana and Dallas all of her professional life. A graduate of American Conservatory of Music, Chicago, she conducts clinics and lectures on teaching methods and special procedures in major cities in Texas. Her principal contribution is in the field of piano teaching pieces and books for educational use which are in wide demand. She has many publications and her teaching pieces in all grades have great charm and appeal for pupils while demonstrating worthy technical principles at the same time.

In 1962 Miss Cobb was chosen Texas Music Teacher of the Year by the Texas Music Teachers Association and a special Texas Composers program devoted entirely to her compositions was presented at the State Convention that year.

### David Conley

David Conley is a teacher and composer. Mr. Conley has a large catalogue of published anthems (Gamut, Southern Music) and many choral and vocal works unpublished which may be obtained from the composer. His anthems are very useful for the smaller choir. He is a graduate of Auburn University and has a master's at Southwestern Seminary. He is a candidate for a doctorate at North Texas State University. Composition study was with Samuel Adler and Warren Benson. He was commissioned by the SAI Chapter at Texas Wesleyan College for a choral work on their twentieth anniversary.

At present he is professor of composition at the Seminary while composing in various media. He had service in the United States Army before coming to Fort Worth. He is married and resides with his wife and four children at 5204 Garrick Avenue, Fort Worth, since moving to the city in 1954.

### James D. Cram

James D. Cram, teacher, composer, conductor, and singer, was born in Heavenel, Oklahoma. He is a graduate of Oklahoma Baptist University, Shawnee, Oklahoma, with a Bachelor of Music degree with a major in voice and minor in piano. He has been a resident of Texas since 1960. He was a scholarship student at Tulsa University where he completed the Master of Music degree in composition.

Mr. Cram joined the Wayland music faculty in the fall of 1960, going there from First Baptist Church, Claremore, Oklahoma, where he was music director. Previously he served as minister of music at First Baptist Church, Joplin, Missouri for four years and at Crestwood Baptist Church, Oklahoma City.

Mr. Cram has completed residence requirements toward the Doctor of Philosophy degree in composition at North Texas State University, Denton. He has almost fifty compositions and arrangements published by six major publishers, and is often a contributor to The Church Musician, monthly music magazine of the Southern Baptist Convention.

Cram's composition, "Praise, My Soul, the King of Heaven," won third place in a recent contest sponsored by Broadman Press. One of his recent commissions was an anthem "The Divine Gift," for chorus and orchestra for the Baptist General Convention in Lubbock, Texas, November, 1967.

He has served as adjudicator and guest conductor in many state choral festivals. He has twice been winner in the Broadman Press Anthem Competition.

Mr. Cram is a member of the American Society of Composers, Authors and Publishers, the National Association of Teachers of Singing, a lifetime honorary member of the Choral Conductor's Guild, and is listed in Who's Who in the South and Southwest. He was the recipient of an ASCAP award in 1967.

Mrs. Cram is a former public school music teacher, and they are the parents of three daughters, Susan Lynn, 10; Lea Beth, 7; and Ellen, 2.

At the present, he is on the music staff at Hardin-Simmons University, Abilene, Texas, as teacher of composition. His principal teachers have been Warren Angell, Bela Rozsa, Merrill Ellis, and Samuel Adler.

### W. Glen Darst

W. Glen Darst was born in Shelby County, Illinois. Composer, pianist and organist, he studied music first with his father at an early age, continuing with piano later at the American Conservatory of Music in Chicago, Illinois. In 1917, he enlisted in World War I as a clarinetist in one of the regimental bands in the Rainbow (42nd) Division. After being mustered out of the army, he began study of the organ with a private teacher in Chicago. His knowledge of both harmony and counterpoint has been acquired through private teachers. While living in Chicago, he was organist for two Masonic Lodges. He has held the post of church organist-director in Chicago and suburbs, St. Louis, Missouri, and in Fort Worth, Texas, at St. Andrew's Episcopal Church and St. John's Episcopal Church.

Mr. Darst is a member of the Masonic Lodge, The Commandry, the Episcopal Church, a past dean of the Fort Worth Chapter of the American Guild of Organists, and is actively interested in the musical activities of Fort Worth. He is married and resides in Fort Worth with his wife, Ethel, who is also an active musician (a teacher of voice and piano) and a past president of the Texas Federations of Music Clubs. Their daughter Jane (Mrs. Donworth Drew Johnson), also a musician, resides in Colorado.

Mr. Darst has retired from active church work.

He has over 100 published compositions--all in the field of church music. His anthem, "O Son of Men," published by the H. W. Gray Co., New York, New York, won first prize in the Choral Division of the 1952 Texas Composers Guild contest. "Ride On! Ride On in Majesty!" was sung in 1956, and again in 1958, by the Bell Telephone Chorus, Don Voorhees' Orchestra accompanying, on the Bell Telephone Hour. Another award winner is "Thee, We Adore," in the 1961 Texas Composers Guild contest, and "Praise the Lord, Alleluia," is a first award winner in the 1961 Broadman Anthem Competition. Although intended to appeal to the small choir, his anthems are currently being sung by both small and large choirs and choruses throughout the United States and Canada.

A resident of Texas from 1930 to the present, Mr. Darst's present address is 6808 Koldin Trail, Fort Worth, Texas. His composition teachers were Dr. E. Clyde Whitlock and George Anson, Fort Worth.

"Variants on 'A Mighty Fortress'" was chosen for the Festival of Faith Service, November, 1963. He has received many commissions for special works.

## T. W. Dean

Dr. Talmage Whitman Dean is a composer, music educator, piano teacher, and organist. He was born in Russellville, Tennessee, January 29, 1915, coming to Texas for his college training: Bachelor of Arts and Bachelor of Music in theory and piano from Hardin-Simmons University, Abilene. He then went to Eastman School of Music for his master's and on to Princeton and Stanford for graduate work in the humanities and oriental languages with a Doctor of Philosophy from the University of California. He served active duty in Korea in 1944-1946 as the Military Government officer and director of native meteorological observatories. Returning to Hardin-Simmons University, he accepted the position as professor of organ and theory in 1941-1942. In 1943-44 he was on the faculty of the University of Texas. In 1952-56 he served as Administrative Dean in addition to teaching commitments. From 1956 to 1967 Dr. Dean served as chairman of Graduate Studies in music at Southwestern Baptist Theological Seminary. During this period, many of his important cantatas and chorales were composed. He was commissioned by the Southern Baptist Convention for the cantata "Proclaim the Word" presented by a youth choir of 1,000 voices, narrator, and soloists. Other cantatas, "The Raising of Lazarus," "This Blessed Morn" and "Behold the Glory of the Lamb," all were commissioned works and are published by Broadman Press in Nashville. Performances were

enthusiastically received. He has composed many anthems and chorales, a one act opera on the story of the prodigal son, and a collection of ten original organ numbers, under the title "Worship Music for the Organ," published by Broadman. He has been a regular contributor to the Baptist Hour Choral Series, Broadman Press, since 1958 and now has in publication more than fifty short cantatas, anthems, and instrumental works. During 1957-1963 he was composer and arranger for the Baptist Radio and Television Station and during 1966-67 was composer and arranger for the Texas Girls Choir.

His present address is 1609 Wishbone Drive, Abilene, Texas 79603. Dr. Dean and wife Frances, who is also a teacher, spend part of their time on their ranch near Abilene. There are three daughters, Linda (Mrs. Arthur Goolsbee), Diana (Mrs. Curby Ligon), and Katrina, and one son, Thomas.



### Merrill Ellis

Merrill Ellis is director of the North Texas State University Electronic Music Composition Laboratory in Denton. He has given lecture-demonstrations at many colleges and universities and has many publications on the subject of electronic composition, including articles for periodicals and an electronic composition manual. Recently he received the ASCAP award for "Contribution to Serious Music."

Mr. Ellis has also contributed many earlier works in traditional musical form to our Texas library and his talent has been great. He is a native Texan, born and obtaining his earlier education in Cleburne. He is a composer, teacher, pianist, and performer on his chosen instrument, the Moog Synthesizer.

His pioneer work in the field of electronic music and composition is widely recognized. He has appeared on a composer panel discussion at the Fourth District Convention, Texas Federation of Music Clubs, in Abilene in 1966, demonstrating the electronic equipment of the Moog Synthesizer which North Texas State University has in its laboratory.

Mr. Ellis classifies electronic music as a new sound, the fourth musical sound so classified in musical history. The first musical sound is made by a vibrating membrane, the drum; the second is by a vibrating string, such as the violin; and the third is by a vibrating column of air, such as the trumpet.

Mr. Ellis took his Bachelor's and Master of Music Education degrees at Oklahoma University in 1939 and 1940 and taught in Missouri a number of years before returning to Texas. He was professor of music at Joplin Junior College, Joplin, Missouri, from 1951 to 1962, coming to North Texas State University in September, 1962. He and his wife, who is a teacher of piano, reside in Denton and have a daughter and a son.

### Oscar J. Fox

Oscar J. Fox was a musician, pianist, organist, voice teacher, and composer. His musical education started at an early age, even before he mastered the alphabet.

Born October 11, 1879, in Burnet County, Texas, of Swiss-German ancestry, his paternal grandfather, Adolph Fuchs--a Lutheran pastor, musician, teacher--emigrated with his family from Mecklenburg, Germany in 1845 (he died in 1885 in Texas).. His maternal grandfather, Getulius Kellersberger, was a Swiss engineer who first came to America in 1846.. He was civil engineer in New York, surveying Grand Central Park.

Dr.. Fox's mother died when he was an infant and his father placed him in the care of an uncle and his wife. He attended country school in Burnet County until the age of fifteen, when his father took him to San Antonio. At the age of seventeen he left San Antonio for Switzerland, where he lived with his grandfather while attending the Municipal School of Music for three years, returning to Texas in 1899.. He resumed his musical studies in New York and later moved to San Antonio, which became his permanent home when he was married to Nellie Tuttle.

Undoubtedly the most cherished of all the awards given him during his lifetime would be the memorial marker erected by the Texas State Highway Commission. It is located on a hill overlooking the Colorado River, the valley

and hills where he was born, and is inscribed with a bar of music and these words: "'The Hills of Home' Memorial to Oscar J. Fox - Composer of this song - 1879-1961. - This is the view which gave inspiration for this beautiful song."

He is noted for his choral works and his cowboy ballad arrangements. His art songs have been programmed by famed artists, and his vocal solors and wedding songs form important repertoire for singers.

He died on July 29, 1961, and is buried in San Antonio. He left three daughters--Julia Fox Cashell, Longview, Texas; Nellie Fox Bowen, Afton, Virginia; and Emma Fox Mitchell, Alexandria, Virginia--as well as ten grandchildren and seventeen great grandchildren.

Sister Mary Elaine Gentemann

Sister Mary Elaine Gentemann is a pianist, composer and teacher.. She was born in Fredericksburg, Texas, in 1909. A native Texan, she graduated from the Fredericksburg High School and received her Bachelor of Music degree with a major in piano from Our Lady of the Lake College, San Antonio, Texas. She received her master's degree with a major in composition from the American Conservatory of Music, Chicago, Illinois, and her doctoral study was at Columbia University and the Julliard School of Music, New York, New York.

At the present she is Professor of Piano and Organ and also teaches collegiate courses in musical composition, orchestration, contemporary music, and advanced counterpoint..

Among the many honors and awards bestowed upon her, in 1963 and again in 1967 she was named composer of the year by the Texas Music Teachers Association. She is listed in Who's Who in Music, holds Honorary membership in Sigma Alpha Tota, was named in Who's Who of American Women, was presented the Headliner Award for Outstanding Contribution in the field of music by Theta Sigma Phi, and was presented a plaque of distinction by the National Catholic Music Educators Association, and again in 1968 for her valuable contributions in the field of music.. She was named Woman of the Week by

the San Antonio Express and honored as one of the top twenty composers in the nation by the National Guild of Piano Teachers.

Organizational affiliations include the Texas Composers Guild (Honorary member), local state and National Music Teachers Association, the National Guild of Piano Teachers, Sigma Alpha Yota and others.

Composition teachers include Dr. Leo Sowerby, Dr. Otto Luening, and Dr. Alexander Raab.

She is a three-time winner of the Texas Composers Guild Contest, and the recipient of a Piper Foundation Award.

Sister Elaine's compositions include numerous piano solos, chorales, a concert overture for full orchestra, original organ accompaniments for Gregorian Masses, Twelve Masses, a book of carols, scores of songs, hymns, motets and benedictions, and musical illustrations for unrhythmic choreography. Also a graded song book, "We Speak Through Music," used for training speech defective children and a three act operetta "The Rose Window" based on the famous legend of the Rose Window of San Jose Mission in San Antonio, and several string quartets.

Her first teacher was her father who was organist at St. Mary's Catholic Church in Fredericksburg for sixty years without missing a single service. Sister Elaine says that teaching is her profession and composing is her hobby which she does because she loves it.

### Don Gillis

Don Gillis, born in Cameron, Missouri, in 1912, is a composer, conductor, teacher, and administrator. He received his Bachelor of Arts from Texas Christian University and his Master of Music from North Texas State University, with an honorary doctorate from Texas Christian University. He was staff composer for local radio stations in Fort Worth and later for a Chicago network. He then became musical director of production of the NBC Symphony under Toscanini. He has composed five symphonies and six suites; "The Panhandle," "Portrait of a Frontier Town," "The Raven," "To An Unknown Soldier," "Citizen Tom Paine," "Intermission." Also "Ten Minutes," "Symphony Five and a Half," (premiere conducted by Toscanini with the NBC Symphony), "Prairie Poe," "The Alamo," "Short Overture to an Unwritten Opera" and "Perpetual Motion" all for orchestra. Also "Rhapsody" for harp and orchestra; a cantata for radio "The Crucifixion"; "Music for Tonight," five string quartets, a quintet and other chamber music and four operas: "The Libretto," "The Gift of the Magii," "Star Valley Junction" and "The Nazarene." "The Legend of Star Valley" was performed by the Metropolitan Opera Workshop in New York recently.

Dr. Gillis is now on the Dallas Baptist College faculty as composer-in-residence and professor of music. His music career began as a student at Texas Christian University where he served as director of the Horned Frog Band from 1935 to 1942. During this time he also served on the

faculty of Southwestern Baptist Seminary, taught music in Fort Worth public schools and was production director for the WBAP staff orchestra.

He was production director for the NBC Symphony Orchestra Broadcast from 1942 to 1954 and of that station's "Monitor" series until 1956 when he went to Interlochen, Michigan, where he served as executive vice president of the National Music Camp. The following four years he was writer-producer of the Toscanini series of broadcasts. He has served as president of the Symphony Foundation of America and guest conductor of the NBC Symphony, New Symphony of London, Orchestra de Camara of Rome and of the United States Army, Air Force and Navy bands.

He has composed more than 100 works for symphony orchestra, band, chorus, ballet and stage. His sacred opera "The Nazarene" was premiered at the Dallas Baptist University this past summer and he is now working on a new opera.



### Belle Biard Gober

Belle Biard Gober is a composer, pianist and teacher. She was born in Bonham, Texas, August 27, 1885, the daughter of Mr. and Mrs. David A. Biard of Bonham. Her father had come from Biardtown, Texas, and her mother had come from Missouri to Texas as an infant.

Mrs. Gober's parents were both musical and it was from her mother that she received her early training. At the age of eight she entered Carleton College and continued her study in piano, theory and composition with Miss Sallie Joe Carleton (a graduate of Boston Conservatory) until her graduation in 1904.. She began teaching piano before her graduation and has continued through the years. Her fine training, musicianship, and creative talent have been of great importance in the inspiration and development of several generations of musical youth in Bonham. Her ability as an accompanist as well as pianist led to constant demand for her performances throughout her lifetime. This creative ability was manifested at the age of eleven and has continued to the present day..

In November, 1911, she was married to J. A. Gober also of Bonham and has lived her entire life at 709 North Center within a few blocks of her birthplace on North Main.

Mrs. Gober was five times a winner of State Composition Contests, three times winning the gold medal offered by the Texas Federation of Women's Clubs 1908, 1909, and 1910,

and in 1912 and 1913 the gold medal given by the Euterpean Club of Fort Worth. Winning piano compositions were performed by Mrs. Gober in 1908 in El Paso and in 1910 in San Angelo. Winning songs were "Absent" and "Lonesome" performed at the State Convention held in Waco in 1909 and in San Antonio in 1929 by Mrs. M. V. Gray, soprano, of Bonham with the composer at the piano.

In 1932 she composed an operetta "Cotton Doll Farm," libretto by Gustine Courson Weaver, with orchestra and piano accompaniment. This was presented by Sanger at Dallas and at North Texas State College Training School for Children (published by Powell and White, Cincinnati, Ohio).

Her entry in the contest for a Texas State Song some years ago was runner-up for first place to the winning "Texas, Our Texas" by Mr. William J. Marsh of Fort Worth.

Special community events and social occasions have inspired many of her works. A musical setting for the text "The Voice That Breathed O'er Eden" was composed for the wedding of her former pupil Josephine Gray to T. A. Mitchell of Leesville, Louisiana, at Trinity Episcopal Church in Bonham.

Her compositions now number several hundred and are in all mediums including pipe organ, orchestra, vocal and choral works, instrumental ensembles and solo compositions. A number have been published and several have appeared in Etude Music Magazine.

In 1933 Mrs. Gober was listed in Portraits of the World's Best-Known Musicians, published by Guy McCoy of Theodore Presser Co. in Philadelphia. As a pianist she was an early performer for WFAA radio station in Dallas in the 1930's.

It is significant that the scholarly training and fine musicianship taught in the Boston Conservatory in the latter 1800's found its way to this small town in North Texas in such an early day. Thus a high degree of musical culture and training was felt and left its impact not only on the musical life of the town of Bonham, but also indirectly on that of Texas. Such composers as Mrs. Gober have had an important influence on the development of creative music in Texas.

### Forrest Goodenough

Forrest Goodenough, pianist, teacher, and composer, was born in South Bend, Indiana, and has lived in Texas since 1949. He is married to a violinist and teacher and presently resides at 2211 Greenlee, Austin, Texas. Mr. Goodenough attended Butler University, Indianapolis, Indiana, from 1938 to 1940, and DePauw University, Greencastle, Indiana, from 1940 to 1942 when he took his Bachelor of Music degree. He spent the summer of 1941 at Bennington College, Bennington, Vermont, and 1942 to 1943 at Eastman School of Music taking his master's degree there. Later study during 1953 through 1955 was made at the University of Texas.

His composition teachers included Van Denman Thompson, Otto Luening, and Howard Hanson.

From 1949 to 1952 he served as assistant professor of theory and composition at Trinity University, San Antonio, and since 1952 has been on the staff as teacher of piano and theory at the Texas School for the Blind, Austin, Texas.

Mr. Goodenough's honors include a grant in 1947 and again in 1948 from the Woodstock Foundation of the Arts. He is a member of Pi Kappa Lambda, National Honorary Music Society, and an elected member of the American Composers Alliance in 1947. In 1952 and again in 1953 he won first place in competition for the Texas Composers Guild. He won

the Austin Symphony Award in 1954 and in 1965 he was awarded a Commission for "Six Flags."

His orchestral works have been performed by leading symphony orchestras over the nation including the New Orleans, Albuquerque, Indianapolis, Rochester, Austin, and San Antonio Symphonies. His variations on the theme "When Johnny Comes Marching Home" has been broadcast by the First Piano Quartet over NBC on numerous occasions. Other performances include his "Suite for Piano" presented in New York in 1955 by NAACC.

In 1965 he was the first composer to be commissioned by the Texas Composers Guild. Miss Jeanette Altzelt gave the award for a work, "Suite for Two Pianos" which was performed at the State Convention of the Texas Federation of Music Clubs at the Inn of Six Flags by Dr. and Mrs. J. Wilgus Eberly. Dr. Eberly is Dean of Fine Arts at Texas Woman's University. They have given several performances of this work.

Mr. Goodenough has been interested in polytonality and polychordal effects as well as the contrapuntal techniques of earlier periods. He feels that the relaxed and pleasant feeling found in Texas and the friendliness of its people has been stimulating and a greatly desirable contrast to the high pressured living of New York. He has done much of his creative work here in the state and his works have been widely performed.

He has composed for all mediums. Piano is his personal instrument and violin that of his wife and many of his finest works are for these two instruments. His works for orchestra have been performed by many leading orchestras and his chamber music works have also been given many performances. The "Elegy for Small Orchestra" has been recorded by the Oslo Symphony in Norway and is released by Composers Recordings, Inc., 170 West 74th Street, New York, New York.

He is a member of American Composers Alliance. All of his compositions are available through the Composers Facsimile Edition, 170 West 74th, New York, New York.

Mr. Goodenough placed number nine among the listing of the top 150 American Composers Alliance members.

### David W. Guion

David Wendell de Fentresse Guion is a native Texan, born December 5, 1892, in Ballinger, Texas, Runnels County, of French Huguenot ancestry. His early education was in the Ballinger Public Schools and continued in 1911 at Whipple Academy, Jacksonville, an early college in Texas. Later study was at old Polytechnic College in Fort Worth with final study in the Royal Academy of Music in Vienna where he spent three years under Leopold Goldoski.

He next spent two years in New York returning to Brownwood, Texas, to become director of music at Daniel Baker College. For a time he was on the music staff at Fairmount Conservatory, followed by a period at Southern Methodist University at Dallas. Later he joined the faculty of Chicago Musical College, returning to Texas in 1927. For several years he devoted his career to composing and teaching in Denton and Dallas.

For a number of years he lived on his large ranch at Leheighton, Pennsylvania, where he could enjoy the outdoor life he loved and continue his composing. In 1964 he returned to Dallas to be near his family, redecorated a home at 5526 Monticello and here he now lives and composes.

Mr. Guion is self taught as a composer. He feels that the greatest single influence on his music has been from American folk music, the haunting negro spirituals

which he heard as a very small child in the Zion Evangelical Church for Negroes in early days in Ballinger, plus his own experiences as a cowboy. These are reflected in his art songs and piano transcriptions. Mr. Guion has actually been a cowboy, breaking his own horses and frequently winning prizes with his trick riding in rodeos in Texas and Wyoming.

An arrangement of "Home on the Range" was made when he was eleven years of age. Later revised, the concert version has been included by outstanding concert artists.

Western folk tunes such as old fiddle tunes, cowboy songs, and sea chanteys were the basis of his arrangements of "Home on the Range," "Turkey in the Straw," "Arkansas Traveler" and many others which are known the world over. Probably the finest are his piano transcriptions and his concert song settings of these spirituals and folk melodies. Mr. Guion is deeply reverent and this is felt in all of his arrangements of the negro spirituals for vocal solo, piano, and orchestra. These transcriptions constitute a unique and important contribution to Texas-American native music,

There have been numerous radio, television concerts, and stage productions of his works. In 1959 the Houston Symphony Orchestra Society commissioned his "Texas Suite" for orchestra. It was premiered in Houston in 1958 by the Houston Symphony and in 1965 a recording of the work was made by the Houston Summer Symphony.



In 1964 his two piano African ballet "Shingandi" was performed for the Fourth District Convention, Texas Federation of Music Clubs at Texas Woman's University in Denton by Helen Pratt and Marie Wright of Fort Worth with narrator. This suite was premiered in Dallas by the Theodore Kossloff Ballet with the Dallas Symphony and the late Harlan Pettit, pianist, Texas Woman's University faculty, and the composer as duo piano soloists. Later it was produced in the Hollywood Bowl in California.

Mr. Guion has preserved the old cowboy and folk tunes and the colorful negro spirituals in his classic transcriptions.

David Guion has a proud family heritage. His mother, of Norman descent, was a gifted pianist and singer. His grandfather was a governor of Mississippi, and his father was one of the very able lawyers of the state of Texas.

He is listed in Who's Who in America.

Mr. Guion was the first to use cowboy sound effects over the radio, intensifying the effect of his "Home on the Range" and other cowboy numbers on an All Guion program broadcast by NBC in the 1930's with typical cowboy yells and "Yippees." Mr. Guion's music will continue to occupy a unique and important place in the music of our country and state.

### Ralph Guenther

Ralph Guenther, composer, teacher, conductor and flute recitalist, was born in Concordia, Missouri. He is married and has two daughters. He has lived in Texas from 1948 to the present day. He graduated from Central College, Fayette, Missouri with a Bachelor of Arts degree in 1938. He has the master's and Doctor of Philosophy degrees from Eastman School of Music, 1939 and 1948. He also has a performer's certificate in flute from this school.

His composition teachers include Edward Royce, Burrill Phillips, Anthony Donato, and Luther T. Spayde. He has been on the staff of Texas Christian University since 1948 and is currently Executive Director of the School of Fine Arts and Head of the Division of Theory-Composition and professor of flute at that University. For a number of years he was conductor of the University Symphony and the All City High School Symphony Orchestra. At present he is associate conductor of the Fort Worth Symphony Orchestra. Each year he has conducted the annual orchestral concert presented by the Fort Worth League of Composers in joint cooperation with the Fort Worth Musicians Union. He is choir director of Matthews Memorial Methodist Church, and a member of the Fort Worth Opera Symphony Orchestra. Dr. Guenther is much in demand as a flute soloist.

As teacher of composition at the University his composing constitutes an important contribution to his work

there. In 1954 he was commissioned to orchestrate a new version of "Texas, Our Texas" for Symphony Orchestra for the Texas State Song Society. He was an award winner in the 1956 Texas Composers Guild Contest and again in 1958. In 1959 he was commissioned to compose incidental music for the premiere performance of the play "Madame Krasinsky." Dr. Guenther's works have had numerous performances by symphonies and Contemporary Music Festivals and have been presented in concert by the Fort Worth, Dallas, Austin and Oklahoma City Symphony Orchestras. He is also the contributor of an essay to the recent publication Shakespeare 1964 published by the Texas Christian University Press. Most significant influence on his style he considers to be modal influences, and folk song. His compositions include sacred numbers, many anthems, vocal and instrumental works, chamber music, band and orchestra works.

Important recent publications include a series of teaching pieces for flute and several collections of original flute trios. Southern Music Company of San Antonio is publishing his latest arrangement of a Mozart work for three flutes.

During 1969-1970 he was on sabbatical leave from Texas Christian University and this period was spent largely in his work in composition, both in his Fort Worth home and in Taos, New Mexico, where he and his wife, Lavonne, have a summer home.

Dr. Guenther's most recently commissioned work was an anthem, "The Song of David," a commemorative work composed especially for the Consecration Service for Matthews Memorial Methodist Church where Dr. Guenther directs the adult choir to which this anthem is dedicated.

Dr. Guenther is principal flutist and associate conductor for the Fort Worth Symphony and principal flutist for the Fort Worth Opera. He and his wife reside at 4604 Barwick Drive, Fort Worth. They have two daughters, Mrs. Donald White (Sally Jane, cellist) who lives in Pittsburgh, Pennsylvania, and Mrs. Don Moline (Randie Jean, violinist) who lives in Chicago. Both follow musical careers.

In 1955 he received a citation for "Outstanding Alumnus" from Central Methodist College. He served as a First Lieutenant in the United States Marine Corps 1942-1946.

During the summer of 1969 his "Eclogue" was performed in concerts in Europe by members of the Greater Fort Worth Youth Orchestra. The first performance of "Eclogue" for string orchestra was played in February, 1963, by members of the Fort Worth Symphony and also on the Inter American Symposium in Austin in April, 1963. It was taped by the Oklahoma City Symphony and played over the Mutual Broadcasting System. The Dallas Symphony played his "Variations for Oboe and Orchestra" in the spring of 1963. He has conducted members of the Fort Worth Symphony in the

Parade of American Composers Concerts presented by the Fort Worth League of Composers for ten years in their February public concerts. His "Ecclogue for Strings," "Variations for Oboe and Orchestra," and "Three Songs for Soprano and Orchestra" have been presented by the Fort Worth League of Composers.

His compositions (more than forty have been published) have been performed at Rochester, New York; Sedalia, Nevada; Midland, Michigan; Los Angeles; Oklahoma City; and many cities in Texas. "Intrallegro" for flute and three strings was premiered November 19, 1970. New works to be previewed this coming season include an anthem for the First Presbyterian Church Choir in Taos, New Mexico; four pieces for a cappella choir to be performed in November.

Dr. Guenther excels in works for flute and small instrumental ensemble. Many are published and a number of recent works are available from the composer. Also in demand are several collections of flute solos with piano accompaniment and a number of anthems and choral works published by Belwin, Inc.

### Arthur Hall

Arthur Hall, currently Chairman of the Shepherd School of Music at Rice University, received his musical training at Yale University, New York Institute of Musical Art, and Baylor University, Waco, Texas. He has received the Charles Ives Award and the Houston Symphony Award and includes among his teachers Paul Hindemith, Roy Harris, and Nicholas Slonimsky.

Dr. Hall was born in Bellview, Kentucky. He is married and the father of five children. He has been a resident of Texas since 1946 and resides at 1110 Long Star Drive, Houston. He considers Texas an ideal base of operations for chamber music performances and enjoys the cultural challenge it offers.

Dr. Hall feels that his present position gives opportunity for developing his important program of chamber music performances in that area of Texas. He had received noteworthy recognition in the following awards: Houston Symphony, 1953; Charles Ives Award, 1959; Vernon Prize (Yale), 1936 and 1938; Organ Institute Prize, 1952; and Organ Institute Prize, 1962.

Michael M. Horvit

Dr. Michael Horvit, teacher, composer, critic, conductor, and trombonist, holds Bachelor of Music and Master of Music degrees from Yale and the Doctor of Musical Arts in composition from Boston University. He has studied with Walter Piston at Harvard and Aaron Copland and Lucas Foss at Tanglewood. His "Symphony No. I" won a major Broadcast Music Incorporated award, and his opera-fantasy "Tomo" premiered at the University of Houston last year. The latter was written on grants from the University of Houston and the Rockefeller Foundation. Dr. Horvit teaches theory and composition at the University of Houston.

He is at present making his home in Texas where his position as co-director of the University of Houston Annual Symposium of New Music gives great incentive and an outlet for his ability in that field.

Dr. Horvit is married and has two children, Mark Harris and Adam Daniel. Born June 22, 1932, his present address is 8114 Braesdale, Houston, Texas 77071. He has received many grants, awards, and commissions and has composed in all fields. There have been a number of performances of his recent works.

### Frank C. Hughes

Frank C. Hughes, composer, pianist, conductor and administrator, is a native of Ada, Oklahoma, holds the Bachelor of Fine Arts and Master of Music Education from the University of Oklahoma and the Master of Music and Doctor of Philosophy degrees from the University of Rochester (Eastman). He was Chairman of the Department of Music Theory and History at the University of Oklahoma 1937-56. He held a position as teaching assistant at Eastman School of Music 1953-55 and the summer of 1955 at Nazareth College at Rochester. Through 1956-60 he was Chairman of the Department of Music at Trinity University. From June 1, 1960 to the present he has held the position of Dean of Fine Arts at Texas Christian University. He served in the Army in World War II as a Lieutenant Colonel in the United States and overseas. Dr. Hughes is listed in Who's Who in America, Who's Who in the South and Southwest, and Presidents and Deans of American Colleges and Universities. In 1964 he was commissioned to compose an original work, "Te Deum" for chorus and orchestra in celebration of the Fiftieth Anniversary of the Texas Music Teachers Association. He was invited to compose and conduct an original work, "French Overture," which was premiered in December, 1967 at Brownsville, Texas.

His compositions include works for piano, piano and voice, a cappella choir, chorus and orchestra, and orchestra.



His "Three Bagatelles" for piano solo has had many performances.

His works have been performed at the University of Oklahoma, Trinity University, Julliard School of Music, Texas Christian University, and by the Eastman-Rochester Symphony, San Antonio Symphony, Fort Worth Symphony, El Paso Symphony, and the Schola Cantorum, Fort Worth. The Fort Worth League of Composers has presented performances of his "Te Deum" and "French Overture" by members of the Fort Worth Symphony.

Dr. Hughes lives at 3905 Lynncrest Avenue, Fort Worth, with his wife, Barbara, and son, Clayton. Their daughter, Marjorie, is Mrs. Kenneth Wall and resides in Houston with her husband and daughter. Dr. Hughes is a member of the Fort Worth and Texas Arts Council as well as many Fine Arts Boards and Associations. He and his wife are President and Chairman, respectively, of Partners in Prayer, Incorporated.

### Kent Hughes

Kent Hughes is associate professor of music and composer-in-residence at Midwestern University, Wichita Falls, Texas. He holds the Bachelor of Music and Master of Music degrees from the Eastman School of Music and the Doctor of Musical Arts in composition from the University of Texas. Studies in composition have been with Kent Kennan, Paul Pisk, Clifton Williams, Louis Mennini, Thomas Canning and Wayne Barlow.

Dr. Hughes has composed and published for all media with emphasis upon orchestral, solo vocal and chamber works. Orchestral performances include those by the Houston Symphony, the Eastman-Rochester Philharmonic, the Wichita Falls Symphony, and the University of Texas Symphony. Songs from a list of more than fifty have been heard in Town Hall and widely in the Southwest. His dissertation was the full length opera, Pandora's Deceit. He has completed four major works commissioned by the Wichita Falls Symphony and four compositions for the Midwestern University Choir.

At Midwestern University, Dr. Hughes was Chairman of the Department of Music from 1959-1963. He has lectured and presented programs of new music throughout the North Texas area and has appeared as guest composer on panels and symposiums at Sam Houston State University, the University of Texas, Oklahoma College for Liberal Arts, Rocky Ridge (Colorado) Music Festival, and for the Fort Worth Composers

League. He was "Professor of the Year" for 1969 at Midwestern University and was the recipient of an award for research in composition in that connection. His recent publications have been in the areas of church music, string orchestra and implicit or experimental notation.

For the past fifteen years Dr. Hughes has been director of music at Fain Memorial Presbyterian Church, where his wife, Dorothy, has the children's choirs. Mrs. Hughes has several recitals, opera and oratorio roles to her credit. They are the parents of three children: Ketty (age twelve), Todd (age nine), and Heather (age four).

His principal instrument is the trombone. Dr. Hughes resides at 1555 Norris, Wichita Falls, Texas. He has been on the faculty at Midwestern University since 1953.

### Kent Kennan

Kent Kennan, teacher, composer and pianist, was born in Milwaukee, Wisconsin. He attended the University of Michigan, 1930-32 (architecture, liberal arts) and Eastman School of Music, 1932-34 and 1935-36 (with the Bachelor of Music, 1934, and Master of Music, 1936, with composition as a major). He won the Prix de Rome in music in 1936 and spent the next three years in Europe. Mr. Kennan now teaches composition, orchestration, counterpoint, etc. at the University of Texas. He has also taught at Kent State University (Ohio) and Ohio State University. He was in the service (Army) 1942-46. Mr. Kennan is a member of Delta Tau Delta, Phi My Alpha Sinfonia, Pi Kappa Lambda, ASCAP, and National Association of American Composers and Conductors. He has been a resident of Texas since 1940 and maintains a home in Austin, Texas.

Mr. Kennan's compositions include eight published works and numerous works in manuscript. His orchestral works have been performed by some twenty-five orchestras including the New York Philharmonic, the NBC Symphony, the Philadelphia Orchestra, the Rochester Philharmonic, the Los Angeles Philharmonic, and the Houston, Chicago, and San Antonio Symphonies, under Toscanini, Ormandy, Hanson, Stowkowski, Alessandro, etc.

"Night Soliloquy" recorded by RCA Victor in 1939, played by Joseph Mariano, flutist, and the Eastman-Rochester

Orchestra conducted by Hanson, was issued again by Mercury with the same performers in 1953. It was also recorded by Columbia Records, played by William Kincaid and the Philadelphia Orchestra under Ormandy, in 1953; and by Grand Awards Records, 1957, played by Kincaid with piano accompaniment.

"Three Pieces for Orchestra" recorded by Mercury, 1937, played by the Eastman-Rochester Orchestra under Hanson.

"Two Preludes for Piano," played by Robert Helps in an album entitled "New Music for the Piano," are recorded by RCA Victor, 1966..

His principal teachers have been Howard Hanson, Bemard Rogers, Hunter Johnson, Ildebrando Pizzetti, and Edward Royce.. He was awarded the Prix de Rome in Music in 1936.

He has written two important books: The Technique of Orchestration and Orchestration Workbook, published by Prentice-Hall, Inc..

### G. Alex Kevan

G. Alex Kevan, composer, organist, teacher, and conductor, was born in Middleborough, Yorkshire, England. He has lived in Texas since 1945. Educated in England until the age of eighteen, he sang in boys choirs, took organ training under Dr. Donald H. Martin, and won piano contests. In 1927 his family moved to Regina, Canada. Study at Regina College began with organ positions and choirmaster at a large church. He organized the first boys choir there and had three radio organ programs.

In 1945 he moved to Houston to become organist and choirmaster at St. John the Divine Episcopal Church. He also taught at the University of Houston during 1945-46. In 1947 he accepted the position of Chairman of the Music Department of the new St. John Church.

Mr. Kevan is a graduate of Trinity College of Music in England and Royal Canadian College of Organists of Canada. His composition teachers include Dr. Donald H. Martin, Peterborough Cathedral deputy organist, and George Coutts, University of Toronto.

His compositions include a number of anthems for mixed voices and anthems for male voices, two piano duets, eleven piano solos, and, in collaboration with Mr. Alan Lake Chidey, headmaster of St. John School, composed fifteen musical operettas which were produced at the school.

These may be obtained from the composer. Mr. Kevan has been a member of the American Guild of Organists many years and serves as accompanist for public artist concerts on many occasions. He was asked to compose the A Cappella anthem for the Houston Chorale to sing at the opening ceremonies of Jones Hall for the Performing Arts. His wife died in 1946. There are two married daughters and five grandchildren. Mr. Kevan has made a number of trips to England to visit friends among the organists there. His compositions are largely for use in church services.

### Jack F. Kilpatrick

Dr. Jack F. Kilpatrick was a native of Stilwell, Oklahoma, a teacher, composer, writer, and leading authority on Cherokee culture. His father was American, a Texas patriot, and his mother Cherokee. He became a member of the faculty of Southern Methodist University in 1946 and was associated with the university until his death. He was the composer of more than 168 musical compositions, including eight symphonies. Dr. Kilpatrick was a graduate of the University of Redlands, taking his master's from Catholic University of America in Washington and his doctorate from the University of Redlands, California.

Along with his wife, Anne, Dr. Kilpatrick delved into the Cherokee Indian culture, taped the stories of ancient Cherokees and translated them into English. These studies included research in Cherokee medical journals as well as what was called the "original" of the Brier Rabbit stories of Uncle Remus. Their books include Friends of Thunder and a collection of historical documents relating to the Cherokees.

Dr. Kilpatrick was music critic and columnist for the Dallas Times Herald. He was elected to honorary membership in Southern Methodist University's Phi Beta Kappa and in 1964 received the Distinguished Faculty Award. In 1959 he received the second citation ever given by the



Cherokee people for his accomplishments in music and drama.

Dr. Kilpatrick's opera "Life in the Wilderness" was performed in Dallas in 1960, conducted by Victor Alessandro. His music drama "Unto These Hills," of the tragic trek of the Cherokee people from the Carolina hills west, is presented in its original setting in North Carolina every summer. The drama is by Kermit Hunted and the music by Jack Kilpatrick. This music drama pageant is presented by the Cherokee Historical Association.

### William Peters Latham

Williams Peters Latham was born in Shreveport, Louisiana. He attended Asbury High School and Asbury College in Wilmore, Kentucky and the Conservatory of Music of Cincinnati, Ohio. In addition to the Public School Music Instrumental Certificate in Trumpet awarded by the latter named institution, he received the Bachelor of Science in Music Education from the University of Cincinnati, the Bachelor of Music and Master of Music (both on scholarship) in composition and theory from the College of Music of Cincinnati and the Doctor of Philosophy in Composition from the Eastman School of Music of the University of Rochester, New York. His composition teachers were Sydney C. Durst and Eugene Goossens in Cincinnati, and in Rochester, Herbert Elwell and Howard Hanson.

Dr. Latham served four years in the Armed Forces during World War II. He was a Cavalry Bandsman and later an Infantry Platoon Leader, sustaining injuries in combat in southeastern Germany in the spring of 1945.

In the fall of 1946, Latham joined the faculty of Iowa State Teachers College (now the University of Northern Iowa) at Cedar Falls. He taught there nineteen years.

In July, 1965, Dr. Latham joined the faculty of the School of Music of North Texas State University as Professor of Music and Chairman of the Department of

Composition. His present address is 1906 Emerson Lane, Denton, Texas 76201. He is Director of Graduate Studies.

In May, 1967, Dr. Latham received a citation from the Texas Federation of Music Clubs "in recognition of distinguished service to music in Texas" at a series of concerts at the University of Texas, Austin, honoring eleven composers.

He is a member of Phi Mu Alpha Sinfonia, Pi Kappa Lambda (national honor society), and the American Society of Composers, Authors and Publishers. He has received awards from the latter organization each year since 1962.

For further biographical information, consult the following:

1. Baker's Biographical Dictionary of Musicians, 5th Edition
2. Who's Who in American Education, Vol. XXI, 1936-64.
3. ASCAP Biographical Dictionary, 3rd Ed., 1966
4. Who's Who in America, Vol. 35, 1968-69
5. The Blue Book of Leaders of the English Speaking World (London, 1970)

Dr. Latham is married to the former Joan Serfer and they have three children, Leslie Virginia, William Peters, and Carol Jean. He is an Episcopalian.

Dr. Latham's first orchestral work was a symphonic poem, "The Lady of Shallott," first performed in 1941 by the

Cincinnati Symphony Orchestra under the direction of Eugene Goossens. Since that time, Latham has had performances by many other professional groups in the United States, Canada, Europe and Japan. His "Concerto Grosso (1962) for two saxophones and orchestra has been performed in Holland, Germany, Sweden and extensively throughout the United States and Canada. "Suite for Trumpet and Strings" won for him the first prize in the graduate division of the Phi Mu Alpha Sinfonia Composition Contest. He has received commissions from all sections of the country.

"Symphony No. 1" was performed by the Eastman-Rochester Orchestra in Rochester, New York, in April, 1950. "Symphony No. 2" was performed by the Peninsula Music Festival Orchestra, directed by Thor Johnson, in Fish Creek, Wisconsin, August, 1955.. "String Quartet No. 3," premiered by the Cincinnati String Quartet in 1940, was performed by the North Texas String Quartet in April, 1969.

Dr. Latham is the composer of numerous band and choral works which have been widely performed by school and college groups. Two of his concert marches, "Proud Heritage" and "Brighton Beach," have been listed among the "All Time Favorite Marches," based on a recent survey by the National Band Association.

Recent compositions include: "Scatter the Petals," a cycle of four songs for tenor, harp, viola and two flute, based upon poems by Midwestern poet, James Hearst.

"Concertino" for alto saxophone and symphonic wind ensemble, written especially for John Giordano and premiered by him at the University of Northern Iowa in February, 1969; and "American Youth Performs," an overture composed especially for the Youth Orchestra of Greater Fort Worth, was premiered during their European tour in August, 1969. It was also performed during the International Festival of Youth Orchestras in St. Moritz, Switzerland, August, 1969.

He composes in all media and has a large catalogue of published works.

### Merrils Lewis

Merrils Lewis is a composer, conductor, organist, and teacher. Dr. Lewis has lived in Texas since 1952 and has done much of his major composing in this state. He has been Head of the Music Department and founder and director of choruses at the University of Houston to the present date. He has also been Music Director and Conductor of the Gilbert and Sullivan Society of Houston and Director of Music at First Christian Church of Houston since 1959.

Dr. Lewis has a bachelor's and master's degree from Yale School of Music, and a doctorate from Eastman in Composition. He has conducted major works of Stravinsky, Bach and Mozart and nine operas in seventy performances of Gilbert and Sullivan and in addition he conducts Composer Symposiums and Festivals over the nation. His compositions include ten works for piano, chorus, orchestra and instrumental ensemble, the most recent, "The Blue and the Gray" for chorus, piano and percussion, was performed at a concert which featured all choral compositions by Dr. Lewis. The composer conducted the performance with the University Concert Choir, guest pianists, and guest choirs in joint performance in May, 1970.

Dr. Lewis is the recipient of a number of prizes which include a Carnegie Grant in Aid for Composition and the Charles Ives Award in 1959.

### Shirley Mackie

Shirley Mackie, teacher, conductor, solo clarinetist, and composer of Rockdale, Texas, was born October 25, 1929. She resided in Excelsior Springs, Missouri, until 1936 when her family moved to Waco. Her earlier education was almost exclusively in Waco public schools. She began playing clarinet at the age of eight, and in junior high school she played principal clarinet in band and principal bass clarinet in the orchestra and was student conductor of both organizations. She also played piano, French horn, and saxophone in various school groups. In high school, she was principal clarinetist with the band and orchestra, and all private study was devoted to clarinet and piano.

Miss Mackie attended Louisiana State University in Baton Rouge, Louisiana, on a clarinet scholarship and was principal clarinetist in the symphony orchestra, receiving the Bachelor of Music degree in clarinet at the age of nineteen and the Master of Music at age twenty.

After one year of teaching in Texas she returned to Louisiana State University to study composition. After two years of study she went to Aspen, Colorado, to study with Darius Milhaud. She later returned to teaching to finance study in Europe with Nadia Boulanger, with whom she has spent several summers of intensive work. This past summer was spent in work at the Conservatoire de Musique, Fontainebleau, France, and private lessons with Marcel Jean

and Reginal Kell in clarinet. She also attended master classes of Robert Casadesus in piano and other master classes in harpsichord, organ, cello, chamber music, voice, and violin.

Work in Europe led to several commissions and important auditions and performances. Awards have been received for "Five Tempi" (Womens College, University of North Carolina) University of Kentucky; "Fear," "Light," and "Loss" (songs) (England); "Five Dialogues" (France); "Concert Piece" (National Guild of Piano Teachers); "Dances and Departure" and "Five Dialogues" (Pittsburgh Flute Club); "Three Movements for Clarinet and Organ" (Pittsburgh). Her commissions include: "Requiem," "Concert Piece," "Lamentations," Trilogy," and others.

Other premieres include "Concertino" for solo clarinet and symphonic wind ensemble at Redlands University of California, also "Five Moods" for solo flute at the University of Cincinnati and again at the University of Redlands, her "Woodwind Quintet" which were performed.

In addition to medals and awards won in France Miss Mackie was personally congratulated by Shostakovitch who spoke to her with these words, "I liked your compositions the best." Miss Mackie's principal occupation in Waco is music coordinator for McLennan County Schools, a private teacher of clarinet and piano, and conductor of the Chamber Orchestra of Waco.



In addition she has developed a side line business of publishing worthy present day music of our composers because she felt the need.

Since returning from Europe last September her song "From the Shore" was accorded honor in the Friends of Harvey Gaul National Competition (Pittsburgh), and she has fulfilled additional commitments for a passacaglia for concert band, a chamber symphony, a choral piece, a passacaglia for strings, and is presently writing a work for piano for a co-worker in Fontainebleau, France.

She has been selected to appear in the 1969 edition of "Personalities of the South" in recognition of "past achievement, outstanding ability, and service to community and State."

Miss Mackie was an award winner in the 1969 Texas Composers Guild Contest, Ballet Category. In addition there are numerous performances of her compositions. Other activities include many appearances on radio and television, both as performer and composer. There are also lectures on contemporary music, appearances as conductor of the Waco Chamber Orchestra and performances in Europe, Canada, and Mexico, as well as the United States.

Miss Mackie lives in Waco at 1815 Colonial where she maintains her private studio.

### Martin Mailman

Martin Mailman was born in New York City. . He holds the Bachelor of Music from Eastman School of Music, 1954; the Master of Music in 1955 and also his Doctor of Philosophy from Eastman School of Music. He taught at the United States Naval School of Music 1955-57 and was composer-in-residence (Ford Foundation) Jacksonville, Florida in 1959-60. He was a member of the faculty at Brevard Music Center 1960-61; East Carolina College, 1961-66; and presently is teaching at North Texas State University, Denton. "Autumn Landscape" won the Edward Benjamin Award for Quiet Music and his opera "The Hunted" was performed at the Festival of American Music, 1959. Dr. Mailman was one of nine composers selected to participate in the Stravinsky Festival, Santa Fe, New Mexico, in 1962. He has a large catalogue of compositions in all media.

### William John Marsh

William John Marsh was born near Liverpool, England, on June 24, 1880. He was already half-American since his mother, Mary Cecilia McCormick, came from Kentucky and met James Marsh, visiting Englishman, in the choir of Sacred Heart Church in Dallas, where they were married in 1877. The six Marshes, four girls and two boys, were born in Woolton, England, where the father was mayor for a number of years.

Mr. Marsh came to Fort Worth in 1904 and from 1934 until 1951 served as a Texas Christian University faculty member. A professor of organ, choral conductor and director of the men's glee club at Texas Christian University, he also was choral director of Our Lady of Victory Academy and music critic for the Evening Star Telegram. He gave twenty-two years of service as organist for Temple Beth El and forty-six years as organist and choir director for St. Patrick's Cathedral.

Mr. Marsh, known to old time intimates as Bill and to a generation of Texas Christian University choral enthusiasts as Uncle Billy, was sent to Ampleforth College in Yorkshire at twelve, and at sixteen he succeeded his mother as organist at St. Mary's Church, Woolton, playing a 150 year old instrument pumped by hand. He soon organized a local chorus including the choirs of the Congregational and Wesleyan Churches. Later study was in Leipzig with the

great R. W. Oberhoffer.

On New Year's Day 1920 he assumed his duties as Choirmaster-Organist of St. Patrick's Cathedral in Fort Worth and continued in that position for nearly fifty years, simultaneously playing professionally at First Presbyterian Church for thirty-five years and Temple Beth-El for twenty-two years.

One of the most prolific composers in America, Marsh's works include cantatas--"Queen Esther," "The Victory" and "Praise and Thanksgiving"--which have been widely known throughout the nation. His sacred publications number over twenty masses, dozens of anthems, suites, and an opera, "The Flower Fair," produced in 1931. His Centennial Mass was sung by a choir of 3,000 voices in Dallas in 1936 and his "St. Louis the Crusader" was performed by a choir of 5,000 men and boys in Boston's Holy Name Cathedral. For twenty-five years he was chairman of the Texas Composer's Guild.

Since his retirement, made necessary by illness and confinement in his Fort Worth home, Mr. Marsh continues his composition by dictation to an amanuensis, Lt. Col. Howard Christian (United States Army, Retired) and his latest work "Ecclesiastical Service in A" for chorus and organ received its world premiere performance at the Southwest Regional Convention of the American Guild of Organists in June, performed by a choir of 100 professional vocalists.

His courageous creativity in spite of physical adversity is  
an inspiration and example to all.

### Robert B. Morgan

Robert B. Morgan, pianist, composer, conductor, and teacher, was born in Houston, Texas. His first musical training was piano lessons during third grade. He took up trumpet during the fourth grade, continuing his study with this instrument for many years, moving to Dallas in 1952.

Mr. Morgan began playing the trumpet in dance bands in Dallas and Fort Worth during the ninth grade. His first writing experiences consisted of arrangements for dance bands (his first arrangement was written during the eighth grade).

After winning a trumpet scholarship to North Texas State University in 1959, he became interested in legitimate composition during his freshman year through the influence of his arranging teacher, Morgan Powell. His first composition, "Short Piece for Five" won first prize in a composition contest among thirty-five Phi Mu Alpha pledges. He then became active as a player (trumpet, trombone, and piano) and arranger in the North Texas Jazz Program, and in 1962 won the "Most Promising Arranger" Award at the Jazz Festival, University of Notre Dame. In 1963 he received his bachelor's degree in music education and during his senior year he studied composition with Merrill Ellis and Samuel Adler, subsequently deciding to pursue his master's in composition.

He began work on his master's degree in the fall of 1963, studying with Samuel Adler and receiving an appointment

as part-time instructor at North Texas State University, teaching arranging and leading one of the lab bands. His master's thesis, "Sinfonietta," was performed by the Dallas Symphony Orchestra (Donald Johnnos, conductor) in the Spring, 1965. In May, 1965, Mr. Morgan presented his composition recital at North Texas and received his master's degree in August, 1965.

In the Fall, 1965, he was appointed Instructor of Music at Sam Houston State College, Huntsville, Texas, teaching in the theory/composition division. In the Spring, 1967, he was asked to arrange (for publication) four movements of David Guion's symphonic suite, "Texas," for concert band, which was published by Carsan, Inc., and released in the Fall, 1967. In the Spring of 1967 he won first prize in a national contest for Brass Choir Compositions, sponsored by Ohio State University.

During the Summer, 1967, he began work on a Doctor of Musical Arts Degree in Composition at the University of Illinois, Urbana, Illinois, studying under Thomas Fredrickson. "Anadge" (jazz band) was performed in July by the University of Illinois Jazz Band (John Garvey, director) as part of the annual Summer Festival of Contemporary Music sponsored by the Rockefeller Foundation.

Dr. Morgan has continued to be active as arranger/conductor for jazz and dance bands. He has an imposing list

of honors and awards as well as commissions for new works. He and his wife, who is also a musician and concert pianist, live in Huntsville. In addition to his teaching duties at Sam Houston State University, he is also leader of the Jazz Octet and the conductor of the annual spring musical. In addition he is pianist, arranger, and conductor of the Buddy Brock band of Houston and serves at various stage band festivals over the state.



### Harold Morris

Harold Morris was born in San Antonio, Texas, in 1890. He was a pianist, composer, teacher, and lecturer. He received his Bachelor of Arts degree from the University of Texas and later studied at Cincinnati Conservatory, graduating with highest honors. He was a lecturer at Rice University, Houston, and guest professor at the University of Texas in 1949. Later he was a member of the faculty at Julliard School of Music and then with the New York and Columbia Universities, continuing his composing and performing. He held the Bachelor of Arts, Master of Music, and Doctorate of Music. Dr. Morris played the solo for his piano concerto with Koussevitsky in Boston and New York and again with the Houston Symphony.

His orchestral works have been performed by leading orchestras over the nation, including the Boston, Cincinnati, Los Angeles, St. Louis, New York, Chicago, and Eastman School. Texas orchestras performing his works include Houston, Austin, and San Antonio.

His many publication awards include the National Association of American Composers and Conductors, the Fellowship of American Composers, and the Texas Composers Award for his "Symphony No. 3" in 1948. His "Ballet Music for Woodwinds" in 1949 was performed by the Houston Symphony. He was several times a winner of the Texas Composers Guild

Contest. His works are largely for orchestral and chamber music groups.

Dr. Morris made his home in New York City for many years. His death occurred in 1962. He is survived by his wife and one daughter, a talented artist.

Of his piano concerto Dr. Morris had this to say:

The spiritual "The Pilgrim's Song" was the theme of the first movement and the other material in the concerto is, I hope, the natural and logical result of growing up with and studying folk music as we have it in the South. But I do not mean to imply that I believe in learning entirely on folk music or that it should in any way hamper or limit our modern musical expression, but should be the basis, as it was with composers in the past.

This concerto was selected for publication by the Julliard Foundation..

### Eitel Allen Nelson

Eitel Allen Nelson, composer, violinist, and teacher, was born in Indiana but lived the major part of his life in Texas where he also composed most of his works. He lived in Wichita Falls from 1923 until his death in 1955. His first musical training was received at the Indianapolis Conservatory. He served as one of the few commissioned band leaders in France during World War I. After the war he studied in New York at the Institute of Musical Art.

Returning to Europe, he studied for three years in Paris. During this time he began composing and his works were accepted by two European publishers. Since that time he lived in Wichita Falls where his compositions were greatly appreciated.

In 1942 his "Cowboy's Holiday" for two pianos won the top National Award of the National Federation of Womens Clubs. "Lovely Marianne," for violin solo, won the Dallas Centennial Chrysler award. In 1954 his "Texas Centennial School Song" was given first place in the state, "Texas Schools Great and Glorious."

Mr. Nelson's compositions have captured the atmosphere and color of the Southwest as few composers have done. His "Saga of Pete Nocona" for full orchestra, narrator, and chorus, was premiered by the Oklahoma City Symphony Orchestra, a chorus of 140 voices, soloists, basso

and soprano, and narrator. The libretto is from a folk legend, part of the tradition of the Big Wichita and Pease River areas. Present was the widow of Chief Quannah Parker, his daughter, son, and many descendants as well as many other Indian honor guests at the premiere performance in 1951.

Eitel Allen Nelson was one of the composers of Texas who utilized the rich heritage of Texas folklore for complete artistic inspiration and expression. His "Ballade on Jim Bridger, Mountain Man" gave artistic setting to another Texas legend. His catalogue of works includes works for orchestra, piano, violin, and voice. Mr. Nelson's works have important significance as a development in Texas art through the expression of legend and tradition in music.

### Julia Smith

Julia Smith's manifold talents have made a unique and impressive contribution to contemporary music culture in the United States. Noted as a composer, pianist, author, teacher, and lecturer, Miss Smith is well-known throughout Europe and America for her books on Aaron Copland (Dutton, 1955) and Carl Friedberg (Philosophical Library, 1963). In 1958, at New York's Town Hall, she was the first pianist to play the complete piano solo works of Aaron Copland in a single recital.

In 1963 Julia Smith was named one of the ten leading American Women Composers by the National Council of Women of the United States.

A native of Denton, Texas, she studied piano with Harold von Mickwitz in Dallas and composition with Carl Venth in Fort Worth. She twice won the State and Tri-State Young Artists Piano Contests conducted by the National Federation of Music Clubs. While residing in Denton Miss Smith received her Bachelor of Arts degree from North Texas State University, composing, during her sophomore year, North Texas State University's Alma Mater Song, "Glory to the Green and White."

Coming to New York City for further study Julia Smith attended the Julliard School of Music where she studied piano with Carl Friedberg and Lonny Epstein, composition with Rubin Goldmark and Frederick Jacobi,

orchestration with Bernard Wagenaar and conducting with Edgar Schenkman. She also attended New York University where she received the Master of Arts and Doctor of Philosophy degrees.

Julia Smith is the recipient of several commissions, including one for an orchestral work from the Columbia Broadcasting System which was broadcast twice nationally and an opera commission from the Hartt College of Music of the University of Hartford (Connecticut) which received over thirty performances in New England.

Coming to national fame in 1939 with the performance of her first opera "Cynthia Parker" in which Leonora Corona, a leading singer from the Metropolitan Opera sang the title role, Julia Smith is the composer of four other operas (all performed). Still another opera, her newest, is now awaiting its television debut. She has also composed a symphony, several orchestral suites, a piano concerto, and many songs, choral, chamber music and piano works. The New York Philharmonic, the Baltimore, San Francisco, Oklahoma City, Houston, Dallas, Toledo and Cleveland Symphonies have presented her compositions, as well as several European orchestras and chamber music groups. In 1950 she shared a Composers' Forum Concert with Lou Harrison at McMillin Theater, Columbia University, when her "Symphony," "Characteristic Suite for Piano" and excerpts from "The Gooseherd and the Goblin" (opera) were presented.

Her most recent work, in collaboration with Cecile Vashaw, Director of Music, Toledo, Ohio, is "Remember the Alamo!" (Theodore Presser Publication), commissioned by Lieutenant Commander Anthony A. Mitchell, leader of the United States Navy Band, for the band's Inaugural Concert on January 15, 1965, honoring and dedicated to President Lyndon B. Johnson. Miss Smith is currently at work on a new "Overture for Band" commissioned by Commander Mitchell.

Miss Smith's residence for some years has been 417 Riverside Drive, Apt. 7, New York City. She also spends much time at her Denton home with her mother, Mrs. J. W. Smith at 1105 W. Mulberry. It is here that she has done much of her composing, accompanied by her husband, Oscar Veihlers. With his assistance and supervision in drawings to scale of instruments for the illustrations (he is an engineer retired from the Sperry Gyroscope Company) her most recent publications String Methods, Books I, II and III, in collaboration with Cecile Vashaw have been prepared. They are published by Theodore Presser.

On May 8, 1970, Julia Smith was presented with a plaque and citation as Distinguished Alumnae of North Texas State University.

In February, 1970, she was given the Three Star Award as an American composer.

Her talents and achievements are many and distinguished. She composes in all media. As a composer of opera she ranks

with the greatest, only Gian Carlo Menotti has exceeded her output in number of operas composed and performed.<sup>1</sup>

As a Texan she sets a noble example as a composer who has employed her native heritage of Southwestern folklore in her compositions. Two of her operas are derived from folk tales of Texas and New Mexico and have been acclaimed by historians and musicians alike. "The Stranger from Manzano" is from a folk tale of the town of Manzano, New Mexico. "Cynthia Parker" is the story of Chief Quannah Parker and his adopted white daughter Cynthia (Quannah, Texas). Both operas have great historical significance.

"The Gooseherd and the Goblin," "Cockcrow" and the "Shepherdess and the Chimney Sweep" are based on folk fairy tales. They are charming and their appeal is ageless.

Her next work, a concerto for piano and orchestra, will be premiered in the Spring of 1971.

Most recently Julia Smith has completed the compilation of a Directory of American Women Composers, a listing of over 850 women composers, a first in the field and a most valuable addition to every music library. We salute

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<sup>1</sup>"Cynthia Parker" premiered at the North Texas State University Auditorium, Denton, Texas, 1939; "Stranger from Manzano" premiered in Dallas at the Southern Methodist University Auditorium, 1946; "Gooseherd and the Goblin" premiered at Hartt College, New London, Connecticut, 1949; "Cockcrow" premiered at the Federation of Music Clubs State Convention, Austin, Texas, 1954; and "Shepherdess and the Chimney sweep" premiered at the Scott Theater with the Fort Worth Civic Opera Company, 1966.



this important work, available from the National Federation of Music Clubs, Suite 1215, 60 S. Michigan Avenue, Chicago, Illinois 60605.

The achievements of Julia Smith in the field of music have been nationally and internationally recognized and place her in the forefront of women composers of today.

Two of Miss Smith's publications, due to the demand for the music, have been republished and are now available through Mowbray Music Publishers, P. O. Box 471, Cathedral Station, New York, New York 10025, distributed solely by Theodore Presser Co., Bryn Mawr, Pennsylvania 19010. They are "Enrich Your Life With Music" (SSAA Choral) and "Episodic Suite for Piano Solo" (Md)

### C. Joseph Stuessy

C. Joseph Stuessy, Jr., was born in Houston in 1943 and is a composer, pianist and teacher. He was an honor graduate of Waltrip High School, active both as a classical and a dance musician prior to his college years. He was a soloist with the All-City Symphony on several occasions and played in dance bands since he was in the seventh grade. This experience gave a solid foundation to the rhythm and sense of balance, and unique feeling for ensemble dynamics so essential to good composing for instrumental and orchestral composition. This ability is particularly shown in his "Concerto for Piano and Orchestra" which was recently premiered by the Houston Symphony under Clyde Roller, Conductor, with Mr. Stuessy at the piano. The composition is well knit and clearly shows the composer's mastery of form and technical know-how, but it also shows the composer's interest and sympathy with his solo instrument, giving the pianist opportunities for display of beautiful tone and technic while at other times allowing the orchestra to support and also to speak.

His music gives the listener enough of a feeling of familiarity to establish a "home base" as it were while he himself has something new and original to say. And it can be understood. He communicates, in other words, and "communication is the soul of human relations."

Mr. Stuessy won the Houston Press Award as the 1961 Outstanding Teenage Boy the year he graduated from high school. He went on to Southern Methodist University in Dallas and graduated magna cum laude in 1965.

He has completed his master's degree at Eastman School of Music in Rochester and is completing his doctorate there in the field of music theory.

While at Southern Methodist University Stuessy appeared as soloist with the Dallas Symphony and has had his compositions performed by the Eastman Orchestra under Walter Hendl and Richard Bales. He has just completed the score for a two-act opera (he also wrote the libretto) to be presented at Texas Woman's University in 1971.

In addition to these works, Mr. Stuessy has composed a number of compositions for instrumental ensemble and a "Theme and Variations" for Piano. He performed the piano variations October 5, 1970, in Fort Worth for the Fourth District Convention, Texas Federation of Music Clubs, with a commentary on present day trends in composition.

Mr. Stuessy is presently assistant professor of music at Texas Woman's University, Denton, Texas. His wife passed away in 1970 and he resides with his small daughter in Denton.

### Lloyd L. Taliaferro

Lloyd L. Taliaferro is a composer, teacher and conductor. Born in Sherman, Texas, on April 29, 1928, he has lived in Texas all his life. He studied piano as a child with Mrs. Beatrice S. Eikel in Sherman. He was a member of the Band and Choir in High School and holds the Bachelor of Music, Master of Music, and Doctor of Philosophy degrees from North Texas State University, Denton, Texas. His teachers there were George Morey, Walter Hodgson, and Gerhardt Dorn. Later study in composition has been with Luciano Berio, Aaron Copland, and Leon Kirchner. He is currently on the music faculty of the University of Texas at Arlington as professor of theory and composition.

His activities, in addition to composing and teaching, have included directing the Arlington Community Chorus, the First Christian Church Choir, and serving as President of the Arlington Concert Association.

His compositions include songs and works for chamber music ensemble, chorus and orchestra.

Dr. Taliaferro resides with his wife, who is Director of choral music at Lamar High School in Arlington, Texas, and their daughter Stephanie at 1312 Wilshire, Arlington.

### William Thomson

William Thomson, composer, conductor, and teacher, was born in Fort Worth, Texas, and was a resident of the state until 1960. He graduated from high school in Fort Worth, obtained his Bachelor of Music and Master of Music degrees from North Texas State University, and his Doctor of Philosophy from Indiana University. His teachers of composition included Bernhard Heiden and Anis Fuichlehen.

Dr. Thomson's positions have been professor of music at Sul Ross State College 1951-1960; Ford Foundation composer 1960-61; Yale University Master Teacher 1961; Indiana University, Chairman of the Theory Department, 1961-1969; resident scholar, University of Hawaii 1967-1968; Kulac Professor of Music, Case Western Reserve University 1969-present. His principal occupation is music theorist and writer. He is the author of a published book.

Dr. Thomson is a member of the policy committee of the Contemporary Music Project (Ford Foundation) and Consultant Editor for Prentice-Hall, Wadsworth, Addison-Wesley, and McGraw-Hill, Music Divisions. Also he is music curriculum consultant (retainer basis) for the Hawaii Curriculum Center of the State Department of Education.

While in Hawaii he had the very exciting job of directing a music project which included planning of a complete music curriculum for the whole state, kindergarten through twelfth grade.

His compositions are published largely by Contemporary Music Project (CMP) and Shawnee and are for orchestral, choral, and chamber music groups. "Hear the Wind" is a work (two hours performance time) for choir, readers and two pianos (unpublished). Other works include anthems for mixed choir.

Dr. Thomson's present position is with Case Western Reserve University, Cleveland, Ohio 44108, in the Department of Music. He resides with his wife and four children at 3041 Fairmount Blvd., Cleveland Heights, Ohio 44118.

William Thornton

William Thornton resides at 715 Stadium Drive in San Antonio, Texas. He is Chairman of Music at Trinity University.

Born in Alabama, he holds two baccalaureate degrees and a master's degree from Louisiana State University and Birmingham Southern. He received his Doctor of Philosophy from the University of Southern California where he was a student of Halsey Stevens. Further study was with Ingolf Dahl and Roger Sessions. He has received commissions from Louisiana State University, Trinity University, and the San Antonio Symphony. He has had many performances by major symphony orchestras.

## Fisher Tull

Fisher Tull, teacher, conductor, composer, performer (trumpet), and administrator, was born in Waco, Texas, September 24, 1934. His early training was under Aubrey Bouck and Lyle Skinner in trumpet, piano and theory. He is a graduate of Waco High School and toured with the Teddy Phillips Orchestra as performer and arranger, also doing some composing. He holds a Bachelor of Music degree with honors from North Texas State University, is listed in Who's Who in American Colleges and was three times cited by Pi Kappa Lambda for outstanding musicianship. Dr. Tull received his master's degree from North Texas State University in 1957 and immediately accepted a position as instructor of theory, trumpet and arranging at Sam Houston State College, Huntsville, Texas. He now began serious work as a composer. His early works are largely for brass instruments, three being published by Western International Music.

He has had performances of his works by Dallas, Richardson, Oklahoma City Symphony Orchestras and the Los Angeles Brass Society and the Brass Society and the Houston Brass Quintet. He received second place award in the Willamett Arts Festival for his "Three Eccentric Dances for String Orchestra" and two special ASCAP performance awards for 1966-1967. His composition teachers were Samuel Adler, Merrill Ellis, and George Morey.



Dr. Tull received his doctorate in Music from North Texas State University working with Samuel Adler, his dissertation being the "Concerto for Trumpet and Orchestra." This work received the first prize award in the Texas Composers Guild Contest of 1970. His "Piano Sonata" was awarded first prize in 1965 and was performed in concert by his wife Charlotte at the State Convention that year.

Since 1965 Dr. Tull has had the position of Chairman of the Music Department of Sam Houston State University at Huntsville. He is a member of Phi Mu Alpha Sinfonia, Pi Kappa Lambda, and ASCAP.

Currently he is commissioned by the Houston Chamber Orchestra for an orchestral work, for a ballet from the Sam Houston State College on a research grant, and a series of chamber works recorded by Academy Brass, Los Angeles, California.

He resides with his wife and two children in Huntsville, dividing his time between teaching, composing and administration of the music program. His catalogue of works numbers thirty-five for piano, chamber ensembles, orchestras, band and choral combinations.

### Carl Venth

Carl Venth was born February 16, 1860, in Cologne, Germany. He died January 29, 1938 in San Antonio, Texas. He obtained United States citizenship in 1880.

"I am a Texan, and I love the name. And love my glorious state." These are the words of Carl Venth (composer, conductor, violinist, and teacher) who came to Texas in 1908. These are the words of a song written by Dr. Venth about the Texas Centennial. His greatest work was the opera "La Vida de la Mision," which was commissioned for the Texas Centennial, but through lack of funds could not be produced. This was the greatest disappointment of his life. To the end of her life, his devoted wife left no stone unturned in providing for its artistic production. She made plans with her executor that the money from her estate be used to present the opera. She carefully planned with Dr. Victor Alessandro (conductor of the San Antonio Symphony) and four of the principals selected were outstanding vocalists from the New York City Opera Company. Mrs. Venth passed away February 21, 1958, and on October 28, 1959, in the San Antonio Municipal Auditorium, at the cost of \$60,000 for one night, the world premiere was given.

Carl Venth's father taught violin and was organist at the Cologne Cathedral; young Carl sang in the choir there. Later he was given a scholarship at the Cologne Conservatory; there he studied composition. A fellow student introduced

Carl to Grieg's music, which ever after had a special spot in his heart.

Dr. Venth graduated from Brussels Conservatory in 1877, and made his debut as violinist with the Utrecht Symphony Orchestra. He was concert master in the Flemish Opera in Brussels, and later held the same position in the Opera Comique in Paris.

It was in 1880 that he came to the United States, at first concertizing, then he became concert master of the Metropolitan Opera, serving under both Damrosche and Anton Seidl.

In 1899 he married Catinka Finch Myhr of Christians, Norway, a literary scholar, fine linguist, and conscientious teacher, who devoted her life to inspiring, presenting, and preserving his compositions. With the urging of Von Mickwitz, the Venth's moved to Sherman, Texas, where he became head of the violin department at Kidd Key College. The fine production of his opera "Fair Betty" had influence on his invitation to move to Dallas. In 1911 he organized the Dallas Symphony Orchestra, which was the first professional orchestra in Texas. In 1914 he organized the first all professional Fort Worth Symphony Orchestra. Here he was Dean of Fine Arts at Texas Wesleyan College, conducted the Harmony and the Euterpean choruses and the First Methodist orchestra and choir. During World War I he was Divisional Bandmaster at Camp Bowie and at Camp Travis. The Venth's

moved to San Antonio in 1931, where he was Dean of Fine Arts at Westmoorland. Later, he also taught violin at Texas University in Austin.

Dr. Venth was the model for Charles Klein's play "The Music Master." The acquaintance came about when the Venth's were summer guests of the William De Milles.

All of his original compositions (manuscript and published) were placed in the archives in Texas University in Austin. His works include about forty songs, thirty-five piano pieces, ten violin solos, three viola, a large number of chamber music works, six operas, twelve orchestral works, six cantatas, and four scherzo plays, and other miscellaneous compositions.

Dr. Venth's life and works have left an indelible impression on the many students and musicians with whom he came in contact and his influence on Texas creative music remains.

### E. Clyde Whitlock

Dr. E. Clyde Whitlock, 1885-1967, was a music critic, teacher, violinist, composer and writer. He was born in Leon, Kansas, on July 3, 1885. His father, a railroad station agent and a self-taught violinist, started giving him lessons at the age of seven. He himself was giving lessons by the time he was sixteen. After high school he attended Wylie Violin School in Kansas City, working in a bank to earn his way. Later he studied in the American Conservatory in Chicago and with the European Master Issay Barmas in Berlin. Later study was with Rossiter G. Cole in New York and Chicago.

He came to Dallas in 1907, first teaching at St. Mary's College and later at the old Polytechnic College. In 1909 he came to Fort Worth and took a studio in the old Continental Bank and Trust Company Building. He was one of the strongest forces in the State Music Teachers Association and the first concert master for the Fort Worth Symphony.

He became music critic for the Star Telegram in 1928, which position he held for forty-one years. He composed many works but his greatest contribution to creative music was as a music critic.

Dr. Whitlock never turned his Churchillian vocabulary into a tool of destruction or embarrassment of any performer. His attitude as a critic was "one of understanding and

approbation rather than petty faultfinding." As a reviewer he never missed an assignment.

Two recognition programs and dinners honoring him were given during his lifetime. In 1963 the Fort Worth Chapter of the American Guild of Organists and the Fort Worth League of Composers jointly honored Dr. Whitlock at a banquet at the Woman's Club where tributes were paid him and a program of original music written to honor him was performed. Again, on his retirement from the Star Telegram he was honored with a dinner to which 700 persons came.

His part in the development of creative music is a towering one. As a charter member and a director of the Fort Worth League of Composers, his wise counsel and guidance were a great factor in its development. Quiet and considerate, he was ever alert to the particular needs of the composer. Each performance found him present to hear the new music being performed and the rapid critical and constructive analysis of these new works which he accorded each composer given after a first and sometimes trial reading performance were amazingly accurate and wise. These critiques were vital to the composer who always needs a proper and unbiased judgment of his works in order to directly benefit from them. They served as a balance wheel for adjustment and also an inspiration for future works.

Of equal importance was their inestimable value in giving the public the proper perspective for hearing and judging this new music today.

His masterful reviews kept Fort Worth and Texas alert and advanced to an amazing degree and have contributed to the rapid strides being made by our composers in this area.

The League, in its public concerts at the Fort Worth Public Library several times during the year, and its annual orchestral Parade of American Music Concerts, has presented many new works each season. Dr. Whitlock covered them all in his scholarly reviews. These reviews have left an indelible impression on all composers who participated and the public who heard them, in acquainting the general audience of the trend of new music and the ability and talent of the composers in our midst. Dr. Wallingford Reiger, noted American composer of New York, said of Dr. Whitlock during his visit with the League: "How fortunate you in Fort Worth are to have a music critic of the stature of Clyde Whitlock! Would that New York boasted one so uniquely fitted to analyze and criticize the new music that is being performed today."

Dr. Whitlock is listed in Who's Who in America and he twice received a citation from the National Federation of Music Clubs for his comprehensive and important reviews of the works of the Fort Worth League of Composers. The Fort Worth musical world was stimulated, informed and inspired by his masterly reviews.

## Otto Wick

Dr. Otto Wick was a composer, conductor and teacher. Born in Krefeld, Germany, he became a citizen of the United States in 1914. He died in San Antonio in 1955. He was a pupil of W. Safonoff. At one time he was conductor of the Philharmonic Society, New York, and Conductor of the Manhattan Opera House, director of the New York Liederkrantz Society, Dean of Music at the University of San Antonio, and professor of composition at Trinity University in San Antonio. He came to Texas at the suggestion of Dr. Walter Damrosch.

In 1934 he was commissioned to write the opera "Lone Star" by the Centennial Committee in San Antonio and he moved to San Antonio at this time. His opera was of great merit but on so large and costly a scale the funds for presenting it could not be raised and it was destined never to have been produced to the present writing. This writer has read the score and considers it an important and worthy historical opera. Our great characters of Texas history are represented--Houston, Bowie, Travis, Austin, and many others. It is unfortunate that it has not been performed and it is my belief that this disappointment contributed to Dr. Wick's early death.



### Richard Willis

Richard Willis, composer, conductor, and teacher, was born in Mobile, Alabama, in 1929. He attended the University of Alabama, earning the Bachelor of Music degree. He earned his Master of Music degree at Eastman School of Music, completing his Doctor of Philosophy at Eastman School of Music in 1964.

His composition teachers include: Howard Hanson, Bernard Rogers, Wayne Barlow, Herbert Elwell, and Henry Cowell.

Dr. Willis held the position of Director of Music at Northwest Junior College, Senatobia, Mississippi during 1951-1953. Jointly for ten years, 1953-1963, he headed the music theory-composition department at Shorter College, Rome, Georgia. He then moved to Waco, Texas, as composer-in-residence at Baylor University School of Music, and as professor of music in 1964. He completed his Doctor of Philosophy degree at Eastman School of Music in 1964.

Dr. Willis' list of compositions includes two symphonies and a variety of other orchestral works; two string quartets; solo pieces for violin, viola, flute, and clarinet with piano; many choral pieces, large and small; works for band; and scores for dance and drama.

His works have been performed by such orchestras as those of Atlanta, Birmingham, Dallas, Oklahoma City, the National Gallery, the Orchestra Sinfonica dell'RAI

(Rome), and many others; and by numerous soloists, chamber groups, and choral organizations. Dr. Willis appears frequently as conductor of his own works and is making an important contribution to creative music in Texas.

In 1956 Dr. Willis received the Prix de Rome, a coveted award which took him to Italy for a period of residence and work at the American Academy in Rome. Other awards received by him include the Joseph Bearns Prize (for "Symphony No. 1"); the American Music Award (from Sigma Alpha Iota); the Howard Hanson Prize (for "Symphony No. 2"); the Pedro Paz Award; the Birmingham Festival of Arts Award; the Willamette University Festival Prize; the Ostwald Award; and others.

Dr. Willis is a member of Pi Kappa Lambda, a national music honor society; a charter member and past officers of the Southeastern Composers League; and a member of the American Society of Composers, Authors, and Publishers.

Other awards include the American Music Awards of Sigma Alpha Iota, 1953 and 1962; a publication award from the Society for the Publication of American Music, 1968; a first place award in the Birmingham Festival of Arts. The Provincetown Symphony awarded him a commission for the composition of "Prelude and Dance" and he was given the Summer Study Grant by the Southern Fellowship Fund.

In 1970 he was selected to appear on the Festival of Texas Composers conducted at North Texas State University.

The University A Cappella Choir presented his "Give Unto the Lord" and the Concert Band performed his "Essay for Band."

Dr. Willis resides in Waco with his wife and two children. He has been a resident of Texas since 1964.

The majority of Dr. Willis' compositions are published, other scores are available from the composer.

## CHAPTER IV

### CLASSIFICATION OF COMPOSITIONS

Chapter III presented biographical material on forty-six Texas composers. In Chapter IV the diverse musical compositions listed by individual composers are tabulated according to classifications previously established. The works of these forty-six composers as well as compositions by others are included here:

The following classifications are used:

Orchestra

Band

Chamber Orchestra, Chamber Music

Sacred Choral Music

Secular Choral Music

Instrumental Solo

Instrumental Ensemble

Opera, Operetta, Ballet

Organ

Piano Solo

Two Piano and Piano Duet

Vocal Solo

## Orchestra

Adler, Samuel

"Requiescat in Pace: A Poem for Symphony Orchestra"

Oxford University Press 13.5 min.

"Rhapsody for Violin and Orchestra" Oxford University

Press 13.5 min.

"Song and Dance for Viola and Orchestra" Oxford

University Press 13 min.

"Symphony No. 4 Geometrics" Oxford University Press

17 min.

"Epitaph (for the unknown American Soldier)" 1945

"Interlude" 1946

"American Comedy Overture" 1946

"Kinnereth, Symphonic Poem" 1947

"A Jubilee Overture" 1949

"Symphony #1" 1953 rental, Mercury Music

"Toccata for Orchestra" 1954 Associated Music Pub.

"Summer Stock" 1955 Associated Music Pub.

"The Feast of Lights" 1950 Transcontinental Music Co.

"Symphony #2" 1957 rental, Mercury Music Pub.

"Jubilee for Orchestra" 1958

"Symphony #3 Diptych" 1960 C. F. Peters

"Rhapsody for Violin and Orchestra" 1961

"Requiescat in Pace" 1963

"City by the Lake" 1968 Oxford University Press

6.5 min.

Anson, George

- "Concertina for Piano and Orchestra" 14 min..
- "Concertina for Two" (Two pianos and orchestra)  
11 min.
- "Suite" (piano and orchestra) 20 min.
- "Southwestern Sketches" 18 min.

Beasley, Rule

- "Lyric Prelude for Orchestra" 14 min.

Berens, Fritz

- "Vivace" for orchestra
- "Sinfonietta" 1939
- "Suite in Old Style" 1941
- "Rondo Giocoso" 1944
- "Variations on an Original Theme for English Horn" 1945
- "A Cheerful Overture" 1950
- "A Dance Suite in Four Movements" 1962
- "Improvisation and Allegro" 1962
- "Sinfonietta" 1964
- "Praeludium for Orchestra" 1965
- For Ballet (Orchestra)
  - "And Now the Brides"
  - "Pyramus and Thisbes"
  - "The Love Letter"

Berversdorf, Thomas

- "Mexican Portrait"

Briggs, Ralph

"Fantasy" ballet 1969 15 min.

"Prelude, Figue, Aria with Variations" 1960 3.5 min.

"Burlesque" 1952 9 min.

Britain, Radie

"Little Per Cent" Robert Brown Music Co. 6 min.

"Heroic Poem"

"Light" 1941

"Suite for Strings" 1941

"Ontonagon Sketches" 1940

"Cosmic Mist Symphony: 1964

"Droughth" 1958

"We Believe" 1945

Daniel, M. L.

"Cassatian for Full Orchestra"

"Festique for Full Orchestra"

"Heyday for Full Orchestra"

Ellsworth, Eugene

"Lochinvar Overture" 6 min.

"Marche Heroique" 4 min.

Gillis, Don

"Season's Greetings" Overture for Orchestra

Giordano, John

"Fantasia"

"The Painter" (Ballet) Full Orchestra

"Elegy" (not published, obtained from composer)

Goodenough, Forrest

"Two Essays" 1945

"Chorale Fantasy" 1953

"Elegy" 1960

Goodwin, Gordon

"Codes" 1969

Graham, David

"The Happy Hypocrit" 1960

"Introduction and Allegro" 1962

Guenther, Ralph

"Texas Our Texas" 1954

"Improvisation" Southern Music Co.

Guion, David

"Shingandi" G. Schirmer

"Turkey in the Straw" Schirmer

"Sheep and Goat Walkin to the Pasture" Schirmer

"Arkansas Traveler" Schirmer

"Alley Tunes" Schirmer

"Pickaninny Dance"

"Minuet"

"Southern Nights" Schmidt

"Prairie Dusk" G. Schirmer



"Barcarolle"

"Home on the Range"

"Valse Serenade" Theodore Presser

"Waltz of Sorrow" Theodore Presser

"Pastoral" for Large Orchestra

"Minuet" Schirmer

"Prairie Suite"

"Texas"

"Mother Goose Suite" G. Schirmer

Hall, Arthur E.

"Symphony No. I" 1948

"Symphony No. II" 1952

"Modiles" 1950

"This Is Iberia, Lady"

"Piece for Orchestra" 1965

"Theme and Variations for String Orchestra" 1949

Horvitt, Michael

"Symphony No. I"

"Toccatina" for Orchestra Shawnee Press Pub.

Hughes, Frank

"French Overture" full orchestra

Hughes, Kent

"Poem" for Orchestra 7 min.

"Prelude Chorale and Passacaglia" 15 min.

"Allegro Assai" (string orchestra and percussion) 10 min

"Cantillation and Psalm" 11 min.

James, Melton B.

"Symphony in One Movement" 10 min.

"Capriccio" 5 min.

"Symphony No. II"

Jones, James Rives

"Music for Large Orchestra" (not published)

"Festival for String Orchestra" (not published)

Kennan, Kent

"Promenade" C. Fischer 1918 2 min.

"Symphony" (unpublished) 1938 20 min.

"Dance Divertimento" 1938 (unpublished) 5 min.

Three pieces for orchestra (Rochester Orchestra under  
Hanson recorded by Mercury)

"Promenade" 2 min.

"Air de Ballet"

"Jig"

"Nocturne" (unpublished) 5 min.

"Lament" 1935 2 min.

Kilpatrick, Jack

"Romanza for Oboe and Strings" Op. 7 C. Fisher

"Two Cherokee Folk Tunes" Op. 8 C. Fisher

Four Pieces for String Orchestra Op. 12 C. Fisher

"Arabesque"

"Air Tendre"

"Vignettes"

"Night Sounds"

"In Berry Time" Op. 18 C. Fisher

"Sonata for Chamber Orchestra" (Souvenir of the Ozarks)  
Shappell

"Four Ozark Dances" Op. 10 American Composer Alliances

"Invocation and Ritual" Op. 30 American Composer  
Alliances

"Concerto in D Minor for Oboe and Strings" Op. 87  
American Composer Alliances

"Symphony No. 1 in F. Minor" Op. 89 American Composer  
Alliances

"Symphony No. 5 in F Sharp Minor" Op. 144 American  
Composer Alliances

"A Texas Overture" Op. 121 American Composer Alliances

Labbe, Adolphe L.

"Concerto Grosso" (unpublished) 1966 festures  
recorder, trombone, harpsichord, Mar 6 min.

"Oscillation" (unpublished) 1967 Orchestra and  
prepared tape

Latham, William P.

"The Lady of Shalott," Symphonic Poem for Orchestra  
Unpublished 1941

"American Youth Performs" 1969 Overture for Full  
Orchestra for European Premier of International Festival  
of Youth Orchestras, St. Moritz, Switzerland

"Concertino" rescored for Full Orchestra 1969 with

E Flat Alto Saxophone

"Symphony No. 1" 1950

"Waltz from a Modern Trilogy" (full orchestra)

unpublished

"And Thou America" (full orchestra) unpublished

"Symphony No. II"

"Sinfonietta"

Lewis, Merrills

"King of Elfland's Daughter" Suite for Orchestra

"The Blue and the Gray"

Mackie, Shirley

"Passacaglia" 1969 (not published) string orchestra

6 min.

"Journey to the Moon" Orchestra and Narrator 1969

(not published) 15 min.

"Requiem" Orchestra and Chorus (not published) 1967

30 min.

Mailman, Martin

"Sinfonietta" available on rental basis Mills Music

Company, Inc.

Mann, Robert

"Suite for Orchestra"

Moore, Donald I.

"Burlesca" unpublished available on rental basis 6 min.

"Oratory" for horn and orchestra (unpublished) available  
on rental basis 7 min.

Morrison, Julia

Young People's Symphony "The Fair Is On" available  
from composer 10 min.

Morgan, Robert

"Sinfonietta" 1964 (unpublished) 14 min.

"Sinfonietta" (performed by Dallas Symphony)

"Texas" Orchestral Suite

Montandon, Bliss

"Two Impressions: Landscape and Parade" (unpublished)  
available from composer 1939 15 min.

Newlin, Dika

"Dirge for Piano and Orchestra" ACA

"The Eumenides" for drums and orchestra ACA

"Serenade for Small Orchestra" ACA

"Songs of the Day and Night" ACA

"Chamber Concerto" unpublished

"Chamber Symphony" unpublished

"Concerto for Piano and Orchestra"

"Cradle Song" unpublished

Edition of "Adagietto from Mahler's Fifth Symphony" ACA

Patterson, Andy

"Tone Poem for Symphony Orchestra" (unpublished)

Patterson, J. J.

"From the Deep South" Tone Poem for Symphony Orchestra  
(not published) performed by TCU and TWC Orchestras  
5 min.

Planick, Annette Mayers

"Oriental Fantasy for Woodwinds and Percussion"

Saxe, Serge

"Elegie" Symphonic poem for strings

Singer, Eugene Jose

"Suite for Orchestra" (unpublished) 10 min.

"1st Symphony" (unpublished) 18 min.

"Hebrew Rhapsody" Armovia 10 min.

"2nd Symphony" (unpublished) 20 min.

"Alma Mater Overture 6"

Smith, Julia

"American Dance Suite" Theodore Presser Co. Pub.

"Concerto in E Minor for Piano" Theodore Presser Co. Pub.

"Hellenic Suite" Theodore Presser Co. Pub.

"Liza Jane" Theodore Presser Co. Pub.

"Overture and Dances" from The Stranger of Manzamo

Theodore Presser Co. Pub.

"Remember the Alamo"

Strandburg, Newton D.

"Sea of Tranquility"

Stuessy, Joseph

"Concerto for Piano and Orchestra"

Taliaferro, Lloyd

"Dance Overture #1"

"Overture for Orchestra"

"Dance Overture #2"

"Passaglia for Orchestra" 1962 (full standard  
orchestra) 12 min.

"Collage" for Piano and Orchestra 1965 4 min.

Thomson, William

"Transformations" CMP 14 min.

Thornton, William

"Introduction and Dance"

Tull, Fisher

"Three Muses" 1964 available from composer

"Capriccio" 1966 Small orchestra Available from  
composer

Von Eude, Richard

"Lament" 1952 Performed by Abilene Symphony Orchestra  
(not published)

Waldrip, Gideon E.

"Symphony No. I" Boosey & Hawkes Rental

"From the Southwest" Suite Boosey & Hawkes Rental 8 min.

"Prelude and Fugue" 1963 Boosey & Hawkes Rental 10 min.

Watson, Walter

"Eclogue Op." not published 10 min.

"Symphony No. I" performed by Dallas Symphony  
(not published) 25 min.

"A Folk Fantasia" Shawnee Press 1963

Wick, Otto

"Waltz" from the light opera Moon Maid Kalmus

"Devotion" Kalmas

Willis, Richard

"Symphony No. 1" 1953 22 min.

"Symphony No. 2" 1965 18 min.

Suite from "The Playground" 1967 25 min.

"Prelude and Dance" 14 min.

"Canto" 6 min.

#### Band

Adler, Samuel

"Southwestern Sketches" Cup. 13 min. 1961

"Festive Prelude" Mills 8 min. 1965

"Concerto" (Winds, Brass, Percussion) Cup. 18 min

1968



Beasley, Rule

"Fantasy" (Baritone Horn and Band) 8 min.

Bright, Houston

"Festive Piece for Band" Summy Birchard

"Marche de Concert" Shawnee

"Concerto Grosso No. 1" (Solo Flute, Oboe, Clarinet)

"Prelude and Fugue in F Minor" Shawnee

"Now Deck Thyself With Majesty and Excellence" (with  
mixed Chorus)

"Sketches from the West" Summy Birchard

"Passacaglia in G. Minor" Shawnee

Daniels, M. L.

"Cortege" for Full Band

"Concertante" for Full Band

"Venture in Sound" for Full Band

"Roman Suite" for Full Band

Ellsworth, Eugene

"Symphonette"

"Suite of Psalms"

Gillis, Don

"Land of Wheat" (suite) Kjos

Giordano, John

"T.C.U. Alma Mater"

## Guenther, Ralph

- "T.C.U. March" Southern Music Co.
- "T.C.U. Fight Song" Southern Music Co. 3.5 min. 1962.
- "Scherzo" (Widur) for solo flute and band (in manuscript)
- "Apris un Reve" (Faure) solo baritone horn and band  
(in manuscript)
- "Trauermarsch" (Liszt) for concert band (in manuscript)
- "Benedictus" for concert band (in manuscript)
- "Prelude to Act III"

## Guion, David

- "Turkey in the Straw" G. Schirmer
- "Sheep and Goats Walkin' to the Pasture" G. Schirmer
- "Arkansas Traveler" G. Schirmer

## Hill, Charles Lee

## Band--2

- "Accolade" Chappell
- "Dawn of Peace" Sam Fox
- "Samson" Tempo
- "C. B. D.NN. A. March" Barnhouse
- "Saul of Tarsus" 8 min. Barnhouse
- "Domino Variation" 8 min. Barnhouse
- "Are Ye Able?" 4 min. Barnhouse
- "Hymn Suite" 1.5 min. Barnhouse
- "Hymn Rhapsody" 2.5 min. Barnhouse
- "23rd Psalm" 3 min. Barnhouse

Horvitt, Michael

"Concert Music for Band" many performances, contest  
winner

"Prisms" for Band

Hughes, Kent

"Three Cole Porter Profiles" 10 min.

"Theme for Concert in Lkiaki"

"Mosaic of Toni Masses" (symphonic wind ensemble)

Irons, Earl D.

(All published compositions are for band and wind instru-  
ment solos, marches, overtures, solos, 27 groups of  
exercises for Cornet and Trumpet, eight solos for  
B Flat Cornet or Trumpet with Piano)

James, Melton B.

"Overture"

"Three Movements for Winds and Percussion"

Kilpatrick, Jack

"Ozark Suite" Op. 84 Boston Music Co.

Latham, William P.

"Psalm 148" (with chorus) Summy Birchard 1954

"Psalm 130" (with chorus) Summy Birchard 1954

"Brighton Beach" Summy Birchard

"Pasticcio Overture" Summy Birchard 1955

"Proud Heritage" Summy Birchard 1955

"Three Choral Preludes" Summy Birchard 1956  
 "Quiet Tune" Summy Birchard 1956  
 "Swingin' Reel" Summy Birchard 1956  
 "Cout Festival" Summy Birchard  
 "Passacaglia and Fugue" Shawnee Press 1966  
 "Honors Day" Summy Birchard 1959  
 "Silver Anniversary" Summy Birchard 1961  
 "Plymouth" Summy Birchard  
 "Three by Four" Summy Birchard  
 "Escapades" Shawnee Press  
 "Dionysian Festival" 1966  
 "Dodecaphonic Set" (five twenty-tone pieces for band)  
 Barnhouse  
 "Concert March No. V" Barnhouse 1969

Marsh, W. J.

"Texas Our Texas" Southern Music Co.

Mackie, Shirley

"Concertina"

"Passacaglia"

"Ricevcata" 1969

Moore, Donald I.

"Marco Poco" Mills Music

"Rhythmetic" Mills Music

"Marcho Scherzo" Mills Music

"Parade of the Instruments" Mills Music

"Wagner Showcase" Mills Music  
"Beguine on a Bach Bass" Mills Music  
"Sibelius Showcase" Mills Music  
"Midway Gaiety" Mills Music  
"Liszt Showcase" Mills Music  
"Othello Showcase" Mills Music  
"Marcho Stereo" Mills Music  
"Revolutionary Overture" Gamble  
"Bandwagon" Bourne  
"March Winds" Bourne  
"Seadragon" Bourne  
"Rise and Shine" Bourne  
"Bible Stories Suite" Bourne  
"Texas Tempo" Southern  
"Mighty Bears" Southern  
"That Good Old Baylor" Southern  
"Baylor Fight Song" Southern  
"March of Christianity" Southern  
"Square Rondo" Belwin  
"March Forth" Shapiro, Bernstein  
"Ides of March" Chappell

Morgan, Robert

"Anadze" (jazz band)  
"Peace" (jazz band)  
"Ahysen Suite" (jazz band)  
"Prairie Dusk" (arr. Texas)

"Buck and Wing" (arr. Texas)

"Lonesome Song" (arr. Texas)

"Square Dance" (arr. Texas)

Smith, Julia

"Remember the Alamo" Theodore Presser 12 min.

"Sails Aloft" Theodore Presser 7 min.

"Our Heritage" (with chorus) Harold Flammer 10 min.

Taliaferro, Lloyd

"Variations on a 13th Century Clausolia" 1961

Thomson, William

"Permutations" CM.p.

"Hear the Wind" (reader with choir)

Tillette, Jeanette

"T.C.U. Alma Mater" 1959

Tull, Fisher

"Intrada" 1963

"Terpsichore" 1967

"Toccatta" 1969

Waldrip, Gideon

"Fanfare" Boosey and Hawkes 1.5 min.

Watson, Walter

"Aspenod" 1960

Willis, Richard

"Aria and Toccata" (Ostwald Award) Mills Music Co.,

1969

"Essay for Band"

"Canto for Band"

"Accolade" Chappell

"Dawn of Peace" Sam Fox

"Samson" Tempo

"C.B.D.N.A. March" Barnhouse

"Saul of Tarsus" 8 min.

"Domino Variations" 8 min.

"Are Ye Able?" 4 min.

"Hymn Suite" 15 min.

"Hymn Rhapsody" 8 min.

"Twenty Third Psalm" 8 min.

"Requiem" 7 min.

Chamber Orchestra, Chamber Music

Anson, George

"Jazz Scherzo" (Trombone Solo with Piano) Carl Fischer

"Suite" (String Quartet) 17 min.

"Concertino" (Piano and Orchestra) 17 min.

"Concertino" (Two Pianos and Orchestra) 17 min.

"Suite" (Piano and Orchestra) 20 min.

"Sonata" (Viola and Piano) 14 min.

Bartram, Lucy Schleyer

"Goodbye My Love" Victor Pub. (Soprano and Chamber Orchestra)

Beasley, Rule

"Fantasy" (Baritone Horn and Band)

"Fanfare and Allegro" (C Trumpet and Piano)

"Intermezzo" (Bassoon and Organ)

"Three Studies" (Bassoon and Piano)

"Recitative and Allegro" (Contrabass, Bassoon, and  
Clarinet)

"Concertino" (Bassoon, Harp and Strings)

"Divertimento" (Oboe, Bassoon, Strings)

"Two Pieces" (String Quartet) 6 min.

Berens, Fritz

"Sonata" (Clarinet and Piano)

"Scherzo" (Four Pianos)

"Six Short Sketches" (Four Pianos)

"String Quartet, No. I, II, III, IV"

"Improvisation on a Theme" (Oboe and Strings)

"Six Short Sketches" (Woodwinds)

"Sonata" (Cello and Piano)

"Sonatina" (Bassoon, Clarinet, Violin, Piano)

"Two Trios" (Violin and Cello)

"Divertimento" (Flute, Oboe, Horn, Piano, Tympani, Two  
Violins, Two Violas, Contra Bass)



Briggs, Ralph

"Woodwind Quintet"

"Scherzo" (Two Pianos)

"Festival" (Two Pianos)

Bright, Houston

"Three Short Dances" (Woodwind Quintet) Shawnee Press

"Legend and Canon" (Brass Quartet) Asso A.M.P.

"High Tide" (French Horn with TTBB) Galaxy

Britain, Radie

"Pnaon" (Violin and Piano) Kjos

"Reflection" (Harp) Robert Brown Pub.

"Casa del Sagno" (Clarinet and Piano) Robert Brown

"Dance Grotesque" (Two Flutes) Robert Brown

"Brass Quintet" Robert Brown

"Woodwind Quintet" Robert Brown

"Recessional" (Four Trombones) Robert Brown

"Processional" (Four Trombones) Robert Brown

Camp, L. B. (Red)

"Jazz Sketches" Willis Music Co.

Conley, David

"Short and Suite" (Flute, Violin, Piano)

Cram, James

"Set of Humorous Songs" (Soprano and Chamber Orchestra)

Ellsworth, Eugene

"Four Adventures in Sound" (Strings and Woodwinds)

Fremden, Alfred

"Quintet for Wind Instruments"

Gober, Belle Piard

"Liebestraum" (for small ensemble)

"Nocturne in E Flat" Chopin (Organ and Piano)

"Andante Cantabile" Tschaikowski (Piano and Organ)

"Stanbla - Stanble Bois" (Piano and Organ)

"Adagio in C Minor" (Violin and Piano)

Goodenough, Forrest

"Romanza" (Violin and Piano) Summy Birchard 1951

"Reminiscence" (Violin and Piano) Summy Birchard 1956

"String Quartet #4" 1960 unpublished 15 min.

"Woodwind Quintet" (Flute, Clarinet, Oboe, French Horn,  
Bassoon) unpublished 9 min.

"Woodwind Trio" (Flute, Clarinet, Bassoon) 1957  
unpublished 10 min.

"When Johnny Comes Marching Home" (Four Pianos)

Goodwin, Gordon

"Things" (Flute, French Horn, Chamber Orchestra) 1967  
unpublished 3.5 min.

"Concerns" (Woodwind Quintet with Trombone) unpublished  
6 min.

"Voyages" (Percussion Quintet) 1968 unpublished  
 "Notes" (Brass Trio, Trumpet, French Horn, Trombone)  
 1967 unpublished 5 min.

Graham, David

"Precis" (Violin with Orchestra)  
 "The Happy Hypocrit" (incidental orchestra) 1952  
 "Prelude and Dance" (Oboe and Bassoon) 1961

Horvit, Michael

"Quintet for Flute, Three Clarinets and Bass Clarinet"  
 "Brass Quintet" Commissioned for University of Houston  
 "Introduction and Dance" (Woodwind Quintet) manuscript  
 "String Quartet No. 1"

Hughes, Kent

"Six Variations in Concentric Motion" (Oboe, Clarinet,  
 Trumpet, Violin, Viola, Harpsichord, Piano, Percussion)  
 "Joy" (High Voice and String Quartet)  
 "Last Chance" (Flute and Oboe)

Jones, James Rives

"Five Pieces" (Woodwind Quintet)  
 "Music #1" (String Quartet) 15 min.  
 "Music #2" (String Quartet) 17 min.  
 "Eight Seasonal Songs, Haiku Settings" (Soprano, Four  
 Flutes, Two Clarinets, Two Bassoons, Percussion) 9 min.  
 "Eight Japanese Lyrics, Haiku Settings" (Women's Chorus,  
 Percussion Ensemble, Two Pianos) 10 min.

"Eleven Assorted Haiku, Haiku Settings" (Soprano,  
String Quartet) 13 min.

"Five Pieces" (Woodwind Quintet) 7 min.

"Canon" (Clarinet and Bassoon) 5 min.

Kennan, Kent

"Sonata" (Trumpet and Piano) 1956 Remieck Music  
Corp. 14 min.

"Quintet" (Piano and Strings) G. Schirmer 2 min.

Kilpatrick, Jack

"Quintet in G Minor" (Clarinet and Strings) Op. 115  
American Company Alliances

"Sextet" (Flute, French Horn, Strings) Op. 143  
American Company Alliances

"Sonata" Op. 11 (Chamber Orchestra) Chappell

Lewis, Merrills

"Two Preludes on Southern Folk Hymn Tunes (Chamber  
Orchestra)

"Concertina for Oboe and Viola with String Orchestra"

Mackie, Shirley

"Chamber Symphony" (Chamber Orchestra) 1969 22 min.

Montandon, Blaise

"Andante and Allegretto" 1943 unpublished 10 min.

Morgan, Robert

"Four Statements on a Row by Wilbern" 1965 unpublished  
5 min.

Newlin, Dika

"The Last Duet" (Violin, Piano) 1947 ACA

"Piano Quintet in B Minor" 1941 ACA

"Piano Trio" 1948 ACA

"Sonata" (Violin and Piano) 1942 ACA

"String Quartet in E Minor" 1939 ACA

"Variations" (Violin and Piano) ACA

Schanewerck, Kenneth

"Suite" (Two Violins)

Smith, Julia

"Cornwall" (Violin, Cello, Piano)

"Quartet" (Two Violins, Viola, Cello)

Taliaferro, Lloyd

"Concerto Grosso" (Oboe, Clarinet, Piano, String Quartet)

"Sonata" (Viola, Piano)

"Trio" (Flute, Violin, Piano) 1967 4 min.

"Entropy" (Percussion, Three Players) 1969 8 min.

"Chorale, Prelude, and Fugue" (Chamber Orchestra)

1961 4 min.

"Three Pieces" (Chamber Orchestra) 1968 3 min.

"Three Psalms" (Baritone and Chamber Orchestra) 1967

5 min.

## Thompson, William

"Maids and Widows" (Baritone and String Quartet) 1947

4 min.

"Sonata" (Viola) 1948 8 min.

"Sonata" (Clarinet) 1951 9 min.

"Music" (Organ, Brass, Percussion) 1956 14 min.

"Fantasia and Dance" (Clarinet and Orchestra) 1958

10 min.

## Tull, Fisher

"Suite" (Small Orchestra) 1966 Shawnee Press 6 min.

"Suite" (Woodwind Quintet) 1966 Available from  
composer 6 min.

"Three Eccentric Dances" (String Orchestra) 1962

Available from composer

"Capriccio" (Small Orchestra) 1966 Available from  
composer

## Watson, Walter

"Mass" (String Quartet) 1962 10 min.

## Willis, Richard

"String Quartet No. II" 1968 Presser Award from  
Society of American Music)

"Sonatina" (Violin and Piano) Eastman School Series  
of Chamber Music

"Sonata" (Flute and Piano) Eastman School Series of  
Chamber Music 13 min.

- "Sonatina" (Trumpet and Piano) Southern (NYC) 9 min.  
 "Concert Music" (Viola and Piano) unpublished 8 min.  
 "Sonatina" (Viola and Piano) unpublished 25 min.  
 "Sonatina" (Clarinet and Piano) unpublished 10 min.  
 "Passaggi" (Brass, Quintet, Piano, Percussion)  
 unpublished 15 min.  
 "Soliloquy" (Chamber Orchestra) Performed by North  
 Carolina Symphony  
 "Recitative and Dance" (Flute and Strings) Presser  
 9 min.

#### Sacred Choral Music

Anson, George

- "Keep Me, Jesus, Keep Me" (SATB) B. F. Wood

Bartram, Lucy Schleyer

- "O Give Thanks Unto the Lord" (Psalms 136, 121) (SATB)  
 20 min.  
 "How Lovely Is Thy House O God" (Psalm 84) (SSA) 15 min.  
 "Could Ye Not Watch With Me" (SATB)  
 "Isiah In the Temple" (SATB)

Beasley, Rule

- "Psalm 148" (SSA, Percussion) 8 min.

Berens, Fritz

- "The 100th Psalm" (SATB)  
 "The 117th Psalm" (SATB)

- "The Home Above" (Cantata Four Solo Voices, SATB,  
Orchestra)
- "Easter Cantata" (Soprano, Alto, Baritone Solos, SATB,  
Orchestra)
- "The First Psalm" (Soprano, Baritone, SATB)
- "The Fourth Psalm" (Soprano, Baritone, SATB)

Blakely, Duane

- Cantata "From Heaven to Men" (Trumpet, Flute, Oboe  
Broadman Press (Christmas)
- "Jesus Christ the Crucified" Broadman Press (Easter)
- "Good Christian Folk, Rejoice" Broadman Press
- "The Great Glad Tidings" Broadman Press (Christmas)
- "The Way of Peace" Broadman Press (Christmas)
- "For the Living of These Days" Broadman Press
- Approximately fifty anthems and hymn arrangements.

Publishers are also Carl Fischer, Fischer & Bro.,  
Flammer, Lorenz

Bright, Houston

- "Te Deum Landamus" (SATB) Associated Press
- "I Heard a Voice Praying" (TTBB) Shawnee Press
- "Benedictus and Hosanna" (SATB) Shawnee Press
- "Walk-a With Peter and Paul" (SATB) Shawnee Press
- "Joyous Christmas Carol" (SATB) E. B. Marks
- "Now Sing We All His Praise" (SATB) E. B. Marks
- "That's All--The Final Encore" (SATB) Shawnee Press



"Sunrise Alleluia" (SATB, Brass, Tympani) Shawnee Press  
 "Thy Lovely Saints" (SSA) Shawnee Press  
 "Hadia Nobis Coelorum Rex" (Double Choms) (Mixed Voices)  
 "Hyrie Eleison" (SATB A Capella) Shawnee Press  
 "Four Sacred Songs of the Night" (SSA) Shawnee Press  
 "Modie Nobis Coelorum Rex" Shawnee Press 4.5 min.

Britain, Radie

"Prayer" (SATB) Ricordi and Sons  
 "Eternal Spirit" (SATB) R. Brown  
 "I'se Comin' Lord to You" (SATB) Summy Birchard

Cobb, Hazel

"The Mission Bell" (A Texas Cantata) Willis Music

Conley, David

"On Jordan's Stormy Banks" Gamut  
 "Wondrous Love" Gamut  
 "Amazing Grace" Gamut  
 "When I Saw the Wondrous Cross" Gamut  
 "The Beatitudes" Gamut  
 "In Him Was Life" Gamut  
 "Crucifixion (SATB) Gamut, Southern Music Company  
 "My Faith Looks Up to Thee" (SATB) Gamut, Southern  
 Music Company  
 "All Revelation" (SATB) Gamut, Southern Music Company  
 "I Waited for the Lord" (SATB) Edition of A. Schutz  
 Gamut, Southern Music Company

Cram, James D.

"The Divine Gift" (SATB, Orchestra)

"Praise, My Soul, the King of Heaven" Broadman Press

Numerous works published by H. W. Gray, Fine Arts,

Abington, C. Fischer, Shawnee, Century, Broadman,

Capella

Daniel, M. L.

"Psalm of David" Elkan Vogel, Pub.

"Come Unto Me" Fine Arts Press, Pub.

Darst, Glen

"A Lenten Carol" H. W. Gray

"O God of Youth" H. W. Gray

"Supplication" (SA) H. W. Gray

"Thee We Adore" (SA) H. W. Gray

"Psalm of Praise (SS) H. W. Gray

"Stand Up and Bless the Lord" (SA) H. W. Gray

"Ride On, Ride On in Majesty" (SAB) H. W. Gray

"All My Heart This Night Rejoices" (SAB) H. W. Gray

"Come, Faithful People" (SAB) H. W. Gray

"Fairest Lord Jesus" (SAB) H. W. Gray

"Jesus Shall Reign" (SAB) H. W. Gray

"Rejoice Today" (SAB) H. W. Gray

"We Praise Thee, O God" H. W. Gray

"Alleluia" (SATB) H. W. Gray

"Alleluia, Song of Gladness" (SATB) H. W. Gray

"Christ is Born Today" (SATB) H. W. Gray

"Christ the Lord is Risen Today" (SATB) H. W. Gray  
"Come, Faithful People" (SATB) H. W. Gray  
"Fight the Good Fight" (SATB) H. W. Gray  
"Gird on Thy Sword" (SATB) H. W. Gray  
"God's Love and Blessing" (SATB) H. W. Gray  
"Hosanna, Lord" (SATB) H. W. Gray  
"In Quiet Confidence" (SATB) H. W. Gray  
"Jesus Shall Reign" (SATB) H. W. Gray  
"Joyful We Adore Thee" (SATB) H. W. Gray  
"Let All Mortal Flesh" (SATB) H. W. Gray  
"Let Us Rejoice" (SATB) H. W. Gray  
"Love Divine" (SATB) H. W. Gray  
"O Son of Man" (SATB) H. W. Gray  
"Praise God in His Sanctuary" (SATB) H. W. Gray  
"Praise to the Lord" (SATB) H. W. Gray  
"Prayer is the Soul's Sincere Desire" (SATB) H. W. Gray  
"Ride On Ride On in Majesty" (SATB) H. W. Gray  
"Search, Prove My Heart" (SATB) H. W. Gray  
"Sing Alleluia Forth" (SATB) H. W. Gray  
"Sing to the Lord a Joyful Song" (SATB) H. W. Gray  
"The Eternal Gifts of Christ" (SATB) H. W. Gray  
"Thy Kingdom Come, O God" (SATB) H. W. Gray  
"Variants on 'A Mighty Fortress'" (SATB) H. W. Gray  
"Wondrous is His Birth" (SATB) H. W. Gray  
"Elest are the Pure in Heart" (SATB) H. W. Gray  
"Christ is Our Corner-stone" (SATB) H. W. Gray  
"How Sweet the Name" (SATB) H. W. Gray

"Our Lord is Risen" (SATB) H. W. Gray  
"Rejoice, All Men of Earth" (SATB) H. W. Gray  
"Rejoice and Sing" (SATB) H. W. Gray  
"The Saviour Reigns" (SATB) H. W. Gray  
"All People That on Earth Do Dwell" (SATB) Elkan-Vogel  
"Awake the Sacred Song" (SATB) Elkan-Vogel  
"Christ, the New-born King" (SATB) Elkan-Vogel  
"God is Our Hope and Strength" (SATB) Elkan-Vogel  
"His Grace to Thee Proclaim" (SATB) Elkan-Vogel  
"Hosanna, Loud Hosanna" (SATB) Elkan-Vogel  
"His Power Proclaim" (SATB) Elkan-Vogel  
"O Come, Creator Spirit" (SATB) Elkan-Vogel  
"O Jesus, Crucified for Man" (SATB) Elkan-Vogel  
"O Little One" (SATB) Elkan-Vogel  
"O Sing, All Ye Lands" (SATB) Elkan-Vogel  
"O Sing with Exultation" (SATB) Elkan-Vogel  
"To the Name of Our Salvation" (SATB) Elkan-Vogel  
"Draw High to Thy Jerusalem" (SATB) Elkan-Vogel  
"Spirit of God" (SATB) Elkan-Vogel  
"Holy Angels Bright" (SA) Elkan-Vogel  
"Lead On, O King Eternal" (SAB) Elkan-Vogel  
"A Closer Walk with God" (SA) C. Fischer  
"Song of Praise" (SSA) C. Fischer  
"God is Light" (SSA) C. Fischer  
"O God of Love" (SAB) C. Fischer  
"Praise to God, Immortal Praise" (SAB) C. Fischer  
"Honor Him, Our King" (SAB) C. Fischer

"O That I had a Thousand Voices" (SAB) C. Fischer

"Christ, the Lord, Is Risen Again" (SATB) C. Fischer

"Come, Jesus, From the Sapphire Throne" (SATB)

C. Fischer

"All Praise to Thee, Eternal God" (SATB) C. Fischer

"Draw Us to Thee" (SATB) C. Fischer

"Great is the Holy One" (SATB) C. Fischer

"Jesus, the Very Thought of Thee" (SATB) C. Fischer

"Let Us Walk in the Light" (SATB) C. Fischer

"Thou Art the Way" (SATB) C. Fischer

"Be Still, My Soul" (SATB) C. Fischer

"Rejoice, this Happy Morn" (SATB) C. Fischer

"Sing, Pray and Keep His Ways" (SATB) C. Fischer

"Hosanna to the Son of David" (SATB) C. Fischer

"Walk Humbly with Thy God" (SATB) C. Fischer

"Give Unto the Lord, O Ye Mighty" (SATB) C. Fischer

"Rejoice, O Young Man" (SATB) Stone Chapel Press

"I Love Thy Kingdom, Lord" (SATB) Stone Chapel Press

"A Great and Mighty Wonder" (SATB) Stone Chapel Press

"Unto the Hills" (SATB) Stone Chapel Press

"Praise Him Evermore, Alleluia" (SATB) Stone Chapel

Press

"With Solemn Joy We Come" (SATB) Stone Chapel Press

"Come, Thou Almighty King" (SAB) B. F. Wood Music Pub.

"The Strife is O'er" (SAB) B.F. Wood

"Christ the Lord to Us is Born" (SAB) B. F. Wood

"All Hail the Day of Pentecost" (SAB) B. F. Wood

"Christ for the World We Sing" (SAB) B. F. Wood  
 "Give Praise and Glory" (SAB) B. F. Wood  
 "Holy God, We Praise Thy Name" (SAB) B. F. Wood  
 "The Saviour of the World is Here" (SAB) B. F. Wood  
 "To God All Praise and Glory" (two-part mixed voices)

Concordio Publishing House

"Come Unto Me" (SAB) Concordia  
 "Come, Thou Redeemer of the Earth" (SATB) Concordia  
 "Heralds of Christ" (SATB) Concordia  
 "Forth in Thy Name" (unison) Harold Flammer  
 "Spirit Divine" (SAB) Harold Flammer  
 "Let Man Glory in the Lord" (SAB) Harold Flammer  
 "Prophecy" (SAB) Harold Flammer  
 "O God of Light" (SAB) Harold Flammer  
 "Rejoice, Ye Pure in Heart" (SAB) Harold Flammer  
 "Sweet is the Work, My God" (SAB) Harold Flammer  
 "Jesus Christ is Ris'n Today" (SAB) Harold Flammer  
 "God is My Strong Salvation" (SA) Broadman Press  
 "Hallelujah, Praise Jehovah" (SA) Broadman Press  
 "The Lord is King" (SA) Broadman Press  
 "Let the Whole Creation Cry" (SA) Broadman Press  
 "That Easter Day with Joy" (SB) Broadman Press  
 "Praise the Lord, Alleluia" (SATB) Broadman Press  
 "Hail the Day that Sees Him Rise" (SATB) Broadman Press  
 "O Christ, Our King" (SATB) Broadman Press  
 "Praise We the Lord" (SATB) Broadman Press  
 "Rejoice, O Land" (SATB) Broadman Press

"Father, Hear Us Pray" (SA) Southern Music Pub. Co.

"Strong Son of God, Immortal Love" (SAB) Southern  
Music

"Come, Let Us Join" (SATB) Southern Music

"Come, Thou Long-Expected Jesus" (SATB) Southern Music

"Lift Up Your Hearts, Ye People" (SATB) Southern Music

"Praise the Lord of Heaven" (SATB) Southern Music

"Praise the Saviour" (SATB) Southern Music

"Praise Ye the Father" (SATB) Southern Music

"Jesus, Lead Us" (SA) Lorenz

"Take Thou Our Minds, Dear Lord" (unison) Lorenz

"Alleluia, Sing to Jesus" (SATB) Lorenz

"All Hail the Power of Jesus' Name" (SATB) Lorenz

"All Things are Thine" (SATB) Lorenz

"Gracious Spirit, Holy Ghost" (SATB) Lorenz

"I am the Light of the World" (SATB) Lorenz

"Sing Praise to God" (SATB) Lorenz

"Immortal Love" (SATB) Lorenz

"Jesus, Thou Joy of Loving Hearts" (SATB) Lorenz

"All Creatures of Our God and King" (SATB) Lorenz

"O Worship the King" (SATB) Hope

"Praise Thou the Lord" (SATB) Sam Fox

Dean, T. W.

"The Blessed Morn" (Chorus, Chamber Orchestra)

Broadman 20 min.

- "Behold the Glory of the Lamb" (Chorus, Orchestra)  
Broadman 1963 58 min.
- "Proclaim the Word" (Chorus, Brass) Broadman 1964  
20 min.
- "The Raising of Lazarus" (Chorus, Organ) Gamut  
1960 25 min.
- "Let Us Now Praise Famous Men" (Chorus, Organ) Gamut  
1964 8 min.
- "The Word Was Made Flesh" (Chorus, Organ) Gamut  
1963 20 min.
- "The Words of Jesus" (Chorus, Organ) Gamut 1962  
20 min.
- "Canticles of Christmas" (Chorus, Organ) Gamut  
1961 18 min.
- "Music for the Lord's Supper" (Chorus, Organ) Gamut  
1961 10 min.
- "Baptist Hour Choir Series of Hymn Arrangements"  
Boardman 1958 3 min. each
- "Baptist Hour Choir Series of Hymn Arrangements"  
Boardman 1966 3 min. each
- "Three Psalms" 8 min.
- "Pax Vobis" (Chorus, Orchestra) 1967 25 min.

#### Deming, Lamson

- "O Come Let Us Adore Him" (SA) Hoffman 2.5 min.
- "Oh Crown Him" (SSAA TTBB) Schmitt Maele 3.5 min.
- "Set of Responses" (SATB) Canyon



- "A Christmas Song" (TTBB) Flammer 2.5 min.
- "Responses for Junior" (SATB or unison) Flammer
- "In Bethlehem of Judea" (Solo with Play) Bakers play
- "Seasonal Responses" (SATB) Pro Art
- "Two Responses in Services" (SATB) Westminster
- "A Festival Procession in Anthems" (Youth Choir,  
unison) Westminster
- "The Eternal Gate" (SATB) Palma 3.5 min.
- "Our Song of Thanks" (SATB, Unison) Witmark 2.5 min.
- "God the Eternal" (SATB, SA, SAB) Hope Pub. 2.5 min.

Elliott, Raymond

- "Fisherman's Luck" (High School Choir) Southern
- "Father, We Thank Thee" (Fourth Grade) Prentice Hall

Ellsworth, Eugene

- "Our Father Which Art in Heaven" (SATB) Summy  
Birchard 6 min.
- "Let His Works Praise Him" (SATB) Mercury. 4 min.
- "Christmas Folk Song" (SATB) Mercury 2.5 min.
- "Once for Us a Child Was Born" (SATB) Schmidt Hall  
2.5 min.
- "God Be in My Heart" (SATB) Abingdon 2.5 min.
- "A Mighty Fortress" (SATB) Abingdon
- "Our Church Proclaims" (SATB) Abingdon
- "O Be Joyful" (SATB) Abingdon
- "Show Me Thy Way to Thee" (SATB) Abingdon
- "Family Benediction" (SATB) Abingdon

"Father In Thy Mysterious Presence" (SATB) Abingdon

"Awaken Me, Our Lord" (SATB) Abingdon

Fremder, Alfred L.

Motet in Three Movements "Songs of Solomon" (for  
mixed voices)

Motet--"O Ye Shepherds" (mixed voices, unacc.)

Motet--"Surely He Hath Borne Our Grievs" (mixed  
choir, unacc.)

Gentemann, Sister Elaine

Church Music

"Mass No. 1 for Congregation" (unison) College  
Music Press

"Mass in Honor of Bl. Moya" (SSA and Congregation)  
College Music Press

"Mass for Mixed Voices" (SATB and Congregation)  
College Music Press

"Gregorian Requiem Mass" (unison)

"Mass No. 3" (SSA and Congregation) Gregorian  
Institute of America

"Our Lady of Divine Providence Mass (SSA and  
Congregation) Gregorian Institute of America

"Twelve Hymns for Recited Mass" (unison) Gregorian  
Institute of America

"OLL Hymnal" (unison SA and SSA) Gregorian Institute  
of America

"29 Hymns for Children" (unison) College Music Press

"Mass in Honor of St. Martin de Porres" (unison and  
SA) McLaughlin & Ridley Co.

"Mass No. 2" (SSA and Congregation) McLaughlin &  
Ridley Co.

"Holy Week Propers" (unison) McLaughlin & Ridley Co.

Motets (English Text)

"What Shall I Render to the Lord" (SSA, A Capella)  
Gregorian Institute of America

"Behold a Great Priest" (SSA, A Capella) McLaughlin  
& Ridley Co.

"Hosanna, Son of David" (SATB) Schmitt, Hall and  
McCreary

Trilogy "Our Father, Hail Mary and Creed" (SSA,  
A Capella) Gregorian Institute of America

Motets (Latin Text)

"Six Marian Motets" (SSA and A Capella) McLaughlin  
& Ridley Co.

"Inviolata and da Pacem" (SSA, A Cappella)  
McLaughlin and Ridley Co.

"Suscipe and O Lone Jesu" (SSA and A Cappella)  
McLaughlin & Ridley Co.

"Regina Coelli No." (SSA and SATB) McLaughlin &  
Ridley Co.

"Six Lenten Motets" (SSA, A Cappella) Schmitt, Hall  
and McCreary Co.

"Were You There" (arranged by Southern Music Co.) SSA

- "La Noche Este Serence" (SSA) Music Holding Co.  
 "Al Nino Jesus" (SSA) Music Holding Co.  
 "Dona Nobis Pacem" (SSA) Music Holding Co.  
 "Allelulia!" Easter Anthem (SA) G. Schirmer  
 "Three Numbers from Peasant Cantat" (Bach--arranged)  
 (SSA) Associated Music Publishers Co.  
 "Shepherds, Arise!" (SSA) World Library Publications  
 "I See His Blood Upon the Rose" (SSA) Schmitt, Hall,  
 and McCreary  
 "Jubilate Deo!" (SSAA) G. Schirmer Co.  
 "Faithful Servant" Gregorian Institute of American  
 Chorale

Giordano, John

- "Be Joyful Unto the Lord" (SATB) Southern  
 "As I Walked Out" (Men's Chorus)

Goddard, Betha Fairlees

- Anthem "Lord Most Holy" (SATB) Piano or Organ  
 G. Schirmer 6 min.

Goodenough, Forrest

- Two Anthems (SATB) Southern Music Co. 6 min.

Guenther, Ralph

- Numerous Anthems (SATB) published by Belwin Inc., easy  
 to moderately difficult

"Passacaglia" 1964 (STB and strings) unpublished

6 min.

"I Look to Thee" (ATB) Belwin Inc.

"Trust in the Lord" (ATB) Belwin Inc.

"Psalm 100" (ATB) Belwin Inc.

"Bow Down Thine Ear" (ATB) Belwin Inc.

"Unto Thee Oh Lord" (ATB) Belwin Inc.

"Psalm XXIII" (ATB) Belwin Inc.

"O, God Uphold Me" (ATB) Belwin Inc.

"Behind, Bless Ye the Lord" (ATB) Belwin Inc.

"The Song of David" to be published

Guion, David

"At the Cry of the First Bird" (SSAATBB) G. Schirmer

"I Talked to God Last Night" (SATB) G. Schirmer

"Prayer" (SSA, SATB) G. Schirmer

Hall, Arthur E.

"Christ Is Risen" Cantata H. W. Gray

"Seven Preludes to the Nativity" Mixed Chorus with

Orchestra and Narration

"Gloria" Eight part Mixed Chorus

"Sing With the Spirit" (SATB)

"Wade in Ol Water" (Spiritual) G. Schirmer

"Episcopalia Mass" (Mixed Chorus)

"The Infant Christ" G. Schirmer

Hanway, Camille

Many Sacred Choral works, they have been performed but  
not published

Hughes, Frank

"Te Deum" (Mixed Chorus and Orchestra)

Hughes, Kent

"Psalm 145" (Chorus and Brass)

Hunt, T. W.

"Gentle Guide" (Mother's Day) unison children's  
chorus Gamut

James. Melton B.

Unpublished works

Johnson, Glen E.

"Three Anthems from A Faith Is Born" (SATB) New Choral

"Exalt Ye the Lord" New Choral Music, Denton

"From Strife to Triumph" (SATB) Hansen

"The Lord's Prayer" (SATB) Hansen

"The Triumphant Christ" (SATB) Hansen

Kennan, Kent

"Blessed Are They That Mourn" (Chorus and Orchestra)

G. Schirmer

Kevan, G. Alex

"Hear My Prayer" Theodore Presser

"The Comfortable Words of Jesus" Theodore Presser

"God Be in My Head" Theodore Presser

"Communion Service in F Flat" Pro Art

"Communion Service in F Minor" Pro Art

"A Marriage Prayer" Pro Art

"Jesus Christ Is Ris'n Today" Pro Art

"What Child Is This" Pro Art

Favorite Children's Hymn Book Edited by B. Marks

"Praise Be to Thee, O God" Commissioned work for unaccompanied voices for Houston Chorale for opening ceremonies of Jones Hall for the Performing Arts

Kilpatrick, Jack Frederick

"God Ever Faithful" (SSA) Hoffman

"A Prayer for the Navy" (Optional Brass Quartet, TTBB)  
Boston

"God Ever Faithful" (SATB) Hoffman

"A Child of Hope is Born" (From the Annunciation of  
Christ, Op. 118) (SATB) Hoffman

"Thy Love Shall Fail Thee Never" (SATB) Hoffman

"Deal Bountifully With Thy Servant" (text from Psalm 119)  
Willis

Kirk, Theron

"O Come Let Us Sing (Mixed Chorus, Brass and Percussion)

"A Prayer for Our Native Land" (SATB) Willis

"Christ, Whose Glory Fills the Skies" (text by Charles  
 Wesley) (SATB) Willis  
 "When Through the Wasted World" (SATB) Willis  
 "God and the Nation" (SATB) Boston  
 "How They So Softly Rest" (SATB) Boston

Labbe, Adolph L.

"Gradual and Alleluia" (SATB) 1966 Band, Organ

Latham, William P.

"Prophecy of Peace" for Chorus, Organ, Piano and Cymbals  
 Biblical text Unpublished

"The Ascension of Jesus" cantata for Baritone, Oboe  
 and Organ Biblical text Unpublished

"The Shiny" Anthem for Mother's Day 1953 Pro Art

"Hymn Prayer" unison children's Chorus 1958 Summy  
 Birchard

"Credo" (for Youth Choir, unison and SATB) Jack Spratt

"Prophecy of Peace" (Chorus and Full Orchestra)  
 Summy Birchard

"Te Deum" (Chorus, Symphonic Wind Ensemble and Organ  
 Shawnee Press

"Glory Be to God on High" (Mixed Chorus, unaccompanied)  
 Shawnee Press

"Gloria" (for Mixed Chorus, unaccompanied) Summy Birchard

"Psalm 148" (for Band and Chorus) Summy Birchard

"Psalm 130" (for Band and Chorus) Summy Birchard



"Hosannah to the Son of David" Anthem for Palm Sunday

Carl Fisher

"Salve, Fewta Dies, Prelude, Fugue and Processional for

Organ and Chorus (optional) (unpublished)

Lewis, Merrills

"The Lamb" (Mixed Voices, unacc.)

"A Hymn of Praise" (Mixed Voices, Wind Ensemble)

McCormick, Leonard

"For Unto Us" (SATB, Organ and Bass)

"Adon Olon" (SATB, Baritone Solo Piano)

"A Virgin Most Pure" (SATB)

Marsh, William J.

"Hail, Day of Gladness" Anthems McLaughlin & Reilly

"The Night of Peace" Christmas, Vocal

"Missa Solemnis" in honor of St. Francis of Assisi

"Centennial Mass in E Flat" J. Fischer

"The New Moon at Christmas" (SSA)

"Sing, O Sing This Blessed Morn" (SSA)

"Mass in C in Honor of the Holy Innocents" Gregorian

Institute

"Mass in Honor Our Lady of Good Counsel" (SA)

"Mass in Honor St. Peter" (SAB)

"Laetentur Coeli" (SATB) Christmas Motet

"Redemptionem" (SSA) Christmas Motet

"Terra Tremuit" (SSA) Easter Motet

"Regina Coeli" (SATB) Easter Motet  
"Song of Praise" (SA) Willis  
"Jesus Dulcis" Motets  
Benediction Music, Two Sets, Motets  
"Mass of the Holy Angels" Masses  
"Choral Mass in G" Masses  
"Missa Regina Coeli" (SSA)  
"Missa Caritas" (SAB)  
"Mass in Hon. Our Lady of Lourdes" (SA)  
"Mass in Hon. St. Louis the Crusader" (SATB)  
"Missa Solemnis in D Minor" (SATB)  
"Upon the Road to Bethlehem" (SA) Christmas  
"Mass in Hon. of St. Aloysius" (unison)  
"Mass in Hon. of St. Lawrence" (SATB)  
"Missa Marialis" (SATB)  
"Missa Simplex" (unison)  
"Mass in Hon. of St. Pius, Tenth" (SATB)  
"Mass in Honor of Christ the King," (SATB)  
"Mass in Honor of St. Andrew the Apostle" (SATB)  
"Alme Deus," Motets  
"O Jesu ego amo Te" Motets  
"Attende Domine" Motets  
"Adoramus Te" Motets  
"Hodie Terra Jubilat" Motets  
"Four Processional Hymns" Motets  
"Nine Carols for Christmas" Motets  
"To Thee O Lord" Anthems

Marshall, Jane M.

- "We Go To Church" for Children C. Fischer
- "We Sing to Learn" for Children
- "My Eternal King"
- "None Other Lamb"
- "God Our Refuge"
- "Unto the Hills"
- "There is a Song so Thrilling"
- "City of God"
- "I Bind My Heart This Tide"
- "Let Us Break Bread Together"
- "He Comes to Us"
- "Up on the Christmas Tree"
- "Fanfare for Easter"
- "Drop, Drop Slow Tears"
- "The Eternal Gifts of Christ The King"
- "Sing, Sing"
- "Jesus Was Born"
- "Spirit of Life" H. W. Gray
- "Awake My Heart" H. W. Gray
- "Blessed is the Man" Abingdon
- "Christ Is Risen" (Privately published)
- "This is God's Gift" (wedding choral, or vocal solo)

Mohns, Grace Bergin

- "Thine is the Power" Westminster Press 5 min.
- "Christ Is Risen" (privately published) 5 min.
- "This Is God's Gift" Wedding Chorus or Solo (unpublished)

Moore, Donald J.

"Come Before His Presence" Mills Music Co.

"Psalm 100" (SATB)

Morgan, Robert

"Take No Thought" (Chorus; SATB; Brass and Organ)

unpublished

Morrison, Julia

"The Lamentations of Jeremiah" (Three Part Male Chorus,  
Bassoons) Available from Composers Facsimile  
Edition

Patterson, Andy

"The Greatest of These is Love" (Chorus and Organ)

unpublished

"Hardin Simmons Anthem" (Chorus) Broadman Press;  
included in Hardin Simmons University Hymnal also

Patterson, J. J.

Five Anthems (SATB) unpublished

Smith, Julia

"Invocation" (SSA, also solo voice) Mowbray

"To All Who Love a Song" (SSA, also solo voice) Mowbray

Taliaferro, Lloyd

"Dies Sanctificatus" (motet and fugue; SATB; A Cappella)  
unpublished

"Missa Brevis" (Choir SATB and Small Orchestra or 11  
solo instruments: Woodwind quintet, String quintet  
and Tympani) Unpublished

"Gloria" (SSAATTBB) Double Choir 1961

Tillette, Jeanette

"Behold the Tabernacle of the Lord" (SATB, with sop or  
tenor solo) text scripture Willis

Todd, M. Flora

"Eternal King of Day" (trio and anthem) (SATB) Willis

"The King of Peace" (anthem) Willis

"Crossing the Bar" (anthem) Willis

"Alleluia" (anthem) Willis

"The Giver" (SSA) Willis

"Prayer for My Mother" (SSA, also solo voice, medium)  
Willis

"O Little Town of Bethlehem" (SSA) Willis

"Alleluia" (SSA) Willis

"Bow Down Thine Ear" (anthem) (SATB) Willis

"My Heart's Prayer" Willis

"In Gentle Murmurs" (arranged) aria from Jeptha, Handel  
Willis

"Ho, Everyone that Thirsteth" (SATB) G. Schirmer

"Hymn of Praise" (SATB) Loring

Tull, Fisher

"Song of the Holy Children" (Chorus, Brass, Percussion)  
1962 Available from composer

Utter, Betty

"Sabbath Service" (Hebrew Service) (Four Part Voice  
and Piano for Choir) unpublished

"I Will Betroth Thee" (SATB, also sop or alto solo)  
unpublished 3 min.

Von Ende, Richard

"Daniel" (Didn't My Lord Deliver Daniel) arranged,  
performed, but not published

"Psalm XLVL" (Chorus) performed but not published

"Ave Maria" (Male Voices) music and text by von Ende

"This Is My Commandment" (Chorus) performed but not  
published

"Kyrie Eliesen" (SATB) commissioned by choir, not  
published

"O Thy Deocar Went Down" (Soprano Solo; SATB) per-  
formed, but not heard

"Psalm XLVI" (SATB) performed but not published

"This Is My Commandment" (SATB) performed but not  
published

Other choral works listed but not published

Waldrip, Gideon L.

"Whither Thou Goest" (Soprano and Chorus) published  
5 min.

Watson, Walter

"Ye Nations, Praise the Lord" (SATB) Shawnee Press

"The Voice of Jesus" (SATB) Shawnee Press

Willis, Richard

"Unto Thee O Lord" (SATB) Sacred Music Press 4 min.

"There Was Darkness" (SATB) Sacred Music Press 4 min.

"Supplication" (SAB) Kjos

"Blessed Be the Name of the Lord" (SATB) Kjos

"Be Thou My Judge Oh Lord" (SATB) Kjos

"The Work of Righteousness" (SATB) Kjos

"Song of Praise" (SATB) 1963

"O Give Thanks" (SATB) choral

"O Give Thanks" (SATB) 1963

"Give Unto the Lord" (Psalm 29) (SATB, with piano)

"Remember" (SSA) Fisher

#### Secular Choral Music

Anson, George

"June Tune" (SATB) B. F. Wood

Bright, Houston

"Evening Song for the Weary" (SATB) Associated

"Weep No More Sad Fountain" (SATB) Associated

"Come to Me, Gentle Sleep" (SATB) Associated

"Three Quatrains from the Rubaiyat" (SATB) Associated

"Lament of the Enchantress" (SATB) Associated

"Never Tell Thy Love" (SATB) Associated

"Rainstorm" (SATB) Associated

"Solomon Groundy" (SATB) Presser

"Days That Are No More" (SATB) Shawnee  
 "Tol My Cap'n" (SATB) Shawnee  
 "Dirge for the Dead Moths" (SATB) Shawnee  
 "Reflections" (SATB) Shawnee  
 "The Stars With the Voyager" (SATB) Shawnee  
 "Streets of Laredo" (SATB) Shawnee  
 "I Ride on Old Paint" (SATB) Shawnee  
 "Kyrie Elison" (SATB) Shawnee  
 "Softly Flow Thy Midnight Hours" (SATB) Shawnee  
 "Song of the Meadowlark" (SATB) Shawnee  
 "Winter Night on the Mountain" (SATB) Shawnee  
 "Winter Song" (SATB) Shawnee  
 "Winter Song" (SATB) Shawnee  
 "High Tide" (TTBB, French Horn ad lib) Willis  
 "Jaberwocky" (SATB, Brass, Percussion) Shawnee  
 "Watchman What of the Night" (SATB) Shawnee  
 "Panthea and the Echoes"  
 "The Lotus Dust" (SATB) Shawnee  
 "Star, Moon and Wind" (SATB) Shawnee  
 "Let's Do a Bach Inventory" (SATB) Shawnee

#### Britain, Radie

"Noontide" (SSAA) Robert Brown Music Co. 4 min.  
 "Stillness" (SATB) 3 min.  
 "Nisan" (SSAA) Ricordi  
 "The Chalice" (SATB) MMS  
 "Awake to Life" (SATB)  
 "Lasso Time" (TTBB) Kjos



"Brothers of the Clouds" (TTBB) Robert Brown

"The Flute Song" (SSAA) (Flute, Piano)

Cobb, Hazel

"Spirit of the U.S.A." (Duet) Willis Music

"Harvest Heritage" (SATB) Levae Britain

Cram, James D.

Numerous works published by H. W. Gray, Fine Arts,

Carl Fischer, Arlington, Broadman, Capella, Century

Daniel, M. L.

"Seasons of Time" Pro Art, Pub.

"Billy Boy" Pro Art, Pub.

Elliott, Raymond

"Fisherman's Luck" (SATB) Southern Music Co.

Fox, Oscar

"Home on the Range" (TTBB) C. Schirmer

"The Hills of Home" (SATB) C. Fischer

"My Heart is a Silent Violin" (SSA, SATB) C. Fischer

"White in the Moon the Long Road Lies" (SSA, SATB)

C. Fischer

"Rounded Up in Glory" (SATB, TTBB) C. Fischer

"Old Paint" (SATB) C. Fischer

"Rain on the River" (SSA, SATB, TTBB)

"Sam Houston" (SATB)

"Tolling of the Mission Bells" (SSA, SATB)

"Will You Come to the Bower" (SSA, SATB, TTBB)

Gentemann, Sister Mary Elaine

"Flag of Our Country" College Music Press

"Red, White and Blue" College Music Press

"Star of the Southwest" College Music Press

"Fight for Freedom" Willis Music Company

"Maytime" College Music Press (SA)

"Merrily We Sing" (SA) J. Fischer and Bros.

"War Lullaby" (SSA) College Music Press

"Lullaby" (SSA) College Music Press

"The Flea and the Fly" (SATB, SSA) Music Holding Corp.

"Chorale, Boogie Fun" Gregorian Institute of America

Giordano, John

"As I Walk Out" (Men's Chorus)

"T.C.U. Alma Mater"

"For Everything" (SATB)

Guenther, Ralph

"Prayer of the Lonely" (SATB, Baritone Solo) Belwin

"Dreaming Town" (SSA)

"Pines at Night" (SSA)

"A Set of Four" (for A Cappella Choir) Text by James

Newcomer

Guion, David

"Little Pickaninny Kid" (TTBB) G. Schirmer

"Howdy Do, Miss Springtime" (TTBB) G. Schirmer  
 "De Ol' Ark's a Moverin'" (TTBB) G. Schirmer  
 "Greatest Miracle of All" (TTBB) G. Schirmer  
 "Home on the Range" (TTBB) G. Schirmer  
 "All Day on the Prairie (TTBB) G. Schirmer  
 "Hopi Indian Cradle Song" (TTBB) Boosey & Co.

Hall, Arthur E.

"Sea Chanties" Galaxy  
 "Scottish Folk Songs" (SSAA) Galaxy  
 "Evening" (SSA) E. E. Ives  
 "Tone Pictures" (SATB)  
 "Sammy O." (TTBB)  
 "Come to the Bower" (TTBB)  
 "Cindy" G. Schirmer  
 "High Barbary" G. Schirmer  
 "The Monotone" Leeds  
 "Oh Dear, What Can the Matter Be" Leeds  
 "Origin of Valentines" Leeds  
 "Sourwood Mountain" G. Schirmer

Hanway, Camille

Many Choral and Women's Trios

Horvit, Michael

"Credo" (Mixed Chorus)  
 "Three Songs of Elegy" G. Schirmer

Hughes, Kent

"Ten Viennese Folk and Art Songs" (Children's Chorus  
and Orchestra) 15 min.

"Autumn Lyric" (SATB)

James, Melton

"Four Haiku" (SATB)

"Four Poems" (SATB, Soprano Solo, Woodwind Quartet)

Kennan, Kent

"The Unknown Warrior Speaks" (A Cappella) H. W. Gray

Kilpatrick, Jack

"A Cherokee Berceuse" (SSAA) Boston

"Twilight at Sea" (SSAA) Willis

"In the Wheat Field" (SSA) Willis

"The Pines' Mystery" (SSA) Willis

"The Indian Elegy" (SSA) Willis

"Lady, Lovely Art Thine Eyes" (TTB) Willis

"Two Indian Songs" (TTBB) Boston

"Two Indian Dances" (TTBB) Boston

"Birmingham Jail" (TTBB) Willis

"Indian Choral Chants" (TTBB) Belwyn

"Consolation" (SATB) Boston

"Home Farming at Sun Set" (SATB) Boston

"Smoke" (SATB) Boston

"Where Do They Sleep" (SATB) Boston

"An Indian Twilight" (from Cherokee Life) (SATB)

Boston

Labbe, Adolph L.

"Chorale No. 15" (1966)

"Why" (1966)

Latham, William P.

"Song's of a Day Rome Was Not Built In" (TTBB)

Associated Music Pub.

"Flow, O My Tears" (Madrigal) (SATB) Mercury Music Corp.

"Sister Awake" (Madrigal) (SSA) Mercury Music Corp.

"Prayer After World War" (SATB) text, Carl Sandburg

"Peace" (Chorus, Orchestra)

Music for Seven Poems, Chorus, Soloists, Orchestra

"Blind with Rainbows" (Cantata, Chorus, Orchestra, Soloists) 1962

Lewis, Merrills

"This Is America" (Chorus and Orchestra)

"The Blue and the Gray" (Mixed Voices, Two Pianos and Percussion)

"The Lamp" (Mixed Voices, unacc.)

"Wings of the Morning"

"A Hymn of Praise"

"Christmas Time at the Pilgrim Inn"

McCormick, Leonard

"The Bitter Withy" (SATB and Piano)

"Merry Are the Bells" (SATB, A Cappella)

Marsh, W. J.

"Texas, Our Texas" (SSA, SATB, TTBB)

"Ferns"

"Through All the Year"

"The New Moon at Christmas" (SSA)

"Sunset" (SSAA, Two Violin, Piano)

"Salute to Texas"

"Yellow Rose of Texas" (arranged) Turner Company

Moore, Donald T.

"America" (SATB, Chorus and Band) Mills

"Twenty-third Psalm" (SATB)

"Twenty-third Psalm" (TTBB)

"The Greatness of America" (Choir, Band)

Moore, Mrs. Carey E.

"Stand Up, You're an American" Many performances

Morrison, Julia

"Canticle of the Three Young Men" (Six Part Mixed Chorus)

Newlin, Dika

"Give Me a Land" (SATB) ACA

"Loveliest of Trees" (SSA) ACA

Patterson, J. J.

"A Song for Mother's Day" (Organ acc.) 1947

Rhea, Raymond

Numerous Octavo and Choral Works

Singer, Eugene Jose

"Twilight in the Hills" (SATB, Alto, Orchestra)

Singer Pub.

Smith, Julia

"Invocation" (SSA) Theodore Presser

Smith, Julia and Vashaw, Cecila

"Remember the Alamo" (Mixed Chorus, Narrator, Band)

Theodore Presser

Taliaferro, Lloyd

"Lady of Silence" (SSAA, TTBB, A Cappella) Poems E.E.

Cummings

"In Spite of Everything" (SSAATTBB, A Cappella) Poems

E. E. Cummings

"The Race is Dying" (SSAATTBB, A Cappella) Poems

E. E. Cummings

Thomson, William

"Velvet Shoes" (SSA)

"Desert Seasons" (SATB) Shawnee Press

"Hear the Wind" 1958 2 hrs.

Todd, M. Flora

"Out of the Depths" (SSA) Willis

"There Will Be Poetry" (SATB) J. Fischer

"On the Banks of Allan" J. Fischer

"Water" (SATB)

"Cradle Song" (SATB) J. Fischer  
 "Challenge" (SSA) Willis  
 "Hymn Haste" (SSA) Willis  
 "O Ruddier Than the Cherry" (TTBB)  
 "Aria" (Ad s and Galatea--Handel) G. Schirmer  
 "Two Songs" (SSAA) 1963  
 "Volution of Youth" (Chorus, Brass, Percussion) 1964  
 "Winter Bells" (SSAA) 1965  
 "Three Choral Poems" (SATB) Shawnee Press 1963

Tull, Fisher

"Love Me At Last" (SATB) Shawnee Press

Von Ende, Richard

"We're the Guys That Have the Stuff" (TTBB)

"The Stars" (SSA)

Waldrip, Gideon

"Whither Thou Goest" (SATB, Soprano Solo) 5 min.

Watson, Walter

"A Bouquet of Madrigals" 6 min.

Wick, Otto

"To a Wood Violet" (SSA) Ashley

"Love is a Sickness" C. Fischer

Willis, Richard

"Remember" (SSA) Carl Fischer

"The Drenched Land" (SATB) C. F. Peters

"Five Elizabethan Songs"



## Instrumental Solo

Anson, George

- "Jazz Scherzo" (Trombone, Piano) Carol Trocher
- "Concertino" (Piano and Orchestra) 14 min.
- "Concertino" (Two Pianos and Orchestra) 17 min.
- "Suite" (Piano and Orchestra) 20 min.
- "Sonata" (Viola, Piano) 14 min.

Beasley, Rule

- "Fantasie" (Baritone Horn, Band)
- "Fanfare and Allegro" (Trumpet, Piano) 7 min.
- "Intermezzo" (Bassoon, Organ) 4 min.
- "Three Studies" (Bassoon and Piano) 7 min.

Berens, Fritz

- "Sonata" (Clarinet, Piano)
- "Sonata" (Violin, Piano) 1940
- "Sonata" (Cello, Piano) 1964
- "Sonata" (Violin) 1944

Berversdorf, Thomas

- "Sonnets for Violin"

Bright, Houston

- "High Tide" (French Horn, TTBB) Galaxy

Fremden, Alfred

- "Concerto for Piano and Orchestra"

Gober, Belle Biard

"Adagio in C Minor" (Violin)

Goodenough, Forrest

"Romanza" (Violin) Summy Birchard 1951

"Reminiscence" (Violin) Summy Birchard 1956

Graham, David

"Precis" (Violin)

"Tryptich" (Trumpet, Strings, Kettledrum)

"Fanfare" (Trumpet, Strings, Kettledrum)

"Dilleyrumb" (Trumpet, Strings, Kettledrum)

Guenther, Ralph

"Improvisation" (Flute) Southern 1950 4 min.

"Twelve Teaching Pieces" (Flute, Piano) Belwin

"March" (Flute, Piano) Belwin

Jones, James Rives

"Suite" (unaccompanied Violin)

Kennan, Kent

"Night Soliloquy" (Flute, Piano) C. Fischer

"Night Soliloquy" (Flute, Strings, Piano) C. Fischer

"Night Soliloquy" (Flute, Winds) C. Fischer

"Duo" (Scherzo, Air, Fugato) (Oboe, Piano) 1948

"Sea Sonata" (Violin, Piano) 1939

"Andante" (Oboe, Orchestra)

"Nocturne" (Viola, Orchestra)

"Concertino" (Piano, Wind Ensemble)

"Sonata" (Trumpet, Piano) Remick Music Corporation

"Nocturne" (Viola, Orchestra)

"Il Campo de Fiori" (Trumpet and Orchestra) 1937

Kilpatrick, Jack

"Romanza" (Oboe, Strings) C. Fischer

Labbe, Adolph L.

"Sonata" (Oboe, Piano) 1967

"Sonata" (Trombone, Piano) 1967

Latham, William P.

"Five Pieces" (Clarinet) 1941

"Five Atonal Studies" (Clarinet) 1966 Jack Spratt

"Fantasy" (Violin, Orchestra)

"Sonata" (Oboe, Piano) Jack Spratt

"Fantasy Concerto" (Flute and Strings) 1946 Jack Spratt

"Five Pieces" (Clarinet) Jack Spratt

"Suite in Baroque Style" (Flute, Piano) Summy Birchard

"Suite" (Trumpet, Chamber Band) Porisser

"Sonata" (Recorder, Harpsichord) Jack Spratt

"Concertino" (E Flat Alto Saxophone, Wind Ensemble) 1968

"Suite" (Trumpet, String Orchestra) 1951 Theo Presser

"Sonata" (Violin, Piano) 1949

Lewis, Merrills

"Sonata for Piano and Violin"

Suite for Cello and Piano "Music for Mary"

Mackie, Shirley

"Five Moods" (Flute) SMM 1967 6 min.

"Three Movements" (Clarinet) SMM 1968 7 min.

"Concertina" (Clarinet, Symphonic Band) 1968 9 min.

Moore, Donald L.

"Oratory" (French Horn and Band)

"Oratory" (French Horn and Orchestra)

Montandon, Blaise

"Prelude, Air, Dance" (Violin, Piano)

Morgan, Robert

"Piece" (Trumpet, Piano)

"Sonatina" (Flute, Piano)

Nelson, Eitel Allen

"Lovely Marianne" (Violin, Piano)

Newlin, Dika

"Edition of Cadenzas for Mozart Piano Concerto K365" ACA

"Sonata" (Violin, Piano) ACA

Patterson, Andy

"Sonatina" (Flute, Piano)

"Elegy" (Oboe, Piano)

Patterson, J. J.

"A Mountain Lake" (Flute, Piano) College Wind and  
Percussion Instructors

Schanewerck, Kenneth

"Scherzo" (Two Violins)

Singer, Eugene Jose

"Sonata" (first)

"Sonata" (second)

"Ecola de Violin" (Violin Method) Stampi Milano

Smith, Julia

"Nocturne" (Viola and Piano) Presser

"Festival Piece" (Viola and Piano) Presser

"Work and Play" (String Method) Presser

Stuessy, Joseph

"Concerto No. 1 for Piano and Orchestra"

Thornton, William

"Sonnets for Harpsichord"

Tull, Fisher

"Erato" (Flute, Piano) 1968

"Sonata" (Viola, Piano) 1962

"Fantasie" (Oboe, Piano) 1966

"Concerto" (Trumpet, Orchestra) 1965

"Canonical Trilogy" (Four Trumpets) WIM 1961

"Coup de Brass" (Brass Quintet) 1965

"Sonata" (Trumpet, Orchestra) 1964

Watson, Walter

"Essay" (Flute) 1963 Shawnee

"Sonatina" (Trombone, Piano) 1962 Shawnee

"Recital Suite" (Marimba, Piano)

Willis, Richard

"Soliloquy" (Flute, Piano)

"Sonatina" (Violin, Piano)

"Concert Piece" (Viola, Piano) Eastman School Series  
of Chamber Music

"Sonata" (Flute, Piano)

"Sonatina" (Clarinet, Piano)

"Soliloquy" (Flute, Piano) Eastman School Series

"Sonatina" (Trumpet, Piano) Southern Music Co.

"Sonata" (Violin, Piano) Southern Music Co.

Concertino for Piano and Orchestra

#### Instrumental Ensemble

Anson, George

"Suite for String Quartet 17" (unpublished)

Bartram, Lucy Schleyer

"Goodbye My Love" Victor (out of print)

Beasley, Rule

"Recitative and Allegro" (Contrabass, Bassoon, Clarinet)

"Concertino for Bassoon, Harp, and Strings"

"Divertimento for Oboe, Bassoon and Strings"

Two pieces for String Quartet

## Berens, Fritz

"Improvisation on an Original Theme for Oboe and Strings

unpublished

"Septet for Woodwind" unpublished

Six short sketches for woodwinds

String Quartet (four)

Two trios for violin and cello

Trio for Violin, Cello, Piano

For Four Pianos

Scherzo for Four Pianos

Six short sketches for four pianos

Divertimento for Eleven Instruments (Flute, Oboe, Horn,

Piano, Tympani, Two Violins, Two Violas, Bass)

Two sonatinas for violin and piano, 1954

Sonata for violin and piano

Theme and variations for violin and piano

Sonatina for violin and piano (1944)

Sonata for viola and piano

Sonata for cello and piano

Second violin sonata and piano

Sonatina for clarinet and piano

Sonatina for bassoon and piano

Sonata for flute and piano

## Bright, Houston

Three short dances for Woodwind Quintet Shawnee

"Legend and Canon" (Brass Quartet) Asso. AMP

Britain, Radie

- "Dance Grotesque" (Two Flutes) Robert Brown
- "Brass Quintet" Robert Brown
- "Woodwind Quintet, A Sarabande" Robert Brown
- "Recessional" (Four Trombones) Robert Brown
- "Processional" (Four Trombones) Robert Brown

Conley, David L.

- "Short and Suite" (Flute, Violin, Piano)
- "Trialog"
- "A and Cut"
- "Follow the Leader"

Cope, David Howell

- "Concerto for Diverse Instruments"

Daniels, M. L.

- "Andante and March" (Brass Ensemble) Fine Arts Pub.

Gober, Belle Biard

- "Liebestraum" Liszt (arranged for Organ and Piano)
- "Nocturne in E Flat" Chopin (arranged for Organ and Piano)
- "Andante Cantabile" Tschaikowsky (arranged for Organ and Piano)
- "Stamb, Saub Bois" (arranged for Organ and Piano)

Goodenough, Forrest

- "String Quartet No. 4" unpublished



"Woodwind Quintet" unpublished

"Woodwind Trio" unpublished

"When Johnny Comes Marching Home" (Four Pianos)

Wilkins Publishers

"Danza Ritmica" (Four Pianos) Air

Goodwin, Gordon

Things for flute, french horn

Notes for brass trio, trumpet, french horn, trombone

Concerns for percussion quintet

Graham, David

"Prelude and Dance" (Oboe and Bassoon) 1961 unpublished

"Slow Fanfare and Dithyramb" (Strings, Tympani, Trumpet)

Guenther, Ralph

"Eclogue" (String Orchestra) 1955 unpublished

"Variations" (Oboe and Strings) 1950 unpublished

"Two Shakespearean Sonnets" (Sop Flute, Cello) 1964

"Dance of the Reed Flutes" (Tschaikowky) (arranged  
for Three Flutes with optional Piano)

"Madrigal" (Brass Quintet)

"A Series of Flute Trios" Southern Music Co.

"Allegro" (Mozart) menuet, trio (Mozart) menuetto (Mozart)

"Flute Trios" (inscribed from Mozart) Belwyn Pub.

"Allegro and Menuetto" (Mozart) (Three Flutes) Belwyn

"Larghetto and Menuetto" (Mozart) (Three Flutes) Belwyn

"Rondo" (Mozart) (Three Flutes) Belwyn

"Allegro Concertante" (Mozart) (Three Flutes) Belwyn  
 "Folk Dance" (original) (Three Flutes)  
 "Scarf Dance" (Woodwind Quartet, Chaminade) Belwyn  
 "Rustic Scherzo" (Four Clarinets  
 "Rondo" (Woodwind Quintet)  
 "Intrallegro" (Flute, Violin, Viola, Cello)  
 "Master works for Three Flutes" Transcriptions of  
 solo works published in two volumes Carl Fischer  
 "Allegro" (Mozart) (Three Flutes)  
 "Minuet and Two" (Mozart) (Three Flutes)  
 "Minueto" (Mozart) (Three Flutes)

Hall, Arthur E.

"String Quartets I, II, III, IV, V" unpublished  
 "Piano Quintet No. 1"  
 Quintet for oboe and strings  
 "Movement a la scherzo" (Two Flutes, Two Oboes, Two  
 Clarinet in B Flat, Two Bassoons, and 1,2,3,4, Horns  
 in F)  
 "Quintet for Wind Instruments"  
 "Quintet for flute, oboe, clarinet, bassoon, horn  
 (allegro giocosa)  
 Suite for harpsichord, flute, cello  
 "Horn Quintet" (French Horn with String Quartet)  
 "Flute Quintet" (Flute with String Quartet)  
 "Oboe Quintet" (Oboe with String Quartet)  
 "Clarinet Quintet" (Clarinet with String Quartet)

Hawkins, Allen R.

"Woodwind Trio"

"Woodwind Quintet"

"Fugue for Woodwind Quintet"

Horvit, Michael

"Trio for Flute, Clarinet and Bassoon" Shawnee Press

"Mourning Music for Brasses"

"Introduction and Dance" (Woodwind Quintet)

Hughes, Kent

"Allegro Assai" (String Orchestra and Percussion)

"Six Variations in Concentric Motion"

"Concert Duo for Flute and Oboe" Avant Music Pub.

James, Melton B.

"Three Movements for Winds and Percussion" (Piccolo,  
Flute, Two Clarinets, Bassoons, Alto and Tenor  
Saxophones, Three Trumpets, Five Horns, Baritone,  
Two Trombones, Bass, Percussion)

"Three Glimpses" (Flutes in C and G, Bass Clarinet,  
Percussion, Piano)

"Suite" (Flute, Oboe, Clarinet, Bassoon)

"Sonata" (Violin and Piano)

"Fantasy" (Cello and Piano)

Also others for instrumental ensemble; four poems for  
sop, solo, and woodwinds quartet

Jones, James Rives

"Festival Piece for String Orchestra" unpublished

"Music #1" (String Quartet) unpublished

"Music #2" (String Quartet) unpublished

Eight seasonal songs (Sop, Four Flutes, Clarinet, Two  
Bassoons, Percussion)

Eight lyrics for women's chorus, percussion, ensemble,  
two pianos

Five pieces for woodwind quintet

Eleven assorted pieces for sop. and string quartet

Canons for clarinet and bassoon

Kennan, Kent

"Quintet for Piano and Strings" G. Schirmer

Labbe, Adolph L.

"12 for 4" (Violin, Cello, Piano, Percussion) 1965

"Song Cycle" (Dickinson's poems) (Oboe, Cello, Violin,  
Clarinet) unpublished

"Four Haiku" (Sop plus String Quartet) 1967

"The End, The Beginning" (Sop, Flute, EW Violin,  
Celesta) 1967

"The Germ" (Sop, Viola, DB, Electronic Tape) 1968

Latham, William P.

"Sonatina for Flute and Piano" 1937 unpublished

"Five Sketches for String Quartet" 1930 unpublished

"The Lady of Shalott" Symphonic Poem 1941 Jack Spratt

"String Quartet No. III" 1940 unpublished

"Fantasy Concerto for Flute and Strings" 1951

Jack Spratt

"String Trio No. 1" (Violin, Viola, Cello)

"String Quartet No. 1"

"String Quartet No. 2"

"String Quartet No. 3"

Two pieces for string quartet

Fughetto for string quartet

"Concerto Grosso" (Two Saxophones and Symphonic Wind  
Ensemble; also recorded for Two Saxophones and  
Chamber Orchestra)

Lewis, Merrills

"Lyric Piece for Violin, Cello, Piano"

"Night Music" (Baritone Solo, Violin, Cello, Oboe, and  
Piano)

Mackie, Shirley

"Five Dialogues" (Flute and Clarinet) Shirley Mackie  
Music Publisher Winner of two awards 4.5 min.

Moore, Donald J.

"Triumvirate" (Trombone, Trio with Band) (based on  
17th century hymn) available on rental basis from  
composer

"Impressions in Brass" available on rental basis from  
composer

Morgan, Robert B.

"Poems" (Flute and Classical Guitar) unpublished

"Introduction, Allegro and Dirge" (Standard Brass  
Choir with Percussion)

"Trio No. 1" (Woodwinds--Flute, Clarinet, Bassoon)

Morrison, Julia

"The Man Next Door" (Twelve Instruments, Six Players)

"Traveling After Dark" (Sixteen Instruments, Six Players)

"Julia Street" composers Facsimile Edition

"October Music" (Alto Saxophone, Piano, Double Bass)

"Dilemmas for Prayer--What is Heaven For?" (Alto  
Saxophone, Piano, Cello, Baritone Voice) composers  
Facsimile Edition

"Free Admission" (Flute, Bassoon, Trumpet, Trombone,  
Vibraphone, Electric Guitar) available from composer

"Subjective Objective" (Tenor Saxophone, Trumpet,  
Electric Guitar, Mixed Chamber Ensembles with Voice,  
Eight works available from composer

Newlin, Dika

"Edition of Piano Quartet of 1876" Gustav Mahler ACA

"Edition of Sonata per la viola D'Amor Basso" G. B.  
Toscani ACA

"Piano Trio Op. 2"

Patterson, Andy

"Intermezzo for Three Bassoons"

"Prelude for Flute, Oboe, Clarinet"

"Prelude and Invention for Clarinet, Bassoon and Piano"

"Sonata Caprice" (Flute, Clarinet, Horn, Bassoon)

"Three Part Invention" (Two Flutes and Clarinet)

"Chorale Prelude" (Oboe, Two Clarinets and Bassoon)

"Suite for Woodwind Quintet" (Flute, Oboe, Clarinet, Horn,  
Bassoon)

An arrangement of "Jesu Joy of Man's Desiring" by J. S.  
Bach (Flute)

An arrangement of "Contrapuntus No. 8" by J. S. Bach  
(Two Clarinets and Bassoon) rental catalogue of  
National Association College Wind and Percussion  
Instruction, Washington, D. C.

Patterson, J. J.

"Suite for Strings" (String Quartet) Oahaska 1942  
(Two Violins, Viola, Cello) Performed by Pro Arte  
Quartet unpublished

Pino, David J.

"Wind Octet"

Planick, Annette Mayers

"Oriental Fantasy" (Woodwinds and Percussion)

Schoettle, Elmer

"Quartet" (Oboe and Three Strings) dedicated to  
Mrs. Barbroli

"Sonatina" (Percussion and Piano)

"Fantasy for String Orchestra"

Schanewerck, Kenneth

"Suite for Two Violins"

Singer, Eugene Jose

"Concertina for Oboe" (Oboe and Strings) unpublished

"Quartet" (1st and 2nd Violin, Viola, Cello)

"Trio" (Violin, Cello, Piano) unpublished

Smith, Julia

"Cornwall Trio" (Violin, Cello, Piano) Mowbray Pub.

"Quartet" (Strings) Mowbray Pub.

"Two Pieces for Viola and Piano" Mowbray Pub.,

distributed by Presser 7 min.

"Nocturne"

"Festival Piece"

"Sonatina for Flute and Bassoon" manuscript 7.5 min.

Spears, Jarrett

"Collacation for Winds and Percussion"

Taliaferro, Lloyd

"Suite for Two Recorders and Piano" unpublished

Tull, Fisher

"Liturgical Symphony" (Brass, Percussion) 1950

Western International Music

"Exhibition" (Brass Quintet) 1961 WIM



- "Canonical Triology" 1961 WIM
- "Variations on an Advent Hymn" (Brass and Percussion) WIM
- "Soundings" (Brass and Percussion) 1965 Shawnee
- "Coup de Brass" (Brass Quintet) 1965 accepted for  
publication Dick Noel Enterprises
- "Diversions" (Six Trombones) 1967 accepted for  
publication
- "Scherzino" (Flute Ensemble) 1966 unpublished
- "Sonatina" (Percussion Ensemble) 1967 available  
from composer
- "Trio" (Trumpet, Horn, Trombone) accepted for publication
- "Sketches for Five Brass" (Brass Quintet) 1967  
Dick Noel
- "Lament, Op. 32" (arranged for Brass Choir) 1968  
Southern Music Co.
- "Exhibition" (Brass Quintet) 1961 Avant
- "Soundings" (Brass and Percussion) 1965 Shawnee
- "Variations on an Advent Hymn" (Brass and Percussion)  
1962 Avant
- "Liturgical Symphony" (Brass and Percussion) 1960 WIM
- "Trio Op. 29" (Trumpet, Horn, Trombone) 1967  
Dick Noel
- "Suite" (Woodwind Quintet) 1966 Shawnee
- Waldrip, Gideon I.
- "Fanfare for San Antonio Symphony" (Brass) Boosey and  
Hawkes Rental

"Pressures" (String Orchestra) Boosey and Hawkes Rental

Watson, Walter

"Scherzo" (Woodwind Quintet)

"Suite for Brass Choir" unpublished 10 min.

"Recital Suite" (Eight Marimba Players) commissioned  
music for percussion

"Mss for String Quartet" unpublished

"Recitative and Dance" (Flute and Strings)

Willis, Richard

"String Quartet, No. 2" Presser

"Recitative and Dance" (Flute and Strings) Presser

#### Opera, Operetta, Ballet

Adler, Samuel

"The Outcasts of Poker Flat" (Male Chorus and Orchestra,  
Three Small Male Solo Parts) 1959 Cup. 55 min.

"The Ring of Solomon" (Operetta for Children) UARC 20 min.  
text: Ben Aronin

"Merry-Go-Round" Mills 15 min.

Anson, George

"The Message and Jehanne" (Three Singers and Orchestra)  
1 act 15 min.

"The Angel of the Ship" (Three Singers and Orchestra)  
15 min.

"The Dark Tower" (Three Singers and Orchestra) 15 min.

Berens, Fritz

"And Now the Brides" 1940

"Pyramus and Thashe" 1941

Cobb, Hazel

"The Mission Bell" (A Texas Cantata)

"The Homing Dove" (Opera)

"The Daughters of Mohammed" (Operetta)

Crowley, Mrs.

"Old Greer" (Folk Opera)

Dean, T. W.

"The Raising of Lazarus" (Chorus and Organ) Gamut

25 min.

Gillis, Don

"The Libretto" (One-Act Opera)

"The Mess at Fall River Junction" (Texas Opera)

"The Nazarene" Premiered 1970

"Pep Rally" (One-Act Opera) Mills Music, Inc.,

1 hr. and 45 min.

Gober, Belle Biard

"Cotton Doll Farm" (Orchestra and Piano) Lyrics,

Gustine Courson Weaver; performed by Sanger-Dallas

and NTSU Training School Children Powell and White

Ballet

Green, Paul

"Texas" (Outdoor Opera Spectacular) Given in Palo Duro  
Canyon annually

Gaion, David

"Shingandi" (Primitive African Ballet) G. Schirmer  
"Mother Goose Ballet" G. Schirmer

Guenther, Ralph

"Intrallego" (Flute, Piano and One Dancer)

Hanson, Mrs. John

"The Penny Friend" (Children's Musical) published,  
has had a number of performances

Horvit, Michael

"Tomo" (Opera-Fantasy in One Act) Premiered Houston  
1968

"Dance Cycle" Two performances, Houston and Denton

Hughes, Kent

"Pandora's Deceit Box" (Five Soloists, Chorus, Dancers,  
Full Orchestra) five scenes 60 min.

"Dark Angels" (Ballet, Piano, Electronic Organ)

Commissioned by Wichita Falls Symphony

"Persephone" (Opera-Oratorio; Five Soloists, Chorus,  
Chamber Orchestra) 25 min.

Hunt, Jerry

"The Faces of Man" (Ballet) choreography by Toni Beck

Kevan, G. Alex

Fifteen operettas for grade school

Kilpatrick, Jack

"Four Ozark Dances" Op. 10 American Composers Alliance

"Unto These Hills" (Drama of the Cherokee Indian)

Mountainside Theatre, Cherokee, North Carolina

Latham, William P.

"A Modern Trilogy" (Two Pianos) Choreographer,

Ludwig Lefevre, Cincinnati Dance Guild

Mackie, Shirley

"Mister Man" (Soloists, Chorus, Orchestra) 3 hours

"Journey to the Moon" (Orchestra and Narrator) 15 min.

Marsh, W. J.

"The Flower Wreath" (Cantata)

"Flower Fair at Peking" (Chinese Opera) premier,

Temple, Texas 1932

Montroy, John

"Hair Today, Gone Tomorrow" (Comic Operetta) for

Junior High School. Libretto by William McCalmet

Morrison, Julia

"Rubexahl" libretto, Gustav Mahler Composers Facsimile

Edition 1 hr. and 50 min.

Nail, Robert and Reynolds, Alice and Ball, James

"Albany Fandangle" (Outdoor Historical Pageant and  
Opera) given annually at Ft. Griffin

Patterson, Andy

"Colors" (Ballet)

"Phedra" music for the play

"Crown of Shadows" music for the play

Patterson, J. J.

"The Mouse and the Trap" (Piano accompaniment;  
Soprano, Alto, Bass) 1941 30 min.

"Shirt Studs" (Piano accompaniment) 1944 30 min.

Planick, Annette Meyer

"Carlotta" (Ballet)

"Caprice Espanole"(Ballet)

"Texana" (Operetta)

Rhea, Raymond

"Court Week" (Two Act Opera)

Schanewerck, Kenneth

Musical score for Reeder School production, also directed

"Hucassin at Nicolette"

Music for Festival "Cradle Song," also directed

Selmon, Maxine Rowland

"Four Crowns for Marelda" (Musical Fantasy, Narrator,  
Three Soloists, Chorus)

"Fiddle and a Silver Dollar" (Musical) based on true  
episodes of Stamford Ranch

Singer, Engene Jose

"Dybuk" (Flute, Oboe, Clarinet, Horn, Tympani,  
Strings, Singer

"Oddrune" (Orchestra and Voices)

"Pedernales Myths" (Ballet) dedicated to President  
Lyndon Johnson; performed State Convention, Corpus  
Christi 1966

Smith, Julia

"Cynthia Parker" (Historical Texas Opera) Theodore  
Presser

"The Stranger of Manzano" (Prologue, Ballet, Mexican  
Dances, One Act) tour of New Mexico Theodore  
Presser 45 min.

"The Gooseherd and the Goblin" (One Act with Prologue)  
Theodore Presser 50 min.

"Cockcrow" (One Act with Orchestra or Piano) Theodore  
Presser 25 min.

"The Shepherdess and the Chimneysweep" (One Act with  
Orchestra or Piano) Hans Christian Andersen story  
Theodore Presser 30 min.

"Strangers of Manzano" (Mexican Dances) Theodore  
Presser 13 min.

"Episodic Suite" (Ballet) Theodore Presser 7 min.

"Yellow and Blue"

"Nocturne"

"Waltz for Little Lulu"

"March"

"Toccata"

Stuessy, Joseph

"Does the Pale Flag Advance?" performance premiere, TWU  
1971

Tull, Fisher

"Five Choric Episodes" choreography by Mary E.  
Montague 1968

Utter, Betty

"It Happened in Hamelin" (Musical; Voice and Five  
Piece Pit Combo) commissioned by Casa Manana  
Playhouse 1965

Venth, Carl

"Life in the Missions"

Von Ende, Richard

"Mesquites Under Thunder" (Piano, Organ, Voices) 1954

White, Claude Porter

"Solomon's Portico"

"Erotica" (Ballet)



Wick, Otto

"Temples of Peshawur" (Cantata)

"Moon Maid" (Light Opera) Kalmus

"Lone Star" (Texas Historical Opera) Three Acts

Willis, Richard

"The Playground" (Dance Drama) play by James Broughton

"The Winters End" (Masque for Dancers Chorus, Two  
Pianos, Percussion)

"The Search for Meaning" (Short Religious Drama)  
composed for Baylor Theater, Waco

#### Organ

Brush, Mrs. J. M.

"Pastorale" Lorenz

"Canticle" J. Fischer

"Carzona" J. Fischer

Ellsworth, Eugene

Several organ solos

Fremder, Alfred A.

"Passacaglia for Organ"

Gober, Belle Biard

"Barcarolle"

"At Eventide"

Hall, Arthur E.

"Martyrs" 1954

Hearne, Edward French

Twenty-five organ solos

Hughes, Kent

Two organ commentaries on hymn tunes:

"Be Thou My Vision" 7 min.

"St. Crispin" 7 min.

"A Flourish for Trumpets" 6 min.

"Three Wedding Preludes"

Hunt, Thomas W.

"Organ and Pianos Duos" Vol. I

Voluntaries based on hymn tunes

Latham, William P.

"Improvization on Salve Feste Dies" 1953

"Prophecy of Peace" 1951

Marsh, W. J.

"Carolers' March" 1965

"Evening Hymn" Schmidt

Marshall, Jane

Fifteen harmonizations on hymn tunes Abingdon Press

2 min. each

Morrison, Julia

"Hello or Goodbye" 24 min.

"The Feasting House" 21 min.

Newlin, Dika

"Sonata da Chiesa" ACA

Smith, Julia

"Prelude in D Flat" T. Presser

#### Piano Solo

Allison, Irl Leslie

"The Fox Chase" S. & G.

"Pastorale"

"Waltz Brillante"

"Sundown"

"Afterwards"

"Row after Row"

"I Love You"

"Arkansas Traveler"

"To a Rosebud"

Anson, George

"Pedal Pushers" (Pedal book for beginners) W.

"Pedal Patterns" (Advance pedal book) W.

"The Share of Things" (Technical aids for pianists) W.

"New Directions" (approach to contemporary) W.

"Technique Twisters" (Six technical studies) Pro Art

"Happy Holidays" (Suite) Willis

Edited Collections by George Anson:

The George Anson Survey of Piano Literature--Three  
books E-V

Anson Introduces Series--Bach, three books; Bartok,  
two books; Handel, two books; Kablevsky, two books;  
Scarlatti, two books; Grieg, Mozart, Rebikoff,  
Schuman, one book each. Willis

"Sonata Sampler" Series three books Schorecder and  
Gunther

"Night Music" (collection of Nocturnes) Willis

Many teaching piano pieces--solos published by Willis,  
Pro Art, Marks, Volkwein, Mills, Summy Birchard, Sam  
Fox, J. Fischer and Tolhers

"Ten Tunes for Ten Fingers" (collection) E-V

"Christmas Music for Pianists" (collection) E-V

"30 Pieces in 3 Keys" Book I and II Willis

"Happy Holidays" (suite) Willis

"New Directions" (collection) Willis

"Keywise Am I" (collection) Willis

"Technic Twisters" (six studies) Pro Art

"Holiday Moods" (collection) J. Fischer

"Whimsies for Whitlock"

Bartram, Lucy Schleyer

"Andante con Variations" 1964 11 min.

"Memorial Sonata" 1965 15 min.  
 "Interlude" 1968  
 "Festival" 1968  
 "Dance Suite" (Five Dances) 1969 20 min.  
 "Preludes" (Three) 1969 15 min.

Berens, Fritz

"Sonata for Piano" 1945  
 "Sonatine" for Piano 1962  
 "Sonatina" for Piano 1964  
 "Sonata" for Piano 1964  
 "The Jolly Piano Book"  
 "Piano Sketch Book"  
 "The Book of Happy Tunes"

Briggs, Ralph

"Facetious" 1954 Southern 3 min.  
 "Toccata" 1964 Carl Fischer 3.5 min.  
 "Three Preludes" 1950 4 min.  
 "Nocturne" 1958 4 min.

Bright, Houston

"Ironie Dance" (Manuscript) Dallas Library

Britain, Radie

"Angel Chimes" American Music Center  
 "Adoration" Carlos  
 "Wings of Silver" Willis

"Prelude in G Flat" Kjos  
 "Ensenada" G. Ricordi  
 "Prelude in G Flat" Kjos  
 "Epiphyllum" Robert Brown  
 "Ridin' Herd in Texas" (Ten Solos) Robert Brown

Canfield, Josephine

"Rodeo" Pro Art  
 "Round About" Schroder and Gunther  
 "Down the Longhorn Trail" Schroeder and Gunther  
 "Saturday Night" Pro Art  
 "Texas Pioneers" Willis Co.  
 "Fiesta" Willis  
 "The Quiet Hour" Willis  
 "Tango" Schroeder and Gunther  
 "Gypsy Camp" Pro Art  
 "Fishin'" Pro Art  
 "Aerobatics" Pro Art  
 "In Spring" Pro Art  
 "Western Story" Witmark  
 "Mermaids" Boston Music Co.  
 "Fancy Free" J. Fischer  
 "Spring Day" Pro Art  
 "Leprechaun Land" Boston Music Co.  
 "Singing Cowboy" Boston  
 "Trotting Pony" Boston  
 "Galloping Pony" Boston

"Merry Go Round" Boston  
 "Indian Camp" Witmark  
 "Spooks" Witmark  
 "Goblins" Willis  
 "Square Dancing Dolls" Century  
 "Tall Trees" Boston  
 "Visit to an Antique Shop" Summy Birchard  
 "The Ice Pond" Pro Art  
 "The Flute and the Cello" G. Schirmer  
 "Irish Jig" H. Flammer  
 "The Ghost Walks" Pro Art  
 "Skipping" Boston  
 "Wavelets" Boston  
 "Shadows on the Pool" Boston  
 "Jeepers Creepers" Boston  
 "Ozark Dance" Belwin  
 "A Happy Story" Century  
 "Pioneer Days" Witmark

Cobb, Hazel

"Do It Yourself on the Nine Golden Keys to Easy Reading"  
 Mills  
 "First Solo Book"  
 "Second Solo Book"  
 "Getting Acquainted at the Piano" Books 1 and 2  
 "Practice Patterns"  
 "Scale Patterns"

"Look and Learn"

"Look and Learn Workbooks, 1 and 2"

"Nine Golden Keys to Easy Reading"

"Play for Fun"

"Rhythm and Rhyme and Reason"

"This Way to Music"

"Variety and Spice for Piano"

"Mid-Term Reader"

Piano Solos:

"Buggy Ride"

"Cowboy"

"Dancing Bears"

"Divertimento in D Major"

"First Sonatina in F Major" 4 movements

"Havana Holiday"

"The Horse Show"

"In the Treetops"

"The King's Guard"

"Many-a-Mile Away"

"March of the Mighty"

"Moonlight"

"My Favorite Tune"

"Ride in the Night"

"Sally's Music Box"

"Saucy Saunter"

"The Shoemaker"

"Sonatina in A Minor" Three movements



"Sonatina in C Major" Three movements  
"Sonatina in G Major" Three movements  
"Sonatine Alla Suite" Four movements  
"Sonatine Classique" Three movements  
"Stepping Out"  
"Second Sonatina in F Major" Three movements  
"Teresita"  
"That Promised Land"  
"To the Duck Pond"  
"Valse Rubato"  
"Valsette"  
"Winding Road"  
"Carefree"  
"Dance of the Dark Eyes"  
"Around the Keys" Summy Birchard  
"Around the Keys Again"  
"Right from the Start"  
"Arab Horseman"  
"Christmas Eve"  
"Circus Pony"  
"Southern Bell"  
"To My Valentine"  
"Indian Lullaby Chart"  
"In the Spring"  
"Vagabond"  
"Knight at Arms"

"Familiar Tunes"  
"Twelve Easy Duets"  
"Chocolate Soldier"  
"Follow the Brook"  
"Roses are Red"  
"Dulcy Dances"  
"Halloween" Belwin  
"Two Buffoons" Belwin  
"Squirrel Cage" C. Fischer  
"Little Birds"  
"Two on a Tandem"  
"Three Lost Dogs"  
"Water Wheel" C. Fischer  
"Costume Ball"  
"Brigadier"  
"Masked Rider" E. B. Marks  
"Deep Blue Sea"  
"Tarantelle"  
"School Band"  
"Twinkle, Twinkle Little Star" Palma  
"Thunderbird" Palma  
"Secret Lake" Summy Burchard  
"Petal Drift"  
"Chinese Lullaby"  
"Sweet Sabbath"  
"O Lord I'm Tired of Trouble"

"Valse Suzanne"

"Irish Lad" F. B. Marks

"Dance of the Dark Keys" E. B. Marks

"Pomp and Pageantry" Willis

"Swing High and Low" Willis

Coupland, Laura

"Two Easy Piano Teaching Pieces" Summy Birchard 3 min.

Fremder, Alfred L.

"Little Concert for Piano" Composers Forum

"Intrada Intermezzo and Capriccio for Piano" Composers  
Forum

"Concerto for Piano and Orchestra" 1970

Gentemann, Sister Mary Elaine

"Spanish Dance" Willis

"Dance of the Dwarfs" Willis

"Jesu, Joy of Man's Desiring" (Bach arrangement) Willis

"Danse Orientale" Willis

"Valsette" Willis

"Plantation Dance" Willis

"Jolly Capers" Willis

"Lament for a Broken Doll" Willis

"Swinging" Boston Music Company

"Fun with Chords" Boston

"Modern Chopsticks" Boston

"Papoose Dreams" Boston

"Keep in Step" C. Fischer  
"Funny Frolic" C. Fischer  
"Modal Picture" C. Fischer  
"Cricket and Frog" Art Publication Society  
"Pixie Parade" Art Publication Society  
"In a Hammock" Art Publication Society  
"Cadets on Review" Art Publication Society  
"The Merry Clock" Art Publication Society  
"Toccata and Scout March" Art Publication Society  
"Bunny Fun" Art Publication Society  
"March of the Indians" J. Fischer  
"Triads on Parade" J. Fischer  
"Chinese Chatter" J. Fischer  
"Gay Senorita" J. Fischer  
"Chinese Boy" Southern Music Company  
"Wind in the Trees"  
"Pastelle No. 1" College Music Press  
"The Witch" College Music Press  
"Rosita Mia" College Music Press  
"Hide and Seek" College Music Press  
"Dwarfs" College Music Press  
"Gavotte in G Minor" College Music Press  
"Fairy Waltz" College Music Press  
"Snow White Dances" College Music Press  
"Marionettes" College Music Press  
"Lullaby for a Papoose" Mills Music Company  
"The Merry Bobolink" Mills Music Company

"Peace in the Dorian Mode" Mills Music Company  
 "Modal March" Mills Music Company  
 "Snake Charmer Passes By" Mills Music Company  
 "Boogie Beat" Mills Music Company  
 "Hindu Dancer" Mills Music Company  
 "Fun Time" Mills Music Company  
 "Petite Coquette" McLaughlin & Ridly Company  
 "Staccato Prelude" McLaughlin & Ridly Company  
 "Quiet Piece" McLaughlin & Ridly Company  
 "Company March" McLaughlin & Ridly Company  
 "Dancerette" McLaughlin & Ridly Company  
 "Tone Clusters" McLaughlin & Ridly Company  
 "La Danza" McLaughlin & Ridly Company  
 "Cowboy Boogie" McLaughlin & Ridly Company  
 "Graceful Gazelle" Gregorian Institute of America  
 "Ming-Loo-Loo" Gregorian Institute of America  
 "Happy School Days" Gregorian Institute of America  
 "Three Pieces You Like to Play" Gregorian Institute  
     of America  
 "Two Pieces You Like to Play" Gregorian Institute of  
     America  
 "In a Gay Mood" Gregorian Institute of America  
 "Chorale--Faithful Servant"  
 "Boogie Fun"

**Giordano, John**

"Fantasy" Southern Music Publishers  
 "Song" unpublished

Gober, Belle Biard

"Spinning Song" P.P. 1908

"Twilight Song" P.P. 1910

Goddard, Betha Fairless

"Sonata" (Phrygian Mode) 1939 20 min.

Goodenough, Forrest

"Suite" 1948

"Four Teaching Pieces" Wilkin Music 8 min.

"Gigue" 1963 Summy Birchard 2 min.

"Twelve Sketches" 1963 25 min.

Guion, David

"Valse Arabesque" G. Schirmer

"Saisons Grindder" G. Schirmer

"Minuet" G. Schirmer

"Prairie Dusk" G. Schirmer

"Southern Nights" G. Schirmer

"Barcarolle" G. Schirmer

"Mother Goose Suite" G. Schirmer

"Negro Lament" Oliver Ditson

"Valse Serenade" T. Presser

"Waltz of Sorrow" T. Presser

"Country Dance" G. Schirmer

"Alley Tunes" G. Schirmer

"Arkansas Traveler" G. Schirmer

"Country Jig, C Major" G. Schirmer

"Country Jig, D Major" G. Schirmer

"Nocturne in Blue" G. Schirmer

"Pastorale" G. Schirmer

"Picaninny Dance" G. Schirmer

"Prairie Dusk" G. Schirmer

"The Scissors Grinder" G. Schirmer

"Spanish Boat Song" G. Schirmer

Hall, Arthur E.

"Suite for Piano" (Four movements) 1963

"Alternations" 1965

Hearne, Edward French

250 piano compositions published J. Fischer

"A Rainy Day" J. Fischer

"The Shadow March" J. Fischer

"Sonata in E Minor"

Hughes, Frank

Six Bagatelles unpublished

Hughes, Kent

"Suite of Three" 12 min.

"Intrada"

"Intermezzo"

"Grand Waltz"

"Sonata I" in Two movements

"Passacaglia and Toccato" 10 min.

"Homage to Ravel"

James, Melton B.

"Children's Pieces" Several unpublished

Kennan, Kent

"Three Preludes" G. Schirmer 4 min.

"Sonatina" 1945 8.5 min.

"Second Sonata" 1912 5.45 min.

"Two Preludes" 1951 Lawson Gould 3 min.

Kevan, G. Alex

"The Pirates' Cave" Theodore Presser Grade 2

"The Little Trumpeter" Theodore Presser Grade 2

"The Prancing Pony" Theodore Presser Grade 2

"The Steeplechase" Theodore Presser Grade 2

"The Fox Hunt" E. B. Marks Grade 2

"Trains A'Coming" E. B. Marks Grade 2

"Playing House" E. B. Marks Grade 2

"See Saw" E. B. Marks Grade 2

"At the Ice Palace" Pro Art Grade 2

"Under the Big Top" Pro Art Grade 2

"Spooks on Parade" Pro Art Grade 2

"Dance of the Apache" Pro Art Grade 2

"The Toy Band" Pro Art Grade 2

"The Bouncing Ball" Pro Art Grade 2

"Camel Ride" Pro Art Grade 2

"Pogo Stick" Pro Art Grade 2

"Grandpa's Rocking Chair" Pro Art Grade 2



Kilpatrick, Jack

"Slumber Music for an Indian Child" Op. 19 No. 5

Summy Birchard

"Ozark Dance" Op. 46 No. 1 Summy Birchard

"Cherokee Autumn Dance" Op. 88 No. 2 Summy Birchard

"Mountain Valley Memory" Op. 88 No. 1 Summy Birchard

"Prelude, Adagio, and Gigue" Op. 154 American

Composers Alliance

Piano Teaching Pieces:

"From the Court of Louis XIX" Op. 122 No. 2 Boston

"From the Court of Maria Theresa" Op. 122 No. 1 Boston

"Two Improbable Dances" Op. 98 Boston

No. 1 of Snowmen

No. 2 of Scarecrows

"Two Backyard Expeditions" Op. 91 Boston

No. 1 Pygmies

No. 2 Cannibals

"Ike Miller's Reel" Op. 39 No. 3 Belwin

"Rustlers, Beware!" Op. 133 No. 1 Belwin

"The Bar-Z Barn Dance" Op. 133 No. 3 Belwin

"Log Cabin Nocturne" Op. 109 No. 2 Summy Birchard

"Long Dry Spell" Op. 111 No. 2 Summy Birchard

"Pioneer Dusk" Op. 119 No. 1 Summy Birchard

"Black Widow" Op. 107 No. 1 Summy Birchard

"Jesse James' Treasure" Op. 111 No. 1 Summy Birchard

"Fiddler's Reel" Op. 100 No. 2 Summy Birchard

Latham, William P.

"Sonatina" 1949

Lewis, Merrills

"Sketches from the South" (Suite for Piano)

McCormick, Leonard

"Three Bagatelles" manuscript only 10 min.

Mackie, Shirley

"Concert Piece" 1967 S.M.M. 1963 7 min Professional

Award NGPT

"In a Playful Mood" 1969 1 min. SMU

"Primitive Sarcasms" 1968 4 min.

Marsh, W. J.

"Sea Mosses" Schmidt

"Texas Our Texas" (elementary) Southern Music Co.

"Little Miss Trippit" Willis Music Co.

Middlebrook, Mamie

Piano Teaching Pieces:

"Indian Summer"

"By the Pool"

"Sleighbing"

"Waterlillies"

"Skating"

Many others

Mohns, Grace Bergin

"Maid of Spring"

"Sea Suite"

"L'Armistice"

"Firemist"

"Sands of the Desert"

"A Nocturne"

"Dawnmist"

"Gaelic Hornpipe"

"Surftide"

Montandon, Blaise

"Busy Corners" Willis Music Co.

Morrison, Julia

"Southern Terminal" 24 min.

"Compensation" 1 min.

Newlin, Dika

"Sinfonia" 1947 ACA

"Sonata for Chiesa" (also for Organ) ACA

"Six Piano Pieces" 1942 ACA

"Variations on a Theme from The Magic Flute" ACA

"Passacaglia" 1941 ACA

"Variations on a Row" 1960 ACA

Planick, Annette Meyers

"Passacaglia"

Smith, Julia

- "Sonatine in C" Presser 10 min.
- "Characteristic Suite" Presser 10 min.
- "In a Swan Boat" (Barcarolle, Grade 1) Presser
- "Prelude" Presser
- "Commanche War Dance" Scribner Music Library
- "Dancing School" Scribner Music Library
- "Episodic Suite" Mywbray Music Publishers, distributed  
by Presser Music Co. 7 min.
- "Yellow and Blue"
- "Nocturne"
- "Waltz for Little Lula"
- "March"
- "Toccata"

Steussy, Joseph

- "Variations"
- "Concerto No. I" (Piano and Orchestra)

Tillette, Jeannette

- "Gigue in B.Minor"

Tull, Fisher

- "Sonata for Piano" available from composer
- "Allegretto, Lento, Allegro"
- "Two Fabrications"

Waldrip, Gideon

"Prelude and Dance" 8 min. published in a volume of  
Piano Music by American Composers, published by  
Scribners

Young, E. Edwin

"Sonnets of the Southwest Wind"  
"Allegro Maestoso"  
"Lento"  
"Allegro - Finale"

Two Piano and Piano Duet

Anson, George

"Texas Our Texas" Southern Music Company  
"Coasting"  
"Two's Company"  
"The Mill" E.V. (Set of six pieces for two pianos)  
"Ten Tunes for Ten Fingers"  
"Siesta Time" (Piano Ensemble) Mills  
"Rickshaw Boy"  
"Polka Dots" Sam Fox  
"Miniature Concerto"  
"Kid Concerto" W.  
"Pickshaw Boy" Summy Birchard  
"Miniature Concerto" Sam Fox  
"In the Toy Shop" (Piano Trio) Sam Fox

"Coasting" T. Presser

"Concertina for Two" (Two Pianos and Orchestra)

Briggs, Ralph'

"Scherzo" 1967 6 min.

"Festival" 1968 5 min.

Britain, Radie

"Pastorale"

"Cactus Rhapsody

"Minha Terra" (Netto) Ricordi and Son

"Le Petit Concerto" RB 10 min

Bright, Houston

"Four for Piano" (Suite) AMP

Coupland, Laura

Second Piano Part to "Intrada, Bach Heinge" Summy

Birchard

Fremder, Alfred L.

"Landi Variations for Two Pianos" many performances

Gentemann, Sister Mary Elaine

"Gay and Sad Mice" (Grade 2) World Library Pub.

"Our First Duet" (1 1/2)

"Swaying Trees" (2)

"March for Young Americans" (Grade 5)

"Chipmunks"

Goddard, Betha Fairles

"Toccata"

Goodenough, Forrest

"When Johnny Comes Marching Home" (Quartet) Wilkins

"Suite for Two Pianos" commissioned by Beanette Aitgelt

1966

"Danza Rhythmica" 1943 3.5 min.

"Toccata" 1951 6 min.

"Home" (Four Pianos) 1944 3.5 min.

"Sonatina" 1943 5 min.

Guion, David

"Sheep and Goats Walkin' to the Pasture"

"Shingandi" (Primitive African Ballet)

"The Harmonica Player"

Kennan, Kent

"Dance Divertimento" 1938

Kevan, G. Alex

"An Old Fashioned Ball Room" (Piano Duet) Pro Art

Grade 3

"Tinkling Bells" (Piano Duet) Pro Art Grade 3

"Peg Leg Pete" (Piano Duet) Pro Art Grade 3

Latham, William P.

"A Modern Trilogy" 1941

"Dance Guild" Choreography by Ludwig Lefebvre

Lewis, Merrills

"Two Miniatures" (Two Pianos)

Mackie, Shirley

"Latin Duo" 1968 performed at TMTA Convention,  
Corpus Christi

"Work for Two Pianos" 5 min.

Marsh, W. J.

"Texas Our Texas"

Montandon, Blaise

"Gavotte" Op. 32 No. 3 Prokofieff (Piano Four Hands)  
3 min.

"Waltz from The Comedians" Kabelevsky (Piano Four  
Hands) 3 min.

"Gallop from Masquerade Suite" Khachaturian (Piano  
Four Hands) Willis 3 min.

Morrison, Julia

"Tender Under side"

Nelson, Eitel Allen

"Cowboy Holiday" Mills

Smith, Julia

"American Dance Suite" Oliver Ditson Co. 1956 7 min.

"Lost My Partner

"Negro Lullaby"

"Chicken Reel"



Stuessy, Joseph

"Suite for Piano and Prepared Piano"

Taliaferro, Lloyd

"Fugue"

#### Vocal Solo

Acreman, Barbara

"Children's Songs of Odessa"

"Fun in the Park"

"The Tall Rabbit"

"Prairie Pete Park"

Bartram, Lucy Schleyer

"Goodbye My Love" Victor Publishing Co.

"Last Night I Dreamed You Were Near" Nordyke

"Mexico" Nordyke

"Christmas" Baritone solo

"A Son of the Sea" Dramatic reading with Piano

Text by Carl Sandburg

Battista, Ned

"Three Songs for Soprano and Orchestra"

Bennett, Ronald

"Collection of Songs for Soprano, Tenor, and Mezzo

Soprano

Berens, Fritz

"Suite for High Voice and Orchestra" unpublished

Five songs for Soprano and String Quartet. Poems by  
by Rabindr Ragor

Many songs for Soprano, Alto, Baritone, Bass Voice with  
Piano accompaniment

Bright, Houston

"Simon Danz" (Baritone Solo, Piano)

"Sweet Wife"

Britain, Radie

"Barcarola" Ossian, Paris

"You" RB 3 min.

"Elvina de la Luz" RB 4 min

"Tribute" RB 3 min.

"Withered Flowers" RB 4 min.

"Hush My Heart" RB 3 min.

"Open the Door to Me" RB 3 min.

"Nirvana" RB 3 min.

"Lullaby of the Bells" RB 3 min.

Conley, David L.

"Glass House Canticle" (Alto Voice)

"Slaves" (Alto Voice)

Coupland, Laura

"Spring is Redecorating" Southern Music Co.

"Black Magic" Southern Music Co.

Cram, James D.

"Set of Humorous Songs" (Soprano and Chamber Orchestra)

Deming, Lamson

"An Easter Song" Kjos 2.5 min.

"A Wedding Benediction" Kjos 2.5 min.

Elliott, Raymond

"Father We Thank Thee" published in Prentice Hall Song  
Series

Fox, Oscar

"The Hills of Home" (Vocal, Choral, Piano, Orchestra)

Fischer

"O Perfect Love" wedding song

"My Heart is a Silent Violin" (Vocal, Choral, Orchestra)

"Rounded Up in Glory" (Vocal-Choral)

"The Wanderer" (Vocal)

"Sam Bass"

"In the High Hills" (Vocal, Orchestra)

"Jesse James" (Vocal)

"Whoopee Ti Yi Yo, Git Along, Little Doggies"

"Old Chisholm Trail" (Vocal)

The Texas Cowboy's Last Song"

"Rain and the River" Summy Birchard

"Night Song" Flammer

"The Call of the Hills" Presser

"Love is Like the Dawn" MFH

"If I Have Ever Tempted You" MPH

"Haunted Heart" Southern

"Lovely Louisiana" Southern

"He"

Gober, Belle Biard

"I Will Lift Up Mine Eyes" published Fitzsimmons, Chicago

"Two Days" P.P.

"Lullaby" P.P.

"Absent" P.P.

Goodenough, Forrest

"How Do I Love Thee" (Soprano Solo) unpublished

Guenther, Ralph

"Three Songs" 1955 (Soprano with Full Orchestra, also  
Piano accompaniment) unpublished

"Four Songs" (Soprano and Piano, Orchestration avail-  
able) unpublished

"Four Songs" (Tenor and Orchestra) parts and scores  
available, unpublished

"Two Shakespearean Sonnets" (Soprano, Flute and Alto)  
unpublished

Guion, David

Songs of the South

"De Ol' Ark's A-Moverin'" G. Schirmer

"Run, Mary, Run" G. Schirmer  
 "Shout Yo Glory" G. Schirmer  
 "Praise God, I'm Satisfied" G. Schirmer  
 "O My Lawd What Shall I Do" G. Schirmer  
 "Greatest Miracle of All" G. Schirmer  
 "Little Pickaninny Kid" G. Schirmer  
 "Please Shake Them Simmons Down" G. Schirmer  
 "Wrong Livin'" G. Schirmer  
 "Mistuh Jay-bird" G. Schirmer  
 "Howdy Do, Mis' Springtime" M. Witmark & Son  
 "Ol' Marse Adam" M. Witmark & Son

#### American Cowboy Songs

"Home on the Range" G. Schirmer  
 "The Bold Vaquero" G. Schirmer  
 "All Day on the Prairie" G. Schirmer  
 "Roy Bean" G. Schirmer  
 "McCaffie's Confession" G. Schirmer  
 "Ol' Paint" G. Schirmer  
 "The Cowboy's Dream" G. Schirmer  
 "Range of the Buffalo" G. Schirmer  
 "Little Joe the Wrangler" G. Schirmer  
 "O Bury Me Not On the Lone Prairie" Carl Fisher  
 "When the Work's All Done This Fall" Carl Fisher  
 "Ride, Cowboy, Ride" Carl Fisher

#### Art Songs

"At the Cry of the First Bird" G. Schirmer

"Mary Alone" G. Schirmer  
 "Weary" G. Schirmer  
 "Lonesome Song of the Prairie" G. Schirmer  
 "Mother" G. Schirmer  
 "Prayer" G. Schirmer  
 "Returns" G. Schirmer  
 "A Heart Break" G. Schirmer  
 "A Kiss" G. Schirmer  
 "Love Is Lord of All" G. Schirmer  
 "My Own Laddie" G. Schirmer  
 "Resurrection" G. Schirmer  
 "Life and Love" G. Schirmer  
 "Compensation" G. Schirmer  
 "Wild Geese" Carl Fischer  
 "Hopi Indian Cradle Song" Boosey & Co.  
 "Lass" Boosey & Co.  
 "Within Your Eyes" Boosey & Co.  
 "Embers" M. Witmark & Son  
 "The Ghostly Galley" Witmark & Son  
 "The Bell-Bony" Carl Fischer  
 "I Talked to God Last Night" G. Schirmer

Also, a number of other songs and publications not  
 listed here

Hall, Arthur E.

"Annie Laurie" Galaxy Publications  
 "Christ Is Risen" (Easter) Gray

"Cindy" Schirmer

"High Barbary" (Traditional) Schirmer

"A Highland Lad" (Scottish Folk) Galaxy

"The Infant Christ" Schirmer

"The Monotone" Leeds

"Oh Dear What Can the Matter Be" Leeds

"O, My Life Is Like a Red Red Rose" (Scottish) Galaxy

"Origin of Valentines" Leeds

"Sourwood Mountain" (Kentucky) Schirmer

"Wade in the Water" (Spiritual) Schirmer

"Ye Banks and Braes O'Bonnie Doon" (Scottish) Galaxy

"Three Songs from the Shropshire Lad" unpublished

"Were I a Poet" unpublished

"The Bridge at Avignon" unpublished

Hanson, Camille Ray

Numerous vocal solo in manuscript, sacred and secular

Hearne, Edward French

Songs--250 in manuscript

Horvit, Michael

"Three Songs of Elegy" Schirmer

Hughes, Kent

"Song Cycle" commissioned by Wichita Falls Symphony

High Voice and Piano:

"Joy" (Robinson Jeffers)

"I Will Extoll Thee" Psalm 115

"Dawn" (Witter Bynner)

"Bright Morning Song" (Rolfe Humphries)

"Lines from Shelley"

"Psalm to My Beloved" (Eunice Tietpens)

"Divinely Superfluous Beauty" (Robinson Jeffers)

Medium Voice and Piano:

"The Lamb" (William Blake)

"Deus" (William Rose Benet)

"One Perfect Rose" (Dorothy Parker)

"April Morning" (Robert Hillyer)

"Christmas Eve" (Robert Hillyer)

"Sonnet 18" (Shakespeare)

"But Not to Me" (Sam Teasdale)

Low Voice and Piano:

"Bread and Music" (Conrad Aiken)

"Behold, You Are Beautiful" (Song of Solomon)

"On a Faded Violet" (Shelley) low or medium voice

Kennan, Kent

"I Shall Not Care" 1937 Thirty-seven for Voice and  
Piano unpublished

"I Saw the White Daisies" (Voice and Piano) unpublished

"A Clear Midnight" 1947 (Voice and Piano) unpublished

Kilpatrick, Jack

"Come Sleep" Op. 138 American Composers Alliance

"The Wors's Wanderers" American Composers Alliance



"Vocalise in A Minor" American Composers Alliance

"Vocalise in F Minor" American Composers Alliance

Latham, William P.

"Scatter the Petals" (Four Songs for Tenor, Harp,  
Viola, Alto Flute) 1968 unpublished

"Whether I Live" (Song for High Voice) 1953  
unpublished

"Nocturne" (High Voice, Oboe and Piano) 1940  
unpublished

Two songs for high voice:

"Of the Turtle Pool" Walt Whitman 1941 unpublished

"Mad Nite" Walt Whitman 1941 unpublished

"River to the Sea" (Ballad for Baritone and Orchestra)  
1942 unpublished

Two songs:

"The New Love and the Old" 1955 Summy Birchard

"Ballad for Wayward Patriots" 1955 Summy Birchard

McCormick, Leonard

"Three Songs" (Baritone and Piano) available from  
composer

Mackie, Shirley

"Ironwood Tree" (Sop and Clarinet) 3 min.

"From the Shore" (Sop and Clarinet) 1968 (Award)  
unpublished

Marsh, W. J.

- "God's Care" Southern Music Co.
- "Ferns" Southern Music Co.
- "Through All the Year" Southern Music Co.
- "You Gave Me Your Hand" Southern Music Co.
- "Ave Maria, O Everlasting Light" G. Schirmer
- "You Sang Me a Song" G. Schirmer
- "The Breeze" G. Schirmer
- "I Love You" G. Schirmer
- "Canterbury Bells" (Prize Songs) Arthur P. Schmidt
- "Yellow" Arthur P. Schmidt
- "Memories" Arthur P. Schmidt
- "Tonight" Arthur P. Schmidt
- "O Night Divine" (Christmas) Arthur P. Schmidt
- "The Glorious Moon" (Easter) Arthur P. Schmidt
- "O Perfect Love" (Wedding) Arthur P. Schmidt
- "Resurrection" Arthur P. Schmidt
- "Redbuds" Arthur P. Schmidt
- "The Flower Wreath" (Three Women's Voices) Arthur P.  
Schmidt (Song Suite)

Mohns, Grace Bergin

- "Old Love is Best" (Soprano with Piano accompaniment)  
unpublished
- "Music is Everywhere" (Soprano with Piano accompaniment)  
unpublished
- "Sunset Hill" (Medium Soprano with Piano accompaniment)  
unpublished

Morrison, Julia

One hundred songs, composed in Texas, available from  
composer

Newlin, Dika

"Alyssum" (Soprano and Piano)

"Songs of the Lonely Heart" (Soprano, String Quartet,  
Piano) ACA

For Soprano and Piano:

"Twelve Songs" (varied) 1968 ACA

"Christmas Carols" ACA

"Contrasts" ACA

"The Creek" ACA

"Du Blanc, Du Blanc, Du Blanc" ACA

"Early Autumn" ACA

"Epitaph" ACA

"Friendship" ACA

"Ich Habe Eine Gute Tat Tetan" ACA

"Jak Drahokam" ACA

"The Lost Land" ACA

"Lullaby" ACA

"Marine" ACA

"Romance" ACA

"Song" ACA

"Stanzas" ACA

"To You" ACA

"Der Wanderer" ACA

"With Rue My Heart is Laden"

For Tenor and Piano:

"Bredon Hill"

For Mezzo-Soprano and Piano:

"Lost Love"

For Alto and Soprano:

"My God, What Is a Heart"

For Baritone and Piano:

"Songs of the Lonely Heart"

For Reciter and Piano:

"The Bondwoman Comes to the Boorie" ACA

"The Country Under Dream" (also with Chamber Group) ACA

"Forgotten Cradle Song" ACA

"Furioso" ACA

"Lament" ACA

"The Women Will Soon Knit Again" ACA

Patterson, Andy

"Four Satirical Songs for Soprano and Piano" available  
from composer unpublished

Patterson, J. J.

Twenty-five or Thirty Songs, many performances, not  
published, available from composer

"Worship" (Piano Accompaniment)

"Night In the Desert" (Piano Accompaniment)

"The Way That Lovers Use" (Piano Accompaniment)

"Nocturne" (Piano Accompaniment)

Planick, Annette Meyers

"I Love a Cowboy" M. M. Cole, Chicago

"Fiddlin' Sam" M. M. Cole

"Ideals" unpublished, available from composer

"Cherchez in Beaute" unpublished, available from  
composer

"Arise My Love" (Award Winner TFMS) unpublished,  
available from composer

"Behold My Beloved" unpublished, available from  
composer

"The Toy Fair" unpublished, available from composer

"Zoom to the Moon"

"Seek the Beautiful"

"Life, Love and Laughter"

"Arise My Fair One"

Rochester, Lois

"Doloroso" (Soprano and Piano)

Singer, Eugene Jose

"The Holy City" Hampton Publication

"Songs for Voice" Singer Publications (Soprano and Piano)

Smith, Julia

"Invocation" (Vocal Solo, Piano accompaniment) (also  
for SSA)

"Three Love Songs" (Solo Voice, Piano accompaniment)

Mowbray Music

"My Song and My Love" (High and Low Voice with Piano  
accompaniment Mowbray

Over 250 vocal arrangements, accompaniment and orchestral  
arrangements for World of Music Series--Elementary,  
Junior and Senior High Levels. Givin and Co., Boston

Taliaferro, Lloyd

"Three Songs" (Baritone and Clarinet) unpublished

"Three Psalms" (Voice and Chamber Orchestra)

"Fog" (Tenor and Piano)

"Credo" (Mezzo Soprano and Organ)

"Mandoling" (Mezzo Soprano and Organ)

"The Wind Sprang Up at Four O'Clock" (Mezzo Soprano and  
Piano)

"Lasciatemi Morire" (Mezzo Soprano and Piano)

"Come raggio di sol" (Mezzo Soprano and Piano)

"Immer leiser wind me in Schlummer" (Mezzo Soprano  
and Piano)

"Song for St. Cecilia's Day" (Mezzo Soprano, Oboe, Horn,  
Celesta, Two Violins, Two Violas, Two Celli, and Bass)

"After Great Pain"

Thomson, William

"Maids and Widows" (Baritone and String Quartet)  
unpublished

Utter, Betty

"Wedding Song" (Sacred) "I Will Betroth Thee) Unpublished

Three songs from musical "Heidi" (Treble Voices and  
Symphony Orchestra) performed by Texas Boys Choir  
and Texas Girls' Choir

Five tunes from musical "Heidi" (Full Symphony  
Orchestra) performed in Fort Worth and Europe

"A Stolen Love" (Voice and Piano)

"Holiday Song" (Voice and Piano) unpublished

"Lookin' for a Feller" (Voice and Piano) unpublished

"Many's the Time"

"Sunday Go-to-Meetin' Hat" (Voice and Piano) unpublished

Von Eude, Richard

"Lullaby" (Voice and Piano) performed but not published

"Drink to Me Only" (Soprano Voice) performed but not  
published

"Amarilla, Mia Bella" (Soprano Voice, Violin, Viola,  
Cello) performed but not published

"Giaail Sole Ol Gange" (Soprano Voice, Violin, Viola,  
Cello) performed but not published

"Under the Greenwood Tree" (Soprano Voice, Violin,  
Viola, Cello) performed but not published

"Love Everlasting" (Voice and Piano accompaniment)  
performed but not published

Many other songs listed but not published

Waldrip, Gideon E.

"The Fawn in the Snow" (Solo Voice, Piano) not  
published 2.5 min.

"Song in Summer" (Solo Voice, Piano) unpublished 2.5 min.

"Now Follow Fires" (Baritone Voice and Piano)  
unpublished 3 min.

Wick, Otto

"Too Late" Presser



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### Books

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## APPENDIX

## QUESTIONNAIRE

Name \_\_\_\_\_ Single \_\_\_\_\_  
Birthplace \_\_\_\_\_ Date of Birth \_\_\_\_\_ Married \_\_\_\_\_ Date \_\_\_\_\_  
Present Place of Residence \_\_\_\_\_ Divorced \_\_\_\_\_  
Years of Residence in Texas \_\_\_\_\_ No. of Children \_\_\_\_\_  
From \_\_\_\_\_ to \_\_\_\_\_ If naturalized, date of  
U.S. Citizenship \_\_\_\_\_

Please list information requested under various headings  
given below:

Schools Attended

Degrees

Composition Teachers

Positions held since 1950 \_\_\_\_\_

Is musical composition related to your present occupation?

If composition is not your principal occupation, describe  
specifically your work \_\_\_\_\_

Noteworthy recognition received as a composer such as awards,  
grants, commissioned works, etc. \_\_\_\_\_

Additional achievements such as literary publications,  
radio, television performances, recordings, etc. \_\_\_\_\_

List any general significant influences upon your  
compositional style \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Has your residence in Texas had any real influence upon your  
style? Yes \_\_\_\_\_ No \_\_\_\_\_ If so, what? \_\_\_\_\_  
\_\_\_\_\_

Please use other side of sheet for additional information.

Classify what you consider your most significant musical  
compositions according to medium such as opera, orchestra,  
chamber music, instrumental, vocal solos, choral works, and  
teaching material. Forms are enclosed for your convenience  
in listing both published and unpublished works. Do not  
list separately multiple small works such as songs, choral  
works, or study pieces, but group them and present in summary.  
Place a check by the title of all works composed in Texas.



[illegible]

CALENDAR OF SIGNIFICANT EVENTS CONTRIBUTING TO THE  
DEVELOPMENT OF TEXAS MUSIC

- 1492 - Discovery of America
- 1519 - Pineda (Alonzo de) landed on shore at Galveston
- 1520 - Cortez came to Mexico
- 1523 - Cortez conquered Mexico City
- 1528 - Cabeza de Vaca organized the Narvaaz Expedition  
Coronado coming a few years later. De Soto came at  
the same time from the region of Mississippi.
- 1659 - First European settlement at Ysleta and first music  
taught there by Fra Garcia de la Francisco, a monk  
teacher.
- 1685 - La Salle came by way of Mississippi by boat to Port  
Lavaca Bay, establishing a short lived colony at  
Saint Louis leaving cattle and a library. He was  
killed by his own men. They were the "French  
Cavaliers."
- 1732 - Opera by Mexicans produced in Mexico City
- 1716 - Spain formed settlements in East Texas, finally  
retreated to San Antonio and founded that city.  
Refugees stayed there from 1719 to 1721 and built  
the beautiful San Jose Mission with the Rose Window.
- Texas remained under Spain for 320 years and under  
Mexico from 1821 to 1836. She became a separate nation in  
1836 and in 1845 became the twenty-eighth state of the  
United States.
- 1838 - First operatic excerpts were sung in Texas
- 1847 Music was taught in the schools of Galveston and  
quickly spread over the state
- 1853 - The first Saengerfest was organized in New Braunfels  
and held annually to the present.

- 1856 - First opera (German Opera Company) given at Lone Star Hall, Galveston
- 1857 - Italian opera given at Brownsville
- 1861 Texas seceded to join Confederate states
- 1865 Civil War over, again under the United States flag.
- 1867 - First Beethoven Maennerchor given in San Antonio
- 1869 - Partito Mexican Troup performed in San Antonio, Austin and elsewhere
- 1871 First Opera House built in Galveston, the Tremont
- 1880 - 1890 - Dallas, Austin, San Antonio and Houston built opera houses
- 1890 - 1910 - Golden years of opera and concert, opera houses built all over the state
- 1898 - Federation of Women's Clubs organized. Composer contests held annually
- Gilbert and Sullivan Opera given in Bonham
- 1911 - Dallas Orchestra organized, the first professional orchestra
- 1914 - Fort Worth Symphony organized
- 1915 - Texas Federation of Music Clubs organized, composer contests held annually by Manuscript Society
- San Antonio Orchestra organized (professional)
- 1923 - Texas Composers Guild organized, composer contests held annually
- 1948 - Fort Worth Civic Opera Company organized, the oldest in the state
- 1951 - First Contemporary Composer Symposium given in Austin at the Texas University, held annually.
- 1958 - Fort Worth League of Composers organized
- 1959 - Texas Manuscript Archives located at Dallas Public Library, Mrs. Blant Burford, Chairman
- 1962 - Southwestern Folk Music Archives placed in Fort Worth Public Library, Mrs. T. A. Mitchell, Chairman

1965 - 1969 - The Iowa Park Music Club devoted their year's program to Texas composers

1970 - Celebration of W. J. Marsh Day in Fort Worth, Euterpean Program.

Since 1936 Texas schools and universities have taken increased interest in music departments and creative music. Many composer Symposiums, Conferences and Festivals are now being given in universities and colleges. These are aided by Rockefeller and Ford Foundation grants and, most recently, by the United States Department of Arts and Humanities. Through these combined activities many new works of Texas composers are being performed. The combined programs of our Symphony Orchestras performing new works of Texas composers in their seasonal and special composer programs, coupled with the many Texas composer programs over the state inspired by the annual Parade of American Music programs, the many Music Clubs, and important university and college programs that are being presented have led to increasing interest in our state composers and a new zeal in performing their works. We feel that this intensified interest by both composers and the public can lead ultimately to a highly productive era in this rich field of creative music. Perhaps the truly great creative genius of this century is to be found in our midst, among our own composers.

1971 - Thirteenth concert of works of members of the Fort Worth League of Composers celebrating the Parade of American Music.

## COMPOSERS OF TEXAS

Three hundred fifty-six composers are listed here,  
twenty-six are deceased or early composers so marked.

Acreman, Mrs. Barbara - 1024 Limestone, Odessa, Texas 79760  
Adler, Samuel 3040 Cridle, Rochester, New Jersey  
Ahlstrom, David - Southern Methodist University, Dallas, Texas  
Allen, Shiela - 2256 Fifth Avenue, Fort Worth, Texas  
Allison, Irl - Austin, Texas  
Anderson, Robert - Southern Methodist University, Dallas, Texas  
Anson, George - 1613 Weiler Blvd., Fort Worth, Texas  
Appleby, David - University of Texas, Austin, Texas  
Armstrong, Mrs. George W., Jr. - 4009 Edgehill Road, Fort  
Worth, Texas  
Atherton, John - Dallas, Texas  
Baker, Marvin - 2909 Wingate, Fort Worth, Texas  
Barclay, William - deceased  
Bartram, Lucy Schleyer (Mrs. R. A.) - 628 Mill Street, New  
Braunfels, Texas  
Bass, Claude L. - 1502 Pellinore Road, Borger, Texas  
Bates, Anna Craig - 107 N. Grove, Marshall, Texas  
Battista, Ned - University of Houston, Houston, Texas  
Beal, John - now in United States Air Force  
Beasley, Rule - 2900 Foxcroft Circle, Denton, Texas  
Bend, Martha - 302 Palmer Street, Houston, Texas

Benjamin, Dr. Thomas - University of Houston, Houston, Texas

Bennett, Ronald - 1605 E. 37th Street, Odessa, Texas

Berens, Fritz - 3809 Winifred Drive, Fort Worth, Texas

Beversdorf, Samuel Thomas -

Bilhartz, Herbert -

Bilyeu, Landon - Midwestern University, Wichita Falls, Texas

Elakley, Dwan - Marshall, Texas

Blanton, Lucy H. - 604 Copeland, Austin, Texas

Bolman, Mrs. William - Ponderosa, Hurst, Texas

Booth, Juanita - 507 N. Main, Temple, Texas

Briggs, Ralph - 1231 Robinson, El Paso, Texas

Bright, Houston - Box 301, West Texas University, Canyon,  
Texas

Britain, Radie - 1945 N. Curzon, Hollywood, California

Brooks, Alice Mayfield - deceased

Brown, Dr. Leon F. - North Texas State University, Denton,  
Texas

Brush, Ruth - 3415 Wildwood Court, Bartlesville, Oklahoma

Bryant, Bess (Mrs. W. C.) - 2713 W. Bewick, Fort Worth, Texas

Buchanan, Annabel Morris - Groesbeck, Texas

Butler, Lois - 8712 Coleville Road, Silver Spring, Maryland

Camp, L. B. (Red) - 548 Naples, Corpus Christi, Texas

Canfield, Josephine - George West, Texas

Castle, Joseph - 2901 Del Curto Road, Austin, Texas 78704

Castleman, Elizabeth - 3190 South 29th, Abilene, Texas 79605

Chadwick, Abdel (Mrs. Kelroy) - 2924 Harlanwood Drive, Fort  
Worth, Texas

Chavez, Abraham - Colorado

Cobb, Hazel - 4428 Rosedale, Dallas, Texas

Cobos, Henry - El Paso, Texas

Coltman, Mrs. Peter - 4925 Striss Drive, Austin, Texas 78751

Conley, David - 5204 Garrick, Fort Worth, Texas

Connor, Carl - Trinity University, San Antonio, Texas

Cope, David Howell - Houston, Texas

Corcoran, Lillian Hague - El Paso, Texas

Cortez, Ramiro - Los Angeles, California

Coupland, Laura H. - 4095 S. West Street, Arlington, Texas

Cram, James D. - Hardin-Simmons University, Abilene, Texas

Crocker, Dorothy Brin - 7506 Midbury, Dallas, Texas

Crowley, Mrs. Gene - 8519 Andrews Highway, Odessa, Texas 79760

Cummins, Newell - 1004 W. Sears, Denison, Texas

Daniels, M. L. - Abilene Christian College, Abilene, Texas

Darst, W. Glen - 6808 Koldin Trail, Fort Worth, Texas

Davies, Reuben - deceased

Dean, Mrs. M. W. - 5711 Belmont, Dallas

Dean, Dr. T. W. (Jack) - Hardin-Simmons University, Abilene,  
Texas

Deer, Mrs. Paul - 439 Quince Circle, McAllen, Texas

Demming, Lamson F. - 5501 S. Main Street, Houston, Texas

Doty, William E. - University of Texas, Austin, Texas

Douglass, Robert - 4736 Wedgemont Circle, Fort Worth, Texas

Dunn, Gale - Gaston Avenue Baptist Church, Dallas, Texas

Edwards Mrs. W. T. - Rt. 1, Box 80, San Juan, Texas

Elliott, Raymond - Texas Technological College, Lubbock, Texas

Elliott, Willard - 4723 Swiss Avenue, Dallas, Texas

Ellis, Merrill - 909 Avenue E, Denton, Texas

Ellsworth, Eugene - Southern Methodist University, Dallas,  
Texas

Ephross, Arthur - Dallas, Texas

Ernest, David - Odessa, Texas

Ernest, Sister M. - 2401 Holcomb Blvd., Houston, Texas

Escobedo, Juan - El Paso, Texas

Ferrill, Mrs. Terry (Billie) - 530 Indiana, Corpus Christi,  
Texas 78411

Fitzgerald, Bernard - University of Texas, Austin, Texas

Foster, Orville - 4410 Call Field Road, Wichita Falls, Texas

Foster, Will - deceased

Fox, Oscar - deceased

Freidman, Allen Jay - El Paso, Texas

Frender, Alfred - Texas Wesleyan College, Fort Worth, Texas

Fry, Tommy - Odessa, Texas

Gambino, James - 708 South L, Midland, Texas 79701

Gentemann, Sister Elaine - Our Lady of the Lake College,  
San Antonio, Texas

George, Lila Gene - 2301 Reba Drive, Houston, Texas 77019

Gibson, John W. - Baylor University, Waco, Texas

Gillis, Don - P. O. Box 21208, Dallas, Texas 75211

Gillis, Lewis - Fort Worth, Texas

Giordano, John - 3902 Woodhaven Drive, Denton, Texas

Gober, Belle Biard - Bonham, Texas

Goddard, Mrs. M. M. - 415 W. Simmons, Weatherford, Texas

Goodenough, Forrest - 2211 Greenlee Drive, Austin, Texas



Gordon, Lewis

Graham, David - 2200 Mistletoe Avenue, Fort Worth, Texas

Green, R. Paul - Houston Baptist College, Houston, Texas

Green, Paul - Canyon, Texas

Guenther, Ralph - 4604 Barwick Drive, Fort Worth, Texas

Guerro, Paul - Southern Methodist University, Dallas, Texas

Guion, David - Dallas, Texas

Hall, Arthur E. - Rice University, Houston, Texas

Hall, Broyles - 2011 Taft, Wichita Falls, Texas

Haney, Rox - Box 1482, Rockville, Maryland

Hanley, Mrs. Lawrence - 4109 Trail Lake Drive, Fort Worth,  
Texas

Hanson, Mrs. John - 2803 Marmen, Midland, Texas 79701

Hanway, Mrs. John T. - 6810 Coleshire, Dallas, Texas

Harper, Burl - Dallas, Texas

Harris, Lewis, Jr. - 1729 Montclair, Fort Worth, Texas

Hawkins, Allen R. - 2610 5th Avenue, No. 9, Canyon, Texas

Hearne, Edward French - Corsicana, Texas

Henderson, Mrs. C. L. - 2865 14th Street, Vernon, Texas

Hill, C. L. - Box 218, Lovelady, Texas

Holmes, Paul - Lamar College, Beaumont, Texas

Horvit, Michael M. - University of Houston, Houston, Texas

Howard, Mrs. L. B. - Stephenville, Texas

Howell, Inez Baker - 6535 Park Lane, Dallas, Texas

Hughes, Frank C. - 3905 Lynncrest Drive, Fort Worth, Texas

Hughes, Kent - 1555 Norris, Wichita Falls, Texas 76302

Hunt, Jerry - Southern Methodist University, Dallas, Texas

Hunt, Thomas H. - Southwestern Baptist Seminary, Fort  
Worth, Texas

Irons, Col. Earl D. - deceased

James, Melton B. - Corpus Christi University, Corpus  
Christi, Texas

Johnson, Glen - Dallas, Texas

Johnson, Hunter - University of Texas, Austin, Texas

Jones, Joyce Gilstrap - George West, Texas

Kennan, Kent - Rt. 7, Box 39K, Austin, Texas

Kevan, G. Alex - 2450 River Oaks, Houston, Texas

Kilpatrick, Jack Frederick - deceased

Kirk, Theron - Trinity University, San Antonio, Texas

Kirshbaum, Joseph - Tyler, Texas

Kirsher, Lydia - El Paso, Texas

Kluck, Mrs. Louis - 8519 Andrews Highway, Odessa, Texas 79760

Kuehn, David L. - Denton, Texas

Labbe, Adolph A. - 709 S. Broadway, Tyler, Texas

LaForce, Mrs. Lillian - 303 N. Catherine, Terrell, Texas

Lamb, Richard -

Lankford, Grace W. - deceased

Latham, Walter -

Latham, William - 1906 Emerson Lane, Denton, Texas

Ledbetter, Mrs. John - 2751 Westlake Drive., Austin, Texas

Lewis, Merrill - 4647 Devon Street, Houston, Texas

Loomer, B. L. - Ravenwood Drive, Fort Worth, Texas

McCandless, Mrs. David - 1409 Flintridge Road, Austin, Texas

McCarthy, Mrs. Keith - 2503 46th Street, Lubbock, Texas

McCormick, Leonard C. - Fort Worth, Texas

McKenzie, Wallace - University of Louisiana, Baton Rouge,  
Louisiana

McKinney, James C. - 2604 Wedgemont Circle, Fort Worth, Texas

MacCallum, Frank Kenneth - deceased

Mackie, Shirley - 1815 Colonial, Waco, Texas

Maddox, Emily Harris - 7317 Tokalon Drive, Dallas, Texas

Mailman, Martin - North Texas State University, Denton, Texas

Mann, Robert - Midland, Texas

Marsh, William J. - 3525 Modlin, Fort Worth, Texas

Marshall, Jane - 4077 Northaven Road, Dallas, Texas

Martinas, Maria - New York City, New York

Matocha, Sister Emeline - 506 SW 24th Street, San Antonio,  
Texas

Mattila, Edward C. - 922 Harlandale Avenue, Dallas, Texas

Meyer, Henry Edwin - Southwestern University, Georgetown,  
Texas

Mickwitz, Von Harold - deceased

Middlebrook, Mamie - 715 West Main Street, Nacogdoches, Texas

Milan, Lena - 1693 Penn. Avenue, Beaumont, Texas 77701

Mohns, Grace Bergin - 7507 Greenbrier Drive, Dallas, Texas

Montandon, Elaise - Del Mar College, Corpus Christi, Texas

Montroy, John - 1722 Teirwister, Houston, Texas

Moore, Mrs. Carey E. - Dallas, Texas

Moore, Mrs. Charles Lee - 6909 Burnette Lane, Austin, Texas

Moore, Donald - 3300 N. 29th Street, Waco, Texas

Moore, Martin - Fort Worth, Texas

Morris, Harold - deceased

Morgan, Robert

Morrison, Julia - North Texas State University, Denton,  
Texas

Morton, Lawrence - Houston, Texas

Mueller, Mrs. George - Tyler Junior College, Tyler, Texas

Mueller, Luis - Southern Methodist University, Dallas, Texas

Muse, Leona McKie - Dallas, Texas

Nail, Robert - Albany, Texas

Nelson, Estel Allen - deceased

Nelson, Robert - University of Houston, Houston, Texas

Newell, George MacCown

Newlin, Dika - 1909 Scripture, Denton, Texas

Neyland, Elizabeth - University of Texas, Austin, Texas

Nyquist, Morine - Seguin, Texas

Oakley, Pittman - 3320 Colgate, Dallas, Texas

Oler, Newell - 6442 Ridgemont, Dallas, Texas

Orum, Dot Echols - deceased

Page, Milton - Waco, Texas

Page, Robert E

Parker, Robert - Houston Baptist College, Houston, Texas

Patterson, Andy - 2110 N. 6th Street, Abilene, Texas 79603

Patterson, Joseph - 112 Westview, Fort Worth, Texas

Paulson, Joseph - Corpus Christi, Texas

Peebles, Ethel - 725 N. Madison, Dallas, Texas

Pfautsch, Lloyd - 3710 Euclid Avenue, Dallas, Texas

Pisk, Rita - Austin, Texas

Planick, Annette Meyer (Mrs. Charles) - 3212 Waits, Fort Worth,  
Texas

Popplewell, Mary - 2725 Sandstone, Dallas, Texas 75227

Porter, Euell - Baylor University, Waco, Texas

Powell, Mrs. Troy - 500 8th Street, Cisco, Texas 76437

Price, John - Southern Methodist University, Dallas, Texas

Reno, Mrs. Selma - Richardson, Texas

Reuter, Mrs. Louis - 806 Rosedale Terrace, Austin, Texas

Rhea, Claude - 7502 Fondren Road, Houston, Texas

Rhea, Lois - Southern Methodist University, Dallas, Texas

Rhea, Raymond - Carthage Junior College, Carthage, Texas

Rhea, Mrs. Raymond - 1510 Green Grove, Corpus Christi, Texas

Rice, William - McIndoes Academy, Houston, Texas

Rike, Raymond - University of Texas, Austin, Texas

Rivers, Sharlene - 205 Cloud Street, Killeen, Texas

Roberts, Mrs. Nancy - Corsicana, Texas

Robinson, Eugenia - 5210 Reiger, Dallas, Texas

Robinson, Mrs. A. L. (Kay ) - 3517 Monterey, Corpus Christi,  
Texas

Rochester, Mrs. Louis - 1701 E. Crescent, Odessa, Texas 79760

Royals, Jack - Waco, Texas

Saxe, Serge - deceased

Schanewerck, Kenneth - 1614 Sunset Terrace, Fort Worth, Texas

Schieverdtfer, Sister Ernest - 2401 Holcomb Blvd., Houston,  
Texas 77021

Schoettle, Elmer - 2810 Fairhope, Houston, Texas

Schroeder, William - Del Mar College, Corpus Christi, Texas

Schultze, Henrich - Denton, Texas

Selmon, Maxine Rowland - Stamford, Texas

Shaw, J. Emory - deceased

Siegmund, Mrs. J. V. - 2701 Bonnie Road, Austin, Texas 78703

Singer, Eugene Jose - 7033 Gaston Avenue, Dallas, Texas

Smith, Frank Shelby - 310 Hines, Baytown, Texas 77520

Smith, Julia - Denton, Texas

Smith, Thelma Jackson - Box 226, Livingston, Texas

Smithers, David - 5311 Avenue H, Lubbock, Texas

Spears, Arthur - University of Houston, Houston, Texas

Stanley, Harry - First Baptist Church, Decatur, Texas

Steele, Mrs. Walter W. - 4304 Delmar, Dallas, Texas

Stevenson, Robert - Los Angeles University, Los Angeles,  
California

Strandberg, Newton - Sam Houston State College, Huntsville,  
Texas

Stillwell, Leota - 3009 Rice Blvd., Houston, Texas 77005

Stuessy, C. Joseph - Denton, Texas

Sullivan, Mrs. Wilma - 85 Trinity Lakewide Apts 1110,  
Austin, Texas 78701

Summerlin, Macon - 2517 Barrow Street, Abilene, Texas 79605

Taliaferro, Lloyd - 1312 Wilshire, Arlington, Texas

Tarver, James - Grand Prairie, Texas

Tatton, J. Meredith - Salt Creek Ranch, Refugio, Texas

Thompson, William - 3041 Fairmount Blvd., Cleveland Heights,  
Ohio, 44118

Thornton, William - 715 Stadium Drive., San Antonio, Texas

Tillette, Jeannette - deceased

Todd, M. Flora - 537 Reagon, San Benito, Texas

Truly, Mars - University of Texas, Austin, Texas

Tull, Fisher - Sam Houston State College, Huntsville, Texas

Utter, Betty Bynum - 4101 Hildring Drive West, Fort Worth,  
Texas 76109

Van Appledom, Mary Jeanne - Texas Technological College,  
Lubbock, Texas

Van der Stucken - deceased

Van Katwyjk, Paul - 4610 Wildwood, Dallas, Texas

Van Katwyjk, Viola Bech - 4610 Wildwood, Dallas, Texas

Van Nort, Isabel

Vellucci, Paul - 6507 Northern, Dallas, Texas

Venth, Carl - deceased

Von Ende, Richard C. - 1232 S. Willis, Abilene, Texas

Wadler, Irving - 4611 Huisache, Houston, Texas

Wagner, Hilmer - Stephenville, Texas

Waldrip, Gideon - Julliard School of Music, New York, N. Y.

Wallace, Jerry - 7 Page Street, Hurst, Texas

Waltman, Marie - 630 W. 5th, Corsicana, Texas

Wansborough, Harold - deceased

Warfield, Gerald - Mineral Wells, Texas

Warren, Mrs. William (Eleanor White) - 1502 Hardovin Avenue,  
Austin, Texas 78703

Webb, Allenne Brandon (Mrs. Robert) - deceased

Wendelburg, Norma - Box 568, San Marcos, Texas

Wheatley, Bertram T. - 5206 Maple Springs Road, Dallas, Texas

White, Claude Porter

Whitlock, E. Clyde - deceased

Whittlesey, Lee F. - 126 Lakeridge Drive, Dallas, Texas

Whitworth, Mrs. W. Leroy - 3801 Avenue F, Austin, Texas 78751

Wick, Otto - deceased

Wiesandt, Elwyn - Baylor University, Waco, Texas

Wilcox, Joseph L. 3803 Humphrey, Dallas, Texas 75216

Williams, John M. - New York City, New York

Willis, Richard - 1701 Northcrest, Waco, Texas

Wilson, Juanita Hardy - Fort Worth, Texas

Wolf, Dan - Stephenville, Texas

Womack, Mrs. F.W. -2112 5th Street, Fort Worth, Texas

Womack, Mrs. Jack - 1505 E. 18th Street, Odessa, Texas 79760

Wood, C. I.

Wright, Bob - P. O. Box 670, Corsicana, Texas

Wright, Robert F. - deceased

Young, Carlton R. - 3137 Amherst Avenue, Dallas, Texas

Young, E. Edwin - Hardin Simmons University, Abilene, Texas

Zeigler, Mrs. Ruby - Box 1203, Gladewater, Texas



## OTHER COMPOSERS WHO HAVE LIVED AND WORKED IN TEXAS

There is a large and growing number of composers who have lived in Texas but who no longer reside here. They have contributed importantly to our cultural and creative growth while living and working in the state. The music of Texas has been greatly strengthened through the lives and work of these men.

Adler, Samuel - Chairman of Music Department, Eastman,  
University of Rochester

Ahlstrom, David - Indiana University

Archer, Villet - University of Alberta, Canada

Baker, William

Balaz, Frederick - University of Arizona, Tempe

Beversdorf, Thomas - University of Indiana,

Brantley, John Paul - University of Iowa

Dailey, William - University of North Carolina

Donato, Anthony - Northwestern University

Erb, Donald - Ohio University

George, Anna E. - Mississippi

Grimes, Doreen - Artesia, New Mexico

Hull, Robert - Arizona University, Tempe

Johnson, Hunter - on leave from Cornell University

Jones, Archie N. - University of Kansas

Klein, Lothar - University of Canada, Toronto

Lockwood, Norman - Washington, D. C.

McKenzie, Wallace - Louisiana State University, Baton  
Rouge, Louisiana

McKinnon, Robert - Washington, D. C.

Meyer, Lutz - Syracuse, New York

Newheart, Bryn - Ohio

Pisk, Paul - St. Louis, Missouri

Powell, Laurence - Santa Fe, New Mexico

Reed, Alfred - Washington

Skinner, Paul - Illinois

Sorrentine, Eric

Stevenson, Robert - University of California, Los Angeles

Watson, Walter - Kent State University, Kent, Ohio

Williams, Clifton - University of Florida

## WOMEN COMPOSERS

Acreman, Mrs. Barbara - 1024 Limestone, Odessa, Texas 79760

Adams, Mrs. Walter

Allen, Sheila - 2256 5th Avenue, Fort Worth, Texas

Armstrong, Mrs. George W., Jr. - 4009 Edgehill Road, Fort  
Worth, Texas

Bartram, Lucy Schleyer (Mrs. R. A. ) - 628 Mill Street,  
New Braunfels, Texas

Bates, Anna Craig - 107 North Grove, Marshall, Texas

Bende, Martha - 302 Palmer Street, Houston, Texas

Blanton, Lucy H. - 604 Copeland, Austin, Texas

Bolman, Mrs. William - Ponderosa, Hurst, Texas

Booth, Juanita - 504 Maine, Temple, Texas

Boyer, Lois Pinson (Mrs. Blanchard) - Richardson, Texas

Britain, Radie - 1945 North Curzon, Hollywood, California

Brooks, Alice Mayfield - deceased

Brush, Ruth - 413 Wildwood Court, Bartlesville, Oklahoma

Bryant, Bess - 2713 West Bewick, Fort Worth, Texas

Buchanan, Annabel Morris - Groesbeck, Texas

Butler, Lois - 8712 Coleville Road, Silver Springs, Maryland

Canfield, Josephine - George West, Texas

Castle, Mrs. Joseph - 2901 DelCurto Road, Austin, Texas 78704

Castleman, Elizabeth (Mrs. Peter) - 4925 Strass Drive,  
Austin, Texas 78731

Chadwick, Abdel (Mrs. Kelroy) - 2924 Harlanwood Drive,

Cobb, Hazel - 3428 Rosedale, Dallas, Texas 75205

Connor, Carol - Trinity University, San Antonio, Texas

Corcoran, Lillian Hague - El Paso, Texas

Coupland, Laura H. - 4095 S. West Street, Arlington, Texas

Crocker, Dorothy Brin - 7506 Midbury, Dallas, Texas

Crowley, Mrs. Gene - 8519 Andrews Highway, Odessa, Texas 79760

Cunningham, Mrs. H. A. - deceased

Davidson, Helen - Hawkins, Texas

Dean, Rachel Reeves - 5711 Belmont, Dallas, Texas

Deer, Mrs. Paul - 439 Quince Circle, McAllen, Texas

Di Salvo, Grace - Dallas, Texas

Edwards, Mrs. U. Y. - Route 1, Box 80, San Juan, Texas

Ernest, Sister M. - 2401 Holcomb Blvd., Houston, Texas 77021

Ferrell, Mrs. Terry (Billie) - 530 Indiana, Corpus Christi,  
Texas

Gentemann, Sister Elaine - Our Lady of the Lake College,  
San Antonio, Texas

George, Lila Gene - 2301 Reba Drive, Houston, Texas 77019

George, Mildred - 1435 Adelaide, Dallas, Texas

Gober, Belle Biard - Center Street, Bonham, Texas

Goddard, Mrs. M. M. - 415 West Simmons, Weatherford, Texas

Hanley, Mrs. Lawrence - 4109 Trail Lake Drive, Fort Worth,  
Texas

Hanson, Mrs. John - 2803 Marmon, Midland, Texas

Hanway, Mrs. John - 6810 Coleshire, Dallas, Texas 75232

Henderson, Mrs. C. L. (Zara) - 2865 14th, Vernon, Texas

Howard, Mrs. L.B. - Stephenville, Texas

Howell, Inez Baker - 6535 Park Lane, Dallas, Texas 75221

Jones, Joyce Gilstrap - George West, Texas

Keller, Marjorie M. - 9118 W. L. Highland Hills Drive,  
Dallas, Texas

Kircher, Lydia - 3812 Fort Boulevard, El Paso, Texas

Kluck, Mrs. Louis - 8519 Andrews Highway, Odessa, Texas

LaForce, Mrs. Lillian - 303 N. Catherine, Terrell, Texas

Langdon, Mrs. Jack M. - Fort Worth, Texas

Lankford, Grace Ward - deceased

Ledbetter, Mrs. John - 2751 Westlake Drive, Austin, Texas

Lether, Amanda Vick - 12467 Greensburg, Houston, Texas 77024

McCandless, Mrs. David - 1409 Flintridge Road, Austin, Texas

McCarthy, Mrs. Keith - 2503 46th Street, Lubbock, Texas

McCormick, Mary - 5427 Miller, Dallas, Texas

Mackie, Shirley - 1815 Colonial, Waco, Texas

Maddox, Emily Harris - 7317 Tokalon Drive, Dallas, Texas

Maitland, Mrs. William - 2305 Boyd, Midland, Texas

Marshall, Jane N. - 4077 Northaven Road, Dallas, Texas

Martinez, Marino - New York City, New York

Matocha, Sister Emeline - 506 SW 24th Street, San Antonio,  
Texas

Meade, Margaret - Fort Worth, Texas

Middlebrook, Mamie - 715 West Main Street, Nacogdoches, Texas

Milam, Lena - 1693 Pennsylvania Avenue, Beaumont, Texas

Mills, Joyce (Mrs. Lillian) - 303 N. Catherine, Terrell, Texas

Mohns, Grace Bergin - 7507 Greenbrier Drive, Dallas, Texas

Moore, Mrs. Carey E. - Dallas, Texas

Moore, Mrs. Charles - 6909 Burnette Lane, Austin, Texas

Morrison, Julia - North Texas State University, Denton, Texas

Mueller, Mrs. George - Tyler Junior College, Tyler, Texas

Muse, Leona Mackie - Dallas, Texas

Newlin, Dika - 1909 Scripture, Denton, Texas

Neyland, Elizabeth - University of Texas, Austin, Texas

Nyquist, Morine - Seguin, Texas

Orum, Dot Echols - deceased

Peebles, Ethel - 725 N. Madison, Dallas, Texas

Pisk, Rita (Mrs. A. L.) - Austin, Texas

Planick, Annette Meyer - 3212 Waits, Fort Worth, Texas

Popplewell, Mary - 2725 Sandstone, Dallas, Texas 75227

Powell, Mrs. Troy - 500 8th Street, Cisco, Texas 76437

Reeves, Rachel - Dallas, Texas

Reno, Mrs. Selma - Richardson, Texas

Reuter, Mrs. Louis - 806 Rosedale Terrace, Austin, Texas

Rhea, Lois - Southern Methodist University, Dallas, Texas

Rhea, Mrs. Raymond - 1510 Green Grove, Corpus Christi, Texas

Rivers, Sharlene - 205 Cloud Street, Killeen, Texas

Roberts, Mrs. Sam (Mary) - Corsicana, Texas

Robinson, Mrs. A. L. - 3517 Monterey, Corpus Christi, Texas

Robinson, Eugenia - 3210 Reiger, Dallas, Texas

Rochester, Lois - 1701 E. Crescent, Odessa, Texas

Schrimsher, Mrs. A. A. - Stephenville, Texas

Schwerdtfeger, Sister Ernest - 2401 Holcomb Blvd., Houston,  
Texas

Selmon, Maxine Rowland - Stamford, Texas

Siegmund, Mrs. J. V. - 2701 Bonnie Road, Austin, Texas 78703

Smith, Julia - 417 Riverside Drive, New York City, New York

Smith, Mrs. S. Ross (Thelma) - Box 226, Livingston, Texas

Steele, Jean Carey (Mrs. Walter W. ) - 4304 Delmar, Dallas,  
Texas

Steele, Mrs. W. G. - 2025 Jackson, Iowa Park, Texas

Stillwell, Leota - 3009 Rice Blvd., Houston, Texas 77005

Sullivan, Mrs. Wilma - 85 Trinity, Lakewide Apts 110, Austin,  
Texas

Terrell, Beverly - 9637 Queenswood, Dallas, Texas

Tillette, Jeannette - deceased

Todd, M. Flora - 537 North Reagan, San Benito, Texas

Touly, Mary Austin - University of Texas, Austin, Texas

Tower, Lou (Mrs. John) - Wichita Falls, Texas

Underwood, Charlotte - Wichita Falls, Texas

Utter, Betty - 4101 Hildring Drive West, Fort Worth, Texas

Van Appledorn, Mary Jeanne Texas Technological College,  
Lubbock, Texas

Van Kalwijk, Viola Beck - 4610 Wildwood Drive, Dallas, Texas

Wagner, Hilmer Stephenville, Texas

Waltman, Marie - 630 West Fifth, Corsicana, Texas

Warren, Mrs. William F. (Eleanor White) - 1502 Hardwin  
Avenue, Austin, Texas

Webb, Allene Brandon - deceased

Webb, Elizabeth - 839 W. 42nd Street, Houston, Texas

Wendelburg, Norma - Box 568, Southwest Texas State University,  
San Marcos, Texas

White, Mrs. Claude Porter - 1945 Bowie Drive, Corsicana,  
Texas 75110

Whitworth, Mrs. W. Leroy - 3801 Avenue F, Austin, Texas  
78751

Wilson, Juanita Hardy - Fort Worth, Texas

Womack, Mrs. F. W. - 2112 Fifth Street, Lubbock, Texas

Womack, Mrs. Jack - 1505 E. 18th, Odessa, Texas

Zigler, Mrs. Ruby - Box 1203, Gladewater, Texas



## EARLIER MEN COMPOSERS

Bauer, Professor - Dallas, Texas  
Bishop, T. E. - Galveston, Texas  
Bureau, Allyre  
Clark, Horace - b. Houston, Texas  
Davies, Rueben - b. Florence, Kansas  
Fitze, Gustave  
Huffmaster, J. T. - b. Galveston, Texas  
Jahn, Julius Albert - b. Germany  
Michs, Arlolf - b. Germany  
Renard, Frank - b. Germany  
Smith, F. W. - Baylor College  
Steinfeldt, John M. - b. Germany  
Todd, Harold Hart - b. Ohio  
Venth, Carl - b. Cologne  
Van der Stucken, Frank - b. Fredericksburg, Texas  
Versel, Louis - b. Switzerland  
Waghorne, W. R. - b. Scotland  
Wansborough, Harold - b. South Bend, Indiana  
Wharton, Clarence

EARLIER WOMEN COMPOSERS

Brooks, Alice Mayfield - San Antonio, Texas

Clard, Kathleen Blair

Fisher, Louise Daggett

George, Anna E.

Holden, Mrs. Thomas (Anna Stratton) - Cleburne

Holley, Mary

EUTERPEAN CLUB OF FORT WORTH LIST

OF TEXAS COMPOSERS<sup>1</sup>

- Elliott, Willie Meyer - b. Sealy, Texas, 1885; piano pieces; pupil of Von Meckwitz.
- Jaccard, Mrs. Laum Hubbard - came to Texas at age of five; lived rest of life in Fort Worth; writer, composer; many publications.
- Laneri, Anita - b. New Orleans; trained in Texas; songs and works for piano.
- Suggs, Mrs. Leonidas A. - Fort Worth; Smith College.
- Waltermine, Emily G. - b. Sherman; won many contests; lived in Honey Grove.
- Vincent, Louella Styles - b. North Carolina; lived in Texas and Stephenville for more than thirty years; largely vocal with some operas and devotional songs.
- Madison, Clara Duggan - b. Seguin, 1879; studied with Dewey in Texas and Joseffy in New York; taught music; piano compositions and songs published.
- Meeks, Elizabeth Emmett - b. Rusk, Texas, 1890; lived in Jefferson, then Rusk; piano and vocal pieces published.
- Hicks, Arminda Birdal - b. 1886 near Denton; graduate North Texas State Normal. "Vesper Hour" and other piano compositions.
- Miller, Mrs. M. E. - b. Bonham, Fannin County; moved to Stephenville. Music study in Bonham and Marshall; two published pieces for piano.
- Van der Stucken, Frank - b. 1858, Fredericksburg, of German and Belgium parents; studied in Europe; most distinguished of early Texas composers. First conductor of Cincinnati Orchestra; compositions of a very high level, orchestral and vocal.

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<sup>1</sup>(Fort Worth: Exline Reimers Co., 1912).

- Owen, Julia D. - b. Navasota; studied in Boston and Chicago; won many Federation prizes; lived in Fort Worth; member Euterpean Club; songs and piano compositions.
- Scales, Mrs. J. Melrose - b. Sulphur Springs; published piano pieces.
- Howells, Fanny Curran - b. Middletown, Ohio; lived in Waco; many piano compositions.
- Foster, Ruth - b. Cleburne, 1889; pianist, organist in Waxahachie.
- Graves, Hallie Dick - b. Clarksville; Cincinnati Conservatory; songwriter, published songs.
- Gregg, Charlotte - b. Austin; taught in Fort Worth; piano works.
- McBridge, W. H. - b. Tyler; lived in Henderson; published 300 compositions.
- Hummel, Paul K. - b. Germany, 1867; founded a conservatory at San Antonio; piano, violin, and vocal works.
- McClusky, Susan Hawkins - b. Tennessee; moved to McKinney in 1905; piano and vocal works.
- Gober, Belle Biard - b. Bonham, 1885; graduate of Carleton College; pianist and accompanist; several hundred compositions; many prizes; published works and performances.
- Lewis, Bertha Freeman - b. Ennis; graduate of Hollins; studied; piano works and one song, unpublished.
- Grimes, Annie Elizabeth - b. Jefferson, 1887; North Texas Normal; published piano pieces; teacher; many works published and unpublished.
- Coetze, Paul - b. Hamburg, Germany, 1880; lived in Vermont; 158 pieces for piano, many published.
- Schultz, Edward C. - b. New Braunfels, 1884; pianist and composer, musician, teacher, director; published popular ragtime songs, anthems.
- Bergman, Flora - b. Moscow, Texas; published piano waltz at age of sixteen; Kidd Key College; songs, piano, ragtime

- Joyce, Sarah Margaret - daughter of a minister and inventor of the Peeler Plow; b. in Alabama; piano, flute, organ; guitar, also writer and composer of songs at age of 70; lived in Anson.
- Thomas, Mrs. Rosser - native Fannin County, lived in Bonham; Kidd Key Conservatory, Carleton College; five songs with violin obligato.
- Cunningham, Cornetina McClellan - b. Bonham; Carleton College; pianist, organist, teacher, music club member; five songs, high quality compositions.
- Ransom, Carolyn Bradley - b. Fairfield; Hollins Institute graduate; lived in Corsicana; piano and vocal compositions; contest winner.
- Day, Ella Hudson - b. near Waco; studied in Austin; lived in Rotan; 51 compositions, 4 published "Rags," lullabies, and piano.
- Novelli, Madame Louise Rean - studied in Europe for opera; orchestration and composition, voice oratory, songs, two volumes of vocalises.
- Cumbaugh - b. Alabama; Cincinnati Conservatory; teacher, lover of art, many songs.
- Renard, Frank - b. Sherman; taught at Kidd Key; many songs, winning Saengerfest 1911.

# THE FORT WORTH LEAGUE OF COMPOSERS

1958-1970

## Active Members

NAME	ADDRESS	PHONE
Anson, George	1613 Weiler Blvd.	451 0723
Armstrong, Mrs. George	4009 Edgehill Road	PE7 9991
Barclay, William	deceased	
Berens, Fritz		
Chadwick, Mrs. Kelroy	2924 Harlanwood Drive	WA4 1222
Conley, David L.	5204 Garrick	AX2 3936
Douglass, Robert	5936 Wedgemont Circle	AX2 0713
Fremder, Alfred		
Graham, David	2200 Mistletoe	WA3 8955
Guenther, Ralph R.	4604 Barwick	AX2 3577
Hughes, Frank C.	3905 Lyncrest Drive	WA6 0-01
Hunt, Thomas W.	5513 Westcrest Drive	WA3 5875
McCormick, Leonard		
McKinney, James C.	5604 Wedgemont Circle	AX2 0278
Mitchell, Mrs. T. A.	5120 Malinda Lane S.	JE1 1553
Planick, Mrs. Charles	3212 Waits	WA4 9586
Schanewerck, Kenneth	1614 Sunset Terrace	ED6 8890
Taliaferro, Lloyd	1312 Wilshire	CR5 5074
Whitlock, E.Clyde	deceased	

## Non Resident Members

Beasley, Rule	N.T.S.U., Denton
Dean, T.W.	Hardin Simmons University, Abilene
Ellis, Merrill	N.T.S.U., Denton
Giordano, John	N.T.S.U., Denton
Hughes, Kent	Midwestern University, Wichita Falls
Stuessy, Joseph	T.W.U., Denton

## Honorary Members

Dougan, Mrs. Ronald A.	Beloit, Wisconsin
Gans, Rudolph	Chicago Musical College, Chicago
Gillis, Don	Southern Methodist University, Dallas
Marsh, W. J.	2535 Modlin, Fort Worth
Riegger, Wallingford	deceased
Smith, Julia	417 Riverside Drive, New York City

Mrs. T. A. Mitchell, Chairman  
 Ahdel Chadwick, Treasurer

## Directors

George Anson	Frank Hughes
Ralph Guenther	Lloyd Taliaferro

## Associate Members

Donald Bellah	Rev. John R. Leatherbury
Joe A. Clarke	John Lewis
Kenneth Cuthbert, Denton	J. L. Luck
Edith Deen	Walter Lynn
J. Wilgus Eberly, Denton	J. J. Patterson
Leonard Eureka	Willard Russell, Houston
Kenneth Foeller	Eloise Snyder
Marion Hicks	Jack Turner
Rudolf Kruger	Michael Winesanker

AWARDS MADE BY THE TEXAS COMPOSERS GUILD

Conductor of the Year

1962-63	Donald Johanos, Dallas Symphony Orchestra
1963-64	Donald Johanos, Dallas Symphony Orchestra
1964-65	Victor Alessandro, San Antonio Orchestra
1965-66	Ezra Rachlin, Fort Worth Symphony Orchestra
1966-67	Sir John Barbirolli, Houston Symphony Orchestra
1967-68	Orlando Barera, El Paso Symphony Orchestra
1968-69	Thomas Hohstadt, Amarillo Symphony Orchestra
1970-71	Clyde Roller, University of Houston Orchestra; Assistant Conductor Houston Symphony

Opera Conductor Awards

1966	Rudolf Kruger, special award, Opera Conductor
1969	John Giordano, Conductor Youth Symphony
1970	Don Gillis, Composer and Conductor "The Nazarene"
1971	Joseph Stuessy, Composer and Conductor, TWU Opera

(These conductors are honored because of their performances of Texas composers' works.)



JUDGES OF THE TEXAS COMPOSERS GUILD CONTESTS

1950 TO 1970

Mrs. T. A. Mitchell, Chairman

Wallingford Riegger (deceased) composer

Rudolf Ganz, Pres. Emeritus, Chicago Musical College

William Schumann, Head, Lincoln Center, New York City

Vincent Persichetti, Julliard School of Music

Vittorio Gionnini (deceased) composer

Arthur Hauser, Pres. Presser Music Publishing Co., Bryn Mawr

Donald Johanos, conductor, Dallas Symphony

Guy Frazier Harrison, conductor, Oklahoma City Symphony

E. Clyde Whitlock (deceased) Fort Worth Star Telegram

Walter Hendl, President Eastman School of Music

Orlando Barern, conductor, El Paso Symphony

Lothar Klein, Toronto School of Music, Ontario, Canada

Joseph Block, New York City, Station UNYC

Herman Newman, President, Station UNYC, New York City

William Neoyer, composer, New York City

Faculty, Fine Arts, University of Louisiana, Baton Rouge

Paul Torgenson, Northwestern State College of Louisiana  
committee from Julliard School of Music,  
second time North Texas State University

Donald Johanos, Dallas Symphony, second time, assisted by  
composer Donald Erb

Samuel Adler, chairman, Eastman School of Music

Luis Herrera de la Fuente, conductor, Mexico City Symphony

## ORCHESTRAS

Texas ranks as one of the top three states in number of symphony orchestras today. In response to a growing need for more information concerning them and their conductors, we are including a list of the major orchestras of Texas with the names of their conductors.

Their development has been closely correlated with the development of all cultural arts in Texas and their conductors have made a significant contribution to our creative music in their sympathetic performances of the works of Texas' worthy composers. We pay tribute to these who have had such an important part in making new music known to the general public in order that its trend and scope might be more widely recognized.

It is interesting to know that Carl Venth, one of our important composers of this century, was instrumental in the organization of the Dallas Symphony in 1911 with Mr. Abramson. This was the first professional symphony in the state; the Fort Worth Symphony and the San Antonio Symphony, though functioning early in the 1900's, did not become professional orchestras until later.

## Texas Symphony Orchestras

1. Abilene - George Yeager
2. Amarillo - Dr. Thomas Hobstadt, P. O. Box 2552
3. Austin - Maurice Peress, University of Texas
4. Baytown - David L. Corder
5. Beaumont - Edward Fendler, 910 Goodhue Building
6. Central Texas Orchestra - Mr. Stein, Temple Texas
7. Corpus Christi - Maurice Peress, Box 491, Del Mar Auditorium
8. Dallas - Anshel Brusilow, Box 8472, McFarlin Auditorium
9. East Texas Regional - Joseph Kirshbaum, Box 3323, Tyler
10. El Paso - Orlando Barera, Box Office, Plaza Hotel
11. Fort Worth - Guest Conductors for 1971 Season
12. Grand Prairie - Ernest Rager
13. Houston - Antonio de Almeida, Principal Guest Conductor;  
Clyde Roller, Assistant Conductor and Summer Symphony  
Conductor, Charles F. Jones, Pres., Symphony Society
14. Irving - Yves L'helgoual'ch, Conductor and Music Director;  
Father George Ferenczy, Assistant Conductor
15. Lubbock - Will A. Harrod, 1216 Avenue L.
16. Midland - Robert Mann
17. Odessa - Robert Mann
18. Richardson - Chris Zeros, 9115 Lynbrook, Dallas
19. Rio Grande Valley - Guest Conductors
20. San Angelo - Mr. Blackmon
21. San Antonio - Victor Alessandro, 414 S. Texas Building
22. Waco - Daniel Sternberg, Baylor University
23. Wichita Falls - William Boyer, Hamilton Building

## Opera Conductors

1. Beaumont - Edward Fendler, 910 Goodhue Building
2. Dallas - Nichola Rescigno, 309 Browder Street
3. Fort Worth - Rudolf Kruger, 3505 W. Lancaster
4. Houston - Walter Herbert, Jesse Jones Hall of Performing Arts
5. San Antonio - Victor Alessandro

## Texas Youth Symphony Orchestras

1. John Giordano, Youth Orchestra of Greater Fort Worth
2. William Snyder, San Antonio Youth Symphony
3. Youth Orchestra of Houston

## Community Orchestras

1. Baytown Community Orchestra - David L. Corder
2. Central Texas Community Orchestra - Mr. Stein, Temple

CLIPPINGS, PROGRAMS AND PICTURES FROM  
THE AUTHOR'S COLLECTION

# "Cynthia Parker" To Have Premiere in Texas

By STELLA OWSLEY

NTON, Texas.—(Spl.)—The announcement that Lenora Corona, metropolitan Opera singer, and one of the most beautiful women in the world, is coming to Texas to sing the title role in Julia Smith's "Cynthia Parker," which will have its premiere at the North Texas Teachers College February 16-17, should attract wide interest not only Texas musicians and music lovers, but among all Texans as well.

REFERENCE



12-15 •

The performance will bring together a talented group of Texas artists. Miss Corona, now with the New York Opera Company, is a native Texan, and was featured at the opening of the Dallas Centennial. The other two leading roles will be sung by Margaret Finney, former Juilliard student and professional singer in New York City, who is now a member of the music faculty at Temple Junior College, and by Roger Harris, graduate student from Dallas at the Denton Teachers College. Speaking parts will be taken (Continued on Page 14)

January-February, 1939

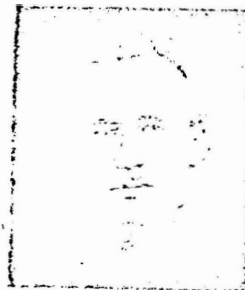
## "Cynthia Parker"—

(Continued from Page 6)

by Teachers College speech students; three native Comanche dances will be presented by physical education classes at the college, and the pit music will be played by the College Symphony Orchestra.

The libretto is by Jan T-bell Fortune, well-known Texas writer, and by Julia Smith, the composer. Miss Smith, a graduate of the Teachers College, is the holder of a Juilliard fellowship in musical composition. The opera is based on the life of a little Texas girl, Cynthia Ann Parker, who was taken captive by a tribe of Comanche Indians.

The performance, unusual in many respects, has already attracted the attention of the New York Times music staff, which has commented that music properly knows no distinction of big town or small and that the production illustrates the possibilities of schools and colleges as centers of opera productions.



DR. W. C. BAIN  
Director of Music at North Texas State  
Teachers College who will conduct  
"Cynthia Parker"

The symphony orchestra of the Texas State College for Women gave its first concert of this year on the Artists Series, December 5, with W. Gibson Walters, assistant professor of violin, conducting. This organization has grown to a full fledged symphony with 73 players and complete instrumentation. The soloist of the evening was Miss Sarah Bernice Honea, tutor in voice in the Music Department of Texas State College for Women, who sang "Dich, Theure Halle" from "Tannhauser," with the orchestra.

Dr. William E. Jones, director of Music Department of Texas State College for Women, conducted the concluding group of choir, organ, and orchestra numbers. Carl Wiesemann, associate professor of music at Texas State College for Women, was at the organ.

# ZWEITES KONZERT

Sonntag, den 18. Oktober 1953 — 2:30 Uhr nachmittags

## Junior Hochschul-Gymnasium

National Emblem March	New Braunfels Orchester — Gilbert A. Becker, Dirigent	E. E. Bagley
Der Lindenbaum	Geronimo Männerchor, Geronimo, Texas Willy Weiss, Dirigent	Franz Schubert
Wanderschaft	Fortschritt Gesangverein, Bulverde, Texas Bernhard Kalthoff, Dirigent	Carl Frederic Zoellner
Gönn' mir den Frühlingstraum	Concordia Gesangverein, Fredericksburg, Texas Ernst Crenwelge, Dirigent	Franz Kresinsky
Das Leben ist so schön	Boerne Coral Club, Boerne, Texas Paul Holckamp, Dirigent; Frau Otto Uecker am Klavier	Herman Wolf
Fünf Mädel	San Antonio Liederkranz, San Antonio, Texas Bernhard Kalthoff, Dirigent	Haeser
a) Ein feste Burg ist unser Gott		Luther — Reuter
b) Legende	Texas Lutheran Chor, Seguin, Texas Dr. Philipp F. Knautz, Dirigent	P. Tschaikowsky
Heiliges Lied	Dallas Frohsinn, Dallas, Texas Harold Timm, Dirigent; Fr. Rosa Mayer am Klavier	Fr. Nagler
Heimatschmerz	Beethoven Damenchor, San Antonio, Texas Fr. Gisela Bauer, Dirigentin; Frau Alice Murphy am Klavier	Willy Reske
Mein Wunsch	Houston Liederkranz, Houston, Texas Carl Amelang, Dirigent	Volkslied
a) Stillegruß		Gustav Wohlgenuth
b) Zieh mit	Männer-Massenchor a cappella Otto Seidel, Dirigent	Fr. Angerer
Wiener Volksmusik, Potpourri	New Braunfels Orchester Gilbert A. Becker, Dirigent	Karl Konzak
Der Duckdichster Pödl	Houston Damenchor, Houston, Texas John B. Strohmer, Dirigent; Fr. Joan Evans am Klavier	Joh. Brahms
Dahem, dabeim ist doch dabeim	Comfort Liedertafel, Comfort, Texas Robert C. Herbst, Dirigent	C. Kuchnhold
Wienerlied	Harmonie, New Braunfels, Texas Gilbert A. Becker, Dirigent; Fr. Hilda Schwankrug am Klavier	Joh. Strauss
Morgen im Walde	Gesangverein Echo, New Braunfels, Texas Otto Seidel, Dirigent; Frau Alma Stratemann am Klavier	Fr. Hegar
Sirenenrüber	Gemischter Massenchor mit Orchesterbegleitung Gilbert A. Becker, Dirigent	Waldteufel
a) Morgen im Walde	Peter Petraitis, Dirigent; Johannes Scholze am Klavier	Hoffmann
b) O Schutzgeist	Alfred Schaefer, Dirigent; Johannes Scholze am Klavier Beethoven Männerchor, San Antonio, Texas	W. A. Mozart
America, the Beautiful	mit Orchesterbegleitung Sopran-Solo: Fr. Doris Salge, Frau Margaret Havekost Bariton-Solo: Wilhelm Ikels, C. Van Gießen Otto Seidel, Dirigent	Ward — Wick
Selection	New Braunfels Orchester Gilbert A. Becker, Dirigent	



Fort Worth Press, Thursday, December 20, 1935

# Shepherdess' Charms Endure Through Finale

AM BARCLAY  
Music Critic

in one's lifetime opportunity of being at the world premiere.

to be on hand the William Edrington Theater were have just such delightful experi-

a Guild and the Opera Assn. presented Julia the Shepherdess and the Chimneysweep."

is brief, the plot the music is both easy to understand a first hearing.

more than adequate, sometimes u talways very the singers. The

istic and beautiful. Rudolph Kruger musical conductor. Robert S. Telford

ton. The high of professionalism was unmistak-

and role of the was taken by rford, whose voice ing acting made al for the role. and, by now a veteran opera with the Opera, both acted like the bbish villain who f accidentally but exploded off the

stage by a discharge of gunpowder.

Don Jones, a newcomer to us, has a clear sounding and well projected tenor voice which made the romantic role of the chimneysweep sympathetic and a delight to the audience. In other words, he gets the girl.

A small women's chorus was affective, as was the ballet.

All in all, it was a rewarding evening and we wish Miss Smith's opera all success. It will be performed three times this afternoon, at 2, 3 and 4 o'clock. Admission is free.

By E. CLYDE WHITLOCK

The final three of the five performance of the Christmas fantasy, "The Shepherdess and the Chimneysweep" were given at one-hour intervals Thursday afternoon in Wm. Edrington Scott Theater.

The production was given free to the public through private contributions of 15 members of the Fort Worth Opera Guild.

The opera, only 30 minutes in length, is musically the work of Julia Smith, active in New York, to a libretto by D. C. Mackay based on a tale by Hans Christian Andersen.

The three solo roles of the 3 p.m. performance were taken by the second cast, who were Elaine Cormany as the Shepherdess, Joey Evans as the Chimneysweep and Harlan Foss as the Mandarin.

Miss Cormany, from North Texas State University, winner of Oklahoma City symphony, Amarillo Symphony and other contests, has sung with the Central City Opera, and in Fort Worth as a soloist

at First Methodist Church sang the lyric-range score with winning sweetness and skilled vocalism; and with winsome charm in enacting the part of the Dresden figureine come to life.

Evans, a senior student at NTSU, has the projection to deliver the high tessitura and ringing climaxes of the part of the Chimneysweep. He gave an especially sympathetic enactment of the part.

Foss as the haughty Mandarin, the personification of grudging condescension, has the rumbling bass voice to fit the part, while his untimely but not regretted departure in a cloud of smoke gives the piece its one melodramatic touch.

Miss Smith's score is the work of a finely schooled craftsman.

Rudolf Kruger and a part of the Fort Worth Opera Orchestra gave a colorful reading of the richly instrumented score, and Robert Telford's stage direction imparted the joyous and airy charm of Christmas. The realistic set and period costumes completed the illusion.

## Opera Has Its Premiere Here

By PERRY STEWART

Fort Worth received a belated but beautifully wrapped Christmas gift last night when "The Shepherdess and the Chimneysweep" had its world premiere at Wm. Edrington Scott Theater.

The one-act opera, composed by Denton native Julia Smith, is based on the Hans Christian Andersen story of three figures who come to life early Christmas Day in 1860. Strictly speaking, the opera is meant for children. But there was plenty of vigorous adult applause at last night's two performances, attended by members of the sponsoring Fort Worth Opera Guild and other special guests.

Much of their applause was for the fine vocal work of Don Jones, the San Antonio tenor who plays a remarkably soft-free chimneysweep. His superior projection made "The Chimneysweep's Love Song" the most effective solo of the

Gleni Rutherford, a dainty Dallas soprano, sang the lead role of the shepherdess.

Librettist C. D. Mackay's lean plot unfolds on a Victorian mantel with the bells of London in the background. Dresden figures of a shepherdess and chimneysweep flank a richly dressed mandarin, who haughtily refuses to wish the chimneysweep a Merry Christmas.

Basso Edward Baird of Denton is featured as the sinister mandarin, who tries to foil the chimneysweep's courtship of the lovely shepherdess.

Eight members of the Fort Worth Opera Chorus are featured as wights (supernatural beings mentioned in the works of Chaucer and Shakespeare). The wights sing and dance onto the stage twice, making for a pretty crowded mantel. The compact choreography was done by Kay Ledbetter, who soloed in the recent production of the ballet "Coppelia."

The effective background music was conducted by Rudolf Kruger, who was anything but lonesome in the pit since the opera is scored for full orchestra.

Fort Worth STAR-TELEGRAM

THURSDAY EVENING  
DEC. 12, 1935

INAUGURATING  
*the*  
 FIRST FESTIVAL  
*of*  
 TEXAS COMPOSERS

ELEVEN EMINENT COMPOSERS HAVE BEEN CHOSEN for participation. Each has been honored previously by an invitation from the Manuscript Archives Committee of the Texas Federation of Music Clubs to submit one original score for a permanent collection in the Music Manuscript Archives of the Dallas Public Library. A significant portion of this collection will be on display at The University of Texas in conjunction with the Festival. Composers to be represented in this first Festival were selected by the Manuscript Archives Committee of the Texas Federation of Music Clubs and all those so honored will be present for performance of their works:

<i>Don Gillis</i>	<i>William Latham</i>
<i>Forrest Goodenough</i>	<i>Martin Mailman</i>
<i>Hunter Johnson</i>	<i>Dika Newlin</i>
<i>Kent Kennan</i>	<i>Lloyd Taliaferro</i>
<i>Lothar Klein</i>	<i>Julia Smith</i>
<i>Clifton Williams</i>	

## THE FORT WORTH LEAGUE OF COMPOSERS

MRS. T. A. MITCHELL, *Chairman**presents its*

## TENTH ANNUAL ORCHESTRAL CONCERT

*dedicated to**The Parade of American Music**of the*

National Federation of Music Clubs

Sunday, February 11, 1968

Fort Worth, Texas

*Featuring works by members of the  
Fort Worth League of Composers*RALPH R. GUENTHER, *Conductor*

Overture to The Stranger of Manzano.....Julia Smith  
 Lyric Prelude for Orchestra.....Rule Beasley  
 Four Songs, for Tenor and orchestra.....Ralph Guenther  
     (Texts by Mark van Doren)  
     Spring Thunder  
     Deduction  
     Night-Lilac  
     7 p.m.

Ira Schantz, Soloist

French Overture.....Frank Hughes

## INTERMISSION

Festival Te Deum.....Bill Dailey  
     Wesleyan Singers and Collegium Musicum  
 Oriental Fantasy.....Annette Planick  
 Tagelied.....Wallace McKenzie  
 Three Pieces for orchestra.....Lloyd Taliaferro  
 The Song of David.....Ralph Guenther  
     The Choir from Matthews Memorial Methodist Church

2:30 p.m. Reynolds Memorial Chapel  
 SOUTHWESTERN BAPTIST THEOLOGICAL SEMINARY

## THE MISSION BELL

Hostesses: Mesdames Otis Gay, W. J. McDonald, and  
Georgia Flanagan

Hymn of the Month: O Come and Mourn With Me (St. Cross)  
Frederick W. Faber, 1849---John B. Dykes, 1861

### INSTALLATION OF OFFICERS

Leader: Mrs. Preston Pace

The Mission Bell, A Texas Cantata---Hazel Cobb  
Excerpts by Mrs. Henry Jones and Chorus

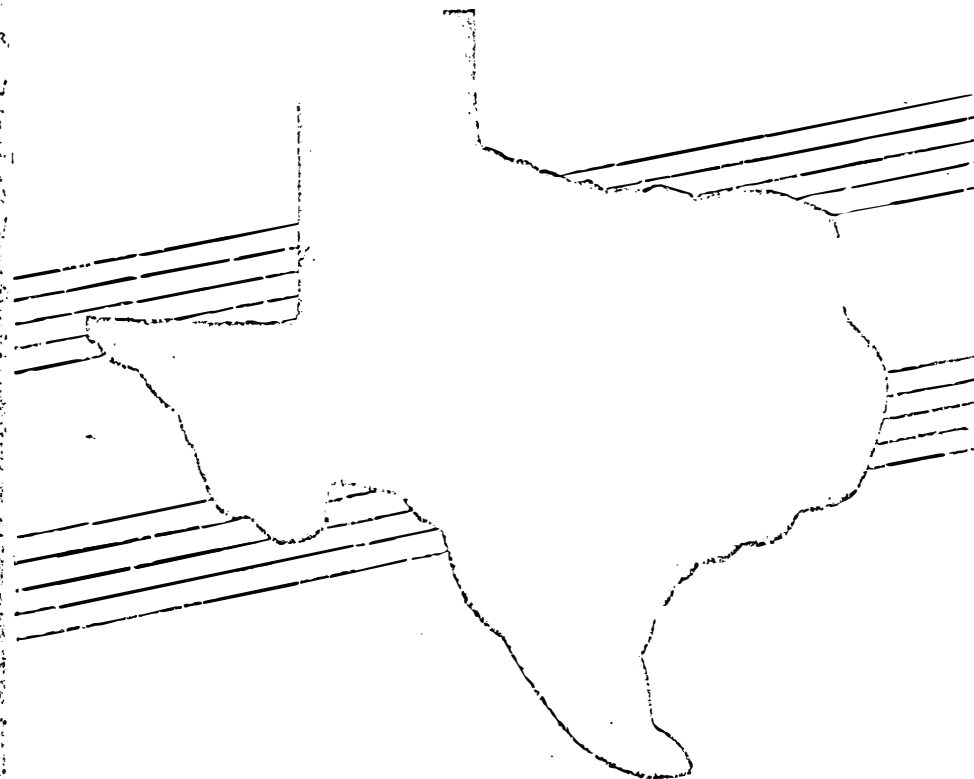
Dona Nobis Pacem (Grant Us Peace)---Mission Music  
Group Singing

Nostalgie---Hazel Cobb  
Miss Helen Reed

Lullaby---Sister Mary Elaine  
Mesdames Delbert Todd, John Holdridge, James Farmer

Walse Rubato---Hazel Cobb  
Mrs. W. C. Steele

# Texas Music



## Old and New

Typical program of the Modern Music Study Club of Iowa Park, Texas.  
This club devoted three years to study and performance of Texas composers' works.

Friday, March 13, 8:00 p.m.

University of Houston  
Symphony Orchestra

A. Clyde Roller,\* *Conductor*  
Diane Tobola,\*\* *Soprano*

PROGRAM

Symphony No. 1 (first movement) ..... Norma Wendelburg

Chorus and Arioso from Act II,

*The Commission* ..... Robert Nelson\*  
Text: Stan Peters

Stephen Harbachick,\* *Baritone Soloist*

*Chorus:*

Lotus Ricketts, Barbara McGinness, Doreen Pullen,  
George Hanson, Kenneth Hicks, Ashton Taylor, Andrew  
Gauthier, Dorrell Stone, Arturo Gonzalez

Symphony No. 1† ..... John Beall

Symphony No. 1† ..... Andy J. Patterson

--INTERMISSION--

Three Songs for Soprano and Orchestra† ..... Ned Battista\*

"Of Years"

Text: Robert Creeley

"Song"

"The Shame"

Diane Tobola,\*\* *Soprano*

Sea of Tranquility† ..... Newton D. Strandberg

Symphony No. II† ..... Melton B. James

†First Performance

\*School of Music Faculty

\*\*Guest Artist

# EUTERPEAN CLUB

Bewley Hall, Woman's Club, Fort Worth

Wednesday, November 25, 1970

## PROGRAM

Dedicated to Mr. William J. Marsh

Speaker, Mr. W. Glen Darst

Mrs. W. Glen Darst, Director

A CANTONET ..... W. J. Marsh  
Small Chorus

A FLOWER WREATH (Song Suite) ..... W. J. Marsh  
Preamble ..... Small Chorus  
Forget-me-nots ..... Mrs. Howard Pulliam  
Sea Mosses ..... Mrs. John Diffily  
Daisies ..... Mrs. Howard P. Schmidt  
Ferns ..... Trio  
Roses ..... Mrs. Fred Leath  
L'Envoi ..... Small Chorus  
Mrs. John A. Diffily, Director

CANADIAN TRAVELOGUE ..... W. J. Marsh  
The Haven --- St. Roche  
Lake Louise --- Moonlight  
Gaspé --- Folk Dance  
Mrs. Wyatt M. Hall

THE FLOWER FAIR AT PEKING (Operetta) .... W. J. Marsh  
The Flower Fair at Peking ..... Small Chorus  
Mee-Na's Wedding Song ..... Mrs. Merle Allen  
Mrs. John A. Diffily, Director

PRAISE AND THANKSGIVING (Cantata) .... W. J. Marsh  
Who So is Wise ..... Mrs. Garland Surret  
Such as Sit in Darkness ..... Miss Annie Strathdee

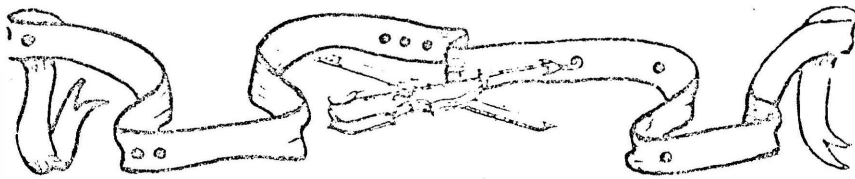
TEXAS OUR TEXAS ..... W. J. Marsh  
Chorus and Audience

Mrs. Edward M. Kirby, Accompanist  
Small Chorus Members:

Mrs. Howard Schmidt	Mrs. Darrell Samuel
Mrs. Fred Leath	Mrs. Howard Pulliam
Mrs. Garland Surret	Miss Annie Strathdee

Accompanists: Mrs. Edward M. Kirby and Mrs. John A. Diffily

Choral Director: Mrs. John A. Diffily



# Fort Griffin Fandangle

## Favorite Songs

Music and Lyrics  
by

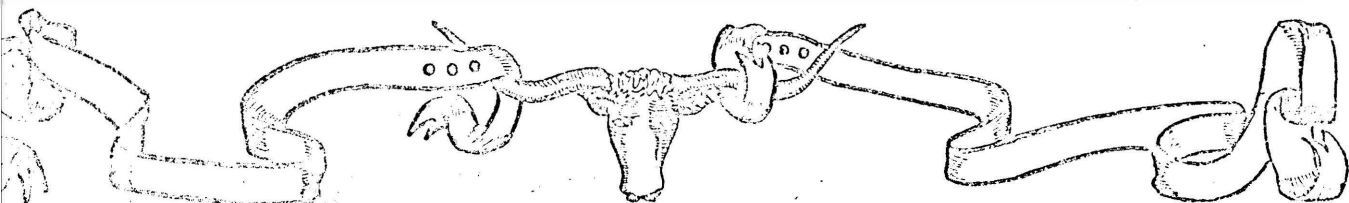
*With best wishes,  
Alice Reynolds*

Alice Reynolds  
James Ball  
Robert Nail

Dedicated to  
Watt R. Matthews  
"Sing it again!"

Prairie Land .....	3
Let's Settle In This Country .....	6
The Town of Fort Griffin .....	10
Hot Summer Night .....	12
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Love Hovers Over You .....	20
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Prairie Lullaby .....	32
That Barbed Wire Fence .....	34

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NE MORRIS  
H. White

Cleveland will play Mrs. Pool's composition, with its composer as accompanist.

for and by Fort  
will highlight  
Euterpean and  
members this

RUSSELL LANNING of New York City, noted Bach authority who will judge the National Piano Guild auditions which begin Monday, will be honored Sunday at 4:30 p.m. at the studio of Mrs. Q'Zella Oliver Jeffus, 1125 Hawthorne, with Mrs. Jeffus, Mrs. Marian Douglas Martin and Mrs. Grace Ward Lankford as hostesses.

Mr. Lanning will talk on Bach to the guests, members of the local group of the National Piano Guild and the Fort Worth Piano Teachers Forum.

in Club's Pres-  
Tuesday evening  
n's Club, and  
a composers will  
Harmony Club.

O.S.M.' a song  
T. A. Mitchell,  
a president, by  
s of the Univer-  
sity faculty, will  
era performance  
honoring Mrs.

TWO FACULTY MEMBERS will present two programs Sunday afternoon. John C. Edwards of the speech department will present a puppet version of "King Midas" Sunday at 4 p.m. as the closing program of the season for the Sunday Festival series. The series will be continued beginning next October, it has been announced.

Miss Mary Shawson, assistant professor of piano and theory, will be heard in recital at 3 p.m. in the TWC Fine Arts auditorium. Her program will include works by Bach, Brahms and Bartok as well as several numbers by Ford and Viola van Netwijk of SMIT.

2 p.m. Tuesday  
orks, "The Road  
Idle" and "The  
by Mrs. George  
were written for  
and will be first  
a Ralph Guent-  
ment to hear his  
piece, "In Silver  
ng, as will Julia  
composer new  
w York, whose  
ow" will be pre-

OSBY songs for  
led by Mrs. W.  
a violin composi-  
S. Pool will be  
Harmony Club's  
nesday at 2:30  
man's Club when  
pian composers.  
Cleveland will sing  
songs, and Joe

## Fort Worth, Olney and Graham Artists Present Texas Composers Concert Here

Artists from Fort Worth, Olney, sister, Mrs. Charles Harris of Graham performed original piano. Mrs. Harris played the accompaniment.

An unpublished composition, "Suit For Piano," by Forest Coughenough of Austin and San Antonio, was played by Mrs. Mitchell. She also played "Backward Solar," recently composed by Mrs. George Armstrong Jr.

Miss Jo Sander of TWC played an obce solo, "Nocturne Dar" written by Paul Skinner of the TWC music faculty. She was accompanied by Mrs. Skinner.

To conclude the program, Skinner directed the assembly in singing "Texas Our Texas" by W. J. Marsh.

A reception followed, with Mr. Ramsey presiding at a tea table centered with an arrangement of lilies. The entertaining room was decorated with yellow and white iris, stressing the club colors. Gifts were presented to the guest artists.

Mrs. Martin Schlegel, club president, was in charge of the beginning of the meeting.

Miss Berta Champion of Texas Western College in Fort Worth played a violin solo, "A Southern Melody" by E. Clyde Whitlock of Fort Worth.

An Olney artist, Mrs. E. F. Peh-  
Under the  
composition of her





Seated: Dr. T. W. Dean, Dr. Lloyd Taliaferro, William Dailey

Standing: Dr. Ralph Guenther