

Cyclical Symphonies of a People Transferred

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INTRODUCTION

Teaching choral music in the high school setting can be both challenging and rewarding. It can make a teacher sometimes fall to dismal depths of disappointment and sometimes soar to stratospheric summits of success. The teacher can have great ideas, enthusiasm and educational techniques but until you reach that certain “something” in a student’s mind and heart that makes that student want to sing with beauty and clarity of tone, the music of the “masters,” the task becomes a most daunting one, and it turns into a battle of the wills. Oftentimes, the teacher is competing with music of today’s art world, which is more rhythmic than melodic. The appeal to teenagers is one of an almost hypnotic intensity that seeks to unleash the pent-up primal energies that lead to the re-enactment of the dances of our ancestors.

The purpose of the choral music program is to identify a student’s creative ability in the vocal music class and then through education, supervised and independent practice coupled with practical application in performance, the student will form permanent connections to the art of singing. The choral music program includes the study of vocal music techniques, repertoire preparation for solo and small or large ensembles, and it allows the student the opportunity to exhibit their mastery of the objectives that are included in the curriculum. This program also provides for the inclusion of the study of music history and literature and music theory.

The music history and literature curriculum ties the study of music to the study of parallel or related events in world history and the study of historical events in specific places on the globe. These objectives can be found in the Houston Independent School District document entitled *Project CLEAR (Clarifying Learning to Enhance Achievement Results)*. This document contains the foundation upon which the goals for the Fine Arts Program are based. These goals are called the “Required Objectives and Correlations,” and form the instructional curriculum base for teaching the fine arts. These objectives allow for the identification of a student’s creative abilities and the performance of these abilities and talents. It also allows teachers to lead in the study of historical and cultural events of the past and present which may have an impact and influence on the student’s understanding of the objectives and in that student’s level of performance in using that talent.

The composer Cesar Franck (1822 – 1890) is generally credited with the establishment of the musical technique called “*cyclic form*,” which is defined as a composition that incorporates the same musical theme throughout all or most of the movements of that composition. He was a Belgian-born French composer. Cyclic form is related to any work that contains several movements, as in a suite, symphony, sonata or

string quartet. Other composers who used this form were Liszt, Rachmaninov, Brahms, Bruckner, and Elgar. The composition often closes with a repetition of the theme from the beginning of the piece or composition. The form was “born” during the nineteenth or twentieth century (Sadie, 1980). The symphony first appeared in the late sixteenth century, and it meant that this was music for an ensemble. It had a fast – slow – fast series of passages, and it was composed in three movements (Sadie, 1980). The word “transferred” is defined as a person or thing that has been displaced, shifted, changed, or removed from one place to another. It could also mean to be leased, sold, or deeded to another person. The transformation, in music, means to alter a theme or to change its character but to maintain its own identity (Sadie, 1980).

I believe that these words appropriately explain the intent of this musical resource study guide. This resource guide is intended to be revised, updated and have changes added by the reader, which will be needed to clarify information to be taught or to allow for dissemination of information that has been recently discovered or is determined to be a necessary entity in the course of study. There are opportunities for the student to enjoy personal experiences involving the subject matter to be taught. These personal experiences should involve opportunities for self-discovery of theories, self-evaluation of information learned, individual interaction/involvement in the learning process and opportunities to expand the information into more academically challenging studies of that which has been included here. There can be individual modifications made, based on a student’s academic level or ethnic or cultural background.

Therefore, I begin to build my lessons around the theme “Cyclical Symphonies of a People Transferred.” This is the study of the music and people of America’s and Texas’ past as it is related to the music and people of the city of Houston. Let us explore the musical influences of American Indians, the Indians of Texas, the German people who transferred to Texas, and the African Americans who were transferred to America and to Texas, as we study the performing world of Houston. There will be discussions about professional and amateur performing organizations that provide the population of Houston with entertainment representative of various ethnic groups and cultures.

THE MUSIC OF AMERICA’S HEART

America’s heart beats with a cacophony of rhythms and pulses, weaving a bewitching swirl of movement that entices one to move and sway with each strike of a mallet. She sings with melodies as beautiful as the songs of the birds of the air. Her harmonies are as the sound of many rushing waters as they go on their timeless way towards the sea. The faces of America’s people are as multifaceted as the rays of colored light from a perfectly formed diamond. The feet of America dance an exciting collage of movements and steps that bear witness to her unique beauty and diversity. Her music is like the sea – full of many wondrously beautiful things that have their own separate and individual identities. However, when you place them together on a canvas, they make a marvelous painting. From America’s beginning, when the first Anglos settled in Virginia in 1607, to the

Pilgrims sailing in to Plymouth Rock, to the movement toward the unknown west of this new land, to the first slave ships to dock at a busy port, America has been a melting pot of humanity.

Let us see who we can discuss, who has in one body, some of that diversity. There is one – Louis Gottschalk – the first American concert pianist. He was born to a mother from Santo Domingo in the Caribbean and a father who was Jewish. He spent his childhood in New Orleans among the Creoles. He was educated in Europe and became a well-known concert pianist. He frequently visited the West Indies and preferred to speak and write in French. He began the custom of playing his own compositions in concert performances. He is best known for his piece *Berceuse* (Cradle Song). It was based on a favorite French lullaby, “Fais dodo, mon bebe.” He later made it into a song that we know as “Slumber On, Baby Dear.” This is a song that many mothers sing to their babies as they lay them down to sleep. In today’s descriptions, Louis Gottschalk would be called a recluse and an eccentric, for he was not one to abide by the rules that governed the musicians of his day.

He traveled throughout most of what was then America as its most primitive. However, he enjoyed many privileges that his fellow musicians did not have. He composed whenever he wanted and he performed whenever and wherever he wanted. He often performed only to pay his bills. He sometimes gave away or sold his music for very cheap prices, only to see something that he had written being sold as the composition of another composer. Louis Gottschalk was the embodiment of all that is America’s best. America is unlike any other place in the world (Sadie, 1980).

TEXAS HISTORY

The Indians of Texas

Karankawa Indians

Texas stretches from the beautiful shores of the Gulf of Mexico, to the desert-like areas that border the Rio Grande in the west, to the fertile farmland along the Trinity River in the east, to the valleys that reach toward the Red River in the north. In each of these areas, one can find that there is a fruit salad of ethnic groups, languages, dialects, religious beliefs, cultural habits, fashions, foods, music and dance.

The year was 1528, when Alvar Nunez Cabeza de Vaca sailed his ship on the Gulf of Mexico and was shipwrecked on the Texian Coast. Upon his reaching the shore, he wrote that he saw only swampy marshland. As he and his men went further inland, they encountered a group of people who were the Karankawa Indians. These tribal communities had claimed all of the coastal area from Galveston Bay to the Nueces River. Cabeza de Vaca saw that they lived in grass huts that were made of willow poles that were bent to make an oval frame, whereupon they had placed grass mats that made them

a home to use in the summer months. Sometimes, the men slept outside in the open air because of the heat. During the winter months, the Indians would place animal skins over the willow poles to give them some protection from the harsh winters. These Indians used crushed oyster shells, covered with animal skins, to make mats that were used as beds and places to sit. They used dug out trees to make canoes to travel up and down the many bayous and rivers in that area (Chapman, 1997).

These were very tall people who were often more than six feet tall and some were even seven feet tall. They presented a very frightening picture to these Spanish explorers. Their ceremonial dance was called the mitote. It was a dance that centered around a stake in the ground. Harsh sounding instruments were played to the pulsing accompaniment of drums that were made of tortoise shells covered with skins. Another ceremony was the fandango where they danced to the music played on a gourd filled with small stones fitted with a fluted piece of wood. A slender piece of wood was drawn across it to produce a droning sound. It was a haunting melody that they played and would have frightened the men as they approached the Indians' camp. They some times played a crude flute made of reeds from the marsh. It was played in time with the chanting of the participants. Some of the participants would whistle as the others chanted. The earliest music in the area we know as Texas was the monophonic songs of the Indians (Ricklis, 1996).

Alabama-Coushatta Indians

The Alabama-Coushatta Indians are the largest tribal group in Texas today. The tribe lives on the only reservation in Texas. It is located on Highway 190 East, just a few miles from Livingston, Texas. After moving to this area from the Cahawba and Alabama Rivers, they later became known as "Sam Houston's Indians." From their earliest existence, the Alabamas and the Coushattas were two separate tribes. However, during the exploration and settlement of Alabama, Louisiana and Texas, they were forced to give up their lands and often traveled together. In 1854-55, the Alabamas were granted lands in Polk County in a place just outside Livingston. They settled there after much haggling with the government. The Coushattas petitioned for a land grant, which was granted, but they never received the land. They became a homeless, wandering band of people. After 1858, the two tribes began to live on the same land. Today, their beautiful attire, lively dances accompanied by many voices of drums, rattles, shakers, ankle rattles and hand drums mesmerize their audiences. Their voices sing the haunting melodies of their ancestors (Newcomb, 1991).

Southern Caddoe Indians

The Southern Caddoe Indians of eastern Texas included the Hasinai Indians who were also known as the Tejas. The name Tejas meant "friends" or allies and became the name chosen for the area we call Texas. In 1689, the Spaniards opened the first mission in East Texas, which was called San Francisco de los Tejas. This brought Christianity to the Hasinai. They danced to ask God for a successful battle against their many enemies. The

dances were conducted around a fire, where one person prompted them in what they should ask as they prayed. The fire was continually burning one, which was a significant part of their worship ceremony (Day, 1991).

Comanches

The Comanches lived along the San Saba River and first encountered the Spaniards at the Spanish Mission, San Saba de la Cruz, in 1758. In 1860, Cynthia Parker was captured by the Comanches and after being made the wife of Chief Peta Nacona, she gave birth to the great Chief Quanah Parker. The history of Texas shows that he was a great warrior chief for the Comanches. During their buffalo dance ceremonies, they danced and sang around a center pole. They used clowns in the form of “mud men” as an interesting addition to the dance. Each division of the tribe would dance and sing its favorite songs as the whole group proceeded towards a ceremonial building on the land. They would then dance and sing in unison. They used drums and rattles to sustain the rhythm and dancers blew on whistles made of eagle’s bone.

In 1918, the Native American Church was chartered in Oklahoma. The Indians of Texas adopted this religion in their ceremonies. They would participate in peyote worship ceremonies. They sat on the ground in a circle around a fire. A drum made of skin which was stretched over a kettle filled with water, played the sustaining rhythms and some of the people played rattles. They also sang the songs of their ancestors as they worshiped. The Comanches were the deadly enemies of the Karankawa Indians (Day, 1991).

The German Influence in Texas

The country of Germany has existed from even before the Middle Ages. During its great musical history, there were the Minnesingers – a wandering band of singers. They sang rural music of the peasant class. They also sang the religious music of the people who tilled the soil and provided for their families with the skills of their hands and the sweat of their brow. The Meistersingers were a guild of musicians. These musicians came from the upper-class establishment, who were, for the most part, a very wealthy group of people. Their guild was an exclusive one and the peasants could not gain entry into their privileged world. The Germans were credited with constructing the first organ. The organ was made during the ninth century. Singspiel was the German’s precursor to the opera of the Italians. In 1791, Mozart performed his singspiel *Die Zauberflöte*. Many of the German citizens had pianos in their drawing rooms and entertained their guests with the piano music of that day. Volksoper was a term used to describe a folk opera. It was the precursor to the operetta. Johann Strauss (the younger) composed operettas (Sadie, 1980).

In 1853, the Germans in the San Antonio and Boerne Texas, area held bi-annual singing festivals. In 1857, they imported German orchestras and singers to come to Texas to entertain their townspeople. In 1894, Texas musicians formed and performed in the orchestras. In 1845, the public schools of Galveston introduced music instruction. In the

Texas area colleges and civic groups, the study of opera was strongly encouraged. In 1904, the city of San Antonio formed its own symphony orchestra. In 1911 the Dallas Symphony Orchestra was formed. In 1928, church music conferences were encouraged to perform sacred concerts and oratorios. In 1933, the Houston Symphony Orchestra was formed. By 1949, there were more than thirty schools of music formed in the colleges of Texas.

During this time, the area of Texas produced some outstanding musicians. One of them was Olga Samaroff. She was from the San Antonio area. In 1882, she was regarded to be a most outstanding pianist. Outstanding opera singers were Josephine Lucchese, May Peterson Thompson, Rafaelo Diaz and Mack Harrell. In 1866 the first publishing company was established, which was the company named Thomas Goggan and Brothers. In the inaugural season of the Houston Symphony, compositions by Texas composers were featured. In 1948, the Houston Symphony played an entire program of compositions that were written by Texas-born composers. In 1958, the great Texas musician named Van Cliburn won the Tchaikovsky Piano Competition in Moscow.

The first resident opera company was established in San Antonio, Texas in 1945. The conductor was Maestro Max Reiter. They performed the opera *La Boheme*. In 1946, the Fort Worth Opera Association established a resident opera group and they performed *La Traviata*. In 1956, the Houston Grand Opera formed a resident opera company and their first performance was *Salome*. In 1987, Houston Grand Opera moved out of the beautiful Jones Hall and took up residence in the magnificently appointed Wortham Theatre Center (Tyler, 1996).

The African American Musicians of Texas

Among the finest of baritone voices was the voice of Jules Bledsoe. He was born in 1898 in Waco, Texas. He sang in the children's chorus and sang his first solo at the age of five, at the New Hope Baptist Church in Waco. He studied at the college in Marshall and at many other colleges in Texas. He traveled extensively and decided to become a doctor. However, music was the focal point of his life and he received numerous degrees in music from colleges in the eastern United States. He was singing a concert of spirituals when he was asked to sing in the premiere of Jerome Kern's opera *Showboat*. The year was 1927 when his big, warm, baritone voice rolled out the immortal melody of "Old Man River." The kid from the cowboy town of Waco had made it to Broadway in New York. He sang many roles in many operas. He was also known for his performances in musical comedy and he was widely hailed for his concert singing. He was a musician with varied talents. He played piano, composed many pieces and even starred in the films of Hollywood. In 1924, he sang in his concert debut at Aeolian Hall in New York. In 1934, he sang the title role in Louis Gruenberg's *Emperor Jones*. He sang Tonio in *Pagliacci*, Amonasro in *Aida*, and Mephisto in *Faust*. He was only 45 years old when he was found dead in his apartment in Hollywood, California.

In the 1920s, Roberta Dodd Crawford was regarded a star in the music world. She was born in Bonham, Texas. She went on to become a great star on the stages of the United States and of the halls in Europe. However, when she was asked to present a concert in the city of her birth, her family was not allowed to sit in the seats on the main floor. They were forced to sit in the segregated section, in the balcony. She was the diva of the halls in Europe, and spent most of her adult life there singing in concerts.

Scott Joplin was born in 1868 in Texarkana, Texas. He came from a musical family. His mother played the banjo and his father played the fiddle. At the age of seven, he taught himself to play the piano. At age eleven, he was allowed to take piano lessons from the local German music teacher. This teacher gave him a firm foundation in the piano, playing classical music. He ran away from home when he was fourteen. During his time away from home, he played in saloons, bars and honky-tonks. He played in a saloon called the Maple Leaf and he composed the ragtime piece entitled "Maple Leaf Rag." In 1909, he began to compose an opera. This was unheard of for a man of his color. However, in 1911 he finished his opera and named it *Treemonisha*. He was living at that time in New York. In June of 1975, the Houston Grand Opera presented a grand premiere of Scott Joplin's opera *Treemonisha*. This was a lavishly done, professional performance, which was well received by the audience in Jones Hall. In September of 1975, the opera was presented on Broadway in New York. Houston performed the opera to rousing applause two more times after its opening on Broadway (Sance, 1987).

HOUSTON: THE BRIGHTEST, GRANDEST AND BEST OF STARS OF TEXAS

Houston, the fourth largest city in the United States, was built on top of seven geological faults. It can be compared to the many pieces of a beautiful quilt. Each piece is a part of a garment that was worn in the past and which holds pleasant memories. Memories are too precious to forget or to toss away. In Houston, one can revisit the days of the lives of the cowboys when we enjoy the dangerous trick riding, the stunts and the competitions during the Houston Livestock Show and Rodeo. During most of the year, one can become enlightened about various Indian tribal languages, dress, and dances through the many Heritage Council seminars and workshops. One can walk through the shopping centers and eat at restaurants that are exclusive to the Asian cultures of the world. One can buy fresh fruits and vegetables, spices, clothing, furniture and other commodities from far Latin American countries, and from our neighbor to the west – Mexico. One can marvel at the colors woven into the intricate patterns in the clothing worn by the people from many countries in Africa. We can hear the African rhythms pulsating through the park during the Pan African Festival. One can hear the haunting melodies of the bagpipes from Scotland, and move to the heavenly music of flutes from Ireland. One can visit places of worship and be transferred to the cathedrals that are along the Rhine River. One can be captivated by the ancient worship services of the Greeks and the Romans.

One of the earliest recorded residents of this city so far inland from the island of Galveston was Jan Wilkins, who supposedly left Galveston and traveled westward to a

place on Buffalo Bayou. She came in 1823, but only lived there for one year. She left the area in 1824. One can only suppose that she left because of the fierce Indians who had always lived in this area. Later, John D. Taylor moved inland to a place we call Piney Point. This area is in the Spring Branch part of Houston. He will have a great impact on the settling and founding of Houston after his premature death. Robert Wilson was the first European to settle in the area known as Clear Lake. John Austin was a land colonizer. The country of Mexico granted him the territory bounded in the north, from the Camino Real (King's Road) in Natchitoches, Louisiana to the area of San Antonio. His parcel also included the La Vaca River in the west to Chocolate Bayou in the east, and to the Gulf of Mexico in the south. In 1824, he was granted the land, which included Buffalo Bayou all the way to the San Jacinto River. His colonies were only temporary ones because of the swampy marshland. This type of land was unfamiliar to these groups of peoples who had transferred from another land. Because of the awful, hot summers, the terrible infestation bugs, and other marsh creatures that lived in the swamps, the settlers sought new land.

In the year 1832, two brothers came to this area from New York. They were Augustus Chapman Allen and John Kirby Allen. They saw an extremely green land with a semitropical climate. They found the winters to be mild and short, the summers to be hot, with very high humidity. The soil was unlike any that they had ever seen. This soil was unpredictable and very much likened to quicksand; only this soil could move and cause great shifting of even their temporary buildings (Chapman, 1997).

The Allen brothers purchased the south half of the land by Buffalo Bayou, from Elizabeth Parrott who was the wife of T. F. L. Parrott. She was also the widow of John Austin, the land colonizer. They paid \$5,000 for the property in 1836 (McComb, 1981). They felt that the bayou, which runs from the west to the east, would be good for water transport of goods from the Brazos River to Galveston Bay. There are many legends about how this new city was named. The most popular legend is that Charlotte Allen was the hostess at a dinner that was held at her home where the triumphant General Sam Houston, hero of the Battle of San Jacinto, sat at the head of the table. She supposedly told all that were present that she had the great honor to name this new city Houston after the victorious General Houston.

From 1836 to 1875, Houston enjoyed the influx of many German immigrants. This era brought about great intellectual and cultural development. In 1838, Henri Corri presented the first-ever public play in the Texas area. It was a comedy written by Sheridan Knowles entitled *The Hunchback and the Dumb Belle or I'm Perfection*. This play included the song "A New National Texian Anthem." In the year 1854, German immigrants founded the Houston Turnverein, which stressed gymnastics and music. They also organized social events for the community. In 1857, Houston had music teachers and dance teachers who were of German descent.

Houston has enjoyed at least four different growth patterns: the frontier life of 1836 to 1875; the era of transition from 1876 to 1930; the time of great population growth from 1930 to 1980; and the fourth one is the present age of Houston's emergence as the incomparable pioneer in space exploration, leader in the world of sports and lastly, the shining star in the wonderful world of music and fine arts.

Houston's musical past included the forming of its first serious music club, the Philharmonic, from which many other musical clubs grew. These clubs were exclusively for the German immigrants to the city of Houston. They founded the Houston Saengerbund from which was later founded the State Saengerfest. Anton Diehl founded the Houston Quartette (Albecht, 1980). In 1887, the Third Ward Euchre Club was formed. This was a club that was for the delight of those Germans who liked to play table or parlor games, using playing cards and the like. The Z. Z. Club was founded in the year 1858 and was the oldest and strongest social organization in the state of Texas. The handsome and socially polished Spencer Hutchins founded this club. He was deemed a most beautiful dancer. The club members were experts in the round dances. These were the waltzes and polkas (Albecht, 1980). The Germans could be seen on many Sunday afternoons, listening to concerts in City Park. Today, this area is called Sam Houston Park and houses some of the historical houses from Houston's past. The people sat on benches and watched the brass bands play from inside of the big, white gazebo (McComb, 1981).

The polka is defined as a ballroom dance, which was very popular in the early nineteenth century. It was originally a peasant round dance from Bohemia. Bohemia encompasses most of Central and Eastern Europe. The polka is a lively dance for a couple, that is set in 2/4 time. It can be played moderately fast. It is in ternary form. It is characterized by its short rapid steps, for the first beat and a half of the bar, which are followed by a pause or a little hop. The polka française is very much the same as the polka, except that it is somewhat slower, and it is danced with movements that are more graceful. The polka mazurka is set in 3/4 time. It was very popular in Central and Eastern Europe. Johann Strauss, both father and son, wrote music which was used for this type of dance. Polka bands enjoyed much fame in the city. The bands featured the piano, the accordion and the clarinet. The music is set in three movements. Two of the movements are based on the tonic and the third is based on the dominant.

Another group from the area of Germany were the Wends. These were a group of people who were called Sorbs in Europe, and they were accustomed to hard work, oppression and endurance in their lives. They were the descendants of the Slavic tribes from the greater part of Central Europe. They were often discriminated against and they could not own land in their own homeland. They were never an independent nation. The German citizens denied them the opportunity to join guilds and the societies of their country. Therefore, in the 1850s, they decided to leave their country, for a better place. They were determined to move to the New World – America. These people of the Lutheran faith persuaded the spiritual leader, Reverend Jan Killian, to lead them and to

organize their departure from Germany. In 1854, they sailed away and eventually arrived in Galveston in December of that year. After traveling by foot over inhospitable land, they arrived at their destination. They settled along the banks of Rabb Creek near the town of Giddings. They bought land and built log cabins for shelter. These people who were transferred from another country are credited with organizing the first Wendish Lutheran church.

African American Music in Houston

African Americans arrived in this area with the first European exploration. Some had been here for some time when the Europeans began to settle here. Eight hundred years before the Europeans first explored the Texas coast, the Arab-Berber “moors” of North Africa conquered Spain and ruled for almost eight centuries, until early in 1492, when they were overthrown. During those eight centuries, the Moors traded slaves for goods in Europe. Slaves often accompanied the Europeans on their exploration in the New World, as free blacks. They were the navigators, soldiers, merchants and artisans. Many were left here by the Spanish and married into the Indian tribes. Esteban was the first black man to probe the region north of the Rio Grande. In 1528, he went ashore on Galveston Island with Alvar Nunez Cabeza de Vaca. Esteban had a gift for speaking languages different from his own and soon was able to converse with the Indians. Esteban was born in Azemour, Morocco. He became a medicine man for the Indians. He brought with him the music of his ancestors and taught the Indians songs from his own world far away from these shores.

Slaves were brought to this area on slave ships, which docked in the bay at Galveston. They were transported to all points in Texas. The Anglos who owned them taught the slaves religious songs. Folk spirituals were the songs of the slaves that were passed from generation to generation. These were the slave’s own version of the hymns that the Spanish missionaries and other Anglos taught them. There was always the African influence in the music that they sang. There were whoops and hollers from West Africa and songs with a political message from South Africa.

The slaves sang as they worked. In my talks with my great-great grandmother Alcy Wheat, she said that “singing made the work go faster.” There were songs that had a steady walking rhythm that could be used for planting, and there was a song with a rocking rhythm for pulling cotton. There was another song with a syncopated rhythm for chopping cotton. Then there were the songs that were used to send a message to the slaves. These songs would be sung with intricately woven descriptions of places to go, when to go there and warnings about dangers along the way. “Get You Ready, There’s a Meeting Here Tonight” called the slaves together for discussions about some important matter. “Down By the River-Side” would tell one where to go. “You Better Be Ready” told one to look out for dangers along the way. “Walk in Jerusalem” told you where you were going, and it did not mean the city in Israel, it meant the cities “up north.”

After freedom, the people in the Houston area moved to what was called Freedman's Town – Fourth Ward. They were allowed to work and buy property there and to form their own independent communities. They worshiped in an area called the Brush Arbor. This was a forest area that could provide shelter from the elements and protection from any unwanted people. They had very lively worship services. There was the singing of some lined hymns, where an appointed person would start the verse of a hymn and the people joined in with very long phrases that had many inflections on the melody. There would be praying which was long and extemporaneous, using very descriptive words. There would be a preacher, who was the most revered person in the community. The preacher would speak first in quiet tones that calmed everyone down and as he went further in his delivery, he would cause his voice to rise and fall, each time getting louder and louder. Somewhere in his sermon, he would invite the people to “help him out.” The people would then begin to shout words of encouragement. Horace Boyer states that it was often difficult to hear the words of the preacher, because of all of the noise from the congregation.

The preacher would continue until he reached a very dramatic and joyful end. Afterwards, he would invite others to join the church. Dancing was not permitted in the church, unless it was “holy dancing.” Holy dancing was achieved by shuffling the feet instead of raising them up as you moved. The shoulders should not move unless they moved in an upward motion. The hips were definitely not allowed to move, since that would be dancing like the folks who were of the “debbil” (Boyer, 2001). The ring shout was where the older people sat in chairs in the front of the church and tapped their feet or tapped their canes in time to the music. The younger ones would sing spirited songs as they circled around them, moving and swaying to the rhythm of the music. (This type of shuffling of the feet can be seen in the old line dance of the funeral marchers in New Orleans as they go on their way to the cemetery.)

Houston has many organizations that carry on the traditions of the spirituals. The Houston Ebony Opera Guild Chorus has generated quite a wonderful annual concert season of performing traditional and contemporary spirituals. Founded in 1986 by Dr. Robert A. Henry, retired Professor of Music at Prairie View A&M University, the chorus is comprised of professional singers from the Houston metropolitan area. Many of these singers are former students of his. Following the demise of Dr. Henry, Maestro Willie, music director of Connecticut Opera, became the music director of Ebony Opera Chorus. The artistic director is Roland Carter – director of music at Tennessee State University, and a magnificent composer. The chorus enjoys having Moses Hogan, director of choirs at Xavier University in New Orleans, as one of its music advisors and conductors during its concert season. Trinity United Methodist Church, Pleasant Hill Baptist Church, Pilgrim Congregational Church and Clear Lake Presbyterian Church all have an annual spirituals concert season. The University Chorus of Prairie View A&M University continues to keep the tradition of singing spirituals on their concert tours.

Houston is fortunate to have many African American composers living in the city. Calvin Fuller, chorus master of Houston Ebony Opera and choral music teacher at Sam Houston High School, composes contemporary religious music. He often uses dissonant tonalities with polyrhythmic lines. He is also a noted pianist and organist, and he composes quite difficult accompaniments to his pieces that sometimes test the best of pianists. Lela Anderson, piano instructor at Burrus Elementary, composes and arranges spirituals, introits and piano pieces. She is a phenomenal pianist, who performs regularly throughout the Houston area and the United States. Her music has been published by Hinshaw Music Publishers and many noted soloists and choirs around the United States have recorded her spirituals. Hope Shiver, a marvelous soprano, has sung with Houston Grand Opera for many years. She has traveled extensively, giving concerts and performing with various opera companies. She is a dancer, actor, arranger, and composer of children's opera. She has traveled to many of the major opera houses in Europe and Asia performing in Gershwin's *Porgy and Bess*. She spends her time in Houston teaching private lessons and performing in Young Audiences, a non-profit arts-in-education organization, with her husband and daughter. The Sandra Organ Dance Company, founded and choreographed by Sandra Organ, performs classical ballet with contemporary orchestration accompaniment. The group often incorporates modern technology in their dance scenes. The dancers frequently include a choreographed spiritual in their performances.

Just spin the globe around on its imaginary axis, and stop on any country; then take the yellow pages, and you will find a place in Houston that represents that culture. It can be said that Houston is a gumbo pot of humanity, with many diverse groupings of people, colors, languages and musical traditions. This resource guide should help the students of Houston to listen to the rhythms and voices of the people who represent many countries in the world. They may decide to dance the spirit-filled steps of some of the traditional folk dances of their peers. The classrooms of Houston are a true reflection of the diversity of Houston's population.

THE DIVERSE POPULATION OF A HOUSTON HIGH SCHOOL

The faculty and staff of Kashmere High School and the Conrad O. Johnson School of Music and Fine Arts, where I teach, is a photo shot of Houston's diversity. It consists of people who are descendants of people from Panama, Nigeria, Hungary, Lebanon, Israel, Puerto Rico and Central America. There are many who are the descendants of American Indians and African American slaves. The student population is just as diverse. There are students who are descendants of people from Nigeria, Mexico, Central America, the Philippines, Puerto Rico and those of Cajun/Creole heritage. There are many who are the descendants of African American slaves and American Indians. Kashmere is a veritable smorgasbord of ethnic groups and mixtures.

In my classroom, the population of students runs the full gamut of ability groupings. I have students who are classified as language learning deficient, speech impaired, mildly autistic, mildly mentally challenged and dyslexic. Others are average to above average mentally and gifted intellectually. Some are musically gifted in vocal music and instrumental music. Some are gifted in dance and in the visual arts. My students include those from the lower, middle and upper middle class economic groupings. The parents of my students range from those with little formal education to those who post graduate degrees and technological training and beyond. I have some students who live with foster parents, some who were adopted and some who have lived in homeless shelters and abandoned children shelters. Some are from single parent homes, and others live with both parents and extended families.

My music theory and history classes enjoy learning how and why we use the signs and symbols in music composition. They are always interested in learning how all of these things fit together in the historical realm of man's existence. They marvel at the instrumentation of yesterday and the groups that performed them or the people who composed them. They compare and contrast those traditions with the traditions of today. When it comes to teaching choral music, my motto is "if you can talk, then you can sing." I find that it works well to have a positive mind and attitude about students and their abilities. That positive attitude becomes an infectious one. I advise my students to never compare your singing abilities to others and try not to sing "like" someone else. With so many ethnic groupings in my classes, I try to blend all of the voices into a pleasant sound that will be pleasing to our audiences. My choir enjoys singing music in various languages such as German, French, Swahili, Yoruba, Latin, Spanish and Old English. Since Houston is a veritable melting pot, we often encounter someone who appreciates hearing his or her own language or a favorite song in a place so far away from home. Once, a man from Jewish parentage heard us sing "Hava Nagilah" and came to us to express his appreciation for hearing something with which he was familiar.

The information in this guide can be spread out over the year and used in interdisciplinary lessons with the history, math, science, foreign language and other fine arts teachers. The teachers should guide the students through the lessons, which are meant to instruct as well as entertain. I hope to tweak some students' curiosity about the people in their community. The students should be allowed to form lessons on their own and present them to their peers. They should be led to understand that a community is interwoven with many people, and it is a beautiful place in which to live. The students should see that their school is a very diverse one and that within its perimeters lies a community dependent upon the combined collaboration and cooperation of each member.

ACTIVITIES

Activity One: Texian History Map

Materials Needed

History of Texas reference books, paper for mapping, tools for calculating distances, information about longitude and latitude, colored pencils and a vivid imagination.

Objectives

To give students a perspective about the past and the problems in reaching the shores of this new land; to show the relationship between territorial boundaries.

Student's Assessment

Compare and contrast the individual's map with maps by professional mapmakers. Assign yourself a grade.

Teacher's Assessment

Compare and contrast the students' maps with those of a professional and check for attempt at accuracy. Perhaps the student has a future in the field of mapmaking.

Activity Two: Our School Population

Materials Needed

Information about the ethnic population in the school.

Objectives

To allow a student the opportunity to get to know the other students, who they see every day. To allow the student to appreciate and understand the differences and similarities between themselves and others.

Student's Assessment

Consider taking an objective poll from the students in each class and see if you have accurately represented each division. Have another student assess your work. Consider using this as a math project for extra credit.

Teacher's Assessment

Consider accepting this as an addition to the class work in probabilities or percentages. Consider using this as an addition to the lessons on averaging.

Activity Three: The Performance Community in Houston

Materials Needed

Tickets to an amateur or professional performance; student-constructed rating sheet.

Objectives

To allow the student to participate in gaining good audience habits; to allow the student to hear a performance of others who are not in their school; to generate appreciation of the arts.

Student's Assessment

Compare your rating sheet of the performance with that of a professional critic; assign yourself points for every similar statement or observation.

Teacher's Assessment

Rate the students' understanding of the performance by their knowledge of the meanings of the words or the actions on the stage.

Activity Four: American Composers

Materials Needed

Music reference books.

Objectives

To generate information of composers of a certain time in history; to compare and contrast events that occurred in the lives of the composers with events in the fields of architecture, science, math, et cetera.

Student's Assessment

Grade yourself on the quality of information you have gathered. What can be learned from the information you have gathered? How can you apply it to your own life?

Teacher's Assessment

Assign grade points for accuracy and quality of information.

Activity Five: The Indians of Texas

Materials Needed

Information about the instruments of the Texas Indians; reference books pertaining to the music traditions of the Indians.

Objectivities

To generate an understanding of how the instruments of today come to be; to foster curiosity about the manufacturing and care of instruments; to allow for gathering information about the evolution of the families of instruments.

Student's Assessment

Make an instrument using the same or similar materials; perform a piece on the instrument; assign yourself points for making an instrument that works;

Teacher's Assessment

Assign points for accuracy and for performance quality.

Activity Six: The Folk Dances of Texas

Materials Needed

Music of a chosen dance; reference books with instructions on the dance; space for dancing.

Objectives

To participate in the folk dance of one's ancestors; to foster graceful movement; to generate the ability to dance an unfamiliar step with confidence.

Student's Assessment

Assign points for your agility; assign points for the dance being worthy of an audience.

Teacher's Assessment

Assign points for agility and grace; assign points for memory of the steps; assign points for the dance being worthy of an audience.

ANNOTATED BIBLIOGRAPHY

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This book discusses the immigrant Germans and their founding of musical guilds and societies. The pictures are not very clear however.
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This book has examples of spirituals and other songs that were sung in the daily lives of the Negro and it gives the historical background for each.
- . *The Indian's Book – An Offering by the American Indians of Indian Lore, Musical and Narrative to Form a Recording of the Songs and Legends of Their Race*. New York: Dover, 1968.
This book gives the historical accounts of American Indian tribes and gives examples of some of their songs.
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This book tells the history of Houston in pictures and maps.
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- Courlander, Harold. *Negro Folk Music*. New York: Columbia University Press, 1963.
This book discusses various forms of Negro folk music including ballads, blues, spirituals, work songs, and game songs.
- Day James. *Indian Tribes of Texas*. 4th ed. Waco, Tex.: Texian Press, 1991.
This book discusses tribes of Texas and gives information about the wars they fought.
- Ewen, David. *Orchestral Music; Its Story Told through the Lives and Works of Its Foremost Composers*. New York: F. Watts, 1973.
This book traces the history of the orchestra and tells about composers and their works from the sixteenth century until today.
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This book discusses the history of black music in America, from slave songs to jazz, blues and soul. It even includes classical music.

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This book provides information about composers and musical terms.
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This book discusses folk music of America and Native American folk traditions.
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This book describes the human voice, the orchestral instruments and folk instruments of America, and how to create electronic music.
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This book re-examines Houston’s politics, economic and business growth and the evolution of its social and cultural institutions.
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This book tells the history of Galveston and the mainland and includes pictures of some of the historical places.
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This journal publishes original articles in the field of ethnomusicology, three times a year, and gives much insight for the novice concerning the study of ethnic music.
- . *Excursions in World Music*. 3rd ed. Upper Saddle River, N.J.: Prentice Hall, 2001.
This book talks about the musical traditions of many countries of the world.
- Newcomb, W.W., Jr. *Indian Tribes of Texas*. 4th ed. Waco, Tex.: Texian Press, 1991.
This book discusses eight of the larger tribes of Indians who lived in the area called Texas.
- Onovwerosuoke, Fred. “Contemplating African Choral Music: Insights for Non-Indigenes and Foreign Conductors.” In *Choral Journal* (May 2002): 9.
A most interesting article about African choral music.
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This book tells the story of Scott Joplin’s life as one of the most famous composers of ragtime music.
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This book shows the musical scores for many of the nation’s popular songs.

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This book is invaluable for finding information about composers and musicians.
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This book discusses the culture and traditions of these Native Americans with maps and agricultural information.
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This book gives one historical information about the African Americans who settled in Texas, their cultures and traditions.
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The official magazine of Music Educators National Conference (MENC). This journal publishes articles pertaining to the teaching of music and it also publishes related educational work in the music field.
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This book tells about the history of Texas and the people who settled the land.
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This book tells about the history of the founding of Houston. There is a map made in 1873 showing the layout of Houston.

Discography

- Ad Zido Pan African Dance Ensemble. *Ad Zido*. ARC Music.
This is a vibrantly lively recording of the whoops and drums of the music of South Africa.
- Boyer, Horace and the Year of Jubilee 3. *It's My Desire*. CLEMB Productions, 2001.
This CD has 11 songs sung by a quartet which includes the author and some of his original compositions and arrangements. He is also playing the accompaniment.

Conrad, Barbara. *Spirituals*. HNH International 8.553036, 1995.

This CD has is marvelous as she sings traditional and contemporary spirituals.

De Wheel, Ezekiel Saw. *A Collection of Spirituals Arranged by Moses Hogan*. MGH 7000.

This CD has spirituals arranged by Moses Hogan and sung by the Moses Hogan Chorale.

Hogarth, Robin. *The Best of Today's African Folk Music*. Vol. 2. Reamusic Music Agency Clear Music Arc. Music EUCD 1314, 1995.

This ED provides one with folk stories that are told in music with religious tones and some with political themes.

Jackson, Mahalia. *Amazing Grace*. MCA Records. MCAD 20489, 1988.

This CD has some of the favorite traditional spirituals sung in the unique manner of Ms. Jackson.

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This CD has some lovely Bavarian Oktoberfest Band and choir music. It includes polkas, marches and waltzes.

Sacred Spirits. Virgin Records, 1994.

This CD has some beautiful songs of Native American music.

Sounds of Blackness. *Africa to America: The Journey of the Drum*. Perspective/A & M 31454-9006-2, 1994.

This CD has contemporary spirituals, work songs, and message songs with African drumming.

Yoruba Drums from Benin, West Africa. Smithsonian/Folkways SFA0440, 1996.

Internet Resources

<http://www.pitts.emory.edu/theoarts/multi.htm#repres>

Multicultural and International Choral Music

Contains links to Native American music repertoire and resources.

http://www.theorganmag.com/news/news-119_international_society_.htm

or mwrite@isaam.fsne.co.uk

International Society - African to America Music

www.angelfire.com/tx2/ecc/karankawa.html

The Coastal Indians of Texas

www.floridahistory.com/texas.html

Texas and Louisiana Trails

www.kikipoo.com/Indians/karankawa/start.htm

The Karankawa Indians

Special Recognitions

Houston Independent School District

Project CLEAR

Fine Arts Curriculum

Texas Southern University

Symposium on African American Church Music: An Examination of a Variety of Styles,
Quality and Trends featuring Horace Boyer, Ph.D.

Remembered discussions with my great-great grandmother, Mrs. Alcy Adams Wheat.