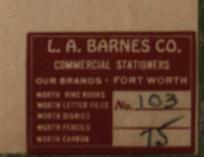
SCRAP BOOK





## Ann Waggoner Hall Scene of Enjoyable School Girl Party

One of the most prettily appointed and thoroughly enjoyable social affairs of the history of the Texas Woman's college took place Saturday night when Mrs. Carl Venth entertained the pupils of Mr. Venth. The affair was given in Anin Waggoner ball of the college and opened with a grand march in which everyone took part. As a compliment to their teacher and hostess of the evening the letter V was formed in conclusion of the march.

Then followed a round of conversation. The following subjects brought forth many clever speeches, witty dialogues and innights: "The Weather," Torcal Color, "Past, Present and Further Williams, and the programme, which consisted of a delicious refreshment course.

T. C. U. special was next on the programme, which consisted of a delicious refreshment course.

The most interesting feature of the evening was "Silhouettes" Many grotesque figures and characters were portrayed on the screen and those assembled guessed who and what they represented. Both correct and incorrect answers brought forth laughter and applianse.

Anh Waggoner hall was decorated was search and surging the service of the evening was "Silhouettes" many grotesque guessed who and what they represented. Both correct and incorrect answers brought forth laughter and applianse.

The board of trustees was present and small Dranged vages of flowers and small Dranged vages of f

# Piano Recital

Marion Cassell

in chapel

Texas Woman's College Monday, Robember second

at eight fifteen o'clock

# Hermony Cint Sharirale

METROPOLITAN MOTEL

MARCH TRINTEERITE
MINISTEEN HUNDRED FIF (FER)

# Program

### Part One

### "THE WIND FAIRIES" LUCIEN G. CHAFFIN

#### HARMONY CLUB CHORUS

They call to me, They call to me, The fairies in the wind. "O come with us! O come with us! The shining mist behind."

They whisper, whisper, whisper, In gentle tones and low.
"O come with us, O come with us!"
I long and long to go.

They dance around, around, around, A-singing while they play. "O come with us, O come with us!" I would I could away.

I feel them floating, floating by, I feel, but I am blind.
I only hear them, hear them calling, These fairies of the wind.

Rhapsody, B Minor	MRS. F.	B. LARY		- Brahms
VIOLIN	ber" RS. FLOSS OBLIGA NITA LA	TO, MR.	VENTH	- Gounod - Grieg Bemberg
<ul><li>(a) Arabesque</li><li>(b) Chant Polonaise</li><li>(c) La Source</li></ul>	MDS E			Debussy Liszt Leschetizky

### Part Two

### "THE PRINCESS OF YS" HENRY HADLEY

#### HARMONY CLUB CHORUS

Director, CARL VENTH

Accompanist, MISS DOT ECHOLS

Soloists, MRS. W. D. SMITH, MRS. R. I. MERRILL MRS. E. P. CROARKIN, MISS MARTHA LIGHTFOOT

Violins, MISS ERTITH FRANKLIN, MISS BLANCHE GIBSON MISS GRACE DIXON, MR. PHIL EPSTEIN, MR. GEORGE ORUM MR. BROOKS MORRIS, MR. G. S. McCORKLE MR. WAYNE JEFFRIES

Bells, MR. OWEN CROCKETT

Ages since they built a city, Ys the mighty and the strong;—Scarlet banners seaward streaming All its battlements along. Bells of gold the air made mellow With their sweet sonorous song.

But the Princess deep in magic, Learned in Arts as black as hell, Held the city in enchantment, Held it fast in rune and spell. Cast the King in iron fetters In the blackest dungeon cell.

Came the fairest of God's angels, Flying o'er the city wall, Saw the shame that wrapped its beauty Like a dark and sombre pall. Cried the angel in his anger: "Lord, now let thy vengeance fall."

"God of Hosts, attend I pray thee, See thy people in their sin, In their pride they dare deny thee, Hear thy name with mock and din! Bid me now unchain the Tempest, Bid me let the waters in!"

At the, banquet mad with revel, Sat the Princess in her pride, Decked in regal gold and jewels, With her lover at her side. Signed the Angel on her forehead, Leaping to her feet she cried:

"I am Queen of Gods and Devils,
I have power over all,
Give me straight the keys of silver.
I'll unlock the great sea-wall!
Ye shall see the ocean cringing,
Like my whipped and coward thraw!!"

Through the streets she sped, attended By her wild and drunken train, Straight unlocked the gates of silver That held back the hungry main! Alas! Alas! for Ys, the golden, Never saw the light again.

Fell the palaces in ruins, Crumbled ev'ry mighty tower, Rushed the waves in sudden fury Through each sculptured hall and bower, While the golden bells rang panic, In their last and blackest hour.

To the cell of the King captive, Came, forewarned, a holy man. "Horses twain, without, await us, Save thyself if yet thou can! God elects thee and thee only Free from this his curse and ban."

Swift the King rode thro' the tempest, Swifter ever came the sea, And the Princess shrieked and followed, Crying out in agony: "Father! King! Have mercy! mercy! Father! King! O save thou me."

Staggered then the stalwart charger, As she clung and prayed and wept, Till the saint unclasped her fingers, Forward then the charger leapt, While with deeper darker fury, Higher yet the waters swept.

Back the waters swirled triumphant, And where Ys the fair and tall Once had flaunted scarlet banners, Sand and weeds have spread their pall. Here the sobbing waves break softly, As the stars shine over all.

Pass not there, Oh careless sailors, Listen not or you may hear Songs that lure and lure to madness, Through lips dead a thousand years! Cross yourselves! the witch is calling From her kingdom wild and drear!

Far beneath, where waters beckon, Lies great Ys the fair and free And the hosts who died defiant, Never know God's ministry. Hark! it is the restless ringing, Golden bells beneath the sea.

# Piano Recital

by

Marion Cassell

in chapel

Texas Woman's College Monday, November second

at eight fifteen o'clock

#### PROGRAM

#### BOOKE

Sonata for piano and violin

Quasi Fantasia

Andante

Allegro con Spirito

12 Symphonic Etudes Op. 13

Impromptu

Fantasie F minor

Sonata Op. 111

Maestoso

Arietta

Carl Venth

Chepin

Chopin

Beethoven

Legende No. 2

"St. Francis de Paule, Walking on the Waves"

# TOMPKINS AVENUE CONGREGATIONAL CHURCH,

BROOKLYN, N. Y.

FIFTH ORGAN RECITAL

MR. WALTER PECK STANLEY,

ASSISTED BY

MISS HILDEGARD HOFFMAN, SOPRANO, MR. CARL VENTH, VIOLINIST.

TUESDAY EVENING, FEBRUARY 19, 1901.

#### PROGRAM. Guilmant 1. Sonata No. 1 in D Minor, - - -Largo e Maestoso-Allegro, Pastorale, Finale. Parker 2. "O Bona Patria" (Hora Novissima) - -MISS HILDEGARD HOFFMAN. Marie-Carl a La Cinquantaine, -Lemare b Pastorale in E, Handel 4. Theme and Variations (First Concerto), Tartini 5. "The Devil's Trill" Sonata, MR. CARL VENTH. Guilmant a Caprice in B Flat, Saint Saens b Fantasie in E Flat, 7. "Let the Bright Seraphim" (Sampson) - Handel MISS HOFFMAN. Wolstenholme 8. Cantilene in A Flat, Bach a Air in D, Cui 9. b Berceuse Venth c Rhapsodie MR. VENTH. Tombelle 10. Toccata in E Minor, -

ALBERT B. KING & CO., PRINTERS, 105 WILLIAM ST.

## Powell's Wonderful Witchery; Concert a Crowning Glory

The third concert of the series given by the sister of our Lady of Victory, presenting our own Maud Powell; was the crowning eftory of the efforts of the series of the se

### Harmony Ciub Concert Course Closes With Brilliant Recital

BY CARL VENTH.

A brilliant ending of the Harmony club concert course took place last night at the auditorium when Harold Bauer was presented in plane concert. One of the largest and most thoroughly representative audiences that has paid attendance to any similar affair in the city was noted and it was gratifying to the officials of the club that the audience was largely composed of municic students and musicians, both foreign and local.

The programme consisted of numbers well known to local concert goers. The sonata Appassionata, by Beethoven, is perhaps the best known of all these masters' works. It is also the most ill treated one, and it must have been a revelation to the numerous music students attending the concert, what the should be played.

Of Mr. Bauer's playing one can speak only in superlatives. His strongest characteristics perhaps is his deadly repose. It is impossible to consider Harold Bauer from a pianistic standnown of the keyboard is a sine qua non and his power of dynamics is unsurpassed by any living pianist.

The second number on the pro-

A brillant soding of the Harmony club consert gourse took place had night at the ductorium when Harold Bauer was presented in plano concert. One of the largest and most throughty attendance to any similar affair in the city was noted and it was gratifying a consistency of the concert was largely composed or similar and the concert was largely composed or similar and the concert goes. The programme consisted of numbers well known to local concert goes. The programme consisted of numbers well known to local concert goes. The programme consisted of numbers well known to local concert goes. The programme consisted of numbers well known to local concert goes. The programme consisted of numbers well known to local concert goes. The programme consisted of numbers well known to local concert goes. The programme consisted of numbers will know the large through the programme will be programme with the programme will be programme with the programme was the papilot of the composer. Which is perhaps in his dendity repose it is impossible to consider point of his programme was the Papilota by South Edward and the continue of the substitution of the substitution

# Texas Moman's College

requests the pleasure of your presence at an

Opera Recital

Monday, February 15, 1915 8 o'clock

College Anditorium

#### Carl Venth, Composer.

During the past week a small circle of musical people had the opportunity of becoming acquainted with Carl Venth personally and also as composer. Mr. Venth, was founder and conductor of the Symphony orchestras of Brooklyn

#### SCHALLERT.

schallert.

and also of Dallas, Tex. He is enjoying a vacation at Ocean Park.

Mme. Hesse-Sprotte gave a studio reception in his honor at her studio in the Blanchard Building at which a number of local musicians were present. Mr. Venth played a sonata which he has composed since coming to California. And really every-body sat up and took notice after the first movement, for the composition is one of the most interesting in its richness of color and virlle undertone that has been written by a composer associated in any way with Southern California. Mr. Venth has not made his own instrument, the violin, a star as is so often the case of its devotees. His piano writing is really in some ways the most splendid part of his composition, although it does not, by any means, overshadow the violin. He has wrapped the strong figure of his violin themes in a cloak of varied colors, colors which suggest the soft harmony of forest grown valleys. He is a composer about whom you would wax enthusiastic upon a first hearing. His music partakes of the great because he makes you see more than the music itself. His gamut of expression has the strong vigor of the north, with a certain brilliancy of the French and Belgian schools. It is not altogether somber, and on the other hand not reflective of gladness, but a ratner strange and human intermingling of the two.

Really an interesting musician. Really an interesting musician.

### FACULTY RECITAL OF POPULAR OPERAS

The final faculty recital of the season of the Texas Woman's college was given last night in the college auditorium. Carl Venth, with the violin and Yves Nat at the piano, gave a delightful programme consisting of numbers from popular operas. Themes from Mozart's Don Juan and Wagner-Raft's Lohengrin and Tannhauser were given and preceding each number Mr. Venth gave a defightful interpretation of the different themes.

These recitals have been most successful and last night, as on former occasions, a packed house greeted the artists. The programme:

Duo Concertant

Vieux temps and Walff Themes from Don Juan, by Mozart,

(a) Voice of the Statue.

(b) Aria of Zerline.

(c) Serenade of Don Juan.

(d) Aria of Elvina.

(e) Ball Room Scene.

Lohegrin

Wagner-Raff

(a) Bridal Chorus.

(b) Scene of the Pages.

(c) Love Scene.

Tannhauser

Wagner-Raff

(a) The Curse Motive and Venus Mountain Motive.

(b) Tannhauser in the Mountain.

(c) Bachanale.

(d) Prayer of Elizabeth.

(e) Song of Yenus.

(g) Song of Tannhauser. given last night in the college audi-torium. Carl Venth, with the violin

### Carl Venth Honored by the McDowell Club of New York

The MacDowell club of New York, composed of the leading musicians of the metropolis, has sent out invitations composed of the leading musicians of the metropolis, has sent out invitations for a concert arranged by the club in honor of one of Fort Worth's leading musicians, Carl Venth. Only artists of worldwide reputation appear before the club, and this is the first time a whole programme has been devoted to one composer, besides MacDowell. Mr. Venth will leave for New York about Dec. 15, in order to attend the necessary rehearsals.

Besides Mr. Venth, who will play the violin part in his compositions, there will preside at the piano the celebrated Richard Epstein, who has been teaching last winter no less an artist than Gabrilowitch. The cello part will be taken by Leo Schulz, the first cellist of the Philharmonic orchestra of New York.

The programme follows:
Compositions by Carl Venth.

1. Sonata No. 2—For violin and piano.
(a) Allegro.
(b) Andante.
(c) Finale.
2. Sonata Appassionata for piano.
3. Trio, for viano, violin and cello.
(a) Allegro.

(b) Scherzo.
(c) Andante.
(d) Finale.
The sonata for violin and piano was composed in Brooklyn from sketches made during a sojourn in Norway and Belgium. The trio was composed at Odda, on the Hardanger Fjord, Norway, and is a musical illustration in classical form of the grandeur of the northerr scenery and the customs of the people. The sonata for piano was writter about a month ago at Texas Woman's college, at odd moments of leisure—and there are not many. It is an exposition of the most modern tendencies in modern musical structure and modern piano-technic. Its reproduction requires a master, imbued with the modern spirit. It is built entirely on the whole scale, introduced so successfully by the French composer, Debussy, with an entirely novel scheme of harmonies. There are the usual three movements of the classical sonata form. They form one homogenous whole, and the movements follow each other without pause. The same thematic material is used throughout the whole work, and it fairly bristles with technical difficulties. These, however, are exceedingly grateful to the planist.

## Texas Woman's College

requests the pleasure of your presence at an

Opera Recital

Monday, February 15, 1915 8 o'clock

College Anditorium

MR. YVES NAT, PIANIST MR. CARL VENTH, VIOLIN

### Programme

1 Duo Concertant

Vieux temps and Walff

Themes from Don Juan, by Mozart

- (a) Voice of the Statue
  - (b) Aria of Zerline
    - (c) Serenade of Don Juan
      - (d) Aria of Elvina
        - (e) Ball Room Scene

2 Lohengrin

Wagner-Raff

- (a) Bridal Chorus
  - (b) Scene of the Pages
    - (c) Love Scene

3 Tannhauser

Wagner-Raff

- (a) The Curse Motive and Venus Mountain Motive
  - (b) Tannhauser in the Mountain
    - (c) Bachanale
      - (d) Prayer of Elizabeth
        - (e) Song of the Evening Star
          - (f) Song of Venus
            - (g) Song of Tanhauser

### RECITAL

CARL VENTH **EDITH MOXOM GRAY** ALBERT GRAY



MASONIC HALL, TACOMA **AUGUST 13, 1907** 

# ZOELLNER'S NOTED STRING QUARTETTE PRESENTS INTERESTING

BY CARL VENTH.

Fort Worth is awakening. This was shown by the rapt attention of the audience during the concert given by the Zoellners at the Chamber of Com-merce auditorium last night, under the

Concerts of this kind are all too rare and in the present state of our orchestra it musical education in Texas it takes fective work.

The main characteristic of the Zoellners is team work. The quartette is
unique in that it is composed of one
family. This also is the reason for
their superior team work. Where else
will you find a father who himself has
held an enviable position as soloist to
be content to let his daughter lead as
be content to let his daughter lead as
inute by Mozart, which evidently
first violin and play viola himself?

Or where will you find a brother who first violin and play viola himself? Or where will you find a brother who will play second violin to his sister's

tette was a splendid opening and put the large audience in the proper mood. Then followed two movements of the modern French composition by Sama-zeuilh. After Beethoven this kind of quartette writing falls flat. The com-position itself is highly interesting, auspices of the Harmony club.

The Harmony club has done a real change of color which this modern writer demands. Melodically and harmony club has done a real change of color which this modern writer demands. Melodically and harmonically interesting, it lacks the polyphonic lines which are essential position itself is fightly interesting. for a string quartette. If scored for orchestra it would be splendidly ef-

the courage of a Harmony club and the strong following and fidelity of the Grieg string quartette, which also triends of the club to make such an undertaking possible.

The main characteristic of the Zoell
The main characteristic of the Zoell-

Or where will you find a brother who will play second violin to his sisters first?

That Father Zoellner is the leading spirit is evident. To his painstaking care the splendid results are due. This in nowise detracts from the individual excellence of the players.

The cardinal virtue of quartette playing lies in the ensemble, and this the Zoellners have to perfection. There is never any effort by any one of the players to show off or to play to the gallery. Their work is absolutely carnest and centered in their ensemble.

The joyful young Beethoven quar-

# RECITAL

CARL VENTH
EDITH MOXOM GRAY
ALBERT GRAY



MASONIC HALL, TACOMA AUGUST 13, 1907

#### PROGRAM

2/6

### Grieg - Sonata No. 2 for Piano and Violin

Lento Doloroso Allegro Vivace Allegro Tranquillo
Allegro Animato

#### TWO SONGS

Venth - - - If Thou Wert Only True

Chadwick - { Sweetheart, Thy Lips Are Touched With Flame

Venth - a Rhapsodie Ecossaise

Wagner - b Prize Song-Meistersinger

Musin - - c Caprice

### PROGRAM

2/4

## THREE SONGS FOR BARITONE WITH VIOLIN OBLIGATO

Bizet - - - - Agnus Dei

Tschaikowsky - Nur Wer die Sehnsucht Kennt

Mascheroni - - - For All Eternity

Venth - Concerto for Violin, No. 3

Maestoso Andante Allegro Giocoso

THE PIANO IS A STEINWAY



# ARION.

#### BROOKLYN.

ARTHUR CLAASSEN

Dirigent.

Sonntag, den 8. December 1901,

4 Uhr Nachmittags,

# MATINÉE.

1. SONATE, für Klavier und Violine, Op. 10 Sostenuto assai.—Allegro con brio; Allegretto grazioso;

Finale.

Romanza;

Der Componist und Herr Carl Venth.

2. RECITATION:

Marc Antony and the Roman Citizens from "Julius Caesar" Shakespeare

Mr. George Riddle.

3. VIOLIN SOLO:

"Romanze" aus den Klavierstücken Op. 37 I. - - Arthur Claassen Für Violine frei bearbeitet von Carl Venth.

Herr Carl Venth.

4. SOPRAN SOLO: Drei Lieder aus Op 75 -

- Bruno Oscar Klein

- a) Unter blühenden Bäumen.
- b) Zwei Rosen.
- c) Versteckt.

Frau Marie Rappold.

5. RECITATION: a) Aunty Dolepil's Visit.

b) The Village Dressmaker.

Mr. George Riddle.

6. VIOLIN SOLO: a) Dolce Recuerdo

C. Venth

b) Le menétrien

Wieniawski

Herr Carl Venth.

Klavierbegleitung: Frau Cathinka F. Venth.

7. PIANO DUO: Amerikanische Tänze, Op. 58, III. II. - Bruno Oscar Klein

a) In Alt-Kentucky.

b) In den Baumwollfeldern.

Der Componist und Herr Arthur Claassen.

WISSNER PIANO.

### Beethovan's Four Little Violins

To the Musical Editor of The Record:

I just came across an old programme of my Brooklyn Symphony orchestra, dated March 8, 1891. The soloist at this concert was Josef Zoellner, the father of the Zoellners and the Zoellner quartette.

This brings to mind the appearance in Fort Worth of the Zoellner quartette, under the auspices of the Harmony club on Feb. 16. I wonder if many people outside of the musical profession in Fort Worth really know what a string quartette is and the significance thereof? I am sure most people when they see four players on a stage will call it a band or an orchestra. Of all the forms of musical art string quartette music is the most refined, the most classical, and it demands the best musical understanding. It is a little like caviar. You may not like it at first, but when once the taste is developed, you find it most palatable and delicious.

In the four instruments of the string quartette we have the unvarying, outwardly limited means which nevertheless present an unlimited field for mental flight, and as a matter of fact, if we dissect Beethoven's compositions for string quartette we will find the entire gamut of tonal range is run.

No shade of thought is missing, from the very simplest to the most sublime; from the most simply comprehensible to the deepest mysticism. It seems as though the master had chosen to endow this particular branch of art with all his highest and best, telling posterity, "I know not what further instruments you will invent, discover or improve, and therefore you may surpass the effects I have obtained; but see what you can do with only my four little violins. See if you can find a gap which old Beethoven failed to fill."

That the managers of the Harmony club have had the courage to offer as one concert in their course an evening of chamber music by a string quartette shows the spirit of abnegation to the possible result on the box office receipts which only a professional can estimate.

The public at large, as a rule, is only attracted to concerts by glaring headlines of high-priced artists known the world over, and the more expensive they are, the better they must be, is the opinion of the public. But what our public needs more than anything else at present is a solid education in musical matters, and the Harmony club, which has always stood as sponsor for the best in musical art, has provided not only an education, but also a feast of the highest order by giving the musical people of Fort Worth a chance to listen to one of the best string quartettes, which will present a programme of unusual merit.

Among the numbers which the Zoellners will play is a quartette by Beethoven op. 18, no. in G, composed in 1800 and dedicated to Prince Lobkowitz, This quartette belongs to the earlier period of Beethoven's works. Beethoven was not precocious and all the results he obtained whether early or late, were the outcome of solid hard work. His strong musical habits and industrious character began asserting themselves at an early age. These early works, excellent though they are, efurnish in their flavor rather than their workmanship the clew to the future composer.

There is however, another point. These earlier works establish one of the most remarkable characteristics of Beethoven, viz., the spontaneity of his episodes, a quality which ran through his works almost to the end. By this means Beethoven withdraws the interest he has already created to replace it by something as lively as it is unexpected. This gift is peculiar to him. These episodes, which were apparently contrary to his original inspirations, moreover attract one's attention by their originality, and then when surprise gradually wears off, Beethoven knows how to reconnect them with the unity of his plan, and thus show that variety is dependent on unity in the general effects of his composition.

There will also be a suite by Alexander Constantinovich Glazounov a Russian composer, born in 1865 in St. Petersburg. He is one of the modern Russian school of composers. His music is melodious and usually most characteristic in moods of restrained melancholy. His harmony is distinctive and original and frequently full of picturesque suggestions.

As a novelty they will play a quartette by Gustave Samazeuilh. ultra-modern Frenchman, a pupil successively of Chaisson and D'Indy; a good craftsman, an experienced composer. Whether his composition has more vital musical quality is another matter.

The smaller numbers on the Zoellner programme consist of Rubinstein's Music of the Spheres, from the quartette, op. 47, an exquisite bit of writing for mixed strings, and a minuet by Glinka. These two last are Russian composers of the old school. Anton Gregor Rubinstein was born in 1830 in Volhynia, Russia. He was one of the greatest planists the world has ever seen. The compositions of Rubinstein's are the legitimate outcome of Mendelssohn, to which is added an oriental flavor,

Michael Ivanovich Glinka was born in 1830 at Novospasskoi in Russia. Liszt called him the "prophet patriarch of Russian music." Glinka's chief claim to be admitted to the first rank of musical genius lies in the fact that he laid the foundation of the modern Russian school of music. He did not merely play with local color, but recast the primitive speech of the folksong of Russia into a new idlom, so that henceforth Russian music was able to take its place among the distinctive schools of western Europe.

CARL VENTH.

To these patrons and to many others in Fort Worth fortune has been most gracious, and the golden streams of oil beneath the soil of their lands has made many others doubly rich. Just at the beginning of the war, Fort Worth was the proud possessor of a symphony orchestra second to none in the state, under the leadership of Carl Venth, whose musicianship is many-sided, broad and gifted. This orchestra was organized by Mr. Venth with the assistance of the musical clubs and the City Federation, and with small financial aid from a few wealthy citizens was kept alive for two seasons.

NEED OF ORCHESTRA.

It should be reorganized for the glory of the city, and commercially-inclined minds might see a benefit in that side of the question also, as such attractions To these patrons and to many others in

of the question also, as such attractions are always a business asset. Carl Venth is here, too big a man to be absorbed by one music school, even though that is a fine one, and the question is often be-

ing repeated.
"When are we to have the Symphony orchestra again?"

orchestra again?"

The first thing a successful man does when he makes his fortune is to build a fine house and ornament it with works of art. Fort Worth is amassing a fortune. Fort Worth, through the city planning committee, is making ready to build a fine "house." What better ornament for the well planned city could Fort Worth have then a symphony orchestra Worth have than a symphony orchestra under direction of Carl Venth, and what better pride in the city could the more fortunate citizens have than that the or-chestra was the child of their success and their generosity?

thwest Texas. This

# Annual Sacred Program

of the

# Harmony Club

### Sunday, January Ilst

at the

### Hirst Methodist Church

"Music is a sacred, a divine, a Godlike thing, and was given to man by Christ to lift our hearts up to God, and to make us feel something of the glory and beauty of God, and of all which God has made."

-CHARLES KINGSLEY.

### Program:

# Benefit Concert



### Tuesday Evening, October 29th, 1901

WITH THE KIND ASSISTANCE OF

Miss BIANCA HOLLY, Soprano	Mrs. MILDRED HIRSCHBERG, Alto
Mr. HOBART SMOCK, Tenor	Mr. EFFIM BRONSTEIN, Baritone
Mr. CARL V	ENTH, Violinist

Mr. WM. J. FALK, Accompanist Miss LILLIAN JULIEN, Accompanist Mr. HANS KRONOLD, 'Cellist



1.	March funebre Messrs. KRONOLD and FALK	- Chopin
2.	Total Eclipse from "Samson" Mr. SMOCK	Haendel
3.	Romanze	- Venth
4.	Save me, oh, God! Miss BIANCA HOLLY	Randegger
5.	O rest in the Lord!	Mendelssohn
6.	a) Andante cantabile	Tchaikowsky Godard
7.	# :	Mendelssohn
8.	I will lay me down in peace - from "Triumph of David"  Mr. SMOCK.	Dudley Buck
9.	Trio Messrs. VENTH, KRONOLD and FALK	Saint-Saens

## Programme.

1.	OVERTURE,—"Zampa,"
2.	\( \begin{array}{cccccccccccccccccccccccccccccccccccc
3.	ARIA FROM "SAMSON AND DALILAH," [for Soprano,] . Saint Seans MRS. CLARA HENLEY.
4.	LE DERNIER SOMMEIL DE LA VIERGE, [for String Orchestra,] Massenet
5.	AIRS RUSSES, [for Violin,]
	15 Minutes Intermission.
6.	FUNERAL MARCH, [from "Goetterdaemmerung." Wagner
7.	FANTASIE, "TELL," [for Oboe.]
8.	\( \( \text{(a.)} \) SPANISH DANCE, \(  \) Moszkowski \( \text{(b.)} \) BALLET MUSIC, \(  \) Shelley
9.	(a.) ALTDEUTSCHER LIEBESREIM, [for Soprano.] Meyer-Helmund (b.) IMMER BEI DIR,
	MRS. CLARA HENLEY.
10.	IGNAURATION MARCH,

#### SOMEWHERE IN MAINE

By Carl Venth

In this time of stress and strife, when every thinking person feels as if his spirit was weighed down by a heavy cloud, it was a refreshing experience to find untouched by the troubled world a great family of kindred spirits from all parts of the globe. Though they speak our language, and many of them are American citizens, the real bond between them, stronger than place of birth, stronger than political convictions, a bond almost as strong as the ties of blood, is their community of religion. They are all priests, and their religion is the art of music.

Popular opinion has it that the cardinal sin of the musician is jealousy. That may be so in the case of the neophite and accolyte of the art, among the hewers of wood and the drawers of water to the holy of holies. But the musician who has attained the dignity of priest in the Temple of Art is freed from much human smallness. The greatness of his art makes him mentally bigger and humanly kinder. The meeting place of this band of choice spirits is called Seal Harbor, on the Maine coast. They may have chosen the spot with the intention that the name would keep out all those not belonging to the inner circle. But a seal is made to be broken, and with this intention, two work weary men, Richard Epstein and myself, stepped into his Buick car to motor to Seal Harbor.

Epstein was owner and chauffeur as well as my host, while it was my share to be a nuisance and furnish the

necessary ballast.

The first two days out of New York went according to scripture: "Thou shalt eat thy bread and drive thy car in the sweat of thy brow." I never liked snakes, but they



CARL VENTH AND RICHARD EPSTEIN (The latter as the chauffeur.)

have my sympathy. As a result of those two days I am still shedding my skin. On the third day the car, christened Gladys, developed some trouble in her innards during the ascent of a steep hill. Kind words and tender caresses had no effect; she simply balked. She almost created a Balkan conflagration. Not a house, not to speak of a garage, for miles around. Just at the moment when we had decided to commit suicide, kind Providence sent along two horses, driven by a man who was full of the milk of human kindness, with which I induced him to part-for a consideration. Two horsepower pulled the resisting Gladys out of the ditch, and after thus being put on the path of righteousness the miracle happened that one horsepower turned twenty-five horsepower with its nose down hill. With much coaxing and nursing, Gladys finally reached Bangor, complaining all the way. In this thrice blessed town a medicine man was consulted, who, after feeling her pulse and looking at her tongue, diagnosed the case as clutch trouble. After the injection of a powerful stimulant consisting of distilled water, sweet oil, gasoline, and powdered rosin, the painful sickness was cured. Gladys was her old cheerful self again, and ran all the way from Bangor to Seal Harbor. Followed a time of blissful oblivion from all trouble, when we were pleasantly disturbed by an invitation to tea from Gabrilowitsch. His summer home has an ideal location, hidden in a pine grove with a beautiful view of the harbor. Most artistic furnishings and books everywhere, as was to be expected where his beautiful wife, Clara Clemens, presides; not to forget four pianos. Harold Bauer was there when we came in, and soon things began to happen. A piano played by two hands is sometimes exquisite, more often bearable, and mostly an abomination. Played by four hands it is worse to the listener, but sometimes Paradise for the performers if one of them is sweet sixteen. But who ever heard of a poor piano be-labored by six hands? It was all the fault of Epstein's eagle eye. While Bauer and Gabrilowitsch were playing some beautiful things for two pianos in their matchless some beautiful things for two planes in their matchess style, Epstein spied a title page announcing the following: "Overture to 'Gazza Ladra,' by Rossini, arranged for three players at one piano." Gabrilowitsch probably read the title thusly, "Zazza Lada," because he began to dance and propose a performance of this immortal opus. And so the three musketeers went to battle, and a glorious battle it was. During the height of the combat, Bauer working in

the lower regions (trenches), Epstein keeping the boat steady (on the ground), and Gabrilowitsch imitating violins, flutes (aviation), intensifying the effect with his vocal chords, somebody stole quietly into the room. It was Josef Hofmann. With his loose Byron collar and comfortable tweeds, he looked the picture of vitality. Of course, his coming brought the topic of speed from the aforesaid over-

ture to motor boats, Hofmann's hobby.

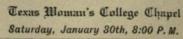
While we were talking automobiles he told the following story: The owner of a Ford claimed that he could make forty miles on one gallon of gas. Asked how he did it, he said, "On one gallon I go forward twenty miles, and another twenty miles up and down!" Hofmann has discovered an island somewhere in Maine. On this island is a one room hut. To this hut he managed to transport by motor boat a grand piano, and at this writing he is there, all alone with a colored man who serves as maid of all work. An ideal way to prepare a musical feast. Among others of the Seal Harbor colony were Friedberg, Gills, Muck, Kreisler, Stokowski, Stransky, Sevcensky.

My last evening was spent at Marcia van Dresser's cottage, where Salzedo played harp on a grand piano. He also played lots of Scriabin and Ravel. It is sometimes rather difficult to un-Ravel all this modern stuff, but on this occasion the conditions were just right. A lovely room, subdued light, and an audience of makers of music. They know how to listen! And the message is understood.

And what is the message of our modern music? It is Revolution. These modern composers are very sensitive indicators of the spirit of the present age. Their prophecy is more accurate than the weather bureau in Washington. If you have ears to hear, then listen. We have heard the beginning of their message; we shall hear also the end.



## Pupils' Recital G





### PROGRAM

1	Air de Ballet Ch Louise Sullenberger (class of Miss Matthews	aminade
2	Sonata C major Mignon Brock (class of Miss Cassell)	Mozart
3	L'Envoi Marry Suggs (class of Miss Hardy)	Kipling
4	<ul> <li>(A) Aria from Mignon</li> <li>(B) Apres un Reve</li> <li>Madeline Deyber (class of Mr. Hemphill)</li> </ul>	Thomas Faure
5	Marche Mignonne Marie Louise Foster (class of Miss Bates)	Poldini
6	Liebesleich Anne Phifer Crawford (class of Mr. Venth)	Kreisler
7	Mrs. Lathrop's Love Affair (a life sketch) Anne Rubie Snively (class of Miss Hardy)	Werner
8	Norwegian Bridal Procession Winnie Langford (class of Miss Bates)	Grieg
9	Les Hirondelles Ira Benson (class of Miss Cassell)	Godard
10	(a) Poeme erosique (b) 5th Valse Gladys Herron (class of Mr. Nat)	Grieg Godard
11		szkowsky ric Binet

# Recital

Given by Pupils of PHILIP TRONITZ
Assisted by Pupils of CARL VENTH

### Saturday, December 4th, 8:15

1.	Moskowsky: Momento ziojoso	Olga Laas
2.	Schutt-Valse lente	Nellie Crum
3.	Chaminade—The Flatterer	Hazle Rose
4.	Dancla—Fifth Air Varie	Dorothy Metz
5.	Grieg-Erotik	Charlie Curtis
6.	Rubinstein-Barcarolle	Josephine Woods
7.	Chopin-Polonaise	Selma Couch
8.	Brahms-Hungarian Dance	Miss Biggs
9.	Chopin-Nocturne	Eunice Streyhorn
10.	Mendelssohn-Concerto, g minor	
	3rd movement	

# SÄNGER-ZEITUNG

German TWO MAGAZINES IN ONE English

DEVOTED TO THE INTEREST OF THE DALLAS SAENGERFEST, TO BE HELD IN DALLAS, MAY 11th, 12th, 13th and 14th

THE SAENGER-ZEITUNG IS A PUBLICATION AUTHORIZED BY THE OFFICIALS OF THE GERMAN-TEXAN SINGERS' LEAGUE.

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DALLAS, TEXAS, MAY 1914

Foreign 15 Cents

Some Remarks about "Psychology in Music."

By Carl Venth.

The word "psychology" has on some people an appallingly deterrent effect. They will not approach it themselves, and yet for those to whom they attribute a knowledge of it they have a kind of veneration which is pathetic-and also dangerous; for I have noticed that it is almost enough to say the word a few times in a tone of familiarity and any foolery you may advance on the subject of teaching after that is received with unquestioning faith. But earnest musicians are not afraid of approaching any subject which may help them to do their work better. They are told that psychology will help, so they get a text-book and read it. This, however, is not enough. What the text-book lays down must be verified by observation and practice in the laboratory. By this I do not mean "psycho-physiological" research work, but something much simpler, which each one must begin by doing in his own little laboratory. The only mind you can observe directly is your own, and that little laboratory you carry about with you. You can work in it at any time, in any place, in daylight or darkness; and there is always something going on in it for you to observe. But this introspective psychology may be mis-leading to us as teachers if we do not combine with it a close observation of children's minds; not only children of school age but little ones, babies, even animals of the higher types. A teacher must be in some degree a thought-reader, else he may give his pupil credit for mental processes which are not going on at all, and proceed on that assumption. We must remember that all the best teacher can do is to help the pupil to teach himself. However lucidly we may "explain," if the pupil is not learning we are not teaching him; and the point I want to emphasize is that many teachers do not know whether their pupils are learning or not, because they do not sufficiently observe symptoms. It is good, too, for the teacher to remember that the thought-reading is not all on one side. Your small pupil, who looks up at you so earnestly when you ask a question, is very often merely scanning your face for a clue, and will often hazard a guess on what he thinks he sees there. So, if we would make him use his own wits, we should be able to assume at will the stony countenance that denies

assistance to the guesser—the studied blankness so familiar to you in the face of the experienced doctor, or the musical critic at a concert. Some teachers deliberately try to help young pupils by suggestive facial expression, etc., but it is not well to do that. If the question is one that the pupil ought to be able to deal with through his existing knowledge and experience, he should be allowed to do so. If not, it is a wrong question. An answer has no value unless it is the pupil's own answer. Hence the fallacy of catechisms, of music or anything else. One of the difficulties of the beginner in psychology is its terminology. Young students are sometimes pulled up at the start by the mere resemblance in sound between two terms that they never get at the ideas behind the terms. The text books tell you how the nervous system is the chief agent in knowledge-getting. But if this were all, if the mind were only a mirror and percepts were reflections in it, we should never know things any better, never remember or recall them. Now music is peculiar to this-that for the perception of any and all of the sensations it gives us we are entirely dependent on one sense-organ, the ear. If that is so, we can only teach it through the ear. Don't imagine, you pianoforte teachers, that you can relegate ear-training to the singing or any other class. If your piano lessons are not lessons in listening from start to finish, they are not music lessons at all. Music passes by. It must be caught on the wing. Ear exercises promote alertness in observation. In teaching notation we use eye percepts as well as ear percepts. There are three things in the pupil's early teaching of which his mental images should be kept sharp and within call: the keyboard, the staff, and the modulator. With good powers of "imaging" you can practice quite effectively when lying awake in the dark. You see the score, you hear your ideal interpretation of it, you feel your fingers actually playing it -visual, aural and tactual images. A good deal of time can be wasted at the piano. Wasted by the conscientious pupil who thinks she wastes time if she stops playing for a moment. If she would think the passage through between the repetitions she would get gradually nearer to her ideal. Without an ideal towards which to strive practice has no meaning. A percept has been defined as "an impression with a fringe of meaning for one's personal behavior." Do not expect too much of psychology. To know it is no guarantee that you should be a good teacher. It cannot give tact, or sympathy, or the mother-wit which enables you to deal with the unexpected. The laws of teaching are like the rules of a game.

Speaking on "Standardization of Music," Carl Venth said:
"There has been no lack of efforts in recent times to direct the musical judgment of the public into the right

path.

"An elective course in theory in the public schools for which credit will be given, will be far preferrable to a compulsory course which starts from wrong premises, in supposing that everybody possesses a minimum of musical talent.

"There are not only individuals, but whole families, in whom the musical sense is entirely wanting. The compulsory introduction of musical instruction into schools, as far as it exceeds

tion into schools, as far as it exceeds the customary chorus singing and the oretical study in particular, will therefore, only increase the endless list of elements of instruction by one, without arriving at a proportionately great

Mass of Material.

"The mass of scientific material to be conquered at schools is already so bewilderingly great that it is inconsiderate to add a new discipline that would be so questionable. He who would devote himself to music has but two roads before him the art school as two roads before him, the art school or private instruction.

"Probably no art is taught by so imreosably no art is taught by so immense a number of uncalled ones as the
art of music. Every individual diverted from his own path by some bankruptcy, some personal misfortune or ial
natural defect, casts himself in despair ew
into the totally uncontrolled correct of eve into the totally uncontrolled career of ay

"Unsuccessful candidates of all kinds constitute an alarming portion of the pmusic teacherhood. They are joined by the incompetent musician himself as the incompetent musician himself as their most dangerous element. He may perhaps, play the flute in a small orchestra; but aside from that, he teaches singing or piano playing.

"It is surely not his fault that there are so few students for flute in the world. But, is it ours? The public is badly off.

"Has any one to prosecute a law suit he will rarely call to his aid a shyster lawyer, but will turn to men that have a standing as lawyers, just as we seek relief, when ill, from a good physician, and not from a quack.

"In all conditions of life we are pro-

"In all conditions of life we are pro-tected from total ignorance and in-capacity, except in art alone. Here only, if we are not accidentally initiat-ed, we have no means at hand whereby to distinguish the artist from the imto distinguish the artist from the imposter and the evil caused by such a lack of discrimination is nameless. Every cultivated person knows that the effects of a defective musical instruction are almost impossible to rectify. There remain bad habits and a lack of taste that the most skillful master can hardly suppress.

Safeguard Needed.

"We must provide a safeguard against this uncalled for peddling in

art, and this can be best accomplished some form of government supervision.

"Each state should select a commis-sion of musicians of the highest stand-ing in the different branches of their art to meet once a year for the purpose of holding examinations. Every musician, trained in a general way, should be obliged to undergo an examination in musical science, in harmony, counterpoint, study of the mand instrumentation and in the history of his art but privated. his art, but principally in that particu-lar branch that he might choose for his special branch of instruction. Upon those who should pass this examination there might be conferred a grade.

"If anyone desire to establish him-self as a teacher of vocal music or of any particular instrument, no demands in the way of composition need be made. He would simply have to prove a knowledge of the means of composition, but not a special aptness for their application.

"On the other hand, specimens of skill in composition would be demanded from him, who should choose theory as his particular field of action for no oneji. can succeed in vitalizing the secrets of an art who has not practically, and with a show of success, proved them if

"Those who have passed such an ex amination would attain to a certain de gree of dignity of position in the eye of the public while the public would heat-freed from the most trying position olet-its choosing a music teacher in viewdy of the assurance of a certain degree ofter artistic skill guaranteed by the con-no ferring of a grade.

"In a short space of time all musical in instruction would be confined to thebe hands of men and women conversant's-with its various branches and thosely. interlopers who now carry unrecognizedits trouble into family life would be com-ey

pelled, sconer or later, to invent newts modes of making a living. C-"How many or those who now createse disturbance by means of their mechan-in ical and uninspired work in the cause to of art education might better be emin ployed in their proper places at a desk or employed in some other practical position

Question of Competence

"Nor does it reflect upon our cause that a reform like the one under consideration must necessarily bring about many a case of severe privation by the overthrow of many deceptive and illusory positions in life.

"In contemplating a question of universal importance or the safety of society in an important emergency it becomes impossible to be deceptive.

comes impossible to heed any temporary injury to the cause of an individual. Such a person must either advance or be dragged under the wheels. Objection might be taken to any interference of the state for the following reasons: Art should be free; any outside approbation might appear as a contradiction of its innermost nature. Exception might likewise be taken to a desecration of its divine nature or to a cramping of its freedom; finally the impossibility of calculating with accuracy such delicate faculties might be emphasized.

"What do we mean by the passing of an examination? Is it anything more than to prove a certain number of ac-quirements?

quirements?

"Human genius, it is true cannot be proven; just as little as can the charm exerted by artistic persons. One may be a 'tragic poet' and still be a 'stupid devil.' The 'stupid devil' may stand conceded, if in this case, we can only trace the 'tragic poet' as well.

"It appears to me that all these considerations can have nothing in common with the proposition to draw a broad line, perceptible to all, between ignorance and knowledge and thus to erect a defense against artistic gypsy-

rect a defense against artistic gypsy-

"Teaching exacts two qualities that are more feminine in their nature than masculine-patience and love. These qualities play an important part, especially in the education of children. Not without reason then is the female teacher. er often preferred to the man in rudi-mental instruction.

mental instruction.

"I should imagine a modified course of examination might be instituted for women—a course that should exclude counterpoint and the art of instrumentation, since both these branches are used less by women than by men.

"The title to be applied to the successful candidate must also be taken into consideration, "Examined teacher" might do, although it sounds rather tame. Perchance we might find a more cordial title that would at the same time not sound affected. The result would undoubtedly bel that no one would employ a music teacher who had not been examined any more than one not been examined any more than one takes a governess or teacher of scientific branches who has not passed her examination in these branches.

"And now, in conclusion, but one word in regard to the important place that music fills in the lives of most persons, Music is the contemplation of ourselves, of our purest and best qualities. She is the mysterious power that ties. She is the mysterious power that subdues our sorrows and sanctifies our joys. Her everpresent, consoling influence fortifies our souls with almost all the force possessed by religion. "In the wondrous melody of her language, of which we know not whence it came, nor whither it vanishes, she expresses universal joy or sorrow. "And this is the art whose development we here attempt to protect. There can be no pure gospel without pure

ment we here attempt to prosect. There can be no pure gospel without pure disciples! No knowledge without the existence of those who know!

"History of art is also a judgment of art, and let us not forget that the history of an art is not the product of the arfist alone, but that of his world and his time. Thus, wherever true art flourishes, let it be surrounded by genuine comprehension and faithful fostering care. Let it be the carnest duty of education to provide both."

### MILITARY CONCERT

by the

### MASSED BANDS 49, 51, 56 AND 57 FIELD ARTILLERY CAMP BOWIE

Under the Direction of

CARL VENTH, Divisional Band Master

SUNDAY, SEPTEMBER 22, 1918, AT 3:30 P. M. COLISEUM, FORT WORTH

#### **PROGRAM**

Liberty Bell -		-			Sousa
Overture, Poet and	Peasan	t	-		Suppe
El Capitan -					Sousa
Overture, Rienzi			-		Wagner
Stars and Stripes				•	Sousa
Amerinda -					- Smith
Egyptian Ballet		ive sic			Luigini
Overture, Light Car	alry				Suppe
King Cotton March					Sousa
Stor	Spanole	d Bar	ner		

Star Spangled Banner

The Concert's given complimentary to the soldiers of Camp Bowie and the citizens of Fort Worth, under the auspices of the Music Committee of the War Service Board; Mrs. John F. Lyons, Chairman; Sam S. Losh, Vice Chairman; Mrs. T. L. Davis, Mrs. J. G. Randle, W. J. Marsh, and E. Clyde Whitlock.

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### HANDEL'S MESSIAH IS WELL SUNG AT FIRST METHODIST CHURCH

Masterly Rendition Given of Great Ora-torio By Choir Under Direction of Carl Venth.

Magnificent, superb, glorious and still more praise might well be applied to the performance of Handel's great oratorio, "The Messiah," as given Tuesday night at the First Methodist church under the direction of Carl Venth, who conducted in the contraction of the conducted in the conducted of t in masterly style.

in masterly style.

From beginning to end the choruses were practically without a blemish, every start being made with precision and clearness of attack with endings equally decisive. A wonderful effect was obtained by the gradual crescendo used in the chorus, "Arise, Shine, for Thy Light Is Come."

"All We, Like Sheep, Have Gone Astray" was perhaps the most finished in expression of all the choral work, closing as it did with a carefully graduated crescendo and diminuendo, which was most telling in effect.

The final chorus, "Worthy Is the Lamb That Was Slain," and the "Hallelujah," chorus were magnificently sung, every voice and instrument responding with remarkable precision to the conductor's baton.

markable precision to the conductor's baton.

The soloists, Mrs. Pearl Calhoun Davis, soprano; Mrs. Thomas Holt Hubbard. contraito; Ava Bombarger, tenor, and Bernard U. Taylor, baritone, were all in good voice, singing their respective solos with authority.

Mrs. Davis' voice was truly lovely and sympathetic in the soprano air of "Come Unto Him, All Ye That Labour." The favorite alto solo, "He Shall Feed His Flock," was beautifully sung by Mrs. Hubbard, as was also "He Was Despised and Rejected."

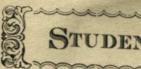
Mr. Bombarger's voice seemed well-suited to the trying tenor solos which he carried well to the end. Bernard U. Taylor, although having a baritone and not a bass voice; sang the bass part throughout the entire oratorio with plenty of technique, breadth of style and fine legato, which made the lighter voice seem less noticeable because of the splendid traditional style of singing.

The choruses and soloists were well supported throughout by Mrs. Taylor at the organ, W. J. Marsh at the piano and an orchestra of selected musicians.

### CONCERT BY TEXAS ARTISTS

#### 8:45 P. M.

1.	Trio for Piano, Violin, and 'Cello "Norge" (1911) "On the Glacier" "The Waterfoll" (Laatefoss) "Whitsunday at the Hardanger Fjord" "Hardanger Festival" Piano, Miss Marion Cassell, Fort Worth. Violin, Carl Venth, Fort Worth. 'Cello, Samuel P. Ziegler, Fort Worth.			Venth
2.	Micaela's Aria, from "Carmen," Act III			
3.				Grieg
4.	"Il va Venir", from "La Juive"	Clo		TorBreez
5.	Worth While The Jungle Flower Kashmiri Song Among the Fuchsias Till I Wake Henri La Bonte, Dallas	Н. Н. Н. Н.	T. T. T.	Burleigh Burleigh
6.	Accompanist, Julius Albert Jahn, Da  Etude in D flat  Caprice in E major  Tarantella  Antoinette von Eggers Doering, Fort		aga 	Liszt



## STUDENTS' RECITAL



### T. W. C. AUDITORIUM

Monday, May 27th, 8:15 p. m.

### PROGRAM W

-	Suite	-
	Edith Duke Class of Mr. Venth	Algaes
2	Romance	
	Helen Tindel Class of Mr. Davies	Greenfield
3	A Smile	
		Ronald
	Etta Younger Class of Miss Sullivan	
4	(a) Marche Mignonne	Poldini
	(b) Impromptu	Schubert
	Ruth Alexander Class of Mrs. Venth	,
5	(a) Deep River	
	(b) I Arise From Dreams of Thee	Burleigh
	Margaret Mosely Class of Mr. Hemphill	Huhn
6	(a) Gondoliera	Nevin
	(b) Venetian Love Song	"
	Elizabeth Means Class of Mr. Davies	
7		
	Sonata	Mozart
	Grace Connally Class of Mr. Venth	
8	Will o' the Wisp	Jensen
	Ruth Speer Class of Miss Cassell	Jensen
9	(a) Twilight	CI.
	(b) Vilanelli	Glen
	Hazel Long Class of Mr. Hemphill	Del Acqua
10		
	Fantasie Impromptu	Chopin
	Bessie Joe Simpson Class of Mrs. Venth	
11	Kiuwiak	ieniawski
	Marjorie Goodman Class of Mr. Venth	Terridwski
12	(a) Sonating .	
	(b) To a Toy Soldier	Kuhlau
	Mary Louise Boaz Class of Miss Cassell	Warner
13	Rondino Class of Miss Cassell	
	#####################################	Kreisler
14	Catherine Collie Class of Mr. Venth	
		Leybach
	Esther Speer Class of Mr. Davies	

# Students' Recital

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### T. W. C. AUDITORIUM

Briday, Rebruary 23rd, 8:15 p. m.

1	Song without words  Elizabeth Leeper (class of Mr. Davies)  Mendelssohn	
2	Callivhoe Helen Hines (class of Miss Dillow) Chaminade	
3	(b) What does Little Birdie Say?  Bernadine Cerveny (class of Mr. Hemphill	
4	Petite Suite  a. Allegro; b. Valsetto; c. Love Song; d. Gavottina  Jewell Brockett (class of Miss Gross)	
5	Allegro from Suite  Maude Kennedy (class of Mr. Venth)  Alnaes	
6	To a Wild Rose Theo Davis (class of Miss Matthews)  MacDowell	
7		
8	Sonata  Jeanette Driskill (class of Mr. Venth)  Mozart	
	Reverie Naomi Adams (class of Miss Matthews) Schuette	
10	(a) Slave Song (b) Yesterday and Today Mildred Welch (class of Mr. Hemphill)  Del Rigo Spross	
11	Chopin Olivia Elliott (class of Miss Dillow) Godard	
12	Hungarian Fantasie . Scharwenka Mamie Murdock (class of Miss Gross)	
13	Viennese Melody Ruby Bettys (class of Mr. Venth)	
14	Berceuse Grace Parker (class of Miss Matthews) Godard	
15	Doctor Gradus at Parnassum Irene Clark (class of Mr. Davies)	

# Students' Recital

Northin North

### T. W. C. AUDITORIUM

Saturday, December 16th, 8:15 p. m.

1	Rhuey Altman, class of Mr. Venth	Mozarc
2	Soaring	Schumann
2	Bernadine Cerveny, class of Mr. Davies	
_3	What's in the Air Today  Jewell Tyner, class of Miss Sullivan	Eden
4	Twilight	Friml
	Ruth Palmer, class of Miss Whitenack	
_5	Air de Ballet Clarada Townsend, class of Mr. Venth	Venth
6		MacDowell
0	Hattie Mae Taylor, class of Miss Gross	
7	Redding	tmas Tree
	Helen Hines, class of Miss Millsapps	
8	Prelude	chmaninoff
0	Leska Cates, class of Mr. Davies	
_		Venth
0	Aria  Ruby Bettis, class of Mr. Venth	
		Nevin
10	Love Song and Good Night Della Cartwright, class of Miss Matthews	AVERTICAN AND STREET THE PERSON
		Grieg
11	(a) In the Boat	Becker
	(b) Springtide	
	Sallie Bell Matthews, class of Mr. Hempl	Moszkowski
12	Spurks	Moszkowski
	Wanda Altman, class of Miss Dillow	
13	Les Adieux	Sarasate
	Eugene Bandy, class of Mr. Venth	Chaminade
14	The Flucterer	Chaminade
	Joyce Gilliland, class of Miss Gross	
15	Sonata No. 8	Mozart
	Inez Hooper, class of Mr. Venth	MacDowell
16	Witches' Dance	MacDowell
	Ina King, class of Miss Matthews	
17	To the Sea	MacDowell
	Sybil Simpson, class of Mr. Davies	- 1. 100 000

# Texas Woman's College

School of Fine Arts

CARL VENTH, DEAN

**G** 

## Zoint Graduating Recital

**@** 

Hildred Harris, Pliana Floy Greenman, Fxpression

900

Texas Moman's College Auditorium Thursday evening, April 5, 1917 7:00 o'clock

> 900 PROGRAM

> > 000

I Sonata for Violin and Piano Miss Hildred Harris	Grieg
2 The Servant in the House Act I Miss Floy Greenman	Kennedy
3 Sonata Op. 14, No. 1 (a) Allegro; (b) Allegretto; (c) Miss Hildred Harris	Beethoven Rondo
4 The Servant in the House Act II Miss Floy Greenman	Kennedy
5 Impromptu Ballade In G minor Miss Hildred Harris	Chopin Chopin
6 The Servant in the House Act III Miss Floy Greenman	Kennedy
7 Morceaw Characteristic	Harris

(a) Prelude; (b) Clair de Lune

Miss Hildred Harris

Debussy

Rachmaninoff

Suite Bergamasque

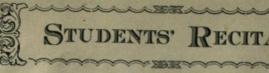
Prelude in G minor

## PROGRAM

PROF. CARL VENTH, Violinist
PROF. REUBEN H. DAVIES, Pianist
MRS. REUBEN H. DAVIES, Accompanist

1 directs		olin and Piano)	Puccini
Piano	Solos		
(a)	Liebestraum	in the second	Liszt
(b)	Etude		MacDowell
(c)	Valse		Scott
(d)	Ballade in G n	ninor	Chopin
Violin	Solos		
(a)	Traumerei		Schumann
(b)	Minuet	Marie Antoinette	Venth
(c)	The Swan		Saint Saens
(d)	Scotch Fantas	ie	Venth
Fantas			Wagner-Raff
	(Violin	and Piano)	

Given in behalf of the Santa Fe Trail



### T. W. C. AUDITORIUM

Friday, May 24th, 8:15 p. m.

PROGRAM *				
1	Aragonaise Massenet Addie Fee Class of Mr. Venth			
2	The Lark Grace Connally Class of Mr. Davies Glinka			
3	Lovely Night Thelma Dees Class of Miss Sullivan Ronald			
4	Rondino Kreisler Edna Matthews Class of Mr. Venth			
5	Minuet  Mary Rodgers Class of Mrs. Venth  Beethoven			
6	Spanish Dance Grandis-Kreisler Edith Duke Class of Mr. Venth			
7	(a) Barcarole Offenbach (b) Melisande in the Woods Goetz Lena Maude Smith Class of Mr. Hemphill			
8	Scottish Poem MacDowell Inez Hancock Class of Miss Cassell			
9	Love Song Meyer-Helmund Christine Stuckey Class of Mr. Hemphill			
10	Sonata Pathetic  Lynette Clements Class of Mr. Davies  Beethoven			
11	Morning Leta Goodger Class of Miss Sullivan  Speaks			
12	Spanish Dance Nora Lee Mayhew Class of Mr. Venth			
13	(a) Spirit Flower Campbell-Tipton (b) The Swallows " " Miss Ruth Culbreath Class of Mr. Hemphill			
14	Sonata  Almaryne Simmons Class of Mr. Davies  Grieg			

### Program

Sonata for Violin and Piano

Rossiter G. Cole

Allegro Moderato Sherzo Adagio Allegro con Moto

Carl Venth
Dot Echols McCutchan

Songs for Contralto

"Her Rose" Coombs
"The Nightingale Has a Lyre of Gold" Whelpley
"Deep River" Burleigh-Fisher
"By the Waters of Minnetonka" Lieurance

Mrs. Dan Brown

#### CANTATA—"THE RIVER OF STARS"

The Music by Clarence K. Bawden The Poem by Alfred Noyes

### HARMONY CLUB CHORUS

Carl Venth, Director
Dot Echols McCutchan, Accompanist
Mrs. W. Cullen Bryant, Soprano Soloist

National Airs of England, France, and United States

Harmony Club Chorus Assisted by Camp Bowie Song Detail Pearl Calhoun Davis, Soloist

# Kine Arts Recital

T. W. C. Auditorium

Thursday, May 30th B:15 p. m.



#### PROGRAM

1	Sonata	Nedbal
	Ethel Shaw Class of Mr. Venth	
2	(a) Gavotte and Musette	Bach
	(b) Lotus Land	Scott
		ndelssohn
	Maude Kennedy Class of Mr. Davies	
3	(a) J'ai Pleure en Reve	Hue
	(b) Le Nil	Leroux
		ell-Tipton
	(d) Aria (La Boheme)	Puccini
	Helen Hines Class of Mr. Hemphill	
4	Caprice Viennois	Kreisler
-	Ann Phifer Crawford Class of Mr. Venth	
7	Reading: "Ghosts" James White	omb Riley
/	Mary Dillow Class of Miss Jessie Millsapps	
6	Sonata	Grieg
	Laura Coupland Class of Mr. Venth	
7	Sonatina	Ravel
	Ethel Shaw Class of Mr. Davies	
8	(a) Aria Manon Lescant	Puccini
	(b) Aria La Boheme	
	Ruth Boaz Penniman Class of Mr. Hemph	nill .
9	Reading: The Efficacy of Prayer	S. V. Foss
	Frances Marchman Class of Miss Jessie Millso	ipps
10	Viennese Song	Kreisler
	Mary West Class of Mr. Venth	
11	(a) Mazourka	Chopin
	(b) Au Claire de Lune	Debussey
	(c) Rhapsodie	Brahms
	Laura Coupland Class of Mr. Davies	

### Broadway May Hear Operetta

Carl Venth, conductor of the Harmony Club Chorus and of the Fort Worth Symphony Orchestra, is perhaps the most prolific and certainly one of the best known composers in Texas, and Fort Worth is proud to have him in her care. Although he was born in Cologne, Germany, he is now thoroughly American and most of his work has been produced and published in this country. Venth came to Texas eight years ago and since that time he has organized the Dallas and Fort Worth orchestras. His music is noted for its pure lyric beauty and a good flow of melody. Many of his larger works for full orchestra well deserve a hearing. His new Symphonic Poem, "The Son of the Winds," is founded on a legend of the Dacotah Indians and was played to an enthusiastic audience in Fort Worth in April. His light opera, "Fair Betty," produced early in June, proved a big success. Mr. Venth was his own librettist in this case and the book, with its many richly humorous lines, added greatly to the total effect. According to latest reports from the composer, who is at present in New York, "Fair Betty" has a very fair chance of being seen on Broadway this winter. In addition to several orchestral works, Venth is now completing a new cantata for female voices, which will be issued in a few weeks by Carl Fischer of New York.

E. Clyde Whitlock, whose songs given

# Students' Recital

( CLASSES OF MR. VENTH ONLY )

### T. W. C. AUDITORIUM

Monday, April 2nd, 8:00 p. m.

#### PROGRAM

1	Violin quartet	Dontol
	Misses England, Bettis, Collie, and Mr.	Papini
		McCorkle
2	Sonata No. 18	Mozart
	Esther Speer	mozart
3	Scene De Ballet	
,		DeBeriot
3	Virginia England	
4	Sonata No 2	Grieg
	Rhuey Altman	onlog
5	At Evening	
		Venth
	Clarada Townsend	
6	Scene de la Vie	
		Sinding
	Wanda Altman	
7	Airde Ballet	
500		Venth
	Marjorle Goodman	
8	Sonata No. 1	
	Bess Norwood	Mozart
	Dess Horwood	
9	Lullaby	
	Anne Pfifer Crawford	Friml
	Any Filter Crawford	
10	Sonata No. 4	Mozart
	Irma Dawson	
11	(a) Valse	Centola
	(b) La Capriccieuse	Floor

Smith McCorkle

### PROGRAM

888

PIANO— Sonata Appassionata  Dean of Texas Woman's College, Ft. Worth  MISS MARIAN CASSELL, Texas Woman's College, Ft. Worth
a. By the Waters of the Minnetonka Lieurance
b. Spring's Awakening
Mrs. F. H. Blankenship, Dallas
PIANO— Beethoven
a. Variations C Minor
b. Rhapsodie No. 12  SEVERIN FRANK, Baylor University, Waco
VOICE—  Jewel Song
Jewel Song . MRS. GEORGE WATSON, Dallas
VIOLIN— The Slavonic Fantasie Dvorak-Kreisler
n The Didyonic Lumber
b. The Viennese Song Fritz Kreisler
c. Gavotte
MISS ALMA AULT, College of Industrial Arts, Denton
VOICE-
a. La Giacondadia
b. The South Wind
c. Butterflies
MISS RADER, Kidd-Key Conservatory, Sherman
PIANO-
Phantasie in F Minor
MISS DOROTHY ACHENBACH, Dallas
Accompanists
MRS. LAURA STEVENS BOONE, Houston MISS LOUISE DANIEL, Houston

# GRIEG'S EARLIEST EFFORTS DID NOT PLEASE TEACHERS

Compositions Confiscated From His Home During His Absence

In the light of the fact that Percy Grainger, the piano soloist of the Worcester Music Festival for this year, is perhaps the last Grieg pianist who knew that composer personally, it is of interest to hear from Mrs. Carl Venth of Ft. Worth, Tex., stories of Grieg's early days and of her husband, Carl Venth, who was one of the first Grieg pianists. It is hard to realize today that when Edward Grieg started on his career as composer his work was considered so extreme as not to be fit to play.

carl Venth was at that time a boy of 14, who had already made his name in Cologne as a parties of promise. That was only five years before he was to tour the country and become concert master at Brussels. In spite of the fact that Grieg's music was taboo at that time, the boy appreciated the worth of the young Norwegian's compositions and seized every opportunity he could to procure and study it. His teachers, the well-known musicians and composers, Jensen and Hiller, were much distressed at what they considered his depraved taste. One day when he was out, they went to his house and with the consent of his mother they confiscated all the Grieg music he owned.

In time, however, people began to look less askance at the Norwegian composer and Grieg came into his own. Venth was always ready to play his compositions on the concert stage and was the first to perform in public the sonata in F major. From that time on the two were fast friends. Mrs. Venth tells of the many visits they made at Troldhaugen, Hop, which was near Bergen, Norway. "In his early days Grieg was looked upon as the 'Messiah of the Future.' While this title has now fallen from him with more modern music he still has that of being the musician of Norway, as great an exponent of that country as Ibsen. He was essentially a patriot."

Turning again to the time of Grieg's youth, Mrs. Venth said: "Those were the last days of private orchestras and the first when music became the property of the public. Mozart and all the old composers had been conductors of private orchestras, which were supported by the noble and wealthy families. Mr. Venth's father and Hans von Bilow were the last two conductors of private orchestras, the former leading that of the Duke of Ratibor, and the latter that of the Duke of Sachsen-Meiningen. With them closes the list of the conductors of private orchestras, among which are so many "amous names."

## Program

Cantata, "THE QUEST OF BEAUTY" Carl Venth Harmony Club Chorus

Incidental solos by Mrs. Louis Morris, Miss Helen Lassiter, Mrs. W. D. Smith, Miss Helen Austin, Miss Alta Vaughn, Mrs. Pearl C. Davis.

Sherzo in E Major - Chopin
Soiree dans Granade - DeBussy
Etude en forme Valse - Saint Saens
Miss Marion Cassell

Autumn
The Street Organ
An Impression
My Lover He Comes on a Skee
Valse from "Romeo and Juliet"
Gugen Haile
Gabriel-Sibella
Clough-Leighter
Gounod

Pearl Calhoun Davis Mrs. Will Collins, Accompanist

For Dear Old Yale

Mrs. Dan G. Black

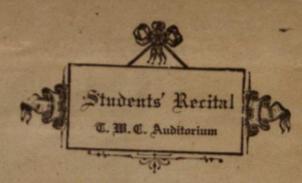
Viennese Serenade - Stevenson
Harmony Club Chorus
Frank C. Agar, Soloist

### THE BYSTANDER

"One Note" Musicians-The Ancient and Royal Game -Emergency Exits

Carl Venth, head of the music department of the Texas Woman's College, obliges all his pupils, whatever specialty they may be studying—voice, violin, piano, trombone or triangle—to take harmony lessons as well. Presumably there are other schools and very likely private teachers who have the wisdom to foresee the necessity of this and the strength of mind to insist upon it. In Europe all self respecting conservatories since time immemorial have required a thorough general knowledge of art of music from all pupils, in addition to special work in whatever branch they may elect.

The trouble with a great many vocalists, violinists and other players of wood, brass or string, is that they are and remain always "one note" people. They only have to read one note at a time, so all they ever learn about mu-



### MAY 17TH, AT 8:15 P. M

	MAY 17TH, AT 8:15 P. M.	
1	Sonata	
	Marie Bolyard, Class of Mr. Venth	Mozart
2		
	Ruth Jones, Class of Mr. Davies	Grieg
. 3	The Blackbird	Wash
1000	Nell Kerr, Class of Miss Sullivan	Weatherby
4	Prelude	ch
	Mattle Pattillo, Class of Miss Root	chmaninoff
Vs	Il Trovatore .	61
	Queenie Chappelle, Class of Mr. Venth	Singelee
16	(a) By the Waters of Minnetonka	
	(b) Where My Caravan has Rested	Lieuvance
	Lucile Garlington, Class of Mr. Hemphil	Lohr
7	Valse	
	Ibbie Lee Gathings, Class of Mr. Davies	Moszkowsk
8	Bowl of Roses	
V -	Ernestine Bolin, Class of Miss Sullivan	Clarke
N 9	Moonlight Sonata	Beethoven
	Ruch Culbreath, Class of Mr. Davies	
. 10	Melodie	Nevin
2	Jerrienne Sansom, Class of Mr. Venth	
7 11	(a) Of Fair, O Sweet and Holy	Cantor
	(b) Four Leaf Clover	Coombs
(	Elizabeth Means. Class of Mr. Hemphill	
1 12	Berceuse	Godard
100	Jewel Brockett, Class of Mr. Venth	
13	Fifth Air	Dancla
	Marguerite Justice, Class of Miss Mayhew	1
14	Etude - M	oszkowski
		LACHUMAN

Georgie Crosthwaite, Class of Mr. Davies

Moszkowski

# Texas Moman's College

presents in Recital

# Mr. Renben H. Davies

Director of Pianoforte Tuesday, Hebruary sixth nineteen seventeen 8:00 p. m. Hirst Methodist Church Hort Worth

# Programme

1.	Sonata Op. 35
2.	Sonata Appassionata Venth (Played without stop)
3.	(a) Russian Landscape
	(Field-Lippman Piano Used)

## **HONORS ITS PATRONS**

HARMONY CLUB PRESENTS MR. VENTH'S COMPOSITIONS.

"Faust" to Be Given at Majestic May 1-2-"A Midsummer Night" to Be Euterpean Club's Final Offering.

BY E. CLYDE WHITLOCK.

Fort Worth.

HE Harmony Club gave a complimentary concert to the subscribers to their artist course in the auditorium of the First Methodist Church April 10. The program was made up of compositions by Carl Venth and was presented by the composer, Reuben Davies, pianist, and Max Hochstein, cellist. This program was identical with the one given for the MacDowell Club in New York during the Christmas holidays.

Mr. Venth is at the head of the music department of Texas Woman's College and is the conductor of the Fort Worth Symphony Orchestra and choral director of the Harmony Club As a composer he enjoys a nation-wide reputation, and the Harmony Club in presenting this program was moved by the desire to give the Fort Worth public an opportunity to hear some of the larger chamber-music works of the composer, which can seldom be given on a general program.

The following numbers were given

on this occasion:

1. Sonata for violin and piano, D minor (1907, (quasi fantasia, moderato agitato, andante, allegro con spirito), Mr. Davies and Mr. Venth.

2. "Sonata Appassionata," C minor (1916), (andante, allegro, lento, allegro), Mr. Davies.

3. Trio in F sharp, minor, for violin, 'cello and piano (composed at Odda, Norway, 1905), (allegro energico, "The Glacier;" andantino, "The Fjord on a Sunday Morning;" presto, "The Water- t fall;" allegro giocoso, Village Festival), I Mr. Davies, Mr. Hochstein and Mr. Venth.

The first number was heard locally some three years ago and the piano sonata has been given presentation semi- t publicly twice since its composition, I while the trio had never been heard in Fort Worth. The three works are from three distinct periods in the creative s evolution of the composer. The trio, as would be expected, is the most obvious, musically, of the three works. It o abounds in fresh, clean-cut melody, not it the sort that savors of gold-rimmed s spectacles and the midnight oil, but o the species which seems to flow of it-s self from genial inspiration, the kind a that remains in the hearer's memory a after he has left the concert hall. Mr. o Venth being himself of Norwegian ex- t traction, it is but natural that his music |s of the earlier period should show the e influence of Grieg. This need not in necessarily be considered calculated imitation, as the heritage of Scandinavian folk-music belongs to all com- se posers who are temperamentally suit- g ed to its unfoldment. Grieg saw and p heard this trio, and is said to have ex- p pressed the wish that he were himself u a 'cellist that he might play the grate- n ful part allotted to that instrument.

The piano sonata follows the modern s trend in abandoning almost entirely the S fixed sonata form and using instead a s more subjective method of develop- a ment. The whole-step scale is freely used, and modern harmonic devices abound. The thematic treatment is impressive and exhibits new effects and a ideas in the composer's method of writing as compared with works of even t

two years ago.

The sonata for violin and piano is a modern work of the more usual type, and is an impressive effort. It gives the impression of expert and widely experienced technique in its fashioning and proceeds with the air of authority and breadth of conception exhibited only by the routined composer. The slow movement is a beautiful piece of I writing. In the reviewer's opinion this work exhibited the composer at his best.

That music of the type presented on this occasion can be written by a resident musician is a strong factor in the community's musical potentialities and a distinct credit to the town.



# DOLLS



### Words and Music by CARL VENTH

### Interpreter

When man was made in Paradise, Created out of clay,

A little piece fell, and did rise Shaped as a doll, they say.

To man then given was a soul For joy and suffering. But not so to the little doll, The dear, sweet, charming thing.

And ever, since the world began All children lov'd a doll. They do what children only can: They give the doll a soul.

I'll show you now eleven dolls, From countries far and near. Their song and dance and folderols Are like your children's here.

### The French Doll

I am Fifi Of gay Paree. I dance on toes In silken hose. And French I speak Without a Squeak. I do the split and make a hit. I dance Shimmee To please Billee. I am a fool, Don't go to school, But all the day I hit the hay. Then every night I get up bright. I paint my lips, Put on my slips, Blacken my lash, It is the fash. My silver dress Without a stress Fits like a glove, Below, above.

Poor me, I dance,
And whirl and prance.
But I would rather
That my dear father
Should send me away,
And stop my play,
To learn to write,
To read at sight,
To grasp evolution
And some elocution.
Then may-be, James,
Who lives near the Thames,
Might marry me soon.
Oh help me, I swoon.

### Chinese Doll

Ching-chang, chinge-chang, I am Lotus flow'r. Ching-chang, chinge-chang, Happy ev'ry hour.

Black hair, little feet, Slanting eyes that shine. Fish, mice, and some rice, On such fare I dine.

Had a birthday-gift, A red cockatoo, And a silken shift, Peach-tree blossoms too.

### Russian Doll

I am from Russia, Am from the Volga. I live on black bread, Kumiss, Beans and also Vodka.

And ev'ry year or so, I take a bath, yo-ho. Don't think I'm Anarchist, I am no Bolschevist.

On Sunday morning I am dress'd In a blue skirt, with gold laces,

A white shirt and red leather boots, They come from distant places.

Our guest is Petrowitch, He is so very rich. He comes with three white horses In a golden Troika.

We ride and dance and play. I shall not say him nay. If he does marry me How happy I shall be.

### Mammy Doll

Sleep, my honey-baby, go to sleep, God in Heaven surely watch will keep. Little Pickanninny, don't you cry, Your Mammy always is near by.

Daddy shall bring you a sugar-stick. If you sleep now you will get it quick. Your Dolly is a-sleepin', see, An' yor Mammy loves you, honey-bee.

### Danish Doll

I am little Mary,
Working in a dairy.
Denmark is my homeland fine,
Land of butter and of swine.
Nights are short, and days are long,
Little time for play and song.
Early mornings I get up,
Without breakfast and no sup.
Clean the stable, feed the chickens,
Milk the cows, and oh, the dickens,
Scrub the pigs and lug the water,
Chop the wood and peel pertater.

Oh, I'm yearning so for knowledge, Want to go to school and college. But my father has no money, And our bees, they make no honey. Every night I pray so hard: Dear God, please, give me a start.

But if He refuses me, Does not answer to my plea, Then shall I say yes, to Harry, Who is asking me to marry Every Sunday when we meet. Oh, that will be fun indeed.

The poor boy he has no money, But his smile is sweet and sunny. If we both work in the dairy 'Twill be play for little Mary. And some time the stork will call, He comes mostly in the Fall. In his bill a Baby small He will bring, to please us all.

### Spanish Doll

My name is Carmen de Sola, My home Malaguena in Spain. My lover calls me Carita, He shall not call me in vain.

I dance Habanera, Bolero, I sing the castilian Lore, But no man to me is a hero Who is not a true Matador.

The Plaza, Arena, the Bull-fight,
The glory of warm, sunny days,
The beauty of night in the moonlight,
My Spain, I shall love thee always.

### General Bing

My name is General Bing all right, My sword is made of steel. So if an enemy comes in sight, My vengeance he shall feel.

It only needs a look from me For a thousand men to drop. And when they hear my voice, you see, They run, and never stop.

My name, Bing, Bing, means victory.
My foot, it weighs a ton.
There is no man in history
Has fought as I have done.

I killed the rat, I slew the cat, I caught the mouse with cheese. The brook-trout I did catch with fat, The elephant with grease.

Yet if it comes to catching men, The weapons which I need To put them safely in the Pen Are: Eyes, and voice and feet.

But if a flapper looks at me, With lip-stick, rouge and gum, I feel a sinking in my knee, My heart beats like a drum. She is the only enemy Whom Bing can conquer not. She is the one who makes me flee, But not far from the spot.

It's rather sweet, I must confess, Surrender to the foes, Especially to La Comtesse, With her alluring toes.

For with her toes she rules my heart, The heart of General Bing.

Oh flapper-maid, how strong thou art, Tho' such a little thing.

### Arabian Doll

I come from the sands of Sahara, Where Camels do snarl when they kneel. The daughters of mystic Arabia Dare never express what they feel.

The Muezzin's prayer I hear, My lover is not at the well. If he does not come soon, I fear, Fatima has woven her spell.

My keeping the tryst is in vain, My lips are sealed by fate. My heart will break from its pain, The nightingale's song comes too late.

Eles X colson

### Music-Teacher Doll

Do, re, mi, fa, sol, la, si, Lift your finger off the key. Think of weight and relaxation, We have no time for flirtation.

Don't stick chewing-gum on the keys, Count: one, two, three, if you please. Do not wiggle on your stool, You are acting like a fool.

Play your scales with proper fing'ring. In your work must be no ling'ring. Study octaves and the trills, Practice cures your many ills.

Faithful work for twenty years, Then the laurel-wreath appears. If the world's applause you hear, Don't forget your teacher, dear.

### Flapper Doll

I am a little flapper, And an experienced trapper. For easy prey I look, I catch them on my hook.

My eyebrows I make straight, I use a slouching gait.
My bare knees I do paint
With pictures, oh so quaint.

Deep red I paint my lips, I wriggle with my hips. I'm always chewing gum, I'm never, never glum.

I roll my own, you see, Up barely to the knee. My dress, please do not flinch— It measures sixteen inch.

A slip, a dress, my hose— All else is overdose. My shoes, and powder-puff— That surely is enough.

### Rag-Baby Doll

I am the thing you love the best, I am fulfillment of your quest. I am the raggy doll of old, Dearer to you than heaps of gold.

Of all the dolls that you can buy, Whether they walk, or sleep, or cry, There is not none that can compare In value such as mine, so rare.

Tho' I am nothing else but rag, The children, blind with love, will brag Of rag-dolls, morning, noon and night. So, I suppose, I am all right.

### Closing Chorus (optional)

The dolls hope you did have a jolly good time,

And that you did like the music and rhyme.

The children we love, and the old folk a lot.

So do forget us not.

# Mine Arts Recital

# At the College Auditorium

### Friday, June 1st, at 8 p. m.

	Sonata for Piano and Violin Nedbal
1.	Wanda Altman (Class of Mr. Venth)
_	a. Caro Mio Ben
2.	b. One Fine Day (from Mad. Butterfly) Puccini
	Helen Hines (Class of Mr. Hemphill)
	a. Clair de Lune Debussy
3.	b. Impromptu
	Hildred Harris (Class of Mr. Davies)
	Hildred Harris (Class of Mr. 2007)
4.	Aria
	Virgean England (Class of Mr. Vental)
5.	Reading—"The Ten Pound Look" Barrie
	Norma Rutledge (Class of Miss Millsaps)
6.	a. Valse Triste Sibelius
	h Humoreske
	c. Slavic Rhapsodie Dvorak-Kreisier
	Fern Hobson (Class of Mr. Venth)
7.	a. Boat Song
	b. A Spirit Flower
	Mildred Welch, (Class of Mr. Hemphill)
8.	a. The Bees Burleigh
	b. La Capricieuse Elgar
	Smith McCorkle (Class of Mr. Venth)
9.	a. Nocturne
	b. Etude MacDowell
	Jewell Bethany (Class of Mr. Davies)
10	Suite for Piano and Violin
	Maude Kennedy (Class of Mr. Venth)

# RECITAL SHOWS VENTH'S ABILITY AS A COMPOS Another page was written in

Another page was written in the musical history of this city on Tuesday evening last when the Harmony club presented a programme of compositions by their director, Carl Venth A figure of national preminence, the local people have had a hazy opinion as to the full measure of his ability until this occasion revealed him as unquestionably one of the great composers of our land and one worthy to rank with all those who have been called great.

The performers were the composer himself as violinist, Mr. Reuben H. Davies at the piano, and Mr. Max Hochstein of Dallas as ceilist. Two sonains were given, the first for piano alone The contrast between the styles of the two was startling. The first is in the flowing and melodious fashion of the late romantic period, as exemplified by Grieg and MacDowell. It is entirely original in subject matter and plagiarism or imitation cannot be charged to the composer. The second is absolutely modern and slightly suggestive of the present day French school as we know it in the compositions of thebussy and Ravel. However, Mr.

Venth has invested this idlom with more of the vigor and courage that the healthy musical mind demands than is to be found in the products of the French masters. This sonata is worthy of a place in the repertoire of any artist and will always be an absolutely satisfactory programme number.

the greatest favor by the majority of the audience. It is a group of sketches on ideas suggested by Norwegian scenery and each one is a gem. They are contrasting in style but preserve the atmosphere which we customarily connect with Scandinavian music. They auggest the possibility of transcribing them for plane solos.

Mr. Venth performed on his instrument which he recently acquired from Maud Powell, the most famous Ameican violinist. He played with beautiful finish and tone and was ably seconded by the planist and cellist.

### CARL FISCHER, NEW YORK

### Carl Venth

"The Quest of Beauty," a cantata for women's voices and orchestra. The words have been put into verse form by H. W. Loomis from a prose version by the composer. There are fairies and elves, visions, sprites of the ocean, as well as a few human beings to give it the desirable attractiveness to a human audience. The music is sparkling, full of descriptive passages, has daintiness as well as power, melody as well as a wealth of harmony, and plenty of good part writing for both voices and instruments. A work of this nature has a permanent value and there are numerous choirs of women's voices throughout the land which will be only too glad to get hold of such a bright, tuneful, picturesque and artistically refined cantata. It is pleasing and practical from cover to cover.

THE GIFT HORSE

on-as at-ith

# CARL VENTH OFFERS

OWN COMPOSITIONS

New Sonata on Program Given by Composer, Epstein, Roentgen and Cassell

Compositions by Carl Venth made up the program heard at the MacDowell Club of New York on the evening of Dec. 27. Mr. Venth, himself a violinist, presented with Richard Epstein, pianist, his own violin Sonata in D Minor. The work is well constructed and shows an intimate knowledge of the instruments employed. It is thoroughly Griegian in feeling, approximating the northern master's idiom quite frequently.

The violin sonata was composed in 1907. A much more recent specimen of Mr. Venth's music was provided by his Sonata "Appassionata," a piano work dated 1916. It was played finely by Mar-

garet Cassell. From Norway to France seems to have been the spiritual step taken by Mr. Venth, for this sonata, rugged and clangorous as it often sounds, is tinged by the spirit of Debussy and his clan. Like the violin sonata, it was demonstratively applied.

his clan. Like the violin sonata, it was demonstratively applauded.

The final number, a Trio in F Sharp Minor, was played by Messrs. Venth and Epstein, with Engelbert Roentgen, the Dutch 'cellist. It was composed at Odda, Norway, in 1905. The four movements bear such descriptive titles as "The Glacier," "The Fjord on a Sunday Morning," "The Waterfall" and "Village Festival." Again Grieg is vividly recalled, although this time the resemblance is more relevant. more relevant.

The work is clever and contains a good deal of ingratiating and nicely designed melody. The figuration is ingenious and the harmonies are frequently rich. It was artistically played.

B. R. Fort Worth Hears Biggest War Concert

Pres tor Jour ICHOWHICH

The biggest concert ever given in Fort Worth occurred Sunday afternoon, May 5, when the massed bands of the Thirty-sixth Division, Camp Bowie, and the singing detail of the same division gave a grand military program in the Coliseum. The bands, which number eight and have some 225 players, were under the direction of Carl Venth, who has recently received the appointment of divisional band supervisor of the Thirty-sixth Division, and the singing detail, numbering 200 men, was under the direction of Sam S. Losh, army song leader for Camp Bowie. Both the singers and the bands were in fine form and did work which was a great credit to their leaders. was a great credit to their leaders.

was a great credit to their leaders.

The audience outnumbered any ever seen in the State for a single musical event; it is difficult to estimate it in numbers, as every inch of available seating and standing room in the huge building was filled. Fully 7,000 people were in the building, while several thousand more were on the verandas and walks outside, and almost an equal number were turned back at the gate sand more were on the verandas and walks outside, and almost an equal number were turned back at the gate. Gen. E. St. John Greble, commanding Camp Bowie, with Generals Blakely, Hutchings and Hulen, of the Thirty-sixth Division, and many other members of the staff, were present, and were enthusiastic over the program. General Greble has shown especial interest in the bands and singing of the Thirty-sixth Division, and it is due largely to his splendid co-operation that the



LEADERS OF MUSIC AT CAMP BOWIE. Carl Venth, Divisional Band Leader, and Sam S. Losh, Army Song Leader, 36th Division, Camp Bowie, Fort Worth, Texas.

# Students' Recital

# At the College Auditorium

Saturday, May 26th, at 8 p. m.

1.	Melodie
2.	Cuida Belle Matthews (Class of Miss Dillow)
3.	Sonata for Piano and Violin
4.	Sonata
5.	a. Mazaurka
6.	a. Prelude
	Ruth Parmer (Class of Miss Whitenack)
	Romance
8.	To Water Lily
9.	The Shepherd Boy
10.	
11.	a. Barcarole
12.	a. Shepherd Boy \\ b. From Long Ago \\ Laurys Westerman (Class of Mr. Davies)
13.	a. Absence
14.	Spanish Caprice
15.	Nocturne
16.	March Mignonne

work along these lines has progressed so satisfactorily. work along these lines has progressed so satisfactorily. The work of making a singing detail has not been an easy task, as the division was made up largely of men who have not been accustomed to sing; but Song Leader Losh has been efficient and faithful since his appointment, and now has splendid results to show. The singing detail is made up of one man from each company. These men are given special training, and in turn are supposed to train their respective companies. In addition, Losh meets every afternoon a regiment for sing-

supposed to train their respective companies. In addition, Losh meets every afternoon a regiment for singing, and once a week has a whole brigade out.

Carl Venth has been in charge of the bands for only two months and in that time has achieved results that are wonderful. Venth's ability as a director is nationally known, but even the most sanguine of his friends would marvel at the results of his work in this new capacity. His heart and soul are in the work, and he is making the bands an asset that gives great pride to the Thirty-sixth Division and the city of Fort Worth.

Both Losh and Venth are Fort Worth men who have for a number of years been identified with the progressive musical life of the city. Their appointments are under the Fosdick Commission on Training Camp Activities.

The concert Sunday was arranged by the music account.

The concert Sunday was arranged by the music committee of the Fort Worth War Service Board. Mrs. F. Lyons is the chairman of this committee, and has 

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# Students' Recital

# At the College Auditorium

## Thursday, May 24th, at 8 p. m.

1.	Anitras Dance
2.	a. Birdling
3.	a. Who Knows?
4.	Canzonetta
	Ruby Bettis (Class of Mr. Venth)
5.	Valse
6.	Sonata for Piano and Violin
7.	Marche Mignonne
8.	Melodie
9.	a. Have You Seen but the Whyte Lillies Grow. Old English b. Four Leaf Clover
10.	Whims
11.	a. Guitarre b
12.	Sonata for Piano and Violin
13.	Impromptu

# SUNDAY AFTERNOON MUSIC HOUR

COLLEGE OF INDUSTRIAL ARTS

DECEMBER 3, 1916.

### PROGRAM

Suite for	Violin and Piano	Bruell
	Prelude.	
	Scherzo.	
	Round Dance.	
	Andante con variazone.	
	À la Gigua.	
(6)	CARL VENTH	
(2)	Sonata Appassionata	Venth
(a)	Valse Caprice	Scott
(b)	Soiree daus Granada	Dehussu
(c)	Soiree daus Granada	MacDowell
(d)	Concert Etude	MacDowell
	REULIEN DAVIES	
(a)	Träumerei	Schumann
(b)	Menuet	Venth
(c)	The Swan	Saint-Saens
(d)	Scotch Fantasie	Venth
(u)	CARL VENTH	
Grand I	Fantasie for Violin and Pian	o on Motives
from	n "Tannhäuser"	Wagner-Raff
1.101	CARL VENTH	

mis. Carl Ventle -

# Students' Recital

idenderation in

# T. W. C. AUDITORIUM

Tuesdag, November 14th, 8:15 p. m.

### MAN TO

	Suite for violin and piano First movement Jewel Bethany (class of Mr. Venth)  Bagatelle Bess Norwood (class of Miss Gross)	Bruell Beethoven wisks
	Bird Valse Grace Conally (class of Mr. Davies)	Chopin med
	The Butterfly Pansy Sides (class of Miss Matthews) Sing a Song of Roses Margaret Bush (class of Mr. Hemphill)	Foster
6	Etude in A minor Miss Inez Hooper (class of Mr. Davies)	med
7	Indian Lament Catherine Collie (class of Mr. Venth)	orak-Kreisler Moszkowski
	Air de Ballet Esther Shaw (class of Miss Dillow)  Sonata First movement Hildred Harris (class of Mr. Davies)	Grieg
10	Mazourka Anne Phifer Crawford (Class of Mr. Ven	Wieniawski oth)
н	Hattie Finn (class of Miss Matthews	Binet ) Seeboeck
13	Belle Daniels (class of Miss Gross)	Mozart

# Texas Woman's College

School of Fine Arts CARL VENTH, DEAN

## Zoint Graduating Recital

(DOM)

Miss Florence Cothran, Expression Miss Virginia England, Violin

**BBB** 

Texas Woman's College Anditorium Briday evening. May 18, 1917 0:00 o'clock

(EXCEPACE)

PROGRAM

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Mendelssohn

I Concerto

	(a) Allegro (b) Andante MISS ENGLAND	(c) Finale
11	Madame Butterfly Act I MISS COTHRAN	- Long
Ш	(a) Viennese Popular Song (b) Indian Lament	- Kreisler Kreisler-Dvorak
	(c) Aria - MISS ENGLAND	- Venth
ıv	Madame Butterfly Act II MISS COTHRAN	- Long

# Carl Venth Appointed Division Band Leader; Concert to Be Given

An important announcement in regard to activities at Camp Bowie has been made recently to the effect that Carl Venth has received the appointment of divisional band leader from the Fosdick commission. He will give instruction to the camp band leaders and hold massed rehearsals of all or part of the bands at various times. As a matter of fact, Mr. Venth has been doing this work for the past three weeks, though he has only recently received his official appointment.

General Greble has been for some time interested in the improvement of the bands at the camp and upon a request from him to the music committee of the war service board, it was found that Carl Venth was willing to volunteer his services for the work until such time as other arrangements could be made. Two rehearsals each week

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that were

teer his services for the work until such time as other arrangements could be made. Two rehearsals each week were immediately arranged for and with the personal supervision and cooperation of General Greble the work was given a splendid start. Following this the matter was at once taken up with the Fosdick commission by Sam S. Losh, general musical director of the

camp and the music committee of the war service board with the result that the appointment was forthcoming.

Camp Bowie is the first of the southern cantonments to secure a divisional band leader and it is due entirely to the interest and co-operation of General Greble that it was made possible.

No more capable man than Carl Venth could have been found for the work—as a musician of rare attainments and as a director with wide experience and reputation, he will get splendid results and the Thirty-sixth division will have reason to take great pride in its bands. For the present, three rehearsals each week are being held—one for the artillery bands, one for the infantry and on Mondays at divisional headquarters all bands of the division are rehearsed.

On last Monday a large crowd of civiliance came out for the rehearsal with

On last Monday a large crowd of civilians came out for the rehearsal with the result that it was more in the nature of a concert. Mr. Venth says that hereafter the public is welcome if it wants to come, but they will understand, he hopes, that it is a rehearsal they are listening to they are listening to.

## Carl Venth's Compositions at MacDowell Club.

Carl Venth, formerly of Brooklyn, but more recently of Texas, gave a program of his own compositions before a large and interested audience at the Mac-Dowell Club rooms last week. Mr. Venth had some unusually fine interpreters, among whom may be mentioned Richard Epstein, the noted pianist-pedagogue; Mr. Roentgen, the eminent Dutch 'cellist, and Miss Marion Cassell, an excellent young pianist who played a sonata in C minor written as recently as 1916.

There were but three numbers on the program which

There were but three numbers on the program, which opened with a sonata for violin and piano, played by the composer-violinist, and Mr. Epstein, and closed with a trio composed in Norway in 1905 for violin, cello and piano.

# CONCERT

### T.W. C. ORCHESTRA

Thursday, March 21st, 8 p.m.



I Co-Ed March		Zamschic
	T. W. C. Orchestra	
2 My Queen		Bucalossi
7 Saranada	T. W. C. Orchestra	Drdla
3 Serenade	Violin Solo Mary West	Jiala
4 Flower Song		Lange
	T. W. C. Orchestra	
5 Reading	Frances Marchman	Selected
	Frances marchinary	Schubert
6 Serenata	T. W. C. Orchestra	Schubert
7 Vocal Solo	4-1-1-15 miles 2-1-1-1	Selected
	Helen Hines	
8 Simple Aven	T, W. C. Orchestra	Thorne
o Samish Can		Frimi
9 Spanish Cap	Violin Solo Anne Phifer Cro	
10 Zallah		Loraine
	T. W. C. Orchestra	

# Texas Woman's College

School of Fine Arts

CARL VENTH, DEAN

# Zoint Graduating Recital

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Miss Tidna Kirkpatrick, Niano Miss Marie Coffee, Expression

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Texas Woman's College Auditorium Friday evening, April 20, 1917 8:00 o'clock

### PROGRAM

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1	No. 8 - Beethoven MISS EDNA KIRKPATRICK
11	Blue Bird Act I - Maeterlinck MISS MARIE COFFEE
111	Sonata Pathetique Beethoven
IV	MISS EDNA KIRKPATRICK Act II - Maeterlinck Miss Marie Coffee
V	(b) Funeral March - Chopin
VI	Blue Bird Act III - Maeterlinck MISS MARIE COFFEE
AII	(a) Nocturge Kirkpatrick (b) Prelude Rachmaninoff (c) Cracovienne Fantastique - Paderewski
	- Fuderewski

MISS EDNA KIRKPATRICK

### Carl Venth's Compositions

At the invitation of the MacDowell Club of New York City, Carl Venth, the well known composer (at the present time a resident of Ft. Worth, Texas, where he heads the music department of the Texas Women's College and also conducts the city's symphony orchestra), gave a concert of some of his compositions at the clubrooms of the society on Wednesday evening, December 27, before a large audience composed of the musical elite of the metropolis.



CARL VENTH.

For the occasion Mr. Venth had the assistance of Richard Epstein, piano; Engelbert Roentgen, cello, and Marion Cassell, piano. The composer, himself a violinist of distinction, handled the violin in his D minor sonata and also in an F sharp minor trio for that instrument and piano. In addition to the numbers just named, the program included also Venth's "Sonata Appassionata" for piano, played by Miss Cassell.

The list of works had especial significance, inasmuch as it represented three separate periods of the develop-

ment of Mr. Venth as a musical creator. The trio was written at Odda, Norway, in 1905; the violin and piano sonata bears the date of 1907, and the "Appassionata" was written in 1916; in fact, it was finished only a few weeks ago. It was instructive to note the change in the musical viewpoint of the composer, the growth of his technic and the spread of his imagination. The trio even, while it reveals a certain degree of unconventionality and harmonic courage, nevertheless exhibits the strong Norwegian influence of Grieg. And this is not to be wondered at, as Mr. Venth is of Norwegian extraction and necessarily fell under the influence of the greatest tone poet of his native country. However, there is only original melody in the trio, and the Grieg resemblance is purely in the spirit and atmosphere of the work. The writing is fluent, characteristic, brilliant and arresting at all times. The scherzo of the composition made such a pronounced hit that it had to be repeated. The D minor sonata is a reflective, profound, and deeply felt composition, in which the finished workmanship of the composer is in striking evidence. His themes are big and vital, and he handles them in a manner free from pedantry or arbitrary development. This freedom of thought is a leading characteristic of all the Venth compositions. The andante in the violin and piano sonata is especially elevated in thought and most plastic in treatment.

As a wide departure from the foregoing works, the "Appassionata Sonata" for piano must be mentioned by itself. It is written in the modern Deanch tonal idiomand employs throughout the whole tone scale and the bold, piquant harmonies of the latest Gallic school XIt is difficult to do justice to this really fine opus in a few words, as it is full of material for analysis and critical elaboration. Aside from the bold sweep of fancy in the themes and their handling, a strong note of passion characterizes the work, and it is full of emotional episodes and resonant climaxes. With this composition Mr. Venth has reached a very high point in his career as a composer, and his sonata should by all means figure on the programs of our prominent pianists. It was played in brilliant and even inspiring fashion by Miss Cassell, a pianist of distinctive attainments. An ovation greeted the performer and the composer after the sonata.

Also Mr. Epstein, at the piano, was of the utmost help through his polish and impressive musicianship in setting the best points of the Venth output. Foll wing the acert an informal reception took place, which gave the ditors an opportunity to press personal congratulations

from the honored guest of the evening.

Joe the the thing

# VENTH AT HIS PIANO



-Photo by Bryant.



# "An Evening With Texas Composers"

under auspices of



City Temple April 12, 1919



# CARL VENTH IS FIRST OF CA

Carl Venth, one of the most widely known musicians in the South, has been appointed a camp bandmaster by the war department. Venth has just returned from Washington, where he spent four weeks working out plans for an effective musical organization for army camps and aviation fields.

For the present, Venth will be located here and will direct bands at Camp Bowie and the three aviation fields. He will begin organization and training of bands immediately at the aviation fields and at Camp Bowie, as soon as

fields and at Camp Bowle, as suon as the next division arrives here. Recent decisions of the war department provide for camp bandmasters for each district. Schools for bandmen and bandmasters will be conducted at the camps. The schools will be not only for beginners but also for musicians who are looking for promotion. Members of the bands will rank as follows: Sergant corneral dist second and third geant, corporal, first, second and third class musicians.

Bandmasters are to receive commis-sions not lower than that of captain. sions not lower than that of captain. This matter is now before the war department and will be determined within a short time. For the present the masters are recognized only as civilians. Venth is the first camp bandmaster to receive appointment. His appointment is effective as of July 1. Venth said much credit for the idea of baying bandmasters, it the camps

of having bandmasters at the camps is due to General Greble. He said the idea originated here and was largely worked out by General Greble and Mrs. John F. Lyons. He said the system adopted by the war department is almost identical with that in use here, when the Thirty-sixth division was in training.

# "An Evening With Texas Composers"

under auspices of



City Temple April 12, 1919



# Composers

-11-

Clark, Horace Solo Songs	Houston
Grove, David Organ and Sacred Music	Dallas
Guion, David Solo Songs	Ballinger
Jahn, Jules A	Dallas
Renard, Frank	Sherman
Steinfeldt, John M San Piano Compositions	Antonio
Venth, Carl F Violin Compositions	t. Worth

America, Her Lyre Hath Tuned
—Hooper

Introductory Remarks - - Miss Isabel Hutcheson
Chairman Entertainment Committee

Welcome Address - - The Honorable Joe E. Lawther
Ex-Mayor of Dallas

### Programme

GROVE ...... Selections from Mass in C-Major DAVID GROVE at the Organ, assisted by the choiristers of St. Matthew's Cathedral. Treble Solo, MASTER STUART VOLK CLARK \_\_\_\_\_\_(a) Night Time. (b) Spring Dawn MRS. EDNA MACDONALD, Waco. (The Composer at Piano.) RENARD \_\_\_\_\_\_(a) Etude-Impromptu. (b) Theme and Variations FRANK RENARD. GUION\_\_\_\_\_\_(a) Hopi Indian Cradle Song (b) Embers MRS. ALLIE COLEMAN PIERCE. DAVID GUION at Piano. VENTH\_\_\_\_\_Sonate No. 2 for Violin and Piano Moderate Agitato. Adagio. Finale con brio. MISS MARRI. BARRINGTON AND THE COMPOSER. CLARK [a] Do You Remember, [b] The Journey MRS. J. ROSCOR GOLDEN. STEINFELDT [a] Romance. [b] Homage to MacDowell [c] Le Jau de la Fontaine. [d] Capriccio. JOHN M. STEINFELDT. GUION \_\_\_\_\_\_ [a] "Nobody Knows de Trouble I Sees." [b] "De Ol' Ark's a'Moverin" J. WESLEY HUBBELL. JAHN [a] Evening-Soprano Solo, Mrs. Albert Smith (b) Morning-Violin Obligato, WALTER J. FRIED. Words by MRS. R. F. SKILES. Schubert Choral Club, J. A. Jann, Director.

NO ENCORES.

# BANDS FROM CAMP BOWIE FOR CONCERT AT COLISEUM

Bowle and the singing soldiers of the 36th Division will give a program com-plimentary to the citizens of Fort Worth and the soldiers of the various The bands number 225 men. camps. The bands number 125 men.
They have been rehearsing for some time under the direction of Carl Venth, the divisional band leader, and are prepared to give a splendid performance. The singing soldiers comprise the some leaders detail numbering in ance. The singing soldiers comprise the song leaders detail, numbering in all something over 200 men. They are directed by Sam S. Losh, the army song leader for Camp Bowie, They have already carned a splendid reputation by appearances on former programs, but they will be heard to better advantage this afternon than formerly and they also have a number of new songs that also have a number of new songs that have not been sung before. In all about 500 men from Camp Bowie will take part in the program.

A special ladies number will be sung by the Harmony club chorus, in compliance with a request from General Greble, commanding Camp Bowie.

General Greble and members of his staff will attend the concert, which will begin promptly at 3:30 o'clock.

The entire program is as follows:

Massed Bands:

"Under the Eagle"...J. F. Wagner
"Light Cavalry." Overture....Suppo
Harmony Club Chorus:
"Hear Us, O Lord".....Mozart
"Ave Maria"....Bach-Gouncod
Carl Venth, director; Dot Echols McCutchan, accompanist; violin obligato by Lee R. Smith, band
leader, 143rd Infantry.
massed Bands:

camp. Massed Bands: "Crown Diamonds," overture. Auber "March Slav". ..... Tschaikowsky "The Panthers Are Coming".....

.. Official Air of 36th Division

Bands, Choruses and Audience. National Anthems of England, France

and United States. "God Save the King," "The Marseil-laise," "The Star-Spangled Banner."

The concert is given complimentary to the soldiers of Camp Bowie and the citizens of Fort Worth under the auspices of the music committee of the The entire program is as follows:

assed Bands:
"Stars and Stripes Forever"...Sousa
"Poet and Peasant," Overture Suppo

"Adaptes of the Music committee of the war service board. Mrs. John F. Lyons, chairman; Sam S. Losh, vice chairman; Mrs. T. L. Davis, Mrs. J. G. Randle, W. J. Marsh and E. Clyde Whitlock.

# T. W. C. ASSEMBLES EXCEPTIONAL FACULTY

Fine Arts Section Shows Well Balanced Organization; Face Good Year.

A faculty well balanced, strongly equipped, and widely studied has been secured by Dr. H. E. Stout, president of Texas Woman's college for his department of fine arts for the coming session. All of the members have been busy this sum-mer studying and absorbing new ideas and fresh material for use during the

mer studying and absorbing new ideas and fresh material for use during the year.

The dean of fine arts, Carl Venth, spent most of the summer in California composing, playing and visiting old friends. The following excerpt from the Los Angeles Times, of Aug. 2, written by Mr. Schallert, the music critic of the Times will show what Los Angeles thinks of Venth as a composer:

"During the past week a small circle of musical people had the opportunity of becoming acquainted with Carl Venth personally and as composer. At a studio reception in his honor in the Blanchard building, Mr. Venth played a sonata which he had composed since coming to California. Everybody sat up and took notice after the first number, for the composition is one of the most interesting in its richness of color and virile undertone that has been written by a composer associated in any way with southern California.

"Mr. Venth has not made his own in-California.

"Mr. Venth has not made his own instrument, the violin, a star as is so often the case of its devotees. His piano writing is really in some ways the most splendid part of his composition, although it does not by any means overshadow. splendid part of his composition, although it does not by any means overshadow the violin. He has wrapped the strong figure of his violin themes in a cloak of varied colors which suggest the soft harmony of forest grown valleys. He is a composer about whom you would wax enthusiastic upon a first hearing. His music partakes of the great because he makes you see more than the music itself. His gamut of expression has the strong vigor of the North with a certain brilliancy of the French and Belgian schools. It is not altogether sombre and on the other hand not reflective of gladschools. It is not altogether sombre and on the other hand not reflective of gladness, but a rather strange and human intermingling of the two. Really he is an interesting musician."

Max Daehler, head of the piano department, spent the summer in Colorado climbing mountains. Mr. Daehler as a native Swiss, is an expert in climbing the most difficult peaks in nature as well as in art.

as in art.

Miss Mabel Babington, also of the piano department, took a post graduate course with the celebrated pianist Percy

Granger.

Mrs. Carl Venth, went to Norway, her native land, for a visit to her family. Since the untimely death of the master, Richard Epstein, on the last of July, she is one of the exponents of his unrivaled method, in fact she is the only one in Texas at the present time.

Miss Sallie Belle Matthews has just returned from a post graduate course at the Chicago Musical college.

# The MacDowell Club of New York City

Committee on Music



## COMPOSER'S EVENING

# Compositions of Carl Venth

Miss Marion Cassell			Piano
Mr. Richard Epstein	-		Piano
Mr. Carl Venth -	,		Violin
Mr. Engelbert Roentgen			Cello

# Carl Venth

# PROGRAMME

- 1. Schata for Violin and Piano-D minor-1907
  - a. Quasi Fantasia-Moderato agitato
  - b. Andante
  - c. Allegro con spirito

MR. EPSTEIN AND THE COMPOSER

2. Monata Appassionata—C minor—1916

Andante—Allegro—Lento—Allegro

(Played without pause)

MISS CASSELL

- 3. Trio-F sharp minor-(composed at Odda, Norway, 1905)
  - a. Allegro energico-The Glacier
  - b. Andantino—The Fjord on a Sunday morning
  - c. Presto-The Waterfall
  - d. Allegro giocoso—Village Festival

MR. ROENTGEN. MR. EPSTEIN
AND THE COMPOSER

Eight-thirty o'clock 108 West 55th Street December Twenty-seventh 1916

The Piano is a Mason & Hamlin

### Committee on Music

MR. WALTER L BOGERT, Chairman MR. PERRY AVERILL MISS MARION EUGÉNIE BAUER MR. DAVID S. BISPHAM MISS HARRIETTE M. BROWER MISS MARY LIVINGSTON CHASE MRS. H. DURANT CHEEVER DR. F. MORRIS CLASS MRS. LOWELL T. FIELD MR. JOHN W. FROTHINGHAM MR. WILLIAM H. HUMISTON MR. LEWIS M. ISAACS MR. HEINRICH MEYN MRS. C. HOWARD ROYALL MR. ALEXANDER RUSSELL MR. SIGISMOND STOJOWSKI MR. HERWEGH von ENDE



Mr. Venth is now the conductor of the Dallas Symphony Orchestra. By having a Symphony Orchestra, Dallas has placed itself in a unique position among the cities of the South, or for that matter among the cities of the East, which have a much larger population, but which have never had a musical organization of this kind. There are only about a half dozen symplony orchestras in the country and they are in New York, Boston, Chicago and Philadelphia and the conductors of these orchestras are notable men, Waiter Damroch being perhaps the best known, but Mr. Stock of the Chicago Symphony Orchestra and Mr. Fielder of the Boston Symphony Orchestra stand very high. It has been known that there was the material for an orchestra in Dallas for some time, and Mr. Harold Abrams has had such an organization in mind for at least two years, but there was no conductor.

# Carl Venth, Dallas Man, Was Model For Klein & Warfield in "Music Master"

Story of How His Personality Entered Into the Making of the Great Play Told for the First Time Through The Times Herald-Something of Venth's Career.

(By F. E. Shoup.)

Herr Carl Venth, Dallas "musik meis-er," was the model for Charles Klein, ter," was the model for Charles Kiein, the playwright, when he constructed that famous stage story, "The Music Master," in which David Warfield so successfully starred. That's the bare statement, and it will come as a distinct surprise to many Dallas people—if not indeed, to people everywhere, because few know the facts.

cause few know the facts.

But facts they are and here is the story, given for the first time by The Times Herald:

story, given for the first time by The Times Herald:

Many people-have noticed the resemblance between Mr. Venth, conductor of the Dallas Symphony Orchestra, and David Warfield, in the latter's impersonation of the "Music Master." but they have thought the resemblance was accidental. It happens that Mr. Venth was the model around which Mr. Klein built up his character. It has been known by a few persons in New York and by a few of the friends of Mr. Venth in Dallas, how unwittingly he became the model for the central figure in this play.

Mr. Venth was spending the summer in Merriewold, N. Y., when Mr. Klein was there and they became great friends. Mr. Klein was an enthusiastic amateur musician and played the 'cello industriously with one finger and almost every night they had musictions, quartets, etc. William DeMille was there, too, and was writing his play of "Strongheart." He was taken with a pupil of Mr. Venth's, Miss George, the daughter of Henry George, the single tax theorist. Miss George had a delightful soprano voice and Mr. DeMille a baritone and these four had cozy musical affairs almost every DeMille a baritone and these four had cozy musical affairs almost every evening. Klein was writing the "Music Master" at that time and he did not talk about it, but he made a quiet study of Mr. Venth, his character, his habits, his dress, but most of all his idiomatic expressions and his phraseology. All

these he worked into his play and Mr.

these he worked into his play and Mr. Venth was his unconscious model. When the play was produced in New York and Mr. Venth went to see it, he was astonished to hear whole sentences of his, with his turns of expression faithfully reproduced and to hear thoughts of his developed which he had expressed during the delightful summer at Merriewold.

Mr. Klein did not know how his friend would take the play and he said to him, "Well, Venth, did you notice anything that seemed to be familiar?" "Yes," answered Mr. Venth, "it was very familiar, but I am not displeased." It may be incidentally remarked that Mr. DeMille married Miss George after that summer and they are now among the best of Mr. Venth's friends, as he had assisted in many ways to bring about their marriage.

Not only did Mr. Klein, the author, use Mr. Venth as a model, but David Warfield, the actor, when he made up for the part, wore the long, iron gray hair, the characteristic long-tailed coat and represented Mr. Venth upon the stage as nearly as it could be done, and Mr. Venth is in truth the same lovable character that the American public has become familiar with through the great acting of Mr. Warfield.

Mr. Venth does not wear his hair long

HERR CARL VENTH.

When Mr. Carl Venth came to Dallas, Mr. Abrams recognized at once that he was the man who could realize his dreams. If Walter Damrosch had come to Dallas he might well have said that the attempt was too gigantic, to impossible to carry out without highly trained musicians, but with such material as was offered. Mr. Venth has produced, with marvelous rapidity, an organization that will soon claim recognition from other musical centers of the country.

People have asked, "Who is Carl Venth? Where did he come from, and where did he get his ability to make bricks without straw, to convert a willing, but orchestrally untrained lot of musicians into a compact body and produce great music almost from the start?" A much harder task than Mr. Stock had, who simply took the Thomas Orchestra up where the great leader left it and carried on the organization. It may be safely said that the attempt was unique and never before has a city the size of Dallas attempted such a thing, and consequently it is pertinent to ask again, who is Carl Venth, who is the magician who has done this thing? This hynotist? This Svengali? It has taken a life time of association with big men and great musicians to produce a man able to do this. He has played in an orchestra which was conducted by Richard Wagner and when Verdi produced his "Requiem Mass' for the first time and conducted the orchestra himself, Mr. Venth was one of the violinists. That night Liszt, the great musician, was in the box to hear the performance. He has also played under Thomas, the elder Damrosch, and, greatest of all, he played first violin for years under Seidl, certainly the greatest Wagnerian conductor that ever lived. When Mr. Venth was concert master under Seidl, Victor Herbert was playing the 'cell,' and for many years they played together in the Metropolitan Opera House orchestra in New York.

Mr. Venth organized the Brooklyn symphony Orchestra and was conductor or eight years.

for eight years.
This is only a bare outline of the musical experience of Mr. Venth. Since

boyhood he has been a musician in the very greatest organization of this country and of the old country. He knows it from a broad humanitarian standpoint. He believes that music means something—that it is like the sunset and the starlight and that its beauty is a common beauty and that perhaps the small boy in the street may have an instinctive love of music that is as great as the love of a highly-trained musician. From his storehouse of knowledge, he likes nothing better than to give freely and without stint to those who have not been so fartunate as he in musical associations and training.

To hear him talk of his experiences, and hear him talk about nusic is a treat as great as hearing his symphony or the stream of t

# Westmoorland Stages Party For Dean Venth's Birthday

Head of the Music School Gets a Lot of Bouquets, Verbal and Otherwise, From Host of Friends.

CARL VENTH celebrated a birthday Friday last by teaching his classes as usual, but he was well aware of the fact that it was his anniversary. Thursday was Venth Day at Westmoorland Col-Venth Day at Westmoorland College, where he is dean of the school of music. A lengthly chapel program dedicated to his honor was all too short for the many tributes that came to him from the students, faculty, friends of Westmoorland College and from musical and newspaper figures all over Texas. President W. W. Jackson presided over the program, at which time the violin cetet, consisting of Beatrice Storey, Everett Grisham, Mrs. Marjorie Keller, Harry Hughes, the violin cetet, consisting of Beatrice Storey, Everett Grisham, Mrs. Marjorie Keller, Harry Hughes, Mrs. Florine Wheat, Maud Powell Freeman, Louise Dicken and Louise Trammell, all students of Dean Venth, played 'Adoration," "Pickaninny," and "Sunset," all his compositions. Mrs. Carl Venth accompanied the cetet panied the octet.

Dorothy Sandlin sang two of Carl Venth's compositions, "What Love Is" and "Sanctuary," again accompanied by Mrs. Venth. Another of the Venth students, Everett Grisham, played a violin solo, "Serbian Love Song," with Mrs. Venth at the piano. Sandlin

Mrs. Laurence Ely spoke in tribute to Carl Venth as a man and musician as he impressed the non-musical people who know him.

non-musical people who know him. His sincerity, wholesome good humor and humanness are traits which the speaker pointed out are characteristics of him.

Mrs. A. M. Fischer, representing the music-lovers of San Antonio, spoke as follows: "What a privilege it is to extend to Dean Venth on his natal day our sincere congratulations on his wonderful achievements in the past and ex-

Venth on his natal day our sincere congratulations on his wonderful achievements in the past and express our best wishes for the future years. God grant they may be many and happy ones.

"When Dean and Mrs. Venth decided to come to Westmoorland, it was a red letter day for San Antonio, and the musical atmosphere of our city was greatly enriched. tonio, and the musical atmosphere of our city was greatly enriched. It must have meant a great sacrifice on their part to give up the host of friends and interests in Fort Worth to make this change, and we who have gained so much thereby must try in every way to convince them it was a wise move. "How fully they have entered into the musical life of San Antonio in the short two and a half years they have been here, giving so unselfishly of their time and

of unselfishly their

talents!

"For over 40 years I have watched musicians come and go, many taking a prominent part in all musical activities. But I think Dean Venth's high standard of work, his interest in the endeavors of others, encouraging and helping in every way, also his earnest. ing in every way, also his earnest desire to give to our city the best



music possible, has made him most outstanding.

"Speaking of the musicians and music-lovers of San Antonio, let me say to our good friend, God bless you and keep you, and may you have many happy returns of this day."

At this time Margaret Presley, editor of the college annual, announced that the theme of the year-book for 1934 would be based on the fine arts, and the dedica-tion was made to Dean Venth, in recognition of his contribution to the fine arts and to Westmoorland

President Jackson read many letters and telegrams which have come to the college during the come to the college during the week, extending felicitations to the Venths for "their" birthday. Among them were messages from Harold J. Abrams, Paul Van Katwijk, Carl and Hally Wiseman,, Theodore Koslof and his faculty, John Rosenfield Jr., and G. B. Dealey, all of Dallas. From Fort Worth came greetings from Mr. and Mrs. Caldwell Paylor. Louise and Mrs. Caldwell Paylor, Louise Bomar, Ellen Jane Lindsay, The Euterpean Club and Ina Dillow, the president; E. Clyde Whitlock and Euterpean Grand President; E. Clyde Whitlock and president; E. Clyde Whitlock and Jeanette Tillett of the Fort Worth Conservatory of Music.

May Brown Campbell of the piano department of Westmoorland, presented Dr. Venth with a beautilins, a gift from

tiful pot of red tulips, a gift from the faculty. Mary Hope Smith, anthe faculty. Mary Hope Smith, another Venth pupil, on behalf of the student-body, presented a basket of flowers. Mrs. Fischer and Mr. and Mrs. Daggett made him a gift of another lovely bouquet. President Jackson closed the program by saying: "In my professional career I have not been associated with a man for whom I have more genuine admiration and affection than I have for Carl Venth. Seldom have I met a man of broader intellectual interests, more cosmopolitan spirit, and finer or broader intellectual interests, more cosmopolitan spirit, and finer culture. His unaffected simplicity and modesty endear him to students and faculty alike. We want him to know that his presence on the campus is a constant inspiration."

# "FAIR BETTY OF KIDD-KEY"

PRESENTED LAST NIGHT WITH GREAT SUCCESS—FULL HOUSE.

## HUNDREDS ARE DELIGHTED

Many Local Hits and House Was in Uproar Most of the Time at Some of the Same.

As was predicted in these columns, the play at the opera house last night, the music extravaganza, "Fair Betty of Kidd-Key," was greeted with a jam-full house and the enthusiasm for the young players knew no hounds

From the opening number of the or-

is master with that magic little stick. The curtain rises on a very pretty scene. There is a grand ensemble of beauty and intelligence in that chorus and the leading ones made ever so great a hit. It was pleasing to the audience and the president of the college, Mrs. Lucy Kidd-Key, though at all times most dignified, was enjoying it, as well as the teachers and other company in the South box. Over on the north side, in full dress, sat the handsome galaxy of prefessors, who were pleased at the hits and the good-natured prods over their way. Bye and bye the professors vacated the boxes and some of the young men from Austin College took their places. Then it was noticeable that the young ladies on the stage were just as much interested as ever in the north box.

As there are over fifty of the young ladies of the college who play "Fair Betty" it would be difficult to pick them out, one by one, and tell of their individuality in either chorus work or in parts, but it was noticeable that Miss Forrest Collins as "Fair Betty," was one of the best that ever appeared on the local stage. When compared

Then there was the petite little actress playing the part of a man, "the mayor of Sherman." Not Mayor Craycroft, nor Manager Spurlock of Kidd-Key, but Hemlock. It was none other than Miss Karma Dean. This writer heard her recite when she had to be put on a table for the company to see her, so small and doll-like was she. She was fine then and now—she is finer.

"Lem Hoggs" was not "on the hog" when it comes to acting, but he or she, rather, does "hog" the professions, for he or she can do anything from horse-doctoring, shoe-making, stenographing, etc., on up to preaching, and back down to the bottom on the other side. Miss Ivy Guest is a sure thing on playing the Dago part.

Dick, the nightwatchman, was Miss Bess Moore. The tell us that a nightwatchman does not do anything. This Miss Nightwatchman breaks that rule squarely in two for she does her part well.

Septimus Clementi, played by Miss Octavia Barlow, was splendidly rendered.

Ralph Comein was always welcome when he did arrive on the scene. Miss

chestra, under the guidance of Prof. Carl Venth, to the fall of the curtain the last time, there was nothing but success for the entertainers and pleasure written on the faces of the entertained. At no time during the entire evening did Prof. Venth seem at the least ill-at-case. His orchestra would have done credit to a bunch of professionals and he has about a dozen and a half of fine violinists and mandolin players, while there is a good flute player, a good cornet player, trap drums and a piano player, who is simply excellent. They were all girls, students of the school, just like the stage players are. That orchestra interpreted his composition in a most pleasing way. If there was a single number on the musical part of the program that was not written by him it was the famous "Stars and Stripes Forever," and the world-famed Sousa, the "March King," made that.

It would be a pretty hard job for any newspaper writer to tell just how they played that play at the opera house last night. They did it so well that the most sanguine of those who went just to be bored with a homegrown affair that needs many and thick cloaks of charity thrown about them generally were most agreeably surprised. The orchestra started off with the precision and thythm that was like a poem. Prof. Venth's baton was the signal for the stop, the start, the modulation, the ff or the pp. He

with some of the leaders in the shows that have appeared here she is decidedly the better. She has one of the best contralto voices among girls of her age. It is full, round and fills the opera house better than most any of the others. She possesses physique that attracts, a pretty face and a grace that is at once charming. She plays with the abandon of one of the profession and when she appears there is a general signal for a good applause. Miss Collins is the daughter of Hon. W. R. Collins of Durant, Oklahoma, though she is a Texas-born girl. Though she has adopted the State of Lo, yet she has never relinquished her fondness for dear old Texas, at Bonham, where she lived when a wee bit of a lassie. Her father is proud of her, her town is proud of her and so is Sherman and Kidd-Key.

Misses LaFrances Wilson, Frances Smith and Edna Crook, as "Netty," "Hetty" and "Letty," pupils of Kidd-Key, were great. They all made hits.

One of the unique features of the show was the playing of Hope, the colored girl, by Miss Fannie Fern Masterson. It was good. If there is another in the balance of the company to be named who excelled her, we do not recall her. But "it is so easy to forget" when one's fancy is tickled.

forget" when one's fancy is tickled.

"Mrs. Hemlock" was Miss Helen
Northfleet. She was cast correctly
for the part—truly a "Merry Widow"

Katie Lou Avis took that part. Her very appearance caused a deluge of applause. When she sang there was more applause than ever. She played very much like a swell young fellow who knows he is swell.

Gypsies always do attract some people. The nomadic life charms them. And Miss Etta Blewer, as Eljen, the Gypsy, was great.

An opera without a milkmaid would be like a Hamlet with Hamlet left out, and Miss Lyndall takes that part admirably.

The First Citizen was Miss Ada Wickenhiser. She played well the

part assigned to her, which was the last in the cast of characters of the play.

The first act was a great success. People laughed and chatted over the success in the audience, and then they had a great time up on the stage, behind the curtain. Prof. Venth then made a speech and told of the request for the repetition of the play Saturday afternoon at 2 o'clock when there would be regular matinee prices of 50 cents in any part of the house, first come, first served with best seats.

The music of this opera is simply immense. It is the work, in its entirety, the nice verses and all, of Prof. Carl Venth, the main teacher of violin of the college. Mr. Venth directed all the singing of the soloists and chorus, also the orchestra and stage. He was ably assisted in the play by Mrs. Barry, who taught the pretty and fancy steps of the young ladies, and Miss Bilger, who gave us that stunning military drill by the handsome young ladies in the Khaki uniforms, when the orchestra played "The Stars and Stripes Forever," and the American Eagle screamed from the dizzy heights of the tallest Rockies, we imagined. Not the least was the part of Miss Rountree, who drilled the girls in elocution. She it was who taught them so well how to read their lines.

The closing scene was that of all joining in the college song, to the tune of "Auld Lang Syne." All pupils in the audience took part and then the great success closed.

# T. W. C. FACULTY IS TO GIVE PUBLIC RECITAL MONDAY EVE, OCT. 20

Artists of Wide Repute Will Appear on Special Program Arranged by College Authorities.

Carl Venth, dean of the college of fine arts of Texas Woman's college, will ap-pear with other members of his faculty in public recital Monday evening at 8:30

o'clock, Oct. 20, in the college auditorium. Dean Venth is too well known by the music lovers of Fort Worth to need a lengthy introduction. From the time he was 15 years of age until the present, he has been before European and American audiences in public recitals. His mother was an Hungarian opera singer of noble lineage and his father was a composer of wide reputation. Dean Venth's compositions have been before an appreciative and admiring public for more than thirty-five years. One of the remarkable facts seen in Carl Venth's career is that, while his musical training was received—in the old school and under the old master, he is recognized today as a leading spirit in that which is modern in music. His compositions show the modern spirit clearly, and prominent musicians have gasped at the daring of some of Mr. Venth's masterpieces. The public will lave the pleasure of hearing this truly great artist render one of his own compositions in Monday evening's recital. Luther Williams, of the voice department, was born in Wales. Even in early childhood he showed great musical talent. At an early age he was placed in the Royal academy of London and studied under the great master, Hoare. He also had harmony and ear training under Gregory Evans of the Royal academy. Mr. Williams came. to Chicago in 1908 where he studied and taught for a number of years. His best work was with Herbert Witherspoon during the past season. His career as an artist extends over a period of twenty years. He has done concert work in England, Chicago and other cities of America. He has served as soloist for the Bach Choral society and the Haydh society of Chicago. In 1914-15 he was soloist for the Tipton May festivals of Indiana. He has had conscited and the first the season of Praise, the Cligah and other oratories. Mr. Williams has a well-balanced voice, beautiful in quality and appealing in intensity. He came to Fort Worth in 1917 where he has maintained a private studio until the present senson. T. W. C. is fortunate indeed in having the

The program for the recital follows:
Sonata for Violin and Piano. Venth;
First Movement, Miss Mabel Babington and the composer.
Introduction and Air from Alceste, Gluck — Saint Saens; Revolutionary Etude, Chopin, Miss Sallie Belle Mathews.

thews.

Dream, Grieg; Caro Nome che il mio cor, from Bigoletto, Verdi, Miss Nina Layman.

Romance, Svendsen: Air on the Gstring, Bach; Mazaurka, Wieniauski, Carl Venth; Mrs. Venth at the piano.

Irish Tune from Country Derry, Grainger; Garden in the Rain, Debussy, Miss Mabel Babington.

Where'er Ye Walk, Haendel; All Through the Night, Old Welsh; Ah, Love by the Day, Protheree, Luther J. Williams.

March Fantastique, Ganz: Dream of Love, Liszt: Rhapsodie op. 119, Brahms, Max Daehler.

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### TEXAS WOMAN'S COLLEGE

FORT WORTH, TEXAS

Mrs. Edgar Stillman Kelling Mrs Jomentrief 250 Care Ventle

mr. Venth's autograph - "The early bird gets the worm", he said.

Sheila allen

SUNDAY, MAY 28, 1939.

# Wirtsch. sent- Vis

# Memoirs of Carl Venth

Y MEMORIES, by Carl Venth; Alamo Printing Company, San An-

The autobiography of Carl Venth, beloved music master who spent 17 years of his later life in Fort Worth, is ready for general distribution. The compiling of its text has been the constant interest of Cathinka Venth during the year and more since her usband's passing. The autobiography of Carl Venth,

The story, told in that delightfully nformal way, touched constantly with whimsical humor, which en-

with whimsical humor, which en-ivened his speech, describes events and personal contacts with famous musical figures that already have become history and legend, artists who wrought largely in fashioning the artistic status of Europe and this country a generation ago.

The first musical experience was as a choir boy in the famous Cologne Cathedral, at a time when Max Bruch Cathedral, at a time when Max Bruch and Joseph Joachim used often to be visitors to the paternal Venth. As a member of the conservatory orchestra he performed with such luminaries as Rubinstein, Liszt, Clara Schumann, Sarasate, Wieniawski, Auer and Adelina Patti.

Soon afterward came the period Soon afterward came the period of study with Wieniawski at Brussels, where Venth was the first to play, with the composer, the famous "Ronance" from the then new Wieniawski concerto. The period is rich with incidents as the playing of the Schumann quintet by Rubinstein, Ysaye, Venth and two others. There followed a season as a member of Offenbach's orchestra in Paris.

Offenbach's orchestra in Paris.

Then the United States, where first he played in Theodore Thomas' orchestra, then in the New York Philharmonic and finally at the Metropolitan Opera, under Leopold and Walter Damrosch and Anton Seidl.

Carl Venth's story ends with the arrival in Texas for the latter half of his long artistic life. The latter portions of the story are supplied by another hand, from records and memories of Mrs. Venth. There are appended press comments upon activities of his career, lists of pupils. a typical travel lecture and, most important, a complete list of his compositions. positions.

The volume is beautifully printed, with each page margined in red, and is copiously illustrated. Its handsome appearance makes of it an ideal gift volume, and it should belong to every pupil and friend of one who left his imprint upon the musical life of the Southwest, and without whose activities here the present artistic status would have been much less advanced. been much less advanced.

The issuing of the volume has been an expensive undertaking, and only through sales can Mrs. Venth realize upon her investment of faith in the avowed affection of pupils and friends. C. W.

BELOVED MUSIC MASTER





The late Carl Venth, beloved patriarch of Southwestern music, whose memories of a long and active life are now published, and Mrs. Venth, who completed the work begun by her husband.

#20 No. 108 PAT'D OCT. 17, 1897

