

Brooklyn, N.Y.

1908

Charleston, S.C.

1909

St. Paul, Minn.

1910

Sherman, Tex.

Houston, Tex.

SCRAP BOOK

Oklahoma City, Okla.

THE IDEAL SCRAP BOOK

Patented May 28, 1901. Oct. 1, 1901.

DIRECTIONS.

Moisten the dotted line sufficiently to soften the gum using a piece of cloth or brush, and moisten only so much of the line as is required.

Press the clipping down firmly by the edge, working from left to right. The first row of clippings on the right hand page should be folded back to make room for the second row, and so on across the page.

Additional leaves may be procured of dealers, or will be mailed.

In ordering state number of book.

This Book is No. 3

IDEAL SPECIALTY COMPANY,

MANUFACTURING STATIONERS,

CHICAGO,

NEW YORK,

U. S. A.

1908 to 1910

Brooklyn, W. Y.

Charleston, S. C.

St. Paul, Minn.

Oklahoma City, Okla.

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THERE was a large and enthusiastic audience at the third Chamber Music Concert of the season by the Carl Venth Trio at the Berkeley Institute on the eleventh. The trio consists of Mr. Carl Venth, Mr. Alexander Rihm and Mr. William Lamping and its ensemble playing is remarkably fine. The soloist last Saturday evening was Mrs. Alexander Rihm. Mr. Venth presented a new violin and piano sonata of his own composition for the first time and it was very enthusiastically received and commented upon. The fourth concert of the series is scheduled for February the eighth.

Sundry Events.

WITH the atmosphere of the mountains and fjords of Norway singing through every note one could fairly see the Hardanger peasants on one of their festival days while listening to Carl Venth's "Norwegian Trio" which was the opening number at the last of the Carl Venth Concerts at the Berkeley Institute last week Saturday evening. Mrs. Alexander Rihm sang a Haydn aria, a Tschaiowsky number, and a group of Beethoven Scotch songs with the accompaniment of the trio. They proved a great success and she was recalled again and again. The "Walzer Märchen," by Edward Scintt ended the program, and the tuneful bright waltz movements made a fitting end to the concerts. The Messrs. Rihm, Venth and Homberger, the members of the trio, hope to continue the series next season. They certainly have been a great success and deservedly so for the ensemble of the trio is admirable. Constant practise together has made the three artists play as one and Brooklyn may well be proud of the organization.

"Brooklyn Life"
April 15-1915.

To Meet Mr. and Mrs. Carl Venth.

Mr. and Mrs. Carl Venth, the distinguished musicians who are being brought to Houston to be the principal figures on the program of the afternoon musicale of Mrs. Lewis Thompson and Mrs. Leggett Thompson, will be in town all day Tuesday, so Mrs. Turner Williamson has taken advantage of this fact to invite them to be her guests during the forenoon, that she may have an opportunity to make them acquainted with her friends among the leading musicians of this city.

Yesterday Mrs. Williamson asked the members of the Soloists' club to come in a body to her home at 10 o'clock to meet Mr. and Mrs. Venth, and, of course, she has supplemented the list of the "Soloists" by the names of many other musicians and lovers of music.

A special feature of this interesting and informal affair is to be a short talk from Mr. Venth, designed as introductory to a special lecture subject of his own, namely, "Norwegian Music."

Mrs. Venth, who will serve as accompanist to her violin numbers in the afternoon, is a charming lady of Norwegian birth.

Eugene Dullahan About Sembrich.

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Mr. Venth, virtuoso, scored decisively, his playing of the king of instruments being artistic and finished, technique is easy and faultless and is possessed of especially in the Out of the strings, with his bow, artist draws sweet melodies that's the heart and quiet the mind. His playing of Brueschweller's "Romance" was one of the gems of the evening. Another fine number was a Capriccio by Ovide Musin, who was well known in Charleston years ago; this was surely done by Mr. Venth. An encore which the audience literally demanded through prolonged applause—he played "The Traumerei" and Hausmann's "Lullaby" in a delightful manner. Some of his selections were splendid. His own "Scotch Rhapsody" was substituted for his Concerto in G Minor at request and by the advice of friends here. Freedom and individuality qualities of this virtuoso and out of violin he gets exquisite tones. Venth was victorious in Charleston.

Charleston Soc.

RECITAL LAST EVENING.

Pupils of Mr. Venth and Mr. Versel
Please Large Audience.

The recital Friday evening in the Kidd-Key auditorium by Venth and Versel pupils was a student recital of charming arrangement and style. The audience displayed a remarkable sympathy and understanding for the young students, and the applause indicated the growing musical discrimination of the Sherman audience. The noticeable points in the playing of most of the violin pupils was a good, full tone, a broad phrase and a nice effect of light and shade. They also showed individuality and gave the essential characteristic of the composition distinct expression.

Mr. Versel's two pupils well deserved the sincere applause they received. Their voices have much the same lyric style and quality and both groups were exceedingly well delivered.

The program arrangement was:

- (a) Pastorale—For two violins
- (b) Cradle Song Godard
Misses Helen Harvey and Fern Hobson.
- (a) Fleur de Lis Venth
- (b) Serenade Pierne
Mr. Curt Beck.
- (a) Swallows Cowen
- (b) Sing On Tosti
Miss Anne Batsell
- Fantase Singelee
Miss Fanny Fern Masterson.
- Hungarian Dance Keler Bela
Miss Icy Cobb
- Berceuse Godard
Miss Hazel Mayes
- Andante from Concerto No. 2 DeBeriot
Miss Eva Schmitt
- (a) Loupir, Valse Lente
- (b) A Little Thief Stern
Miss B. Blake
- (a) Lassu
- (b) Friska, Hungarian Poems. Hubay
Miss Fern Hobson
- Andante and Allegro from Concerto No. 5 De Beriot
Miss Helen Harvey
- Rondo Capriccioso Saint Saens
Miss Catherine Norfleet
- Fete Champetra, for four violins. Papini
Misses Norfleet, Schmitt, Harvey and Hobson.

Musical of the Mesdames Thompson

The program for the afternoon musicale which Mrs. Lewis Thompson and Mrs. Leggett Thompson are giving at the Thalian club on next Tuesday, reads as follows:

- 1—Piano (a) Polonaise, E flat minor Chopin
(b) "Au Rinsseau" (étude), Op. 55.....
Miss Louise Lindner.
(c) "Fleur de Lis" Venth
- 2—Violin (a) "Fleur de Lis" Venth
(b) Scotch rhapsodie Venth
(c) Hungarian rhapsodie Venth
Carl Venth.
- 3—Baritone, "Eritu," from "Un Ballo in Maschera" (by request) Verdi
Hu Huffmaster.
- 4—(a) "Le Cygne" Saint Saens
(b) Aria Bach
(c) Humoreske Dvorak
Carl Venth.
- 5—(a) "Morning Hymn" Henschel
(b) "Crossing the Bar" Busch
(c) "Sweetheart, Thy Lips Are Touched With Flame" Chadwick
Hu Huffmaster.
- 6—"Traumerei" Schumann
(b) Variations Vieuxtemps
Carl Venth.

The guests of Mesdames Thompson are warmly appreciative of the extraordinary opportunity afforded them by the hospitality of these ladies, the hearing of Carl Venth's compositions as well as his interpretations of others' works. Herr Venth is a man of long-established and distinguished connections, political as well as musical, in Europe, before his coming to America about ten years ago. To the genial influence of our Southern skies is due the happy fact that the Venthis have sought the Texas climate this season, the violinists' physician having advised him to avoid the rigors of Northern winters.

Houston

In Honor of Mr. and Mrs. Venth.

Mrs. Turner Williamson entertains at 10 o'clock this morning in honor of Mr. and Mrs. Carl Venth. Mrs. Williamson invites all the musicians of the city and the members of the Woman's Choral club and Soloists' club to meet her guests.

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Charleston, S.C.

RECITAL LAST EVENING.

Pupils of Mr. Venth and Mr. Versel

That silk dresses will be all the rage during the coming spring season. As of pongee weaves nearly twice as many are offered than last year, but lower of them have border patterns. As to color, there are some beautiful tones among them. Particularly handsome are many of the domestic porgees, which are shown in a large variety of finish and color. Castor and all the shades related to it are well represented in the most attractive imported models on exhibition are the gowns for afternoon and evening of castor satin.	(a) "Morning Hymn" Henschel (b) "Crossing the Bar" Busch (c) "Sweetheart, Thy Lips Are Touched With Flame" Chadwick Hu Huffmaster.
Amethyst is shown in a large number of shades. Among the greens that promise to be more popular than ever next season, are several stunning new shades produced from laurel and pine green, with a dominating suggestion of yellow.	(a) "Le Cygne" Saint Saens (b) Aria Bach (c) Humoreske Dvorak Hu Huffmaster.
There are also several shades of handsome Yukon Velvet costumes are extremely attractive in design, this season.	(a) "Traumerel" Schumann (b) Variations Vieuxtemps Carl Venth.

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Baritone, "Eritu," from "Un Ballo in Maschera" (by request) Verdi Hu Huffmaster.	(a) "Le Cygne" Saint Saens (b) Aria Bach (c) Humoreske Dvorak Hu Huffmaster.
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Houston

Sherman, Ia

CHARMING IS "FAIR BETTY"

MR. CARL VENTH'S MUSICAL
COMEDY SCORES A
GREAT HIT.

REAL TALENT IS APPARENT

Leading Roles Taken by Young Ladies Whose Cleverness far Exceeds Many Who Have Assumed Professional Rank.

Nothing in the way of local talent and very, very seldom anything in the way of professional talent in this town has ever equalled the production of "Fair Betty of Kidd-Key," put on the boards of the Sherman opera house last night by the Kidd-Key girls, under the direction of Mr. Carl Venth, author and composer of words and music of this catchy little extravaganza, so alive with college spirit. And nothing has ever shown more conclusively the high class of patronage enjoyed by the college and the high order of training and culture its pupils receive. Everything, from the leading roles, the choruses, the scenery down to the minutest detail of the play might be said to be an unqualified success.

There was an all-star cast in the leading roles, upon which a professional manager might well cast an envious eye.

As "Fair Betty," Miss Forrest Collins made one of the finest little soubrettes ever seen on an amateur stage. Miss Collins' spirited acting was splendidly supplemented by an excellent contralto voice and a very pretty stage presence that brought the audience to her feet. She was recalled on every song she sang.

As Mayor of Sherman, guardian of Fair Betty, and also "overseer of Kidd-Key," Miss Karina Dean, "Mayor Hemlock," scored one of the greatest hits of the play. It is rather a broad statement to make in reference to a school girl, but in this case perfectly truthful, to say that there was not a trace of the amateur in Miss Dean's acting. Her resource in comedy is such as would give her first rank among professionals and her comprehension of the requirements of the role she played last night gave complete satisfaction to her audience. She created as many heartfelt laughs as any comedian that has ever attempted to please a Sherman audience.

Miss Helen Norfleet as Mrs. Hemlock, was another success worthy of a professional and her solicitude for her "dear first husband" brought down the house.

As Hope, the colored servant of Mrs. Hemlock, Miss Fannie Fern Masterson displayed a talent for comedy of the very first class. Not the least remarkable part of Miss Masterson's acting was the manner in which she sustained the role. There was not a moment of the time Miss Masterson was before her audience that she forgot her role and its requirements and she was up on some of the catchiest "business" in the play, little touches, scarcely noticeable within themselves, but which rounded out the whole to completeness.

Miss Kate Lou Avis, as Ralph Comein, an A. C. graduate, and lover to the Fair Betty, made as stunning a looking young Romeo as one could wish. Her getup for the part was excellent.

Another professional bit was Miss Ivy Guest as "Lem Hoggs," fruit seller, horse doctor and various other things, including phrenologist, palmist and last but not least, "a good cook." Miss Guest was of those in leading roles that helped to make the cast an all-star one. Her conception of her role was one that created roars of laughter and she sustained it to a finish, never for a moment losing sight of the personality of Hoggs, the fruit seller. Her hypnotizing stunt was an especially laughable one.

Miss Bess Moore as Dick, the night watchman and Miss Octavia Barlow as Septimus Clementi, "piano teacher at Kidd-Key," each scored hits and formed well part of the all-star cast, keeping the audience in almost continuous laughter.

Among the notable features of the play were the choruses. The costumes for these, designed by Mrs. Carl Venth, were artistic and picturesque, and would not have been scorned in New York City. The spirit with which the Kidd-Key girls presented these catchy, pretty little choruses, would have done credit to Vassar, Wellesley, or any of the larger institutions for young women, of which the east delights to boast. Without one trace of objectionable mannishness, the artists' chorus presented a boyish, bright little bit, that fairly captivated the audience. The milkmaid's chorus, the gypsy girls, the military girls, the "Toby" and the "Funnell," followed each other in bright and dazzling succession up to the last and the climax, the col-

lege girls' chorus. This last was a thing that would have found favor in New York City itself. With every advantage professional training would have given it, it had also the advantage of being composed of pretty, fresh, wholesome, sure-enough college girls, whose beauty was real, and whose knowledge of the world was not of kind nor degree to have taken the bloom off themselves or other people. They were compelled to re-appear in order to satisfy the enthusiastic demand expressed in an encore that would not take no for an answer.

The Kidd-Key orchestra, composed entirely of college girls of the N. T. C., furnished the music for the occasion and in a manner that left nothing to be desired. This orchestra is one of the most remarkable organizations in the state. When one takes in the fact that it has been organized not above two months, its performance is little short of marvelous.

The entire production was artistic, dainty, clean, an honor to both the institution which produced it and the town in which the institution is located and a tribute to the cleverness and genius of all connected with it.

By special request "Fair Betty of Kidd-Key" will be repeated Saturday afternoon at 2 o'clock at the Sherman opera house. And it is safe to say that everyone who saw it last night will say that nobody can afford to miss it, not only because of its artistic excellence, but on account of the cause for which it stands, a new dormitory for North Texas College, and consequently, for a bigger, better, more prosperous Sherman.

Following is the cast of characters:

Betty, a pupil at Kidd-Key and ward of Hemlock
 Miss Forrest Collins
 Betty Miss LaFrances Wilson
 Betty Miss Frances Smith
 Betty Miss Edna Crook
 Pupils at Kidd-Key.
 Hope, a colored girl, a servant of Mrs. Hemlock,
 Miss Fannie Fern Masterson
 Mrs. Hemlock Miss Helen Norfleet
 Samuel Hemlock, Mayor of Sherman and guardian of Betty, also overseer of Kidd-Key
 Miss Karma Dean
 Lem Hoggs, a fruit seller
 Miss Ivy Guest
 Dick, the night watchman
 Miss Bess Moore
 Septimus Clementi, teacher of piano at Kidd-Key
 Miss Octavia Barlow
 Ralph Comeln, graduate of A. C.
 Miss Katie Lou Avis
 Eljen, Gypsy Miss Etta Blewer
 First Milkmaid, Miss Lyndall Finley
 First Citizen, Miss Ada Wickenhiser

Chorus:

Pupils—Misses B. Blake, Georgeanna Stidham, Julia Buckley, Celia Backus, LaFrances Wilson, Edna Crook, Daisy Polk, Frances Smith, Margaret Harris, Robbie Rike.
 Milkmaids—Misses Lyndall Finley, Vi Willson, Leila McCollough, Isabel Randle, Lillian Maury, Essie Hayden, Olie Herring, Mary Cook, Bonnie Coffman.

Artists—Misses Helen Lay, Lois Jackson, Pauline McKenzie, Eileen Herod, Vera Newton, Anna Becton, Mamie Becton, Meta Hawkins, Gertrude Balthrop, Mabel Ballard.

Squad—Miss Arva Naugle, Lucille Veale, Nell Thomas, Bonnie Huston, S'byl Glenn, Alline Spake, Irene Hunter, Annie Jackson.

Orchestra:

Misses Genevieve Freeman, Louise Ball, Catherine Norfleet, Helen Harvey, Fern Hobson, Eva Schmidt, Ruth Henry, Rita Case, Hazel Mayes, Jane Foss Anderson, Myrtle Naquin, Florence Seeger, Reba Lindsay, Jeanette Reisenberg, Mrs. S. L. Brown, Byrle Colby.

Period, the present.

SCENE:

Act I.—Roadside in front of Kidd-Key, at Sherman, afternoon.

Act II.—The Dallas fair. The same night.

Following is a brief synopsis of the play:

Fair Betty, a pupil of Kidd-Key, is in love with Ralph, a graduate of A. C. Betty's guardian, Mayor Hemlock, is opposed to their marriage, because he has the use of his ward's fortune as long as she remains single. Mayor Hemlock has made a contract with the managers of the Sherman graveyard to the effect that if he dies within a year from signing the contract, his heirs will receive a plot in the graveyard free of charge. The mayor is a miser and wants to get possession of this plot. To that end, he conspires with Hoggs, the fruit seller, who is also a mesmerist. During the Dallas Fair Hoggs puts the mayor in a trance on the fair grounds. As he is supposed to be dead, the deed of the plot goes to his wife, Ralph has observed the conspiracy of the mayor and Hoggs, and when the mayor, clad in a shroud appears as his own ghost, he appears, also clad in a shroud and frightens Hemlock, who finally consents to let Betty marry Ralph.

The play was directed by:

Fancy steps and stage, Mrs. Barry
 Military drill Miss Bilger
 Elocution Miss Rountree
 Soloists, Chorus, Orchestra and Stage Management .. Mr. Ven

RECITAL

By **CARL VENTH**, Violinist

Assisted by

PHILLIP TRONITZ, Pianist

Carnegie Hall, Friday, February 19th, 1909

8:30 o'clock

PROGRAM

1. **Concert in g Major** - - - - - *Venth*
 - (a) **Allegro Maestoso**
 - (b) **Andante**
 - (c) **Rondo**

Mr. Venth
2. **Nocturne, c Minor** - - - - - *Chopin*

Etude, Op. 10, No. 12, c minor
Etude, Op. 25, No. 11, a minor

Mr. Tronitz
3. (a) **Aria** - - - - - *Bach*
 (b) **Le Cygne** - - - - - *Saint Saens*
 (c) **Hungarian Dance** - - - - - *Venth*

Mr. Venth
4. **Concertstuck** - - - - - *Neupert*
Impromptu - - - - - *Backer-Grondahl*
Polonaise, e flat - - - - - *Liszt*

Mr. Tronitz
5. (a) **Romanze** - - - - - *Svend sen*
 (b) **Humoreske** - - - - - *Dvorak*
 (c) **Air Varie** - - - - - *Vieuxtemps*

Mr. Venth

The Steinway Piano by courtesy of the Jesse French Piano Company

RECITAL

By Members of
HAROLD VON MICKWITZ' ARTIST CLASS

Assisted by
**Pupils of Mr. and Mrs. Versel and Carl Venth
of Kidd-Key Conservatory**

Friday, May 7, 1909.
Carnegie Hall, Dallas, Texas

1. Concerto f sharp minor - - - Hiller
1st movement
MISS ALLINE SPAKE
- X 2. Second Polonaise - - - Wieniawski
For Violin
MISS FERN HOBSON
3. Spinning Song - - - Wagner-Liszt
Piano Solo
MISS NELL SANSON
4. (a). The Princess - - - Grieg
(b). O Let Me Kiss Thine Eyes - - Von Fielitz
Vocal Solo
MISS HELEN BUCK
5. An Elfin Dream - - - Versel
Vocal Duet
MISSSES LAFRANCES WILSON and BYRLE COLBY
"The Elfin Dream" is an episode that tells of two merry little elves in the heart of a forest who are spying upon two lovers in their trysting place in a bower of vines. The dialogue is the comment of the elves upon the scene. The words are the translation of a German poem.
6. Ballade, Op. 24 - - - Grieg
Piano Solo
MISS MARION CASSELL
7. Whither - - - Lassen
A Dream - - - Rubinstein
Vocal Solo
MISS BYRLE COLBY
8. Concerto in g minor - - - Saint-Saens
2nd and 3rd movements
MISS HENRIETTA GREMMEL
- X 9. Concerto in d minor - - - Wieniawski
MISS CATHERINE NORFLEET
10. Concerto in e flat - - - Liszt
(four parts in one movement)
MISS HELEN NORFLEET

Pianos furnished by Jesse French Piano Company,
280 Elm St., Dallas, Texas.

RECITAL AT COLLEGE.

By Pupils of Mr. Mickwitz, Assisted
by Mr. Venth's Pupils.

Kidd-Key, imbued with the usual spirit of commencement festivity, is giving a series of excellent recitals. These entertainments, splendidly arranged and well rendered are wonderfully good, yet even amid such grouping the Mickwitz pupil recital assisted by the pupils of Mr. Venth assumed an air of striking individuality. The pupils of these two masters are always excellently prepared for recital work, and this program was most carefully chosen, expressing a thoughtful consideration of the artistic value of each composition in relation to the other numbers.

Miss Fern Hobson, known to Sherman audiences principally as an unusually gifted violinist, opened the program with the A major Mozart Concerto for piano. She is no less charming at the piano than with her violin. Her conception of the classic purity of the Mozart style was most artistic, and her sparkling technique moulded itself very remarkably to the deeper and broader unity of the whole.

Miss Eva Schmitt, one of Mr. Venth's gifted pupils, played the second movement of the Mendelssohn Concerto very musically. Her shading was beautiful, and her warm love for music was never more beautifully shown.

Miss Mamie Davis possessed a very clear and delightful technique. Her music is quick, sparkling and of an alluring quality. Her style was admirably adapted to the Grieg-Scherzo—with its uniquely artistic atmosphere of joyous life and beauty.

The Capriccio Brilliant, Mendelssohn, has never been more whimsically or delightfully played in Kidd-Key. Miss Viar's delicate, rippling technique was wonderfully chosen for the light, almost fantastic composition. The rhythmic, even recurring accent, was sustained throughout, without even losing for a moment the delicacy of the outline.

Miss Helen Harvey is always delightful. Her tones have a sweet clearness of pure dignity—and even the quaintly emphasized accent of the Mazurka could not detract from her individual style.

The musical program was opened by Miss Grace Lindner with a double piano number, her first selection being Chopin's E flat minor Polonaise, one of the least hackneyed of this piano-poet's compositions of that special grouping, and it proved interesting for that reason, in addition to several others. The Schuett study, "By the Brook," exactly presented to the imagination's eye the picture that its name suggests. Later, in playing the accompaniments to Mr. Huffmaster's songs, Miss Lindner even more strongly showed herself possessed of a markedly sympathetic musical temperament and fine equipment technically.

Carl Venth gave a cluster of three of his own compositions. The simply curving melodic contours of the first ("Fleur de Lys"), along with the smoothly fluent style of the violin's tonal utterance, suggested the perfect symmetry and the fine texture of the lily's soft petals. In a few introductory bars to the second composition (Scotch Rhapsodie), the violin wonderfully simulated the bagpipe's skirl, and later along in the composition's development as the piano repeated a strain from a typical Scotch jig tune, the violin accompanied the air with a nice effect of droning pipes. Indeed, throughout this excellent rhapsodizing on strongly marked Scotch melodies recalled as a parallel Liszt's rhapsodies on the gypsy airs familiar to his own boyhood in Hungary.

Mr. Huffmaster sang with fine dramatic effect the recitative and aria from Verdi's "Masked Ball."

The grace of the swan's smoothly gliding movement was so gracefully suggested by Mr. Venth's reading of the Saint-Saens composition that the faces of his listeners lighted up with the expression of happy receptivity.

The Dvorak Humoresque (with which local concert-goers have been made quite familiar of late) pleased greatly, too. But the best composition on the program and the one that had the finest reading was the Bach violin aria. That was too good to talk about.

Mr. Huffmaster in the "Morning Hymn" and the Busch setting to "Crossing the Bar," showed fine artistry, but his happiest selection of the entire afternoon was the Chadwick composition, "Sweetheart, Thy Lips Are Touched with Flame." After this he answered the encore call with Schneider's "Showers," Schumann's "Trauermel" was, of course, beautifully played by Mr. Venth, and it is always lovingly listened to. The Vieuxtemps variations served its purpose as a tour de force in technique. The encore violin number given by Mr. Venth was one of Edward Grieg's typically Norwegian morceaux, which even more strongly than the others suggests the "fragile fairness of Northern flowers."

In the evening the dancing party concluded the day's festivity, and a large number of dancers participated in the hospitality. The punch table in the ball room maintained the white and green colors of the ball-room ornamentation and was veiled with an imported hand-wrought cover. A large oval mirror occupied the center, and the bowl was wreathed with plumosa and springer. Two corners were marked by tall vases.

Houston Post
Feb 24/09.

Closing Recital.

The last recital of the season at Kidd-Key was one of very great beauty and excellence. All the numbers were well delivered, and the program was interesting and satisfying.

Contrary to the usual custom, the three violin numbers were played consecutively, for a reason which was soon evident to the audience.

Miss Harvey played with unusual excellence of technique. The quaint Mazurka rhythm, the light pizzicato and harmonics, the contrasting shades of coloring, were exceedingly well done.

Miss Fern Hobson and Miss Catharine Norfleet played the first and last movements of the well-known Mendelssohn Concerto. These two parts of that great work were peculiarly well adapted to bringing out the strikingly different qualities of the two splendid talents. Miss Hobson has a wonderfully broad tone and an intensity of strength which is very unusual. She played the difficult Cadenza with tremendous sways and breadth.

Miss Norfleet took the last movement at a very daring tempo, the same, indeed, as that in which Hartman played it. Her technique was marvellous in its velocity and clearness. Her playing has a refined and sensitive intensity and her phrasing is exquisitely artistic.

After these exceptionally brilliant numbers, Mr. Venth came on the stage and recalled the three talented pupils. In the most encouraging of words he praised the work, commending the remarkable progress and zeal of each pupil. There was so much sympathetic sincerity in the simply put phrases that one felt the real interest and mutual love of these pupils and their master. That this is an exceptional trio of young musical students cannot be doubted. Miss Catharine Norfleet, at the extremely youthful age of thirteen, last year won the violin medal over all the more mature students in the department, and Mr. Venth stated in his remarks that there was no higher honor in his power to give her except her violin diploma which she will receive next year. Miss Harvey and Miss Hobson tied in the medal race this year, and Mr. Venth's appreciation of them as pupils and young women, said all that could have been said in their honor.

MATTERS MUSICAL.

AMONG the interesting visitors in Dallas the past week, was Mrs. Venth, wife of Carl Venth, the noted violinist and composer, whom Mrs. Kidd-Key, with her usual enterprise and sagacity, has annexed to the fine musical faculty of her conservatory at Sherman. Mr. Venth has a most beautiful lecture on Western Norway set to Greig's music and illumined by stereopticon views of the "Land of the Mid-night Sun," which he has given in New York, St. Paul and other large cities with great success, and which Beau Monde hopes he will have the opportunity of giving in Dallas in the near future.

Harold Von Mickwitz, pianist, Carl Venth, violinist, and Mrs. Venth, all of the Kidd-Key College, Sherman, who gave such a beautiful recital in Kidd-Key Chapel Friday night of last week, will give one in Dallas on Friday afternoon February the 19th.

Concert at Kidd-Key.

The Kidd-Key orchestra, assisted by a large chorus of young ladies under the direction of Mr. Carl Venth, violin instructor at the college, gave a most delightful concert last night in the chapel of the North Texas college.

There was a very large attendance and each number was greeted with a storm of applause.

"Love in the Youth" was to have been sung by Miss Edna Crook, but as she was absent her part was taken by Miss Wilson. Considering the fact that Miss Wilson had no time in which to prepare herself, her execu-

tion of the beautiful solo was above criticism.

Mrs. Nelson and Miss Anderson also deserve especial mention, as their mandolin duet was one of the most enjoyed numbers of the evening.

The selections from "Fair Betty," all of which were composed by Mr. Venth, were appreciated as much, if not more, than on the initial evening of their presentation.

The following program was rendered:

Selection, "The Red Mill" (Herbert Orchestra.

Mathilda's Mother, from "Fair Betty," (Venth) Miss Forest Collins and chorus.

(a) Kiss Me Quick (Isenman), (b) Scarecrow Dance (Ringloben) Orchestra.

Duet for two mandolins (Godard), Mrs. Myrtle Ely Nelson and Miss Jane

VENTH'S LECTURE ON NORWAY DELIGHTED LARGE AUDIENCE

Carl Venth delighted a large audience last night at the German Artillery Hall with his lecture, "Northern Norway." Stereopticon views from photographs taken by himself, violin illustration of the national ditties and dirges, and his running comment, sympathetic and humorous, upon the large pictures made up the main features of the evening's entertainment.

The size of the views and their clearness and the quaint descriptions of the lecturer literally transported his audience to Norway. From the top of a mountain could be seen fifty miles away the snow-clad peaks of some frowning range. The eyes caught by a winding road about the base of rugged hill would be drawn suddenly over the side of the narrow way into the depth of a chasm roaring with the thundering waters which dashed from heights above and whitened the air with whirling foam. Here a tiny church nestled among the peaks, a church built in the eleventh century. There a picturesque farm house pleased the eye. Its owners stood in front in embroidered costumes and queer head dresses. A sea

view showing a stout ship battling with the angry waves, a quiet fireside scene, Norwegian children at play, stately buildings of the larger cities, a tourist ship gliding along between mountain walls, the low descending clouds invading the mountain fastness, beautiful sky colorings, picture after picture, were shown to the much pleased visitors to Norway.

Perhaps, however, the violin playing Mr. Venth was more enjoyed than his pictures or his comments. He rendered several numbers with exquisite touch and rare sweetness. Several times he had to call upon his accompanist, Prof. Brueschweiler, to assist him in an encore.

Tomorrow evening the members of the Charleston Musical Institute and of the Philharmonic Society will have an opportunity of hearing the virtuoso at the Hibernian Hall, where he will give a special recital. Admission will be by invitation only, the members of the two organizations have been invited by Prof. Brueschweiler. The recital starts at 8:30 o'clock.

MAJOR CUMMINGS TO

RECITAL

KIDD-KEY CHAPEL

Friday, October 2nd, 1908

by

PUPILS OF MRS. LOUIS VERSEL

HAROLD VON MICKWITZ

AND CARL VENTH

PROGRAM

1. Sonata, for four violins, - - - - - Bohm
First Movement.
MISSSES HELEN HARVEY, FERN HOBSON,
EVA SCHMIDT, CATHERINE NORFLEET.
2. Sonata, Op. 31, No. 3, - - - - - Beethoven
First Movement.
MISS HELEN NORFLEET.
3. (a) Fleur de Lis - - - - - Venth
MISS EVA SCHMIDT,
(b) Adagio from Seventh Concerto - - - - - De Beriot
MISS FERN HOBSON.
4. Vocal Solo, - - - - - Selected
MISS DELIA SKILES.
5. (a) Nocturne, C sharp minor, - - - - - Chopin
(b) Humoresque, Op. 44, - - - - - Leschetizky
MISS H. GREMMEL.
6. Mazurka de Concert, - - - - - Musoin
MISS CATHERINE NORFLEET.
7. (a) Nocturne, - - - - - Rubinstein
(b) Sparks, Op. 36, - - - - - Moszkowski
MISS MARION CASSELL.
8. Scene de Ballet - - - - - Le Beriot
MISS HELEN HARVEY.

Charleston, S.C.

2

CARL VENTH, VIRTUOSO, ARRIVES FOR CONCERT

VIOLINIST TO PLAY SOLOS AT THE
MUSICALE OF PHILHAR-
MONIC SOCIETY

Leon Rennay, Baritone, to Get Here
on Monday—Season Subscription
Tickets Now Selling

Mr. Carl Venth, virtuoso, has arrived in Charleston for the initial concert of the Philharmonic Society on Tuesday night, and his lecture on the people and music of Western Norway on Wednesday. Mr. Venth will be at the rehearsal tomorrow night in the Hibernian Hall, which is also the place for the concert. Mr. Venth expressed his pleasure at being in Charleston and joined with Director Frederich Brueschweiler in satisfaction at the interest stimulated in the Philharmonic. He is a violinist of wide reputation, his playing being musicianly and artistic and his technique facile and accurate in astounding degree, according to the best critics, all of whom have paid him high compliments. He will render solos at the concert, the accompaniments being played on a grand piano by Director Brueschweiler.

Of Mr. Venth, a Tacoma exchange said: "Conspicuous among the most artistic musical events of the year was the Venth concert last night at Masonic Temple, which presented to the local concert-going public Carl Venth, the distinguished violinist and composer, in a notable program assisted by the well known Tacoma artists, Edith Moxom Gray, pianiste, and Albert Gray, baritone. Contrary to all precedent for mid-summer concert gatherings, the audience was large and representative and included not only local musicians of note, with the usual coterie of music lovers found at all concerts, but a number of out of town people whose attendance was a distinct recognition of the importance of the occasion musically and the impeccable standing of the artists appearing.

"In point of selection and arrangement no program of the regular season has been better. It offered the best for instrument and voice and gave opportunity to enjoy the visiting artist both as player and composer, in both roles his success being instant and unqualified. There is probably no writer of modern music more popular when intelligently portrayed, than Grieg, and it was in the Grieg music that Carl Venth won his audience without reserve. Long study of the Norway folk-songs and an intimate friendship with the composer himself has given him an understanding of Grieg's music which few violinists possess, and his playing in consequence was a faithful portrayal of the spirit which animates it, wild free, impassioned yet tender and sym-

Tacoma Wash.

pathetic and full of the pathos which is found in all the music of a simple rugged people.

"The second Grieg sonata for violin and piano was unquestionably the finest number of the program. Mrs. Gray at the piano was the artistic musician at her best and supplemented Mr. Venth's work with rare sympathy and charm.

"The violin selections included, besides the sonata, several of Carl Venth's own compositions, notably a Scotch rhapsody founded on well known folk-songs, and the third Venth concerto played for the first time last night, a brilliant piece of music. The violinist also accompanied for Mr. Gray in a group of songs with violin obligato. Mr. Gray's part of the program was done in his usual scholarly manner, a finished technic added to the power and range of his exceptional voice, making the vocal numbers a rare pleasure. Owing to the exacting nature of the program no encores were allowed except when Mr. Venth, responding to repeated applause, gave a charming bit of Grieg music at the close of his Scotch airs."

VENTH-TRONITZ RECITAL.

There are so many interests in Dallas, so much to see and hear and do that to choose and eliminate requires nice discrimination. The choice one made of an evening's offerings one may find that the thing really worth while has been missed for a weary waste of commonplace. A program bearing the names of Chopin, Bach, Saint Saens, Liszt, Svendsen, Dvorak, Vienxtemps, is always tempting to a music lover, and when other new names are added it is hard to resist the call, and the desire to find out why they are in such excellent company. Mr. Venth and Mr. Tronitz were strangers to the musical people of Dallas, the latter has been with the North Texas Conservatory, Sherman, for several years—Mr. Venth has but recently come to Mrs. Kidd-Key's, and they played here Friday evening almost unheralded.

Enough music lovers gathered in Carnegie hall to call out the best

that was in the performers, and the new names went up beside the old.

Mrs. Venth accompanies her husband on the piano, and her very striking appearance made an evident impression before she touched the instrument, her white gown and beautiful hair were pleasant to look upon, and her playing was so fine that the audience lost thought of it entirely in the great performance of her violinist.

The first number was a concert piece of the player's own. Through

The Andante movement won sympathy and the Rondo captured everybody. From then on Mr. Venth's place in Dallas hearts was assured. That Rondo was a delight. Afterwards Mr. Venth's Hungarian Dance was even more effective—this moves the listeners just as Brahms has ever done, and now the audience listens for every interpretation Mr. Venth may present. Mr. Tronitz pleased from the first, and after his introductory group the applause was so insistent that he repeated Chopin's "Military" etude to the joy of the entire audience. He has a splendid mastery of the piano and interprets satisfactorily. He was also obliged to repeat Neupert's concertstuck and the hearers would have been glad to hear again his rendering of Liszt's ♩ Flat Polonaise.

The people who were drawn to Carnegie hall by the noble names on the program, found every number known and unknown well worth while and have the memory of one evening that was replete with treasure.

Mrs. Kidd-Key has certainly brought great artists to Texas.

RECITAL

KIDD-KEY CHAPEL

Friday January 15, 1909

HAROLD VON MICKWITZ, Piano

AND

CARL VENTH, Violin

PROGRAM

1. Sonata for piano and Violin, Op. 47 ("Kreutzer") Beethoven
(a). Adagio sostenuto and presto.
(b). Andante con variazioni.
(c). Presto.
2. (a). Intermezzo, Op. 117, No. 2. - - - Brahms
(b). On Wings of Song - - - Mendelssohn-Liszt
(c). Minuet (by request) - - - Mickwitz
Piano Solo.
3. (a). The Swan - - - Saint-Saens
(b). Variations sur un theme original - - - Viouxtemps
(c). Humoresque - - - Dvorak
Violin Solo.
4. Sonata for piano and violin, Op. 13 - - - Grieg
(a). Lento doloroso and Allegro vivace.
(b). Allegretto tranquillo.
(c). Allegro animato.

PHILHARMONIC FINAL CONCERT MUCH ENJOYED

W. W. L. S. C.

Before a very large audience in the Academy of Music the fourth and last of the series of concerts of the Philharmonic Society for the current season was given last evening, the attractive program being splendidly rendered. Mr. Carl Venth, virtuoso, and Mr. Patrick J. Keelan, baritone, were the out-of-town artists, both greatly pleasing through their artistic efforts. Mrs. C. B. Huie, contralto, Mrs. Frederick Brueschweiler, Miss Lulu Bargmann and Miss Susan Robinson Lee, sopranos, and Mr. Donald Heath and Mr. Robert Brueschweiler were the society's soloists, all doing superbly. Mrs. Huie's grand voice was heard with hearty delight. Mr. Theo Saul was at the piano, a Mason & Hamlin grand, for the chorals and Mr. Venth was at the Liszt organ.

Opening with Mendelssohn's Oratorio "Athalia" and closing with Max Bruch's cantata "Fair Ellen or the Siege of Lucknow," the concert was filled with musical gems and was a genuine treat. The program was too long, though blame for this does not lie with Mr. Brueschweiler, the director. The audience bore the heat uncomplainingly. The soloists were all in excellent voice and the chorus sang well under direction of Mr. Brueschweiler, who has wrought wondrously since assuming control. From the artistic standpoint the concert was very fine indeed.

Mr. Venth played his Stradivarius with accustomed faultlessness and his selections were heartily enjoyed by the entire audience. Mr. Venth is a master of technique and his interpretation is flawless. It is a delight to hear this virtuoso drawing sweet tones out of his instrument. He increased his Charleston audience last evening through the high and uniform excellence of his playing. Mr. Keelan, a former Charlestonian who was trained here by Miss Corinne Nathans, sang delightfully. Others deserve praise for their efforts.

Following was the program:
"Athalia," oratio, Mendelssohn; solo, trio and mixed chorus with piano and organ accompaniments.

"Salve Regina," Brueschweiler; solo, quartette and male chorus, with piano accompaniment.

First violin concerto in G, Venth; (a) andante, (b) allegro moderato. Violin solo by violin with piano accompaniment.

FOURTH PHILHARMONIC CONCERT.

BRILLIANT EVENT CLOSED THE MUSICAL SEASON.

A Thousand Interested People Gathered in the Academy of Music and Gave Evidence of Approval During the Entire Programme — Soloists Gave Especial Pleasure — Big Chorus Sang Grandly.

The fourth and final concert of the season by the Charleston Philharmonic Society was given last night in the Academy of Music, and proved a most happy and delightful event. The theatre was filled with patrons of music, and the frequent and hearty evidences of approval must have been gratifying to Director Brueschweiler, the singers, instrumentalists, and all promoters of the Society. It was a magnificent success, from every standpoint, and those who have labored long and faithfully in any and all capacities deserve the thanks and "well done" of the city and the cheerful and ready support of the people in any future events planned and carried out. The wisdom of

Mr. Venth, now well known and very popular in Charleston as an artist of the highest type, played two movements of a violin concerto written by himself, and was enthusiastically recalled. He did not wish to take up more time on an already long programme, but the audience would not let him go, and he played a second number, much to the pleasure of all within the theatre.

Afternoon Reception-Musical and Evening Dance at Thalian Club.

A brilliant finale to the gayeties and festivities of the midwinter season was the Shrove Tuesday entertainment given by Mr. and Mrs. J. Lewis Thompson and Mr. and Mrs. Liggett N. Thompson at the Thalian club last evening, when a

The musical program was opened by Miss Grace Lindner with a double piano number, her first selection being Chopin's E flat minor Polonaise, one of the least hackneyed of this piano-poet's compositions of that special grouping, and it proved interesting for that reason, in addition to several others. The Schuett study, "By the Brook," exactly presented to the imagination's eye the picture that its name suggests. Later, in playing the accompaniments to Mr. Huffmaster's songs, Miss Lindner even more strongly showed herself possessed of a markedly sympathetic musical temperament and fine equipment technically.

Carl Venth gave a cluster of three of his own compositions. The simply curving melodic contours of the first ("Fleur de Lys"), along with the smoothly fluent style of the violin's tonal utterance, suggested the perfect symmetry and the fine texture of the lily's soft petals. In a few introductory bars to the second composition (Scotch Rhapsodie), the violin wonderfully simulated the bagpipe's skirl, and later along in the composition's development as the piano repeated a strain from a typical Scotch jig tune, the violin accompanied the air with a nice effect of droning pipes. Indeed, throughout this excellent rhapsodizing on strongly marked Scotch melodies recalled as a parallel Liszt's rhapsodies on the gypsy airs familiar to his own boyhood in Hungary. Mr. Huffmaster sang with fine dramatic effect the recitative and aria from Verdi's "Masked Ball."

The grace of the swan's smoothly gliding movement was so gracefully suggested by Mr. Venth's reading of the Saint-Saens composition that the faces of his listeners lighted up with the expression of happy receptivity. The Dvorak Humoresque (with which local concert-goers have been made quite familiar of late) pleased greatly, too. But the best composition on the program and the one that had the finest reading was the Bach violin aria. That was too good to talk about.

Mr. Huffmaster in the "Morning Hymn" and the Busch setting to "Crossing the Bar," showed fine artistry, but his happiest selection of the entire afternoon was the Chadwick composition, "Sweetheart, Thy Lips Are Touched with Flame." After this he answered the encore call with Schneider's "Showers," Schumann's "Traumerei" was, of course, beautifully played by Mr. Venth, and it is always lovingly listened to. The Vieuxtemps variations served its purpose as a tour de force in technique. The encore violin number given by Mr. Venth was one of Edward Grieg's typically Norwegian morceaux, which even more strongly than the others suggests the "fragile fairness of Northern flowers."

(a) Polonaise, E flat minor....Chopin
(b) Au Ruisseau (Etude), Op. 55....

.....Edouard Schutt
Miss Louise Linder

(a) Fleur De Lis.....Venth
(b) Scotch Rhapsodie.....Venth
(c) Hungarian.....Venth

Carl Venth
Eri Tu (from Un Ballo in Maschera)

.....Verdi
Hu. Huffmaster (by request)

(a) Le Cygne.....Saint-Saens
(b) Aria.....Bach

(c) Humoresque.....Dvorak
Carl Venth

(a) Morning Hymn.....Henschel
(b) Crossing the Bar.....Busch

(c) Sweetheart, Thy Lips Are
Touched With Flame..Chadwick

(a) Traumerei.....Schumann
(b) Variations.....Vieuxtemps

Carl Venth
Of the musicians appearing thereon Miss Lindner and Mr. Huffmaster are well known in Houston. Mr. Venth comes from Sherman, where he is connected with the Kidd-Key school.

He is a composer of note, among his works being the dramatic cantata, "Hiawatha's Wooing," and the opera "The Rebel," and the song cycle "Myth Voices" and a large number of short compositions for violin, piano and voice. He has been largely identified with orchestral work, having been associated with the Metropolitan opera house orchestra of New York, the Seidl orchestra and the Brooklyn Symphony, which last mentioned he organized.

Morning of Many Pleasures.

Tuesday morning about forty musicians of Houston enjoyed the pleasure of meeting Mr. and Mrs. Carl Venth of Sherman. Mrs. Turner Williamson thoughtfully giving her musically inclined friends this opportunity. Mr. Venth, who appeared in the afternoon as violinist at the Thompson musical, is teacher of that instrument at the Kidd-Key school in Sherman. He has traveled extensively and has gained much commendation as a lecturer, his lecture upon "Norway and Norwegian Music," which he illustrates musically, having attracted favorable attention in many of the large cities of America. The guests at Mrs. Williamson's home were given a talk preparatory to the fuller enjoyment of this lecture, which it is hoped Mr. Venth will give in Houston at an early date.

Following the informal talk Mr.

Venth was given opportunity of meeting, for more than a passing word, the assembled guests and then he kindly agreed to send for his violin and give some music. While waiting for the instrument Miss O'Donnell graciously consented to give a piano number and Mrs. Bessie Hughes Wenzel sang "Absent."

Mr. Venth then contributed a Norwegian number and the Dvorak "Humoresque," which was heard at the afternoon musicale, it being one of his program numbers.

Houston, Tex

"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 bounds.

From the opening number of the or-

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-ease. 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 home-grown 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 rhythm 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

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 professors, 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

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.

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

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 Hogg's" 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

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 Wickenhisser. 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.

The proceeds were handsome and will go toward building another dormitory for the school.

Il prof. Carl Venth, direttore musicale, ha tenuto un simile esperimento in proporzioni più modeste. Egli intraprende ora un giro negli Stati Uniti del Sud, nel quale egli eseguirà sul violino musica scandinava, da lui raccolta in un suo recente viaggio nel nord, accompagnata da quadri fotografati da lui stesso nel medesimo viaggio, riprodotti sulla tela a mezzo dello stereoscopia.

Anche qui si rivela la tendenza della musica ad accoppiarsi all'arte plastica. Carl Venth è anche compositore egregio. Una sua nuova sonata per violino e pianoforte da lui eseguita l'altra sera alla Fonkünstler Society rivela un'originalità e una vena inventiva non comuni.

Arrivato a St. Louis

Sherman, Tex

"FAIR BETTY OF KIDD-KEY."

SHERMAN and many Texas towns are still pulsating with praise and plaudits over the presentation of "Fair Betty of Kidd-Key," a clever and tuneful extravaganza by Carl Venth, a composer of note and one of the leading violin virtuosos of this country. As Mr. Venth has recently joined the faculty ranks of Kidd-Key, this opera was really his debut before the many patrons of that school, and its bright music, written around a text that is imbued with local interest and the libretto which showed a humor most pronounced, met with overwhelming applause from those fortunate enough to have been present. The plot is amusing, the dialogue bright and snappy and all the characters well drawn. From the vocal department of Kidd-Key great things are always expected on account of its renown throughout the country, as many of its pupils are to-day among the leading soloists of the country, and on this night the realization was far ahead of the anticipation. The delivery showed careful training, the best technique, good style and a thorough understanding of theme, libretto and music. Especially good was the choral work, which was admirably rendered and climaxed with fine effect. Every member of the cast deserves great credit for having presented a clean, clever and artistic performance. The Kidd-Key orchestra composed entirely of the students of the school, furnished the orchestration for the occasion, and too much praise can not be given to these young girls, whose performance was really remarkable. Mrs. Kidd-Key has long been considered the most thorough and finished educator in the entire South and ranking second to none in the East, and it has always been her policy to see that her students are brought in contact with the leading musicians and instructors of the country. The annual Oratorio, which is given every Spring with the famous Thomas Orchestra places that school on the very top round of the musical ladder and gives students undisputed advantages in musical training. In procuring Mr. Venth for the head of the violin department

Mrs. Key again has shown her great wisdom and forethought as Mr. Venth is an artist of unquestioned ability and renown, having been for the past three seasons a leading soloist in the Metropolitan Grand Opera Orchestra. It has been suggested to Mrs. Key that she bring the opera to Dallas, where her many admirers and patrons would give her a hearty welcome. The *raison d'être* for "Fair Betty of Kidd-Key" is to raise a fund for a much-needed dormitory for the college. It was by far the most worthy composition and the most artistic performance ever rendered by strictly a student cast in the State.

LECTURE ON NORWAY.

Carl Venth Charms Large Audience with Story of His Travels.

Sherman, Tex., Sept. 19.—The auditorium of North Texas College was filled to its utmost capacity last night when Mr. Carl Venth gave his charming lecture on Western Norway. It is difficult to call to mind any entertainment of a similar nature ever given in the history of this town that has combined within its scope so much of real art, real science, interesting information and genuine pleasure. Listening to Mr. Venth's account of the people of Norway, their character as a nation, their manner of life, their customs, his description of Norway's wonderful scenery, one felt as though he were transported to the land of the Midnight Sun, and were really catching glimpses of the ethereal blue of her skies, the opalescent tints of her wonderful mountains, the silvery gleam of her mountain cataracts, the quaint, moss covered roofs of her ancient farmhouses, and the clean, hon-

est faces of her people, from king to peasant. The effect was greatly heightened and vivified by the use of beautiful stereopticon views of the country and the people, all of which were made by Mr. Venth himself, from pictures which he took during his sojourn in Norway; and by Norwegian melodies, folk song, and dances, reproduced on his violin, with wonderfully beautiful settings of his own.

In the course of his lecture, Mr. Venth took occasion to pay tribute to some of Norway's great men, and most especially to Edward Grieg, Norway's greatest composer, pictures of Grieg and his quaint, picturesque home accompanying his remarks.

In the rendition of the splendid musical program arranged for the enjoyment of the guests of Mrs. J. Lewis Thompson and Mrs. Leggett N. Thompson at the Thalian Club yesterday, many distinguishing characteristics were noted. Especially was this true with regard to the violinist, Mr. Carl Venth, who, accompanied by Mrs. Venth, gave so much pleasure. Individuality and originality spoke in the interpretations of the musician who happily combined in his selections for the occasion music very familiar with numbers entirely new to many, if not all, the listeners. Another characteristic was noted in the happy method by which Mr. Venth, as composer, has caught the national traits embodied in the music of various lands and reproduced them in his own compositions. This was marked in the Scotch Rhapsody which gave on the violin the tones of the distinctly Scotch instrument, including a typical Scotch jig and concluding with an interpolation of "Comin' Thro' the Rye."

"The Swan" was delightfully received by the listeners and was well placed upon the program preparing them for a fuller appreciation of the Bach number immediately following. The rendition of the Dvorak Humoresque was full of the individuality of the violinist, being in a style entirely distinct from the usual. This number was so favorably received that an encore was demanded and a Grieg composition full of poetry, delicacy, and sweetness was given. The violinist stated that the composition was but little known and told the circumstances in the composer's life which gave the inspiration.

Traumerei was beautifully given and the Vieuxtemps number seemed a fitting climax to the program, showing the violinist's ability along entirely different lines and giving an indication of the brilliancy of his work in compositions of that character.

Miss Louise Lindner has been heard

The new studios of the Venth Violin School, at 43 Seventh avenue, are attractive. Mr. Venth and his associates are enrolling many students.

The Brooklyn Eagle has the following to say concerning Mr. Venth's first rendition in Brooklyn, of his new violin concerts: "Of great interest to the musicians and music lovers present was the playing for the first time by the composer, Carl Venth, of his violin concerto No. 3 in G minor for every way it is a fine work, having a long and flowing theme, modulating into a masterly way into many keys and requiring a master hand for its performance. Mr. Venth received many congratulations at its close."

North Texas College

Friday, November 13th, 1908

PUPILS OF MR. VON MICKWIZ, MR. VERSEL,
MR. VENTH AND MR. RENARD

Program

VIOLIN SOLO:

- (a) Canyonetta - - - - - *d'Ambrosio*
(b) Scherzo - - - - - *Van Goens*
MISS LOUISE BALL

VOCAL SOLO:

- (a) Murmuring Zephyrs - - - - - *Jensen*
(b) Beauty's Eyes - - - - - *Buzzo Piccia*
MISS KATE LOU AVIS

VIOLIN SOLO:

- Adoration - - - - - *Borowsky*
MISS ICY COBB

VOCAL SOLO:

- (a) Beloved, It is Morn - - - - - *Florence Aylward*
(b) All For You - - - - - *d'Hardelet*
MISS LOUISE CHEATHAM

VOCAL DUET:

- Over the Heather - - - - - *Moir*
MISSES MARGARET HARRISON
AND GEORGIANA STIDHAM

PIANO SOLO:

- Concerto, G Minor - - - - - *Schutt*
MISS JEANETTE RIESENBERG

SEXTETTE:

- Spring - - - - - *Bargiel*
MISSES KATIE LOU AVIS, MARGARET BOWERS,
GEORGIANA STIDHAM, MARGARET HARRIS,
FORREST COLLINS AND IRENE HUNTER

VOCAL SOLO:

- (a) Summer - - - - - *Chaminade*
(b) Who is Sylvia - - - - - *Schubert*
MRS. M. BROWN

VIOLIN SOLO:

- (a) The Swan - - - - - *St. Seans*
(b) Mazurka obertass - - - - - *Wieniawski*
MR. CURT BECK

VOCAL SOLO:

- Parted - - - - - *Tosti*
MISS MARGARET BOWERS
(Violin Obligata, Miss Louise Ball)

PIANO SOLO:

- Minuet op. 17 - - - - - *Moskowsky*
MISS HELEN NORFLEET

RECITAL

By Pupils of Phillip Tronitz

ASSISTED BY

pils of Carl Venth and Louis Versel

KIDD-KEY CHAPEL

Friday, February 26th, 1909, 8 P. M.

PROGRAM

- Grieg.....Andante for Two Pianos
Selma Couch
Lisohn:.....Song Without Words, A Major
Vivian Mathis
Lisohn:.....Song Without Words, G Minor
Inez Keith
.....Weddingday at Troldhaugen
Fay Tinnen
te.....Gypsy Airs
Katharine Norfleet
g:.....Voices of Spring
Aileen Sammons
:.....Etude, F Minor
Mabel Dearing
s:.....Romanse
Hazel Morrell
Lisohn:.....Rondo Capriccioso
Bonnie Kate Betts
s;.....Sapphic Ode
stucken:.....The Sweetest Flower
Kitty Barry
:.....Etude Op. 10, No. 12
:.....Nocturne, Opus 62, No. 1
Eunice Strehorn
Lisohn:.....Capriccio Brillhante
Alta Stone

y Sherman

L. M.

ard

Venth (Violin)

.....Julia Buckley

.....Mary Cock

.....Julia Buckley

.....Georjeanne Stidham

.....Isleta Sanders

.....Varna Clinkscale

.....Letyr Long

t).....Kathleen Evans

.....Mary Bolton

.....Forrest Collins

.....Gladys Parks

ent from

.....Jeanette Reisenburg

RECITAL

By Pupils of Phillip Tronitz

ASSISTED BY

Pupils of Carl Venth and Louis Versel

KIDD-KEY CHAPEL

Friday, February 26th, 1909, 8 P. M.

PROGRAM

1. Mozart-Grieg:.....Andante for Two Pianos
Selma Couch
2. Mendelssohn:.....Song Without Words, A Major
Vivian Mathis
3. Mendelssohn:.....Song Without Words, G Minor
Inez Keith
4. Grieg:.....Weddingday at Troldhaugen
Fay Tinnen
5. Sarasate.....Gypsy Airs
Katharine Norfleet
6. Sinding:.....Voices of Spring
Aileen Sammons
7. Chopin:.....Etude, F Minor
Mabel Dearing
8. Sibelius:.....Romanse
Hazel Morrell
9. Mendelssohn:.....Rondo Capriccioso
Bonnie Kate Betts
10. Brahms;Sapphic Ode
v. d. Stucken:.....The Sweetest Flower
Kitty Barry
11. Chopin:.....Etude Op. 10, No. 12
Chopin:.....Nocturne, Opus 62, No. 1
Eunice Strehorn
12. Mendelssohn:.....Capriccio Brilliante
Alta Stone

Nortl

Frid

PUPILS

VIOLIN SOLO:

- (a) Canyon
- (b) Scherz

VOCAL SOLO:

- (a) Murr
- (b) Beaut

VIOLIN SOLO:

Adoration

VOCAL SOLO:

- (a) Belove
- (b) All Fo

VOCAL DUET:

Over the H
M

PIANO SOLO:

Concerto, G
D

SEXTETTE:

Spring

MISSES K
GEORGIA
FORREST

VOCAL SOLO:

- (a) Summ
- (b) Who

VIOLIN SOLO:

- (a) The S
- (b) Mazu

VOCAL SOLO:

Parted

(Vic

PIANO SOLO:

Minnel op.

Kidd-Key Conservatory Sherman

Friday, February 5th, 8 P. M.

Recital

Of Pupils of Frank Renard

Assisted by Pupils of

Mr. L. Versel (Vocal) and Mr. K. Wenth (Violin)

Program

1. Tours: Andante for Organ.....Julia Buckley
2. Grieg: To Spring.....Mary Cook
3. Lassen: Crescendo.....Julia Buckley
4. Vocal: Lang: Autumn Gold..... }
Schubert: Vale Carissima..... } Georjeanne Stidham
5. Mendelssohn: Scherzo.....Isleta Sanders
6. Schuett: Capriccio.....Varna Clinkscale
7. Violin: Beriot: Air varie No. 6.....Letyr Long
8. Mickwitz: Au crepuscule (In Twilight).....Kathleen Evans
9. Mickwitz: Menuet.....Mary Bolton
10. Vocal: Meyer Helmund: Marguerita.....Forrest Collins
11. Raff: Valse Impromptu.....Gladys Parks
12. Schuett: Allegro energico, III Movement from
Concerto G minor.....Jeanette Reisenburg

LECTURE ON NORWAY.

Mr Carl Venth Shows Beautiful Views and Plays Norwegian Music.

Mr Carl Venth delivered his famous lecture on "Norway" at the German Artillery Hall last night, and gave numerous selections on the violin of Norwegian music, while on a large canvas were shown stereopticon views of the country. While gazing on the pictures and listening to the delightful music one could almost imagine he was in Norway, and felt at the conclusion of the lecture that he had indeed travelled many hundreds of miles through the far north country, and that the beautiful rivers and falls he had seen were real and that the people were alive. The hall was well filled with an interested audience and the frequent applause after the rendition of the musical selection and murmurs of approval at the pictures evidenced the fact that the evening's entertainment was being thoroughly enjoyed.

Mr Venth has travelled a great deal through Norway and has increased his store of photographs at almost every step, so that he was able to show upwards of two hundred last night, being scenes of the most picturesque portion of the country. Villages, market places, churches and even the peasants in their national costumes proved decidedly interesting, while the lakes, rivers and falls were indeed beautiful to behold. Mountains with limpid streams dashing down their sides, forming pools and eddies and joining other streams in the downward rush, were shown to advantage on the canvas.

The lecture itself was a graphic description of Norway and the manners and customs of the people. Mr Venth injected humor into his lecture at several stages, which caused a ripple of laughter to come from the audience.

It is hardly necessary to say that the musical numbers were interpreted in a masterly manner, and the weird music of Norway, as well as one of the grand compositions of Edward H. Grieg, were enjoyable features of the lecture.

While the lecture lasted almost two hours, it seemed too short and there was not one in the audience who was not sorry when the last strains of Bach's "Cavatina" floated through the hall, which concluded the entertainment. The accompaniments on the piano were played by Mr F. Brueschweller.

Charleston, S. C.
News & Courier - Jan. 30

RENOWNED MUSICIAN COMES TO TEXAS

Mr. and Mrs. Carl Venth Visitors in This City.

Among the interesting visitors in Dallas this week were Carl Venth, the noted violinist and composer, and Mrs. Venth. They are now of the faculty of Kidd-Key school at Sherman, Mrs. Key having been given the opportunity of engaging Mr. Venth for the reason of his New York physician considering it imperative that he live South for a time. Mr. Venth has a lecture on Western Norway, set to Greig, and the music of other Norwegian composers and illustrated by stereopticon views of the magnificent scenery, curious customs and strange legends of that country which he has given with great success in New York, Philadelphia, St. Paul, Charleston, S. C., and other noted cities. Of Mr. Venth the American Art Journal, of New York, says:

Since coming to America, in 1880, Mr. Venth has been identified with the highest musical life of the metropolis. The critics, both in Europe and in this country, agree in pronouncing him a violinist of great attainments and a thorough musician. Notwithstanding Mr. Venth's activity as a musical executant and teacher, he has found time for writing many valuable compositions, which have been published by prominent American and European houses and have called forth commendation from the critical audiences when presented in our concert rooms.

Carl Venth was born on Feb. 16, 1860, at Cologne, Germany. His father, Carl Venth, was a native of Dornburg, Thuringia. The elder Venth studied at the Leipzig conservatory, was a pupil of Ferdinand David, and after finishing his studies became conductor of the court orchestra of the Duke of Ratibon. About 1855 he settled in Cologne as organist, teacher of violin and piano, and conductor of several societies. He was highly respected in his community and was a very thorough musician. He died in 1871. His wife, the mother of Carl Venth, is the Baroness Friederika von Turkowitz, a native of Brod, on the Turkish frontier. She was the possessor of a beautiful voice, and is at the present time still living at Bruxelles, Belgium. Carl

Venth has one sister, who studied at the Cologne conservatory with Hompesch and Kwast, later in Bruxelles with Josef Dupont, Josef Wieniawski, Brassin and Moszkowski. Carl Venth began his musical education with Josef Schwartz, the now famous conductor of the "Kolner Mannergesangverein." In 1875 he entered the Cologne conservatory and became a pupil of George Japha for violin, and Ferdinand Hiller for composition. In 1878 Venth went to Bruxelles and studied violin with Henry Wieniawski and composition with August Dupon. In the same year he became concert master at the Flemish opera in Brussels of which Josef Maertens was the conductor. In 1879 he went to Paris, where he played at the opera comique, then went to Utrecht, where he became concert master of the Symphonie orchestra, and at the same time made an extended tour of Holland, in connection with Mr. Patzig, cellist. In the summer, 1880, Venth came to the United States. In 1899 he was married to Miss Cathinka Finch Myhr, of Christiania, Norway.

Mr. Venth is at present conductor of the following societies: The Brooklyn Philharmonic club; the Staten Island Harmonic and Philharmonic and the Amicitia of New York. He has just finished the score of a comic opera, "Golden Peacock," which will be brought out in New York in the spring.

BROOKLYN VIOLINIST IN SOUTH

Carl Venth, formerly of Brooklyn, but now head of the music department of Kidd-Key College, Sherman, Texas, has made an excellent impression in his new field of work, both as a teacher and as a composer. At a recent recital given by a number of his pupils, many difficult violin solos were played, and, according to the local papers, each pupil displayed fine technic, a good, broad tone and musicianly qualities commensurate with their thorough training.

"Fair Betty of Kidd-Key," an operetta by Mr. Venth, was produced recently with great success, the music showing genuine inspiration. It has melody and swing, but is, above all, constructed along correct formal lines. It should be elaborated into a professional musical comedy. The operetta was staged, the orchestra organized and rehearsed, and produced under the direction of Mr. Venth. Its success was immediate and served further to impress upon the people of Texas the sterling worth of Mr. Venth as a musician.

SATURDAY, JANUARY 18, 1908

CARL VENTH, VIOLINIST,
IS GIVEN HIGH PRAISE

From Duluth, Minn., where Carl Venth played some time ago, the following opinion is reported:

dying fame and beauty, it would prove of far greater interest to the general public as well as to the connoisseurs to hear a living artist interpret his own creation, especially as this creation is of latest origin and ornares the program with a genuine novelty. Thus Mr. Brueschweiler who pleaded for the Bruch selection was overruled by his committee and consequently has now to face the dire necessity of investing his scanty spare hours in the study, from the manuscript, of the difficult accompaniment to Mr. Venth's latest composition. Certainly he deserves the sympathy of even his bitterest enemies in this undertaking, for he swears that, not unlike most other great composers, Carl Venth wields a most unruly pen, and to decipher his scrawl is notably less of a pleasure than to listen to the beautiful chords it denotes and last but not least, to his own masterly execution of them. It is to be hoped that the fiddler and his accompanist may not become engaged into a quarrel over the former's handwriting, but that the latter's merry bowing may carry the day and console poor Mr. Brueschweiler for the loss of several nights' sleep caused by his friend's calligraphy.

Musical Courier, New York.

Carl Venth, recently added to the violin department of the Lachmund Conservatory of Music, 132 West Eighty-fifth street, New York City, gave the first faculty concert Thursday evening, October 10. The program was devoted to Norwegian music, illustrated by stereopticon views, as well as violin and piano, and embraced reminiscences of Grieg. Mr. and Mrs. Venth visited the composer in Norway last year, and they told many interesting things of the charming days passed with Grieg in his Norse home. The audience, which was both large and attentive, was highly pleased with the entertainment. Mr. Venth was at his best, doing some excellent playing and some interesting talking. He intends to make frequent appearances in New York and Brooklyn next winter.

AN EVENING OF MUSIC.

Prof Carl Venth Delighted a Gathering at Hibernian Hall.

A reception given by Prof. F. Brueschweiler, in order that his friends and the members of the Philharmonic Society might have the opportunity of hearing again Prof. Carl Venth, was given last night at Hibernian Hall and a large number of music patrons were present. The night was among the most disagreeable of the winter, but this did not deter a hundred or more of the devotees from attending this musical feast. There was no attempt to follow a programme, but Prof. Venth simply came out again and again and played, varying his themes and giving demonstration to the widest thought and action.

Prof. Theo Saul was sometimes at the piano, and again it would be Prof. Brueschweiler. Prof. Venth played and played, and then came back and played again. His work was thoroughly enjoyable, and it may be mentioned that one of the first, and probably most admired, of his numbers was the Grieg Sonata in F, which was given a reading that, while unfamiliar, was exquisitely beautiful. Another selection that was greatly enjoyed was a movement from the violin concerto by Max Bruch. The "Romance," (Brueschweiler,) played at the Philharmonic concert, was repeated by special request.

Musical Courier, N.Y.

program follows:

Concertstück, op. 25.....	Weber
Prize Song.....	Miss Schnabel. Wagner
Mazourka	Wieniawski
Madrigal	Harris
Evening	Goumou
An Open Secret.....	Woodman
Capriccioso	H. W. Murray. Mendelssohn
Mandolinata	Saint-Saëns
Fantaisie	Miss Schnabel.
Heav'n Hath Shed a Tear.....	Venth
Liebesfrühling	Carl Venth.
Spinning Song.....	Kücken
Berceuse	Damroch
	Miss Schnabel.
	Wagner-Liszt
	Ciopin
	Miss Schnabel.

Miss Amos played the second piano part for the Weber "Concertstücke," and the accompaniments for Mr. Murray and for Miss Schnabel when she sang. As a pianist, Miss Schnabel has individuality, temperament and a good touch. Her playing gave much pleasure. Assisted at the piano by his charming young wife, Mr. Venth played brilliantly, and in his own Fantaisie aroused the audience to applaud frantically.

Recital

By

Pupils of Phillip Tronitz

Assisted by

Pupils of Louis Versel and Carl Venth

Kidd-Log Conservatory

Wednesday, November 24, 1909, 8 p. m.

- | | | |
|--------------------------------------|--------------------------------|-------------|
| 1. Lullaby | Coranell Boydston | Kjerulf |
| 2. Mazurka | Olive Nugent | Chopin |
| 3. Autumn Song | Mae Gregory and Mildred Moore. | Mendelssohn |
| Evensong | | Luzzati |
| 4. Barcarolle | Vivian Mathis | Schulhoff |
| 5. Polonaise | Allie Ware | Reinecke |
| 6. Evening Song | Bernice Carleton | Nachez |
| Allegro | | DeBerolt |
| 7. Impromptu, A Flat | Ida Weingarten | Schubert |
| 8. Romance | Mabel Dearing | Schumann |
| 9. Roses by Summer Forsaken | Catherine Smoots | Newton |
| She Wears a Rose in Her Hair | | Hawley |
| 10. Murmuring Zephyr | Lillian Wheat | Jensen |
| 11. Nocturne | Alta Stone | Chopin |
| 12. The Birds That Sang in May | Selma Couch and Mae Gregory | Rubinstein |
| 13. Twelfth Rhapsodie | Eunice Strehorn | Liszt |

Carl Venth is again at his violin school at 53 Seventh avenue, Brooklyn, which re-opens Oct. 1st. At the beginning of its fifteenth season, the school is in a very prosperous condition and doing most efficient work for its many pupils. Since coming to America, in 1880, Mr. Venth has been identified with the highest musical life of the metropolis. The critics, both in Europe and in this country, agree in pronouncing him a violinist of great attainments and thorough musician. Notwithstanding Mr. Venth's activity as a musical executant and teacher, he has found time for writing many valuable compositions, which have been published by prominent American and European houses and have called forth commendation from the critical audiences when presented in our concert rooms.

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and is at the present time still living at Bruxelles, Belgium. Carl Venth has one sister, who studied at the Cologne Conservatory with Hompesch and Kwast, later in Bruxelles with Josef Dupont, Josef Wieniawski, Brassin and Moszkowski. Carl Venth began his musical education with Josef Schwartz, the now famous conductor of the "Kölner Männergesangsverein." In 1875 he entered the Cologne Conservatory and became a pupil of George Japha for violin, and Ferdinand Hiller for composition. In 1878 Venth went to Bruxelles and studied violin with Henry Wieniawski and composition with August Dupont. In the same year he became concert master at the Flemish opera in Brussels of which Josef Maertens was the conductor. In 1879 he went to Paris, where he played at the opera comique, then went to Utrecht, where he became concert master of the Symphonie Orchestra, and at the same time made an extended tour through Holland, in connection with Mr. Patzig, pianist, and Mrs.

Wandersleb Patzig, 'cellist. In the Summer, 1880, Venth came to the United States. In 1899 he was married to Miss Cathinka Finch Myhr, of Christiania, Norway.

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Music, Drama

NEWS OF

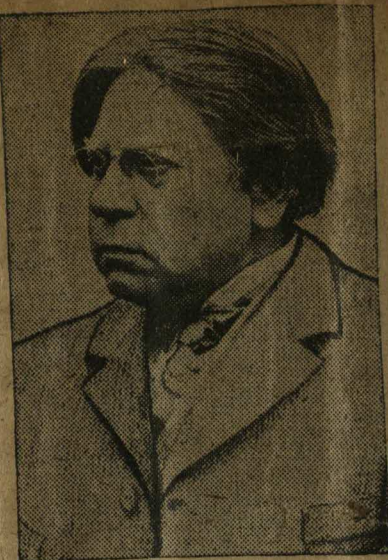
Carl Venth's Easter oratorio, "The Resurrection," was performed last evening at the House of Hope church, before an audience that filled seats and aisles, and from which many hundreds were turned away.

The composer conducted the work, which had been adapted to the resources at the command of the church, the orchestral parts being adjusted to the limitations of a string quartet. But the organ, upon which much therefore depended, came nobly forward with ample support.

The work made a profound impression, the audience evincing by its reverent attitude the greatest interest in the music. The number of standees did not apparently diminish before the close of the oratorio.

It is a work splendidly modern. Wagner's "Parsifal" has set the key in which the best modern religious works must be written—the key of poetical exaltation, dramatic feeling, and the literal expression in music of religious thought. Not many of the younger composers have been able to enter into this atmosphere, to catch its spirit, to solve, in short, the problem of Wagner's musical palette. Mr. Venth has done more; he has used the rich palette of the master for the expression of his individual ideas, and the result has been most happy. With

St. Paul - Minn.



Carl Venth.

Recital

GIVEN BY PUPILS OF MR. FRANK RENARD, (PIANO AND ORGAN) MR. CARL VENTH (VIOLIN) AND MR. LOUIS VERSEL (VOCAL)

Wednesday, May 12, 8:15 p. m.

- | | | | |
|----|-------------------------------------|-----------------------|-------------|
| 1 | March for Organ | Julia Buckley | Barnby |
| 2 | Duo | Kathleen Evans | Mendelssohn |
| 3 | Lohengrin-Fantasia | Fannie Fern Masterson | Singelee |
| 4 | Silverspring | Evelyn Horsbrough | Bendel |
| 5 | a. Enticement | | Dessauer |
| | b. The Vow | Aileen Hutchinson | Bungert |
| 6 | Hark, the Lark | Myrtle Page | Liszt |
| 7 | Ballade and Polonaise | Louise Ball | Vieurtemps |
| 8 | Menuett | Ewing Mayfield | Paderewsky |
| 9 | II Movement of the D minor Concerto | Myra Pritschett | Mendelssohn |
| 10 | a. Dream | | Bartlett |
| | b. Sunset | Viola Wilson | Dudley Buck |
| 11 | Concerto G minor | Mary Cock | Moscheles |

RECITAL

BY THE PIANO PUPILS OF MR. FRANK RENARD

ASSISTED BY PUPILS OF MRS. AND MR. VERSEL (VOCAL) AND MR. VENTH, (VIOLIN)

FRIDAY, APRIL 30, 1909, 8:15 P. M.

- | | | | |
|-----|-----------------------------------|---------------------|--------------|
| 1. | Fantasia C minor | Isleta Sanders | Mozart-Grieg |
| 2. | Vocal: Swallows | Bonnie Coffman | Coven |
| 3. | Valse E minor | Willie Dollerhide | Chopin |
| 4. | Impromptu | Floy Eagleton | Reinhold |
| 5. | Violin-Concert No. 9 | | Beriot |
| | (a) Adagio | | |
| | (b) Rondo | Mr. Raymon F. Adams | |
| 6. | Vocal: Love's Pleading | Annie Batsell | Buzzi-Peccia |
| 7. | Hark, the Lark | Myrtle Page | Liszt |
| 8. | Melodie | Clara Zauk | Moszkowsky |
| 9. | Violin: Polonaise No. 2 | Fern Hobson | Wieniawsky |
| 10. | II Movement of Concert in G minor | Gladys Parks | Schuett |
| 11. | Vocal: Springtide | La Frances Wilson | Becker |
| 12. | Concert C minor | Mary Bolton | Bethoven |

fine sense of proportion, the composer of this new work has been careful always to vary the voices, to keep the spirit of the chorus high, the bass solos at once virile and benign, the tenor rich with sentiment, and the soprano strong with the strength of the wonderful Marys that loved Jesus. "The Resurrection" is a work that must command for Mr. Venth a place of some importance among modern composers of oratorio.

It is rich in musical invention, and replete with musical ideas. Moreover, its parts have been admirably co-ordinated, welded together with the instinct of the artist. Conducting his own work, Mr. Venth was able to give it the desired interpretation, and it was noticeable that the production had an unusual effect of spontaneity throughout. The chorus was not large, but it was well balanced, and sang with fine musical spirit. The strings and organ gave excellent support, the organist especially playing with much vigor and a fine appreciation of the spirit of the work. The prelude to the second act, depicting Easter adoration and sunrise, is a notable piece of writing. The composer's conception of the dawn of Easter is exquisitely poetical and the prelude was performed in a fine spirit of praise by the string quartet, composed of Mr. Mad...

Kidd-Key Chapel

ENSEMBLE MUSIC RECITAL

By pupils of Mr. Carl Venth, assisted by pupils of
Mr. Von Mickwitz and Mrs. Versel

SATURDAY, MAY 15, 09

EIGHT O'CLOCK

1. Fete Champetre - - - - - Papini
For four violins and piano—Misses Catherine Norfleet, Eva Schmitt,
Helen Harvey and Fern Hobson.
2. (a) Obstinatation - - - - - Fontenailles
(b) Serenade - - - - - Gounod
Miss Lucile Veale
3. Sonata No. 1 for violin and piano, - - - - - Venth
Allegro—Springtime.
Andante—Forrest's Repose.
Scherzo—Dance of the Elves.
Allegro molto—Autumn.
Miss Helen Norfleet and the composer.
4. Tarantelle - - - - - Hellmesberger
for four violins and piano—Misses Fern Hobson,
Helen Harvey, Letyr Long, Catherine Norfleet.
5. Sonata No. III, for piano and violin - - - - - Grieg
First movement: Misses Henrietta Gremmel and Fern Hobson.
6. Quartet for four violins - - - - - Dont
Adagio: Misses Helen Harvey, Fern Hobson, Eva Schmitt,
Catherine Norfleet
Allegro: Misses Catherine Norfleet, Eva Schmitt, Helen
Harvey, Fern Hobson.
7. Concerto for four violins and piano - - - - - Maurer
Andante and Allegro. Mr. Carl Venth and Misses Catherine
Norfleet, Helen Harvey, Fern Hobson,
Miss Helen Norfleet at the piano.

Recital

FRIDAY, MAY 14th, 1909

PUPILS OF MR. MICKWITZ

ASSISTED BY PUPILS OF MR. VENTH

PROGRAM.

- to, A major.....Mozart
Solo
Miss Fern Hobson
- to (2nd movement).....Mendelssohn
Solo
Miss Eva Schmitt
- ong Without Words.....Mendelssohn
ScherzoGrieg
Solo
Miss Mamie Davis
- io Brilliant, Op. 22.....Mendelssohn
Solo
Miss Frances Viars
- taFarcicky
Solo
Miss Helen Harvey
- aptuSchubert
Solo
Miss Harriet Poindexter
- to, C minor (1st movement)Beethoven
Solo
Miss Madie Welch

RECITAL

CHESTRA

rs. Versel,

pril 9

-Herbert
-Venth - - - - - Grieg
-Isenman - - - - - Gabriel Marie
-Ringleben
-Godard - - - - - Lassen
- Anderson.
-Bucalossi
-Venth - - - - - Chopin
- s.
-Mascagni - - - - - Selected
-Goncavieri
-Venth - - - - - Von Fielitz
-Lehar - - - - - Renard
-Venth - - - - - Saener
-Sousa - - - - - Chaminade
-Venth } - - - - - McDowell
- - - - - Hildach
- - - - - Nevin
- - - - - Foote
- - - - - Dvorak
- Fern Hobson - - - - - Selected
- Edna Crook - - - - - Chopin
- Jane Foss Anderson

Ms. Versel,

Recital

FRIDAY, MAY 14th, 1909

PUPILS OF MR. MICKWITZ

ASSISTED BY PUPILS OF MR. VENTH

PROGRAM.

1. Concerto, A major.....Mozart
Piano Solo
Miss Fern Hobson
2. Concerto (2nd movement).....Mendelssohn
Violin Solo
Miss Eva Schmitt
3. (a) Song Without Words.....Mendelssohn
(b) ScherzoGrieg
Piano Solo
Miss Mamie Davis
4. Capriccio Brilliant, Op. 22.....Mendelssohn
Piano Solo
Miss Frances Viars
5. MazurkaFarciicky
Violin Solo
Miss Helen Harvey
6. ImpromptuSchubert
Piano Solo
Miss Harriet Poindexter
7. Concerto, C minor (1st movement)Beethoven
Piano Solo
Miss Madie Welch

ORCHESTRA

April 9

-Herbert
 -Venth
 -Isenman
 -Ringleben
 -Godard
 - Anderson.
 -Bucalossi
 -Venth
 - 3.Mascagni
 -Roncaviere
 -Venth
 -Lehar
 -Venth
 -Sousa
 -Venth
 -Fern Hobson
 -Edna Crook
 -Jane Foss Anderson
- - Grieg
 - Gabriel Marie
 - Lassen
 - Chopin
 - Selected
 - Von Fielitz
 - Renard
 - Saener
 - Chaminade
 - } McDowell
 - Hildach
 - Nevin
 - Foote
 - Dvorak
 - Selected
 - Chopin

rs. Versel,

AN EVENING WITH THE KIDD-KEY ORCHESTRA

KIDD-KEY CHAPEL

FRIDAY, MARCH 5, 8:15 O'CLOCK

April 9

PROGRAM

Selection, "The Red Mill".....	Herbert	
Orchestra		
Mathilda's Mother, from "Fair Betty".....	Venth	- - Grieg
Miss Forrest Collins and Chorus.		
(a) Kiss Me Quick.....	Isenman	Gabriel Marie
(b) Scarecrow Dance.....	Ringleben	
Orchestra		
Duett for Two Mandolins.....	Godard	- Lassen
Mrs. Myrtle Ely Nelson and Miss Jane Foss Anderson.		
Waltz, "My Green".....	Bucalossi	- Chopin
Orchestra		
When Wifey is Angry, from "Fair Betty".....	Venth	- Selected
Miss LaFrances Wilson and Solo Chorus.		
(a) Intermezzo Sinfonico.....	Mascagni	
(b) March "La Fiesta".....	Concavieri	
Orchestra		
Love in the Youth, from "Fair Betty".....	Venth	Von Fielitz
Miss Edna Crook and Solo Chorus.		
Selection, "The Merry Widow".....	Lehar	- Renard
Orchestra		- Saener
A Wise Man Said, from "Fair Betty".....	Venth	
Miss Forrest Collins and Chorus.		
March, "Stars and Stripes" (by request).....	Sousa	Chaminade
Orchestra		
Finale from First Act of "Fair Betty".....	Venth	- McDowell
Soloists, Chorus and Orchestra		

Fern Hobson

Song

Selected

Edna Crook

Waltz

Chopin

Jane Foss Anderson

RECITAL

Pupils of Mr. Becker Assisted by Pupils of Mrs. Versel,
Miss Rountree and Mr. Venth.

Kidd-Key Auditorium, Friday, April 9
8 o'clock

PROGRAM

Folk Song	- - - - -	<i>Grieg</i>
	Stella Salmon	
La Cinquantaine	- - - - -	<i>Gabriel Marie</i>
	Leeper Norfleet	
Thou Fairest Vision	- - - - -	} - <i>Lassen</i>
Thine Eyes so Blue and Tender	- - - - -	
	Celia Backes	
a. Nocturne	- - - - -	} - <i>Chopin</i>
b. Mazurka	- - - - -	
	Maude Arthur	
Reading	- - - - -	<i>Selected</i>
	Vi Wilson	
Idylle	- - - - -	<i>Von Fielitz</i>
	Dea Fuller	
a. Lullaby	- - - - -	<i>Renard</i>
b. Southern Rhapsodie	- - - - -	<i>Saener</i>
	Louise Ball	
Les Sylvaine	- - - - -	<i>Chaminade</i>
	Celia Backes	
a. Confidence	- - - - -	} <i>McDowell</i>
b. The Pansy	- - - - -	
c. Warum	- - - - -	
d. One Spring Morning	- - - - -	
	Clara Zauk	<i>Hildach</i>
		<i>Nevin</i>
Dance	- - - - -	<i>Foote</i>
	Annie Schrock	
Humoreske	- - - - -	<i>Dvorak</i>
	Fern Hobson	
Song	- - - - -	<i>Selected</i>
	Edna Crook	
Waltz	- - - - -	<i>Chopin</i>
	Jane Foss Anderson	

Program

1. (a) POLONAISE—E Flat minor Chopin

(b) AU RUISSEAU (Etude), Op. 55..... Edouard Schutt

Miss Louise Lindner

2. (a) FLEUR DE LIS..... Venth

(b) SCOTCH RHAPSODIE..... Venth

(c) HUNGARIAN..... Venth

Carl Veath

3. ERI TU (From un Ballo in Maschera) by request... Verdi

Hu Huffmaster

4. (a) LE CYGNE..... Saint-Saens

(b) ARIA..... Bach

(c) HUMORESQUE..... Dvorak

Carl Venth

5. (a) MORNING HYMN..... Henschel

(b) CROSSING THE BAR..... Busch

(c) "SWEETHEART, THY LIPS ARE TOUCHED WITH FLAME"..... Ohadwick

Hu Huffmaster

6. (a) TRAUMEREI..... Schumann

(b) VARIATIONS..... Vieuxtemps

Carl Venth

RECITAL

Local and Organ Pupils of Mr. Versel

Assisted by Pupils of Mickwitz, Venth and Tronitz.

Wednesday, April 28th, 1909, 8:15 P. M.

..... Guilmant

Reva Turk

Marche Mignonne Poldini

Bonnie Kate Betts

(a) Prelude to a Le Deluge Saint Seans

(b) To a Wild Rose McDowell

Curt Beck

Dost Thou Love Raff

Mildred Moore

(a) Autumn Song Mendelsshon

(b) I Would that My Love Mendelsshon

Ensemble Class

(a) Magic Song Meyer-Helmund

(b) Reveries Shelley

B. Blake

Love's Pleading Buzzi-Peccia

Annie Batsell

(a) Parted Tosti

(b) All Soul's Day Lassen

Celia Baches

Violin Obligato, Louise Ball

Preludium Shelley

Reva Turk

(a) My Garden Rogers

(b) Daily Question Meyer-Helmund

Lelia McCollough

(a) Thy Beaming Eyes MacDowell

(b) Roses by Summer Forsaken Newton

(c) Marguerita Meyer-Helmund

Trixie Blair

(a) Melancholia Rubinstein

(b) Dance Fantastique Moszkowsky

Vera Newton

Gloria (Solo Voices, Organ and Piano) Buzzi-Peccia

Misses Margaret Bowers, B. Blake, Bonnie Coffman.

Violin Obligato, Misses Louise Ball and Letyr Long.

March from Lohengrin (For Four Violins) Wagner

Letyr Long, Helen Harvey, Fern Hobson and

Catherine Norfleet.

(a) Sapphic Ode Brahms

(b) The Silver Ring Chaminade

(c) The Sweetest Flower that Grows v. d. Stucken

Kitty Barry

ital

g Chapel

ber 8th, 1908

Assisted by Pupils of Miss Rountree.

ram

ement) - - Mozart

E BURNS

} Mendelssohn

LILSON

y - - - Venth

NORFLEET

Moszkowski

BIRGE

Mendelssohn

VILSON

Heller

S BOLTON

Mary E. Wilkins

LURE

Schumann

TIBBS

Raff

TSELL

} Godard

D FERN HOBSON

Schumann

OYD

Hiller

ADAMS

l is a Sohmer

RECITAL

By Vocal and Organ Pupils of Mr. Versel

Assisted by Pupils of Mickwitz, Venth and Tronitz.

Wednesday, April 28th, 1909, 8:15 P. M.

- Organ Prayer** - - - - - *Guilmant*
Reva Turk
- Piano Solo—Marche Mignonne** - - - - - *Poldini*
Bonnie Kate Betts
- Violin Solo—(a) Prelude to a Le Deluge** - - - - - *Saint Seans*
(b) To a Wild Rose - - - - - *McDowell*
Curt Beck
- Vocal Solo—Dost Thou Love** - - - - - *Raff*
Mildred Moore
- Vocal Duet—(a) Autumn Song** - - - - - } *Mendelsshon*
(b) I Would that My Love - - - - - }
Ensemble Class
- Vocal Solo—(a) Magic Song** - - - - - *Meyer-Helmund*
(b) Reveries - - - - - *Shelley*
B. Blake
- Vocal Solo—Love's Pleading** - - - - - *Buzzi-Peccia*
Annie Batsell
- Vocal Solo—(a) Parted** - - - - - *Tosti*
(b) All Soul's Day - - - - - *Lassen*
Celia Baches
Violin Obligato, Louise Ball
- Organ Solo—Preludium** - - - - - *Shelley*
Reva Turk
- Vocal Solo—(a) My Garden** - - - - - *Rogers*
(b) Daily Question - - - - - *Meyer-Helmund*
Lelia McCoilough
- Vocal Solo—(a) Thy Beaming Eyes** - - - - - *MacDowell*
(b) Roses by Summer Forsaken - - - - - *Newton*
(c) Marguerita - - - - - *Meyer-Helmund*
Trixie Blair
- Piano Solo—(a) Melancholia** - - - - - *Rubinstein*
(b) Dance Fantastique - - - - - *Moszkowsky*
Vera Newton
- Vocal Solo—Gloria (Solo Voices, Organ and Piano)** *Buzzi-Peccia*
Misses Margaret Bowers, B. Blake, Bonnie Coffman.
Violin Obligato, Misses Louise Ball and Letyr Long.
- Violin—March from Lohengrin (For Four Violins)** - *Wagner*
Letyr Long, Helen Harvey, Fern Hobson and
Catherine Norfleet.
- Vocal Solo—(a) Sapphic Ode** - - - - - *Brahms*
(b) The Silver Ring - - - - - *Chaminade*
(c) The Sweetest Flower that Grows *v. d. Stucken*
Kitty Barry

Recital of Chapel

October 8th, 1908

Assisted by Pupils of
Miss Rountree.

- Organ**
- (a) Minuet** - - - - - *Mozart*
E BURNS
- (b) Andante** - - - - - } *Mendelssohn*
WILSON
- (c) No. 1** - - - - - } *Venth*
NORFLEET
- (d) No. 2** - - - - - *Moszkowski*
BIRGE
- (e) No. 3** - - - - - *Mendelssohn*
WILSON
- (f) No. 4** - - - - - *Heller*
S BOLTON
- (g) No. 5** - - - - - *Mary E. Wilkins*
LURE
- (h) No. 6** - - - - - *Schumann*
TIBBS
- (i) No. 7** - - - - - *Raff*
TSELL
- (j) No. 8** - - - - - } *Godard*
D FERN HOBSON
- (k) No. 9** - - - - - *Schumann*
OYD
- (l) No. 10** - - - - - *Hiller*
DAMS
- (m) No. 11** - - - - - *is a Sohmer*

13

Recital

Kidd-Key Chapel

Tuesday, December 8th, 1908

Pupils of Pettis Pipes Assisted by Pupils of
Mr. Venth and Miss Rountree.

Program

CONCERTO, D Minor (First movement) - - - *Mozart*

ANNA BELLE BURNS

SONGS WITHOUT WORDS

(a) E Major - - - - - } *Mendelssohn*
(b) Spinning Song - - - - - }

VIOLA WILSON

VIOLIN SOLO: Scotch Rhapsody - - - - - *Venth*

CATHERINE NORFLEET

VALE IMPROMPTU - - - - - *Moszkowski*

BELLE BIRGE

FANTASIE CAPRICE - - - - - *Mendelssohn*

ANNIE WILSON

TWO PRELUDES - - - - - *Heller*

MAMIE DAVIS BOLTON

READING: "An Object of Love" - *Mary E. Wilkins*

EXA MCLURE

ROMANCE - - - - - *Schumann*

KATHRYN TIBBS

LA FILEUSE - - - - - *Raff*

ANNA BATSELL

VIOLIN DUET

(a) Pastorale - - - - - } *Godard*
(b) Cradle Song - - - - - }

HELEN HARVEY AND FERN HOBSON

VIENNA CARNIVAL: (First Part) - - - *Schumann*

ANNA BOYD

CONCERTO (First Movement) - - - *Hiller*

ANNIE ADAMS

Recital and Comedy

BY PUPILS OF MISSES ROUNTREE, FULTON AND COLLIER
AND MESSRS. TRONITZ, PIPES, VERSEL AND VENTH

Kidd-Key Chapel

SATURDAY, MAY 8, 1909, 8:15

PROGRAM

Quartette	Buccherini
Mildred Elliott, Kate Honaker, Carlie Curtis, Lucile Fitch	
(a) Schlittenfahrt	Osten
(b) Dance of the Elves.....	Spindler
Verna Morgan	
Une Soir de Juin.....	Steele
Pearl Bolton	
Songs Without Words, No. 36.....	Mendelssohn
Margaret Padelford	
Reading: "When Malindy Sings.....	Avon
Myrtle Naquin	
Valse Impromptu.....	Moszkowski
Carlie Curtis	
Second Mazurka.....	Godard
Carrie Church	
Concerto No. VI.....	De Beriot
Letyr Long	
Melodie	Paderewski
Myrtle McDougal	
Tarantelle	Heller
Allie Ware	
Concerta romantique (adagio.....	Godard
Mr. Curt Beck	
Valse, A minor.....	Grieg
Jenny Hill Barry	
Fo'kevisse	Grieg
Sibyl Glenn	
Murmuring Zephyrs.....	Jensen
Nannie Mae Brooks	
(a) Sunset.....	Dudley Buck
(b) Maiden's Wish.....	Chopin
Viola Wilson	
Crescendo	Lassen
Lillian Manry	

KIDD-KEY CHAPEL

RECITAL

BY PUPILS OF PETTIS PIPES, ASSISTED
BY PUPILS OF MRS. VERSEL, MR.
VERSEL AND MR. VENTH.

FRIDAY, APRIL 16, 1909

Sonata No. VII (first part)	- - - - -	Mozart
	Bess Ford	
Nocturne C major	- - - - -	Grieg
	Flora Robinson	
Violin: Wedding Day at Troidhaugen	- - - - -	Grieg
	Helen Harvey	
La Sylphide	- - - - -	Jadassohn
	Pearl Guest	
Vocal: a. If I Built a World For You, Dear	- - - - -	Liza Lehmann
b. Roses	- - - - -	Schubert
	Helen Lay	
Loves Dream No. II	- - - - -	Liszt
	Amy Faulkner	
Witches Dance	- - - - -	Macdowell
	Ruby Guest	
Violin: Concerto No. II		
a. Romance	- - - - -	Wieniawski
b. Rondo a l'Hongrois		
	Cathrine Norfleet Helen Norfleet at the Piano	
Prelude	- - - - -	Heller
	Della Quinn White	
Impromptu A flat	- - - - -	Schubert
	Reva Turk	
Vocal: a. My Jean	- - - - -	MacDowell
b. The Lass with the Delicate Air	- - - - -	Dr. Arne 1710-1778
	Owene Peeler	
Concerto C major (first part)	- - - - -	Beethoven
	Mamie Davis Bolton	

RECITAL

KIDD-KEY AUDITORIUM

Friday, May 21, 1909

8:15 P. M.

PROGRAM:

- Violin Solo—Concerto, Allegro - - - Mendelssohn
Miss Fern Hobson
- Vocal Solo—Multitude of Curls - - - Renard
Spring song - - - Weil
Miss B. Blake
- Violin Solo—Mazourka, - - - Zarzycky
Miss Helen Harvey
- Reading—"Three Bars in the Key of G." - -
Miss Ethna Anderson
- Vocal Solo—Born of Pain Undying - - - Franz
Nina - - - Pergolesi
Margaret Bowers
- Piano—Concert G minor - - - St. Saens
Miss Jeannette Reisenberg
- Vocal Solo—I Would Linger, from "Romeo and Juliet," - Gounod
Mrs. Joe Etter
- Violin—Concerto, Finale - - - Mendelssohn
Miss Catherine Norfleet

A LECTURE BY MR. VENTH

AN ILLUSTRATED STORY OF
LIFE IN NORWAY

A Snap Shot of the German Emperor
Secured by Mr. Venth at Odda
Among the Pictures.

A rare treat is in store for the people of Sherman on tomorrow night when Carl Venth will give his illustrated lecture on Norway in the big gymnasium of the Young Men's Christian Association at 8 o'clock. The lecture will be given under the auspices of the social committee and through the kindness of Mr. Venth, who makes no charge for his services, the lecture will be given without charge. The social committee realizing the practical educational value of the lecture has decided to throw it open to all the people of Sherman whether members of the association or not and including the ladies. Mr. Venth has been through the lecture with Chairman Roberts, who pronounces it one of the most intensely interesting set of pictures he has ever run through his machine. There are 200 hand colored views, which have been prepared at an actual expense of over \$500.00, all of the photographs from which they were made having been taken by Mr. Venth. It was the lecturer's good fortune to happen upon a rural Norwegian wedding during his trip and he secured several photographs of the ceremony but even more interesting than this he was able to get from the fiddler who made the only music during the ceremony, a score of the music which he played, music which has been handed from generation to generation and which has never been in print, the fiddler played it over for Mr. Venth while he wrote it down. Mr. Venth will reproduce this music on his violin during the lecture tomorrow night accompanied on the piano by Mrs. Venth. While passing through Odda it was the tourist's good fortune to secure a photograph of the German emperor as he came down the mountain on his morning stroll; he is accompanied by his dogs and one of his attendants carries a basket of ripe cherries on his arm with which the emperor has been refreshing himself. This picture will be reproduced and Mr. Venth will relate the difficulty which he experienced in securing it without incurring the disfavor of the monarch.

Mr. George S. Murphy will assist Chairman Roberts at the machine tomorrow night which will be set on the running track so as not to take up any of the seating space on the main floor of the gymnasium. Remember the hour is 8 o'clock and all the people of Sherman are invited to attend.

Mr. Carl Venth, who will give a recital next Thursday night in St. Paul's parish house under the auspices of the Chaminade club, will play a group of his own compositions which have won for him much fame throughout the east. Concerning the D Major with which Mr. Venth will open his program, the New York Times says: "Mr. Venth in his D Major sonata has given us a fine piece of scholarly and effective writing unspiced by our latter day striving after ugliness and rhythmic dis-

tion. There is real and genial charm in the broad and virile opening theme of the first movement. It is well developed and carefully throughout. A bright and pleasing Scherzo followed—a real musical jest and the last movement was well worked out and gave great pleasure." Mr. Venth will play a group of his smaller compositions, two of which he finished especially for this trip.

PROF. VENTH TO GIVE MISCELLANEOUS RECITAL

Prof. Carl Venth, formerly of New York, now violin director of Kidd-Key college will give a miscellaneous recital tonight, at the Episcopal Parish house, Seventh and Robinson streets under the auspices of the Girl's Chaminade club. Prof. Venth will play several of the world's greatest compositions and will later give a short explanatory address concerning them.

The Girls' Chaminade club will present a recital Thursday night, at the Parish house, Carl Venth, a violinist of international fame. Mr. Venth will give an informal reception Thursday morning, from 10 to 12, in the studio of the Misses Helen and Catherine Norfleet.

members of the Chaminade club and the music lovers of the city may have an opportunity to meet Mr. Venth. Miss Catherine was formerly his pupil.

Oklahoma City

PRIVATE RECITAL AT THE VISITATION CONVENT.

A privileged few heard Ca. Venth, the concert-master of the new St. Paul Symphony orchestra, last evening, in recital at Visitation convent.

The private recital, in which the musical artist is heard by a few persons in the city wherein he is to undertake work of an important public character, is quite as usual and far more definite in its purpose, than the so-called "private view" by which a usually very large company is permitted the first glimpse of a picture exhibition.

The private recital serves in some measure to acquaint the artist with the city's standard of musical taste, and he is apt to offer it upon these occasions, both good meat and non-nutritious trifles.

There is food for thought in the fact that Mr. Venth's program commenced with some very charming and brilliantly played nonsense, and closed with a new work of classical quality—a sonata of his own. Not that Mr. Venth had prejudged us musically, or at all underestimated the standard of our taste—he only wanted to make sure that we preferred the nutritious music to the non-nutritious.

The recital also served to acquaint the small audience with the character of Mr. Venth's performance. Even the lighter things—a Scotch fantasia by himself and a Musin "Caprice"—served to reveal him as an artist of unusual brilliance, while the Viewtemps fantasia

and the "Prizelled" from "Die Meistersinger" showed him to be far more than a mere virtuoso—an artist of very unusual power and finish.

Mr. Venth's violin is a fine old Italian instrument, possessing the rich and unfathomable tone of a Guarnerius, but, I believe, bearing the name of another maker.

Upon it he produces a tone at once virile and tender—never a honeyed tone, but firm and rich and mellow. The Schumann "Traumeri"—almost as old and quite as young as love himself—was performed (sung rather) with delicacy, sympathy and the fullest understanding of its refined emotionalism.

There was no over-emphasis on the side of sentimentality and no coldness. The artistic verities were absolutely preserved. It is not usual to comment so fully upon Schumann's much-abused and great-beloved "Traumeri," but it is through the best familiar music that we are made most quickly acquainted with an artist's style and caliber—which is my defense. A like office was served by the "Prizelled," the broad rich melody flowing from beneath the bow in liquid rhythms.

The audience was very enthusiastic and many times recalled the artist, reserving, however, its greatest enthusiasm for the sonata. Mrs. Hoffmann, who performed delightful accompaniments for the solos, played the piano part in this "Forest" sonata with success, despite the fact that she has only had the manuscript a few days. The sonata is "program" music, classical in form, and full of the poetical uplift and all the gentle, mad, delightful influences of the forest. The first movement—the allegro—presents the philosophy of the whole, and in a manner to make those who write with mere words wonder at the deftness, ease and magic with which music can indicate large ideas. The second movement invites the listener further into the leafy glades and the third suggests Corot's "Dancing Nymphs." The fourth and last is passionate and quite sweeps the listener out of his usual calm.

The applause was most intelligently distributed and the artist was recalled many times at the last.

It was appropriate that Mr. Venth should have his first private appearance at the convent which he is to be

NOTED VIOLINIST TO GIVE RECITAL



Carl Venth, noted violinist, composer and conductor, will appear for the first time in Oklahoma City Thursday evening at St. Paul's parish, under the auspices of the "Chaminade" club. Mr. Venth, who is of German birth, has gained a reputation in the last few years because of his works of composition and his rendition of his compositions. Thursday evening he will play only his own compositions, many of which will be rendered to the public for the first time.

INFORMAL RECEPTION.

AN INTERBOROUGH CONCERT.

Woman's Press Club of Manhattan
Entertained With a Fine Programme
at the Powell Institute.

At the Powell Musical Institute, 915 President street, last evening, took place an event that shows how, perhaps slowly, but surely, the people of the boroughs are assimilating. The occasion was a concert and reception, on invitation of Mr. and Mrs. A. Judson Powell of the institute, to meet members of the Woman's Press Club of New York. Many of that organization were present, besides other guests from New Jersey and Connecticut cities. The fact that the programme contained pretty severely classical music and that most of the artists are finished and accomplished musicians did not give a stilted tone to the evening. On the contrary, it was a delightful variation from the usual musicales, warmth and good fellowship predominating.

Professor Cornelius Ruebner of Columbia University, who succeeded to the chair formerly occupied by MacDowell, had the first place on the programme with a trio composed by him for violin, cello and piano. The author was at the piano, Carl Venth, a well-known Brooklyn violinist and composer, wielded the violin bow, while Wilhelm Lamping played the cello.

The piece was in four movements like the usual quartet, a quick movement followed by an andante, then a scherzo, and the whole ending with allegro conbrio. While it has a romantic leaning, the trio is well founded and the themes conducted along lines of classical development. The allegro was strong and spirited and the following andante especially well considered as to counterpoint, while it flowed along easily and sweetly. Considering that it was a trio, the writing for the final allegro may be considered as being rather too extended. If any of it could be spared it would be progressions in the central part of the movement. Mr. Ruebner's piano tone delivery is sonorous, accurate, crisp and sparkling. He is apt at dynamics, but never thunders with the keys. This was even more evident in his own transcriptions of Wagner's "Wotan's Farewell" and "Fire Music," from "Valkyrie," later in the programme.

Of great interest to the musicians and music lovers present was the playing for the first time by the composer, Carl Venth, of a violin concerto, No. 3, in G minor, with Professor Ruebner at the piano. In every way it is a fine work, having a long and flowing theme, modulating in a masterly way into many keys and requiring a master hand for its performance. Mr. Venth received many congratulations at its close. Mr. Lamping, who brings a round and pleasing tone from the cello, played effectively "Waldesruhe," by Dvorak, "La Jeune Mere," by Schubert, in which he managed the harmonies charmingly, and a tarantelle by Popper. Carl Theo Schulz accompanied Professor Leonard B. McWhood of Columbia University gave an address on "The Materials of Music," that was instructive in matter and entertaining in manner.

CARL VENTH IN VIOLIN RECITAL

Famous Composer and Conductor to Appear Here
December 15

Carl Venth, violinist, composer and conductor of national note, will be heard in Oklahoma City Thursday night, December 15, when he will appear at St. Paul's parish house under the auspices of the "Chaminade" club.

Mr. Venth is of German birth and Norwegian training. He was for fifteen years director of the Brooklyn school of violin. He was also conductor of the Metropolitan opera house orchestra of New York city for a time. He is known to every lover of music as a composer who understands his violin perfectly.

His program Thursday evening will be principally his own work, the opening number being his sonata for violin and piano. He will play for the first time several new numbers composed especially for this tour.

Mr. Venth will be accompanied on the piano by Miss Helen Norfleet, his accompanist for the last two years.

At Saturday's meeting of the Ladies' Music Club, Miss Helen Norfleet extended an invitation to the entire membership of the club to meet Mrs. Venth in her studio Thursday morning between the hours of 10 and 12. The musicians of the city have been included in this courtesy, arranged to honor Mr. Venth, as well as to give a distinct pleasure to those who will value the opportunity of meeting so distinguished a musician. An interesting feature of the program, to be presented Thursday evening in St. Paul's Parish house, will be the rendition of a concerto for the violin which he has just completed. One reviewer has said of his work: "In composition he is an economist; a thought once conceived and thoroughly digested is made to assume a variety of form and texture only obtainable by very superior theories; there are surprises, it is true, but they are introduced with exceeding care and unquestionable refinement."

The assembly of enterprising musicians, the Chaminade club, under whose auspices the concert will be given, reports that it promises to be a great success. Unusual interest is attached to the appearance of Mr. Venth since he is our near neighbor. At present, he is residing in Sherman, Texas.

Mr. Carl Venth of Sherman, Tex., the eminent violinist, who will appear next Thursday evening in St. Paul's Parish house under the auspices of the Chaminade club, will give a program composed of his own compositions and a number of familiar things which are known to every lover of music. Mr. Venth is one of the most interesting musicians we have had promised us. For the first time he will have an opportunity to reveal himself to us as the brilliant and mature artist that he is. First he will play his own sonata in D composed of four movements, Allegro, "In the Spring;" Adagio, Forest Repose; Scherzo, Dance of the Elves; and Finale, Autumn.

Other numbers will be as follows:

Prize Song Wagner
Mazourka, Wienlawski
Le Cygne, Saint-Saens
Aria Bach
Canzonetta, D'Ambrosio
Traumerel, Schumann
Humorecke, Dvorak

Then come four more of his own compositions, one or two of which he has finished within the past few weeks expressly to play at this concert. They are a Scotch Rhapsodie, Fleur de Lis, Evening Song and a Hungarian Air. This program may stand in its entirety, although it is subject to change upon the request of the violinists of the city. Mr. Venth is said to give very interesting interpretations to the old and very familiar "Traumerel," also to the "Prizelied." The event is bound to be interesting from a musical standpoint and a social one as well, that there should be a large gathering to hear him.

The Misses Helen and Catherine Norfleet will open their studio Thursday morning from 10 to 12 in order that the

LECTURE BY MR. VENTH

THE STORY OF NORWAY WAS
PLENDILLY ILLUSTRATED

The Audience Was of an Unusually
Appreciative and Responsive
Inclination

A large and enthusiastic audience attended Carl Venth's illustrated lecture on Norway which was given under the auspices of the Social committee at the Young Men's Christian association last night. When eight o'clock arrived the seats on the main floor were all taken and it was necessary to open the gallery above in order to accommodate the late comers. Mr. Venth's lecture was punctuated with vociferous and persistent applause and his beautiful collection of slides together with his happy and original manner of describing them and his inspiring rendition of a number of Norwegian ballads and folk songs on his violin combined to make the occasion a feast for the Gods. Among other selections he played snatches from Pere Ghent while the lantern reflected the inspiring scene upon which the author looked as he wrote. Much interest was displayed by the crowd as he played the Norwegian wedding march which he secured from the lone fiddler at a rural nuptial celebration and his reproduction of the shepherd's call at the close of day was so vivid that one could almost see the woolly creatures pouring into the fold. His exception picture of the German emperor elicited a round of applause, but when the picture of the lecturer himself was thrown upon the screen, followed by that of his good wife who had accompanied him on all of his travels the audience showed the high regard in which they held them by literally cheering. Very beautiful indeed was the reverential manner in which the lecture referred to Grieg, the great Norwegian composer, his old tutor and life long friend and at this point in his talk Mr. Venth departed from the path which he had been following and assuming that the audience before him was his own little congregation and he the pastor of the flock preached a little sermon telling them of the power of the influence of this man upon his life and how the great composer had made the blue flower of his inner self to bloom and remain ever fragrant.

Withal the lecture was a rare treat and one which will long be remembered by those who were fortunate enough to be in attendance.

FINE ENTERTAINMENT

INITIAL APPEARANCE OF MALE CHORUS A SUCCESS.

A Grand Musical Festival is Planned For May—Help of the Ladies Is Asked.

Sherman music lovers were given the opportunity of a delightful musical evening last night at the Sherman opera house, the occasion being the first appearance of the Sherman Male Chorus. The house was filled with enthusiastic supporters of the organization which showed their appreciation of the beauty and quality of the voices of the personnel of the chorus and the superior instruction of the director, Prof. Carl Venth, by the applause which each number elicited. The assemblage was a truly representative one and was especially marked by the pretty faces and dresses, society turning out in full array. A party composed of Misses Mamie Harrington, Rosalie Yates, Byrle Colby, and Susie Smith of Kansas City occupied the north lower box and Misses Helen Buck and Mattie Walsh, the soloists of the evening, Mrs. Carl Venth, Mrs. Dick O'Bannon, Mrs. A. C. Buck, and Miss Rita Case occupied the box on the left.

Promptly at eight-thirty, the curtain rose showing the chorus arranged in a long line around the back of the stage. Attired in black, and each wearing a white carnation, they were a splendid coming together of manhood.

The program was opened by the Chorus which rendered "Landsighting," (Grieg) to the accompaniment of Miss Helen Norfleet at the piano, Misses Katherine Norfleet, Fern Hobson, Messrs. Curt Beck of Denison and Ramon Adams, violin; Miss Jeanette Reisenberg, flute, and George H. Rigby, cello. Following this number which was greatly appreciated, Miss Mattie Walsh rendered her series, (a) "Silver Ring," Chaminade; (b) "Nymphs and Fauns," Bemberg. Miss Walsh sang her numbers in a sweet, clear soprano and at the close of the last number was recalled to the stage where she was showered with several huge and exquisite bouquets of roses and carnations. "Forsaken," Koschat, was the next number by the Chorus and this was followed by the "Hunting Song," written for the occasion by Prof. Venth. The rendition of this number was perfect and it won rounds of applause for the Chorus and the composer, which necessitated their return and the repetition of a part of it. The selection is full of the spirit of the chase, with its sudden changes and

its variety of movement which puts it in its distinct class.

Miss Helen Buck was the next on the program and she sang "Aria from Sampson and Delila" by Saint Saens, in her usual delightful mezzo soprano. Miss Buck was recalled and was presented with a lovely bouquet of red roses. She was accompanied by Prof. Louis Versel at the piano.

The chorus then gave Gerrish's "Still, Still With Thee" and Miss Walsh gave her second number, "Morning" by Benoist, to which she responded with the encore, "My Song" by Shelley. "Evening Worship" by Attenboter was the next number sang by Messrs. Chas. Miller, F. W. Wall, Dick O'Bannon and L. M. Ward as a quartette solo with the chorus.

The last number on the program was "Hark, Hark My Soul" by Shelley in which the chorus was accompanied by piano and strings.

During the evening an announcement was made by Charles Batsell that it was the desire and intention of the chorus to begin preparations for a grand musical festival to be given some time during May and in order to make it successful it would be necessary to have at least fifty ladies' voices and on behalf of the chorus he asked the co-operation of the singers among the ladies of Sherman.

Mr. and Mrs. Carl Venth of the Kidd-Key School of Music at Sherman, who have done much to add to its distinction since their connection, sail on May 25th for a four months' European trip. By-the-way, Mr. Venth has given the impetus to a number of very successful and highly artistic musical doings the past season. Among the most recent were: First concert of the Sherman male chorus under the direction of Mr. Venth in February; recital by Mr. Mickwitz and Mr. Venth in Denton during March; recital and lecture on Norway (illustrated) by Mr. Venth in Bonham the early days of this month. Mr. Venth, who began his duties as organist and choir-master of the Methodist Church in Sherman on Easter Sunday, is directing the coaching of a big May festival to be given at the Sherman Opera House by a mixed chorus of eighty voices. The works to be given will be the "Stabat Mater" Rossini and "Fair Ellen" by Max Bruch.

Mrs. Mars N. Baker, who recently returned from Europe, is already

Musical Courier
New York

HIGH-CLASS ENTERTAINMENT

Prof. Carle Venth Delights His
Hearers at the Steger
Opera House

Before a comparatively small audience, but one composed of the music-lovers of Bonham, Prof. Carle Venth, the distinguished violinist and lecturer, appeared at the Steger opera house last evening. Prof. Venth had for his subject, Norway, and his illustrated views of that quaint and delightful country were fine. That Prof. Venth is a violinist and musician of rare ability none who heard him last evening will deny. In fact, it is the opinion of many that he is the best violinist that has ever appeared in the city. His renditions were heartily appreciated, his technic and execution is well-nigh perfect, and both his playing and his lectures and views drew forth the hearty commendation of all present.

The Treble Clef Club is to be congratulated upon bringing such a high talented artist to this city.

MAY FESTIVAL LAST EVENING

WAS BOTH ARTISTICALLY AND
SOCIALY A VERY PRO-
NOUNCED SUCCESS

THE PROGRAM WAS SPLENDID

The Success of the Initial Entertainment of the Association Due to Leadership of Carl Venth and Loyalty of Entire Cast.

A large and representative audience filled the opera house last night to hear the initial concert of the Sherman May Festival association, which presented Stabat Mater, Rossini and Fair Ellen, Bruch under the direction of Prof. Carl Venth. Artistically, socially and financially, the affair was a success. That Prof. Venth is a genius in the art of directing was once more demonstrated; that society appreciates the beautiful in music was proven by its presence and its financial success was assured by every seat being taken. The work of the committee on decoration was effective. Large American flags draped the boxes and around the foot lights were placed beautiful palms and ferns while above and behind the top row of seats occupied by the chorus were banked palms and ferns in abundance giving a decidedly pretty setting for the chorus of ladies in white already seated as the curtain rose.

To the front of the stage were seated the soloists and behind them were the men of the chorus who took their places after the curtain rose.

with this charming beginning everyone was in the mood to appreciate the treat that followed. Prof. Venth has toiled unceasingly to make this concert a success, and he has been loyally supported by every member of the chorus, and the crescendoes in the quick response to the baton and in the harmony and unison, the master hand of the artist leader was seen, not only in the musical interpretation, but in leadership.

The soloists of the evening were Mrs. Lydia Griffin Craddock, soprano; Miss Lucile Burke, alto; Mr. Clarence Magee, tenor; Mr. James L. Bennett, baritone; Mr. Josef Rucker, bass; of Dallas, and Misses Catherine Norfleet and Fern Hobson of Sherman. The work of each was highly artistic calling out appreciative applause after each number of the program which was arranged as follows:

Stabat Mater—Rossini—For four solo voices, chorus and orchestra.

Aria—(Tenor) — Lord! Vouchsafe Thy Loving Kindness—Mr. Clarence Magee.

Duett — (Soprano and Alto) — Power Eternal —Mrs. Lydia Craddock and Miss Lucile Burke.

Aria—(Bass) — Through the Darkness—Mr. Josef Rucker.

Recitative—(Bass) and Chorus — Thou Hast Tried Our Hearts—Mr. Josef Rucker and Chorus.

Intermezzo — Violin Solo—Adagio — Godard — Miss Fern Hobson.

Quartette — I Have Longed For Thy Salvation—Mrs. Lydia Griffith Craddock, Miss Lucile Burke, Messrs. Clarence Magee, Josef Rucker.

Cavatina — (Alto)—I will Sing of Thy Great Mercy — Miss Lucile Burke.

Aria—(Soprano) and Chorus — When Thou Comest to Judgment —Mrs. L. G. Craddock and Chorus.

Quartette—Hear Us, Lord—Mrs. L. G. Craddock, Miss Lucile Burke, Messrs. Clarence Magee and Josef Rucker.

Finale—To Him Be Glory—Chorus.

Spanish Dance—Sarasate—Violin Solo—Miss Catherine Norfleet.

Fair Ellen—Bruch —A cantata for soprano, baritone, chorus and orchestra. Soprano: Mrs. Lydia Griffith Craddock. Baritone: Mr. James G. Bennett.

Skyles, Imogene Sheehy, Jean Tasssey, Annie Valadie, Mattie Walsh, Besse Hodges, Eula Simmons, Leta Shivel. Messrs. T. F. Newell, A. C. Buck, J. I. Logan, Joe F. Smith, Jno. Q. Smith, L. M. Ward, Charles Miller, D. O'Bannon, C. C. Lamberth, Quitman Lamberth, Clinton Phelps, Charles Yates, L. F. Jones, Hugh B. Thompson, S. W. Mantius, R. W. Wall, Hunter Richardson, H. E. Hall, C. E. Linxwiler. Violins—Misses Catherine Norfleet, Fern Hobson, Messrs. Curt Beck, Ramon Adams. Flute—Miss Jeanette Reisenberg. Cello—Mr. George Rigby, with Mrs. Carl Venth and Mrs. Harriet Bacon McDonald of Dallas at the pianos.

During the intermission before "Fair Ellen," Mr. L. M. Ward came to the stage and on behalf of the Association, thanked the patronesses and the people of Sherman for the support they had given the Association and in a few brief words outlined the plans that will give Sherman a permanent musical organization. He then presented their esteemed leader, Mr. Venth, with a lovely arm bouquet, which Mr. Venth accepted in his usual unassuming manner, much to the delight of the admiring audience.

Following this little Miss Helen Ward came to the stage and presented to Mr. H. E. Hall, the secretary, an envelope containing the money, which was the proceeds of the children's carnival held Saturday afternoon.

NEW ENGLANDERS MEET.

Annual Reunion of the Society a
Brilliant Occasion—Music
a Feature.

The annual evening reception of the New England Society of Brooklyn was the occasion of bringing together last evening in the Art Assembly Rooms of Montague street a company of distinguished citizens of Yankee ancestry and many members of their families as well as guests.

For the occasion, the platform at one end of the gallery was decorated with palms, azaleas, lilies, hydrangeas and the Stars and Stripes.

Hon. Joseph A. Burr, president of the society, made the opening address of welcome, following which was a programme of music, its chief feature being Carl Venth's song cycle, "Hiawatha's Wooing."

Mr. Burr made an earnest plea for the maintenance of the society up to the traditions and numbers of the past. In doing this he said he knew he would be pardoned for lecturing his associates, as that was one function of the old New Englander.

The membership, he said, was only one-half that of twelve years ago in spite of the fact that thirty-two new members had been enrolled during the year just ending. The custom of an annual dinner on Forefather's Day, Dec. 21, would, he said, be resumed in Brooklyn in the coming winter. Mr. Burr concluded his remarks with a further word of felicitation and reference to the "Hiawatha", the poet of which more more than any other was the historic poet of this country. The music was indeed a rare treat, both on account of the selections and also because of the excellent interpretation of the artists. They were Mrs. Caroline Muhr Hardy, soprano; Miss Elizabeth Bonsall, contralto; Willis E. Bacheller, tenor; Julian Walker, baritone, and Carl Venth, musical director.

The song cycle is new to Brooklynites, it having been given only once heretofore before an audience of critics. Mr. Venth's conception of the legend is a picturesque one, with beautiful passages at times. The curious Indian rhythm and its variations is wont to be monotonous here and there, yet one cannot fail to be impressed with the character and value of the composition as a musical work. The cycle opens with lines in the Indian tongue, addresses to the Great Spirit, after which Minnehaha tells of seeing Hiawatha. The respective roles were taken as follows: Minnehaha, Mrs. Hardy; Nokomis, Miss Bonsall; Hiawatha, Mr. Bacheller, and Old Arrowmaker, Mr. Walker. The rendering was especially fine, when one appreciated the difficult harmonies, combined in the vocal parts and the instrumental accompaniment. Before the song cycle four musical numbers were given as follows: Mr.

Recital

KIDD-KEY AUDITORIUM, FRIDAY, OCTOBER 22, 1909

PROGRAM

1. Concerto, A minor.....Schumann
1st movement
Piano Solo, Miss Helen Norfleet
2. "La Coquette".....Leo Stern
Vocal Solo, Miss Helen Renstrom
3. Concerto, E minor.....Mendelssohn
Violin Solo, Miss Kathrine Norfleet
4. (a) Elegie..... Massenet
(b) Valse.....Leo Stern
Vocal Solo, Miss Anna Lee Andrews
5. Concerto, A minor.....Grieg
1st movement
Piano Solo, Miss Henrietta Gremmel.
6. (a) Whither..... Lassen
(b) As You Dance, Oh Fair Marquise.....Versel
Vocal Solo, Miss Byrle Colby
7. Fantasia Apassionata.....Vieuxtemps
Violin Solo, Miss Fern Hobson

RECITAL

BY PUPILS OF PETTIS PIPES

Assisted by Pupils of Mr. Venth
and Mr. Versel

KIDD-KEY CONSERVATORY

Wednesday, December 15th, 1909

PROGRAM

- | | | |
|------------------------------------|----------------------|----------------|
| CONCERTO, C Major, First Movement | Lucile Buck | Beethoven |
| TO SPRING | Effie Brownfield | Grieg |
| VIOLIN: The Dawn of Love | Fanny Fern Masterson | Bendix |
| MELODIE | Leila Gunn | Moszkowski |
| (a) MINUET | | Beethoven |
| (b) ETUDE | Jennie Hill Barry | Brockway |
| VOCAL - (a) Nina | | Pergolese |
| (b) Between Us | Hazel Rose | Zerzyki |
| THE BUTTERFLY | May Kinder | LaValee |
| ROMANCE | Valentine Maxey | Schutt |
| THE TWO LARKS | Pansy Leudecke | Leschetizki |
| VIOLIN—Adagio from Concerto No. II | Fern Hobson | Godard |
| VIENNA CARNIVAL | Fannie Adams | Schumann |
| (a) ROMANCE | | Schumann |
| (b) DEDICATION | Viola Wilson | Schumann-Liszt |

Recital

Kidd-Key Conservatory,
Friday, November 19, 1909

By Pupils of
Pettis Pipes

Assisted by Pupils of
Mr. Venth and Mr. Versel

Sonata, F Major (last part).....	Mozart
Bess Ford	
Prelude, D Flat.....	Chopin
Irma Stone	
Violin: Mazourka.....	Mlinawski
Raymond F. Adams	
The Prophet Bird.....	Schumann
Della Quinn White	
(a) Nocturne.....	Laidow
(b) Waltz.....	
Flora Robinson	
Vocal: (a) Come in the Garden.....	Van der Stucken
(b) The Sweetest Flower That Grows.....	Turner Salter
(c) Murmuring Zephyrs.....	Jensen
Mildred Moore	
Sonata, Op. 26.....	Beethoven
Anna Belle Burns	
Minuet No. II.....	Paderewski
Annie C. Wilson	
Vocal: I Love Thee.....	Grieg
(b) Parted.....	Tosti
Trixie Blair	
Carnival Scene.....	Grieg
Belle Birge	
Violin Duet: (a) Abandon.....	Godard
(b) Berceuse.....	
(c) Serenade.....	
Catherine Norfleet and Fern Hobson	
Sonata, A Flat.....	Weber
Mamie Davis Bolton	

Oklahoma City

The recital was an informal one, Mr. Venth wishing to appear in this way because of the large number of personal friends which were among his hearers.

The first number of the program was a sonata composed by Mr. Venth and divided into four movements each representing a season of the year. The first movement represented the spring season and was an elaborate musical form in splendid keeping with the theme.

The second movement was a summer forest scene and the soft rhythmic music of the opening lines brought pictures of summer days amid the quiet scenes of a wooded dell. Through the entire movement the all encompassing quietude was the distinctive feature.

The third movement represented the woodland at midnight with an elf's dance in progress. The weirdness of the musical lines fully suggested the theme of the composer.

The fourth movement represented an autumn scene—days of an October, when neither regret at the passing of summer nor fear of the coming of winter are felt.

The second selection of the program was also composed by Mr. Venth and with four parts, the first

of which was a Scottish rhapsody closing with Auld Lang Syne, which Mr. Venth played in a most pleasing way. The second part was a French romance, while the third part was an evening song.

The selection closed with a Hungarian dance and which was one of the best of his compositions which Mr. Venth played during the evening. The "Prize Song," from Wagner's Meistersinger was the third selection.

Mr. Venth's violin is one of the very costly violins in America, he possessing a beautiful Landrephus made in about 1730.

B. T. A. CONCERT A SUCCESS

Nearly 2,000 Persons Gathered
at Kismet Temple.

Every Branch of the Profession Present—Fine Music by Well-Known Performers.

Miss Isabel A. Ennis, chairman of the committee, and to whom all credit is due, and Joseph A. Haniphy, president of the Brooklyn Teachers Association, beamed last night as they stood in the lobby of Kismet Temple and saw the stream of women and men pass into the large hall, which by the time the concert began contained about 2,000 persons. It was the first of the course of five concerts to be given under the auspices of the association. Miss Ennis had reported to the executive committee that five high-class concerts could be given by the association if 1,500 tickets at \$1 each for the course could be sold. She was authorized to proceed and informed that the executive committee would stand by her. It was no small undertaking, but the members of the association responded finely, and there was a "full house" last night in consequence. There had been 1,800 tickets sold before the doors opened, and many more were disposed of at the box office.

Every branch of the teaching and supervision staff was represented, and Arthur S. Somers of the Board of Education, who himself is a musician of no small repute was in the audience.

Artistically the concert was most satisfactory. It could not be otherwise with such performers as Vladimir Dubinsky, one of the best cellists in the country; Morton Adkins, who is regarded as one of the leading baritones; Frank X. Doyle, the tenor, and Miss Lotta Davidson, a charming violinist. From the opening, a cantabile by Cui, played by Mr. Dubinsky, to "Sunset" (Russell), sung by Mr. Adkins, there was a succession of numbers which delighted the audience and received merited applause. The "Chanson Napolitain" (Casella) and the "Tarantella" (Popper) by Mr. Dubinsky, were received with the greatest enthusiasm, and the performer was recalled after each number.

Mr. Doyle rendered half a dozen selections, "Thy Beaming Eyes" (MacDowell) and "Mother o' Mine" (Tours), in the first part, and "Irish Folk Song" (Foote) and "A Little Dutch Garden" (Loomis) being especially well received.

Miss Davidson, who was accompanied by Arthur Rowe Pollock, a blind pianist, is a young woman who has already made an excellent reputation, and her playing of "Legende" (Wieniawsky), "Nocturne" (Tschalkowsky), and "Hungarian" (Carl Venth), was admirable. After the last number the applause was so long sustained that she played another selection. Mr. Adkins was heard in "Carmen" and

Brooklyn Eagle

