





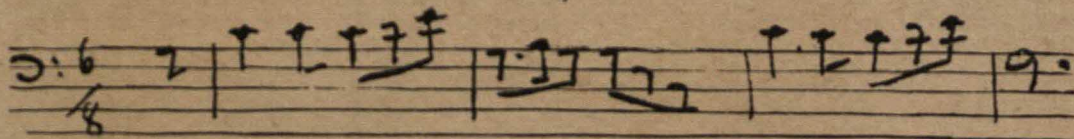
# SHERMAN MAY FESTIVAL ASSOCIATION

MAY 24, 1910



*Carl Ventis*  
Director

*Viafore*





# Dallas Symphony Orchestra Delights 400 Music Lovers. Plan to Make Permanent

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we have found in one week's time. But I want to say right here that we would not have had any symphony orchestra, even the nucleus of one, without the work of a certain young man, Harold Abrams has given not only his time, talents, but his money to this musical movement. (Applause). If we had more citizens in Dallas who would expend their efforts for public welfare as this young man has done musically I should say 'God bless Dallas.'

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After paying all the legitimate expenses and retaining a reasonable amount in the treasury as a surplus fund, the remainder of the moneys obtained as receipts from various sources shall be pro-rated among the two hundred shareholders as profits.

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### For Orchestra.

1. Symphonia Breva. (dedicated to H. G.)  
Orchestra score. Piano score. Orchestra parts.
2. Dionisus. Symphonic Poem.  
Orchestra score.
3. Kiva. Symphonic Poem.  
Orchestra score.
4. Dance Suite from "Pan in America".  
Orchestra score. Orchestra parts.
5. At the Hardanger Fjord.  
Orchestra score. Orchestra parts.
6. Adoration.  
Orchestra score. Orchestra parts.
7. Canzona. for string orchestra.  
Orchestra score. Orchestra parts.
8. Moquito Dance. for string orchestra.  
Orchestra score. Orchestra parts.
9. Andantino. for string orchestra.  
Orchestra score. Orchestra parts.
10. Suite in the old style, for string orchestra, Horn and Harp.  
Orchestra score. Orchestra parts.

### For Violin and Orchestra.

1. Concerto.  
Orchestra score. Piano score. Orchestra parts.
2. Scotch Rhapsodie.  
Orchestra score. Piano score. Orchestra parts.

### Operas.

1. Jack. in one act.  
Orchestra score. Piano score. Orchestra parts.
2. The Monk of Iona. in one act.  
Orchestra score. Piano score.
3. Golden Bells. in one act.  
Piano score.
4. Lima Beans. in one act.  
Orchestra score. Piano score.
5. Fair Betty. in two acts.  
Piano score. Orchestra parts. Chorus parts.
6. Pan in America. in three scenes.  
Piano score. Orchestra parts. Chorus parts.
7. The Rebel. for Womens voices. in three acts.  
Piano score. Orchestra parts. Chorus parts.
8. Alexander's Horse. in one act.  
Orchestra score. Piano score.
9. Mannikin and Minnikin. in one act.  
Piano score.
10. The lucky Fool. in one act.  
Orchestra score. Piano score.

### Choral Works.

1. Missa in D. for mixed chorus, solo quartet and organ or orchestra.  
Piano score. Orchestra parts. Chorus parts.
2. The Quest of Beauty. for Women's voices.  
Piano score.
3. The Resurrection. Easter Cantata for mixed chorus and solo quartet.  
Piano score.
4. From Olden Times. for Women's Voices.  
Piano score.
5. Salvation. Chorus for Women's Voices.  
Piano score and Chorus parts.
6. Hiawatha's Wooing. for mixed voices, solo quartet and orchestra.  
Piano score. Chorus parts.

### Extravaganza.

1. Dolls. for solo voices.  
Piano score. Voice parts. Orchestra parts.

### Ballet.

1. Don Juan of the Dolls. with solo voices.  
Piano score. Orchestra score.



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4. Dance Suite from "Pan in America".



## NEW ORCHESTRA FUTURE ASSURED

PERMANENT ORGANIZATION OF  
SYMPHONY ORCHESTRA EF-  
FECTED YESTERDAY.

Yesterday afternoon the Dallas Symphony Orchestra was permanently organized at a meeting in Bush Temple. The support of the Chamber of Commerce was pledged the new organization by Secretary John R. Babcock. The following board of directors was appointed: Mrs. Elihu Sanger, Mrs. Edgar Flippen, Miss Rose Titcher, W. G. Scarff, Mrs. Sam Erskine, Harold Abrams, chairman; Rev. George Gilmour, J. D. Rucker, Sloan Simpson, treasurer, and R. C. Ayres.

This board will work out plans for the support of the orchestra, estimating the probable expense and probable income, and arranging to raise what money will be necessary by subscription among those interested in the organization. One proposition was that the Chamber of Commerce should issue 200 bonds, selling stock in the orchestra at \$50 a share in order to raise a fund at once for the support of the musical organization.

Rev. George Gilmour spoke at the meeting of the uplifting influence of music. He quoted Plato's saying that music is a moral law and declared that good music has a most potent influence for good on man. Church music, he said, is half the religious work.

## SUPPORT IS ASSURED DALLAS ORCHESTRA

CHAMBER OF COMMERCE FAVORS  
BIG MUSICAL ORGANIZATION.

Committee Named and Maintenance  
Fund Will Be Raised—Popular  
Concert Next Sunday.

Permanent organization of the Dallas Symphony Orchestra was effected yesterday afternoon in Bush Temple of Music at a meeting of the orchestra and several business and professional men. A board of directors was appointed and Secretary J. R. Babcock pledged the new organization the support and indorsement of the Dallas Chamber of Commerce, saying that such an orchestra would be a great advertisement for the city. Rev. George Gilmour spoke of the finer humanizing influences of music. Carl Venth, formerly director of the Brooklyn Symphony Orchestra, directed the orchestra yesterday afternoon and will be director of the new orchestra. The board of directors appointed is as follows: Mrs. Elihu Sanger, Mrs. Edgar Flippen, Miss Rose Titcher, Mrs. W. G. Scarff, Mrs. Sam Erskine, Harold Abrams, chairman; Rev. George Gilmour, J. D. Rucker, Sloan Simpson, treasurer, and R. C. Ayres.

The board is to devise plans for the maintenance of the orchestra. It will estimate the probable expense of maintenance and probable income from popular-priced concerts and arrange for raising the deficit by subscriptions from the music-lovers of Dallas and others who are interested in maintaining a musical organization of the first rank.

It was proposed that the Dallas Chamber of Commerce issue 200 bonds and sell stock in the orchestra at \$50 a share in order to immediately raise a fund of \$10,000 for the support of the organization.

The first of four popular concerts for the public will be held Sunday in one of the theaters. Four symphony concerts will then be given by the orchestra. Secretary Babcock said in part:

"It is very gratifying to me that this movement has been started in Dallas. I congratulate you upon getting together such an orchestra. An orchestra of this character will be a great advertisement for the city of Dallas. With the great number of music-lovers in Dallas I believe the financing of the institution will be an easy matter. I believe there are enough lovers of music here to support it.

"The Chamber of Commerce has already considered this matter and we are ready to stand back of you and lend our moral support to you in a series of concerts which you plan to give."

Mr. Babcock suggested the appointment of a committee of ten to arrange for the maintenance and management of the orchestra. The committee was nominated and called the board of directors.

Rev. George Gilmour was asked to speak and spoke of the finer humanizing influence of music. He quoted Plato as follows: "Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gayety and life to everything. It is the essence of order and leads to all that is good, just and beautiful, of which it is the invisible but nevertheless dazzling, passionate and eternal form."

"Such music as Mr. Venth has given us today is the flashing of a bright musical light upon the inner light," said Mr. Gilmour. "Good music has a direct and powerful influence over the feeling life of man; it prepares the mind so that it can call up the supreme qualities of character, conscious that they are not fully ours, and the influence of this music is to strengthen, console, purify and inspire. Music is a language universal in its appeal, men of every degree of culture appreciate its message and respond to its power. It is born of the inner emotional life and strikes a responsive note in every mind.

"In every phase of social life music has come to fill an important place—in the home, the school, in the theater and in the church we find evidence of its adaptability to human needs. Religion without music would lose one-half its power.

### Dallas Needs Benefits.

"Now, Dallas needs to get the benefits that come from the deepest, innermost appreciation of heartfelt melody. In a city which has grown so rapidly as Dallas there is a tendency toward music that does not consider the demands of man's ethical nature; in a city making the strides we are, it needs to have its musical judgment standardized by the best musical creations and by a director like Mr. Venth, who can animate and fire our desire for the best and thus eclipse the ragtime and musical contortions which excite unhealthy tendencies.

"There is a story of a white man saving an Indian from a bear. The bear of the prosaic commercial life is after us in Dallas, but the chances are we will be saved. For there are hundreds of 'white' men in Dallas who, by instinct, are predisposed to anything they believe in, who are attracted to what they believe is for the good of Dallas. The harvest for a genuine appreciation of music, Mr. Venth, is great here, for we have the men and women who will sustain the right thing and aid it in every possible way."

### Aviator Killed in Fall.

Musical Dec. 2. Aviator Reeb was

## SYMPHONY ORCHESTRA GIVES FIRST CONCERT

PLEASES FOUR HUNDRED MUSIC-  
LOVERS AT BUSH TEMPLE.

Organization Hopes to Secure Such  
Public Recognition as Will En-  
able It to Continue.

An audience of 400 friends greeted the first public rehearsal of the Dallas Symphony Orchestra under the direction of Carl Venth yesterday afternoon at 3 o'clock at Bush Temple, manifesting the most enthusiastic appreciation of the music.

Taking into consideration that this company of forty-seven musicians, all professionals but five, has had only three rehearsals, the program of varied music which the musicians gave yesterday is remarkable and predicts the accomplishments of a real symphony orchestra when they have played together for a short while.

The Wagner and Tschalkowsky numbers, with which the program was begun and ended yesterday, showed their possibilities when attacking heavy selections. "Violets," a light fantastic waltz, captivated the hearers. Mr. Venth leads with feelings abandoned to his score before him. It was declared that the rehearsal proved that Dallas has material for a symphony orchestra if the citizens are willing to lend their influence and financial assistance.

Mr. Venth interrupted the program for a little talk on the purpose of his public hearing, saying: "Perhaps this talk should be made by somebody else, but I am going to make it. This invitation rehearsal is given this afternoon that you may hear the work of the musicians you have in the city, may consider to what extent their playing can be developed and decide for yourselves whether we are to have a permanent orchestra in Dallas. In New York, there are 4,000 musicians; in Chicago, something like 2,000. Now their symphonies are drawn from the best musicians among these great numbers. They pay them a good sum for playing and the members do nothing else but give their attention to rehearsals and concerts. From \$7,500 to \$100,000 is put up by the New York patrons of music to assure the orchestra of giving its regular number of concerts.

"When I came to this town seven weeks ago a gentleman said to me: 'Let's have a symphony orchestra.' I said: 'Have we the musicians?' You see what we have found in one week's time. But I want to say right here that we would not have had any symphony orchestra, even the nucleus of one, without the work of a certain young man. Harold Abrams has given not only his time, talents, but his money to this musical movement. (Applause.) If we had more citizens in Dallas who would expend their efforts for public welfare as this young man has done musically, I should say 'God bless Dallas.'"



**Urges Fortnightly Concert.**

Dr. William H. Greenburg reinforced Mr. Venth's remarks by urging the people of the city that they keep the Dallas Symphony, since it had already so good a beginning. He added that if a fortnightly concert could be given, when the public might come and acquaint itself with what is good in music, it would be a great benefit to the life of the city. People that love music would be pleased and those who didn't love music ought to learn to know its power. He encouraged the Sunday concert, stating that he could see no wrong in beautiful music on a holy day when one stopped to realize that good music often has as much influence as a good sermon. He closed his remarks with advising the promoters of the enterprise to go out tomorrow and get the good citizens of the city to promote so public-spirited a movement.

The concert yesterday was financed by twenty men of this city. It represented a great deal of energy well directed by the promoters, and untiring practice. Whether the organization continues will rest with the people of the city, the members say.

Clarence B. Ashenden added greatly to the pleasure of the afternoon with two groups of songs. In the latter were included two favorites with Dallas audiences, "Mother o' Mine" and "The Land o' the Leal." He was in excellent voice.

- The program:
- March, "Slay".....Tschaiakowsky
  - "Agnus Dei".....Bizet
  - Vocal solo.
  - "Peer Gynt Sulte".....Grieg
  - "La Touple" (for strings).....Gillet
  - Solo.
  - Waltz, "Violets".....Waldteufel
  - Overture, "Rienzi".....Wagner

The city of Dallas has added a new musical organization to its educational and entertaining features. The Symphony Orchestra composed of Dallas' best musicians under the leadership of Carl Venth. They gave their first sacred concert at the Majestic last Sunday and so effectively and artistically was the entire program executed that the immense audience was enraptured and a large fund was readily secured for the maintenance of the organization. Lancaster music lovers should get the dates and hear some of these concerts. Mr. Venth gives chamber concerts at Busch temple conservatory each Tuesday evening which delights his audiences of musicians and music lovers,

**MR. KESTERSON GIVES HIS VIEWS**

**ENDORSES PLAN TO ORGANIZE BIG ORCHESTRA HERE—WHAT HOUSTON POST SAYS.**

Charles T. Kesterson endorses the organization of a big orchestra in Dallas as follows:

"Music and art seem to develop and flourish best where the performers can depend upon permanent salaries. This, I understand, is the meaning of the present movement to incorporate the Dallas Symphony Orchestra at \$10,000. If something like this is not done orchestral music in a young and growing city is usually reduced to the size of gutter organizations and the cheaper class of musicians employed. I hope the orchestra is to be permanent, otherwise the 'popular' music will lengthen its day here and hold on by playing a cheap grade of rag-time hits, something the crowd can wiggle their toes to—something that appeals to people's feet rather than to their intellects. The famous symphony orchestras of many of our large cities are seldom self-supporting. The most renowned are not. Whether, therefore, in any city music is to be promoted to the very highest ideals will depend largely upon the generosity of the true friends of musical advancement. We need many things in this rapidly growing city, but do not let the cause of musical culture at this opportune moment suffer for sweet economy's sake."

A recent issue of the Houston Post contained the following regarding the efforts to organize an orchestra here:

"Hurrah for Dallas! They have a permanently organized orchestra with a capital stock of \$10,000. The plan is to give one concert a week throughout a season of five months' duration. An admittance fee is to be charged for every concert."

"The election held a week ago resulted in the following list of officers:

"President, Harold Abrams; treasurer, Sloan Simpson. Directors: Mrs. E. L. Flippen, Mrs. Elihu Sanger, Mrs. W. G. Scarff, Mrs. Sam Erskine, Miss Rose Titcher, Harold Abrams, Sloan Simpson, R. C. Ayres, J. B. Rucker and George Gilmour."

"The purpose of the association is to lend its financial and personal support toward maintaining an orchestra in the city of Dallas. An excellent orchestra of forty pieces has already been formed, with Carl Venth as leader, and has held successful rehearsals, notably on the afternoon of Dec. 3, at which many music-lovers of the city were present and were enthusiastic in their praises."

**REVELT PETITIONS**

*Dallas Times Herald*  
**NEW ORCHESTRA  
FUTURE ASSURED**

**PERMANENT ORGANIZATION OF SYMPHONY ORCHESTRA EFFECTED YESTERDAY.**

Yesterday afternoon the Dallas Symphony Orchestra was permanently organized at a meeting in Bush Temple. The support of the Chamber of Commerce was pledged the new organization by Secretary John R. Babcock. The following board of directors was appointed: Mrs. Elihu Sanger, Mrs. Edgar Flippen, Miss Rose Titcher, Mrs. W. G. Scarff, Mrs. Sam Erskine, Harold Abrams, chairman; Rev. George Gilmour, J. D. Rucker, Sloan Simpson, treasurer, and R. C. Ayres.

This board will work out plans for the support of the orchestra, estimating the probable expense and probable income, and arranging to raise what money will be necessary by subscription among those interested in the organization. One proposition was that the Chamber of Commerce should issue 200 bonds, selling stock in the orchestra at \$50 a share in order to raise a fund at once for the support of the musical organization.

Rev. George Gilmour spoke at the meeting of the uplifting influence of music. He quoted Plato's saying that music is a moral law and declared that good music has a most potent influence for good on man. Church music, he said, is half the religious work.

**SYMPHONY ORCHESTRA  
SEASON SOON BEGINS**

*Dec. 17.*  
**STOCK NEARLY SUBSCRIBED AND CONCERT SERIES PLANNED.**

**R. E. L. Knight Appeals to Public for Liberal Support of Organization and Its Entertainments.**

"It will be of interest to the public to know that practically all of the capital stock necessary for the incorporation of the orchestra has been subscribed," said E. L. Knight yesterday. As understood, this stock will carry with it free admission to twenty concerts and four symphony concerts each succeeding year. However, the season will not begin until Dec. 30. The concert this afternoon, and such others as may be given between now and Dec. 30, will not entitle stockholders to free admission.

"The promoters of the organization are anxious that a large audience shall appear at the concert at 3:30 this afternoon. The price of admission will be the moderate sum of 25 and 50 cents."

"It was my privilege to attend the concert on last Sunday afternoon, and I am sure those who enjoyed with me that magnificent entertainment will return this afternoon, unless unavoidably hindered."

"It is my opinion that there is no enterprise at this time before the patriotic people of this city more deserving of their liberal patronage. It is a movement not looking to material betterment, but to the ethical or higher side of our civic nature, and which will go far toward the even and harmonious development of the character of our citizenship. Indeed, the importance of music to our social well-being is second only

to that of religion itself, and in attending the concert this afternoon one can feel and realize that he is simply performing a religious duty of cardinal importance. Therefore, let this duty of supporting this orchestra at this juncture be a part of our devotions for the day. Let us all turn out this afternoon."

The program to be presented this afternoon at the Majestic Theater contains eight numbers. The entertainment will begin at 3:30 o'clock. The following selections will be presented:

- Bridal Procession.....Rubinstein
- Overture, "Pliedre".....Massenet
- "For All Eternity".....Mascheroni

- J. W. Hubbell.
- "Carmen".....Bizet
- "Arragonaise".....Massenet
- "The Palms".....Faure

- J. W. Hubbell.
- "Chanson Sans Paroles".....Tschaiakowsky
- "Marche Slave".....Tschaiakowsky

The soloist for the Symphony Orchestra concert Sunday will be J. W. Hubbell, tenor, and Silvio Scionti, pianist. Mr. Scionti is a distinguished pianist of New York.



SAYS CAN NOT OVERESTIMATE  
INFLUENCE OF GOOD MUSIC.



—Photo by Voorhees & DeVoe.  
Edward Titcher.

Urging the importance of the Dallas Symphony Orchestra Association, Edward Titcher, said:

"I am glad to be able to say how strongly I urge the organization of the orchestra association. The uplifting influence of good music cannot well be overestimated and should be a part of the educational plan of every city. To be privileged to hear the best music frequently is necessary to its intelligent appreciation, and a local symphony orchestra is unquestionably the best means to such an end.

"I presume and trust it is the purpose of the organizers to have Sunday concerts at popular prices."

## OTTO H. LANG IN FAVOR OF MOVE

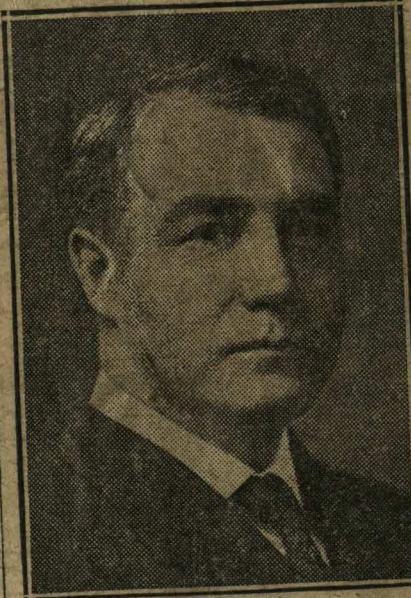
DALLAS ARCHITECT GIVES HIS EN-  
DORSEMENT OF PLAN TO OR-  
GANIZE ORCHESTRA.

Otto H. Lang, the well known Dallas architect, in speaking of the proposition to organize a large orchestra in Dallas said:

"The blessings that the people of Dallas today are enjoying were made possible by those that precede us. Our predecessors did not ask, 'What do we get out of this?' but 'How much can we do to make Dallas a better place in which to live?' It seems that this sentiment would be of influence in promoting and aiding to the development of the Dallas Orchestra Association. It isn't a question of making money for the individual so much as it is demonstrating to the world at large that Dallas is developing its character; that is is not satisfied merely to become a great commercial center; it has ambition to be the center of education, culture, refinement, religion and all of those things which go to make out a well rounded individual.

"The great power of music as a refining force in life is acknowledged by all. Dallas has never lived up to its reputation. It has never taken advantage of the high class of its musicians; it has never done anything to develop the co-operative spirit among the musical people of Dallas, and the time has now arrived for the formation of the Dallas Orchestra Association, which will do all of these things. It will promote harmony among the musicians of Dallas; it will encourage them to better efforts; it will bring from outside musicians of standing who recognize that there is a desire in the minds and hearts of Dallas citizens to have more and better music; it will advertise the city of Dallas as being progressive along all lines, and it is an assured fact that an investment in the stock of the Dallas Orchestra Association will bring a large percentage in return both direct and indirect to the man who gives of his energy, time and money to promote educational and aesthetic movements of this character."

## SAYS ORGANIZE BIG ORCHESTRA



—Photo by Voorhees & DeVoe.  
OTTO H. LANG.

## HOW ST. PAUL HELPS IN MUSICAL EFFORT

E. J. KIEST SPEAKS OF BENEFITS  
OF MELODY ON CIVIC LIFE.

State Fair President Asks Support in  
Dallas for Symphony Orchestra  
and Shows Worthiness.

Very interesting information as to what St. Paul does in support of its musical organization is given by E. J. Kiest, who indorses the plan to organize and maintain the Dallas Symphony Orchestra. Mr. Kiest said:

"What is a home without music? It is a house, not a home. What is a church without music? Much like a night sky without stars. A theater without music is a contradiction. Everyone with ears to hear knows that the peculiar charm and power of music carries us to the uplands of life into truer aspirations; the whole state of the mind is serenely contemplative, and our minds live for the time being in the thought and beauty created for us. Music is not only the thought of the beautiful—it is the immediate experience of it; there is a close relation with morals when one's nature is refined by harmony and melody. It is another way of being in tune with the infinite. I believe there are no higher pleasures than those associated with the lingering tones of sweet melody.

"Now, I feel exactly as a writer expressed it in the New York Evening Post—that 'a pleasant variation from the endowment of public libraries and museums would be the endowment of a great orchestra. Good, medium-priced music, particularly on Sunday afternoons, is one of the great needs of every American city.'

"St. Paul, our competitor for the Ad Men's convention, is now laying claim to the first place among American cities in the patronage of music. The Pioneer Press has computed that on the average each citizen spends 62c a year for music. In a city of over 200,000 this counts up. Last year St. Paul spent for music over \$130,000. Of this \$65,000 went for the local orchestra; grand opera took \$45,000; the larger concerts cost \$16,500 and minor recitals count for the rest. In St. Paul, as elsewhere, the burden falls upon the minority. The number of music lovers there is estimated at 8,000, which would make the share of each \$16.25. Eight thousand is a large proportion. Musical patronage there seems of a sane and widely diffused character, which speaks well for the state of culture. Let us compete with St. Paul in the finer arts as well as in commerce.

"We have seen steam revolutionize the industrial world and also make our oceans common ferryways; we have seen lightning used by Franklin and it has turned the world into a universal whispering gallery through the telegraph and telephone. One of the next steps ought to be toward the beautiful—to make joy through music as beneficial to the life of man as have been these two great forces. Man is made for the beautiful; let us then give it a full opportunity to win its way through the life of Dallas by contributing most generously to the support of the Dallas Symphony Orchestra."

TELLS HOW ST. PAUL, MINN.,  
CONTRIBUTES TO MUSIC.



E. J. Kiest.



# SUPPORT IS URGED FOR ORCHESTRA

SECRETARY BABCOCK OF CHAMBER OF COMMERCE ISSUES LETTER TO DALLAS PEOPLE.

## VIEWS OF ALEX SANGER

Head of Organization of Business Men Endorses Move to Secure First-Class Musical Organization in Dallas.

Secretary J. R. Babcock of the Dallas Chamber of Commerce was yesterday authorized to send a letter to the Dallas citizens urging their support of the Dallas Orchestra association. This step was taken after the Chamber of Commerce had urged the support and endorsed the move. The letter to be sent by Mr. Babcock to many Dallas people is as follows:

"It is proposed to form a corporation for the purpose of promoting orchestral music in the city of Dallas, to be known as the Dallas Orchestra association. This association will lend its financial and personal support toward maintaining a symphony orchestra in Dallas, with Carl Venth as leader. Successful public rehearsals have already been given by an orchestra of forty pieces.

"It is proposed to have a season of five months during which one concert will be given each week and an admittance fee charged. The capital stock of the Dallas Orchestra association will be \$10,000, divided into 200 shares at the par value of \$50 each. The holder of each share of stock will be entitled to two tickets free of charge to each performance given hereafter by the orchestra.

"It is estimated that the expenses of a season of concerts will be about \$10,000 and the gross receipts will exceed this amount. Therefore stock subscribers may expect indirect profit on their investment besides the two free tickets, which means a profit on their subscription of 50 per cent per year.

"It is hoped by this means to start an orchestra here in the city when all music lovers can and will support and one which on account of its corporate feature will be permanent. This is intended to make it popular rather than exclusive, thus rendering innocent, uplifting Sunday amusement for the thousands of people in the city of Dallas who are now without any such form of amusement.

"We urge your support to this proposition. A safe and proper handling of the matter is assured by the names of the officers given below. A committee will call upon you. We will appreciate your meeting them cordially and offering your financial and moral support."

When the question of the association came up Alex Sanger, president of the Dallas Chamber of Commerce, endorsed the move. Mr. Sanger declared that Dallas was fast becoming a great city and he desired that the people of Texas realize that here they could get the best in merchandise, the best in education, entertainment and music.

# INFLUENCE OF A LOCAL ORCHESTRA

PRESIDENT ABRAMS OF DALLAS SYMPHONY ORCHESTRA TELLS OF ORGANIZATION.

## WILL BENEFIT THE CITY

Big Musical Organization Would Help in Many Ways—Will Give Concert on Next Sunday.

President Harold Abrams of the Dallas Symphony orchestra, in speaking of what the organization hoped to accomplish said:

"While the influence of a permanent orchestra in Dallas will be felt in many ways and by many classes of people, no class will receive greater or more direct benefits from the existence of such an organization than the musicians of the city, both professional and amateur. Not only will the members of the orchestra gain experience that will make them more capable musicians and more valuable citizens, but all the other musicians and musical students in Dallas will have opportunities to broaden their musical knowledge that are now to be found only in the larger cities of the North and East.

"Dallas enjoys an enviable reputation throughout the Southwest as an educational center, and it should be the effort of musicians to make the facilities for musical study in Dallas as broad, and effective as are the opportunities for the study of the other arts and sciences. Toward this end the formation and maintenance of an orchestra is a great stride, and will do more, probably, to bring students to Dallas than any other agency that could be devised.

"For years there has been a growing effort to keep musical students in America instead of letting them go abroad to pay exorbitant prices for instruction no better than they might have received in New York or Boston; but in order to keep students in America, it has of course been necessary to provide facilities for study equal to those offered by the great cities of Germany, France and Italy. And that the establishment of orchestras in the larger cities of this country has contributed largely to the success of this effort to keep musical students in America, no one can doubt.

"If this idea is a good one in the case of America and Europe, I can see no reason why it should not be applied in the case of Dallas and the larger cities of the East. It would of course be worse than foolish to compare Dallas with Boston or New York now as a musical center, but we can at least try to approximate the musical achievements of the latter cities in an effort to keep at least a part of the large number of students who go East every year, at home.

"This will be possible only by the active co-operation of every one in Dallas who has any interest in music, and those who have so far been responsible for the Dallas Symphony orchestra will be much gratified and encouraged by a large attendance at the concert to be given at the Majestic theater next Sunday afternoon."

# WORKS HARD FOR SUCCESS OF ORCHESTRA



HAROLD ABRAMS.

# MUSIC HAS MESSAGE FOR EVERY CALLING

CLARENCE B. ASHENDEN POINTS VALUE OF SYMPHONIC ART.

Dallas Vocalist Presents Reasons Why Orchestra Carl Venth Directs Merits Public Support.

To The News.

The awakening interest in music seems to be growing in strength in Dallas can not help being very gratifying to all lovers, professional or otherwise, of the most beautiful of all the arts. Music, as with the other arts, must always be an aftergrowth in the life of any new community. Before the people of any such community can give the time to the finer and higher sides of their education they must first be assured of the means of their daily existence. Being assured of this, it is but a natural sequence that they then begin to look about for ways of increasing the enjoyment they can get out of life.

### Music Makes Joys Greater.

Music is unquestionably one of the greatest of these, and the one to which people first turn. With the majority of men of this new country it has been for years considered rather beneath a man's dignity to have anything to do with music, the general opinion seeming to be that it was a woman's work, and it was belittling a man to engage in any more serious musical endeavor than "barber shop" quartettes and "ragtime specialties." This, too, seems to be changing, and it is noticeable that many young men are becoming keenly interested in various branches of music, and a number of instances have come to the writer's notice where the elevating influence of the study of music as a mental recreation has kept young men from "going to the dogs."

### Music Is Many-Sided.

This should be so, and, in older communities, is so. It is nothing uncommon in older cities for doctors, lawyers, bankers and merchants in all lines of business to find their greatest pleasure and recreation in some form of music and many of them attain to a degree of proficiency equal to that of a professional and yet they never appear in public, but get their pleasure in performing for their immediate families and friends.

I sincerely hope the Dallas Symphony Orchestra will be properly supported, and am sure that its success is as intimately involved in the general welfare of Dallas as many of the financial ventures that are put through by the aid of the Chamber of Commerce and other assistance.

As an encouragement to the present campaign to establish a permanent symphony orchestra, I would urge the citizens of Dallas to remember next Sunday afternoon's concert at the Majestic Theater with their presence.

C. B. ASHENDEN.

### Sunday Symphony Program.

Second in the series of weekly concerts for the season, the Dallas Symphony Orchestra is to present at the Majestic Theater Sunday afternoon a program of eight numbers, carefully selected by Director Carl Venth. The entertainment will begin at 3 o'clock.

The orchestra will present the following selections:

- Bridal Procession ..... Rubenstein
- Overture, "Piledre" ..... Massenet
- "For All Eternity" ..... Mascheroni
- J. W. Hubbell.
- "Carmen" ..... Bizet
- "Arragonaise" ..... Massenet
- "The Palms" ..... Faure
- J. W. Hubbell.
- "Chanson Sans Paroles" .. Tschalkowski
- "Marche Slave" ..... Tschalkowski

SAYS MUSIC HAS MESSAGE FOR ALL CLASSES OF MEN.



Clarence B. Ashenden.



# SYMPHONY ORCHESTRA PLANS FIRST CONCERT

## DIRECTOR CARL VENTH PREPARES PROGRAM FOR TODAY.

### Forty Musicians and Clarence Ashenden, Vocalist, on List for Afternoon Demonstration.

This afternoon at 3 o'clock, at the Jesse French Hall, the Dallas Symphony Orchestra, under the direction of Carl Venth, will be heard for the first time in concert program. The affair is open to invited guests, but all patrons of music will be welcomed. There are forty-seven musicians, all professionals excepting three or four, who will give a program of choice selections from Scandinavian, Russian and German composers.

This is the first attempt in Dallas to start a professional symphony orchestra such as the larger cities enjoy. The director said that the material he has found ready for the week's rehearsal of this program to be given today is the peer of any professional musical body he has trained, and it will be remembered that Mr. Venth was formerly concert master with the St. Paul Symphony and knows of what he speaks.

The concert is given this afternoon that the citizens of the city may have an opportunity of judging the possible work of such a local orchestra, and that music patrons can decide whether it will be possible to secure an endowment sum providing for its continued existence. New York, Pittsburg and Boston were dependent upon the coterie of music patrons who were willing to subscribe enough to pay the players of these great organizations and give to the public an opportunity of hearing great music. Dallas is believed to be not too small to begin a similar musical organization, which will give weekly concerts of the best orchestral music throughout the winter. By those who have heard rehearsals during the one week of preparation for this afternoon's performance it is said that the effects secured are remarkable.

The program will be varied by two songs which Clarence B. Ashenden will sing. The personnel of the orchestra includes:

Conductor—Carl Venth.  
Violins—Messrs. McCoy, Kramer, Gibb, O'Connell, Jordan, Kroeger, Riek, Charminsky, Kennedy, Von Linstow, Brendt and Heatherington; Mesdames Davis, Jones and Stenger; Misses Hobson, Cook and Orten.

Violas—Messrs. Abrams, Whitlock, Eicherly and Quinn.  
Cellos—Messrs. Peacock, Ashley, Slippers and Thompson.

Bassos—Messrs. Schroder, Sidwell and Adler.

Flutes—Messrs. Frisque and Clark.  
Oboes—Messrs. Candiotta and McMillan.

Bassoons—Messrs. Hartmann and Fallon.

Cornets—Messrs. Frick, Hathaway and Cook.

Horns—Messrs. Cima and Roessler.  
Trumpets—Messrs. Phillips, Echols and Tedeschi.

Tuba—Mr. McDaniel.  
Drums—Messrs. Bedell and Camuti.  
Tympani—Mr. Miller.

The program:

March, "Slav" ..... Tschalkowsky  
"Agnus Dei" ..... Bizet

Vocal solo.  
"Peer Gynt Suite" ..... Grieg

"La Toupe" (for strings) ..... Gillet  
Solo.

Waltz, "Violets" ..... Waldteufel  
Overture, "Rienzi" ..... Wagner

### MATTERS MUSICAL.

It is really encouraging to lovers of music to see how cordially the men of weight in business and social matters are taking up the establishment of a symphony orchestra under the efficient directorship of Carl Venth, who deserves the warm support he is getting and will continue to get. Mr. and Mrs. Walter Fried have joined the orchestra and Carl Venth is delighted, recognizing Mr. Fried as a violinist of the first class, and Mrs. Fried as both a brilliant pianist and a gifted violinist, making them a valuable addition. Mr. Venth says he considers himself extremely fortunate in finding enough genuine talent and ability in Dallas to make many importations unnecessary. Beau Monde has advocated the formation of such an orchestra for years. Carl Venth arrived at the "psychological moment," and she predicts a lasting and brilliant success for him. The program for the Sunday afternoon concert at the Majestic is as follows: Wedding Procession, Rubinstein; Overture, "Phedre," Massenet; "For All Eternity," Mascheroni, Mr. J. W. Hubbell; Arragonaise, Massenet; Carmen, Bizet; "The Palms," Faure, Mr. J. W. Hubbell; Chant Sans Paroles, Tschaykowski; The Bojaren, Halvorsen; March Slave, Tschaykowski.

\* \* \*

Carl Venth is a high-class artist and composer with years of study and experience in the leading cities, or musical centers of the world. Dallas is rich, Dallas is progressive, Dallas is ambitious and its music lovers should back the Symphony Orchestra with their money and their influence.

\* \* \*

The Dallas Symphony Orchestra will give another of its musical afternoons next Sunday at the Majestic Theatre. The program is a fine one and it is to be hoped that Dallas will show its appreciation for all Carl Venth is trying to do and will do, if he meets with the encouragement his efforts merit, by a large attendance. The subjoined program tells its attractive story: Processional, Meyerbeer; Overture, Rienzi, Wagner; Aria from Elijah, Mendelssohn; Agnus Dei, Bizet; Egyptian Suite, Luigini; Violets, Waldteufel; Toyland, Herbert, and Mr. C. B. Ashenden will sing Adam's "The Holy City."

# Dallas Symphony Orchestra

CARL VENTH, Conductor

Majestic Theatre, Dec. 10th, 1911

3:00 p. m.

## Programme

1. Processional ..... Meyerbeer
2. Overture Rienzi ..... Wagner
3. "It Is Enough", from Elijah ..... Mendelssohn  
MR. CLARENCE B. ASHENDEN
4. Agnus Dei ..... Bizet
5. Egyptian Suite ..... Luigini  
(a) Allegro  
(b) Allegretto  
(c) Andante  
(d) Allegro non Troppo
6. The Holy City ..... Adams  
MR. CLARENCE B. ASHENDEN
7. Violets ..... Waldteufel
8. Toyland ..... Herbert

Mason and Hamlin Pianos Used



# FIRST CONCERT OF NEW ORCHESTRA

DALLAS MUSICAL ORGANIZATION WILL RENDER PROGRAM THIS AFTERNOON.

## MR. BABCOCK'S COMMENT

Secretary of Chamber of Commerce Adds His Endorsement of Plans to Perfect the Organization.

The Dallas Symphony Orchestra will give its first concert of a series of twenty this Sunday afternoon at 3 o'clock, at the Majestic Theatre. It is hoped that the people of Dallas will turn out en masse in order that encouragement may be given to establish a permanent symphony orchestra in this city.

Whether Dallas shall have a regular symphony orchestra depends on the success of this Sunday's concert. Let there be a sense of obligation on the part of every citizen to help in this worthy cause by being present.

The following program will be given:  
Processional ..... Meyerbeer  
Overture, "Reinzi" ..... Wagner  
Aria, from "Elijah" ..... Mendelssohn  
Clarence B. Ashenden.

Egyptian Suite ..... Lugini  
Agnus Dei ..... Bizet  
"The Holy City" ..... Adams  
Clarence B. Ashenden.

Violets ..... Waldtenfel  
Toyland ..... Herbert

Secretary J. W. Babcock of the Chamber of Commerce in speaking of the proposed orchestra says:

"There is no doubt as to the desirability of music in the home, in public and as a part of the life of a city it plays as important a factor as any other influence for culture, refinement or education. The character of a city is made up of the combinations of the character of its individual citizens, for ever since the beginning of time music has been recognized as a high and ennobling influence and proper music is as desirable for the citizenship of the city as schools or churches.

"Dallas has grown and developed most marvelously; its high type of citizenship comes from Texas. Men who have acquired a competence in the smaller towns of Texas are coming to

## ENDORSES PLAN TO ORGANIZE ORCHESTRA



JOHN R. BABCOCK.

Dallas and looking to this city as offering them advantages in every line, not only for the education of their children, for the club or the theatre, or the church, but they expect Dallas to offer them everything of the highest type in culture and refinement.

"Without the Dallas Orchestra Association the city of Dallas is lacking in a vital degree. The completion of the organization of the Dallas Orchestra Association an actual season of successful concerts, will do as much or more to encourage the Texas people to come to Dallas as any other one thing.

"The man who is not musical is inclined to overlook the attractiveness of high grade concert work of this class, but a business man has only to look at the experience of other cities in this line to realize that if musical development and education were not desirable as commercial assets, the great cities like Boston, New York, Philadelphia, Chicago, St. Louis, would not have spent their hundreds of thousands of dollars in developing high grade musical organizations. It is to be hoped that the people of Dallas will support the proposition of establishing the Dallas Orchestra Association in the proper spirit. They get not only indirect return but direct return in the proposition which is now being offered.

SAYS MUSIC OF VALUE TO COMMERCE OF CITY.



Elmer Scott.

## MUSIC DEVELOPMENT AN AID TO COMMERCE

ELMER L. SCOTT FAVORS DALLAS SYMPHONY ORCHESTRA.

Wants a Citizenship Here with Qualities of Mind Above Mere Money Grabbing.

To The News.

If the Dallas Symphony Orchestra becomes what artists and music lovers propose to make it, then will they have added wonderfully toward making a home in Dallas most livable and likable.

Gen. Dickinson in his talk a few nights ago on the Panama Canal emphasized that the prosecution of the work by the United States as compared with France was due to the greatest extent to the advanced methods pursued in sanitation especially, and in countless other ways that conserved the health and happiness of those engaged in the work.

The time has passed when a man engaged in a commercial enterprise, for the sake of the dollar, will isolate and brutalize himself.

While he labors men now wish to enjoy. Existence is not sufficient.

The commercial interests urge a variety of ways to add factories and extensive enterprises to Dallas. Better than all the subsidies they can offer, better than stock subscriptions or remission of taxes or donated site, better than all these is the proffer of a city with unabused government, with schools and colleges, with paved and clean streets, with parks and playgrounds, all adequate and wisely directed. Then when its citizenship shows a quality of mind that goes beyond money-grubbing and supports the arts enthusiastically and freely, great commercial enterprises will instinctively seek Dallas, not alone because of her commercial supremacy and strategical location, but because she represents the very best of everything that makes life worth living.

The Dallas Symphony Orchestra deserves and will get the financial support not only of every real music lover, but also of every other citizen who cares for his home and his city.

ELMER SCOTT.

## MANY WANT LARGE ORCHESTRA HERE

PROMINENT CITIZENS BELIEVE DALLAS SHOULD HAVE MUSICAL ORGANIZATION.

In giving his endorsement of plans to organize a large orchestra in Dallas Hugh N. Fitzgerald says.

"Man has mystical needs, which, when met, are his best physicians. Music, the great modern art, can satisfy the mystical need and indulge the cosmic emotion without asking assent to anything or putting the slightest strain upon the purely thinking process. Man can often be sustained, cheered by the wide, varied range of nature's best tones.

"I believe in the Dallas Symphony Orchestra because it will be the best in permanent music we have ever had. Noble emotions are easily stirred by good music and it has always been a spur to good action; it has the power to enliven, for the time, the dullest natures. The emotion stirred by the best music is the living fire burning upon high altars, easy to dedicate to high purpose. It has a beneficent potency to transform to nobler passions and to a heroic conception of life. We need an emancipation from much of our life, and some weekly attention to the most spiritual, the most elusive and the most mysteriously suggestive of all the arts will do this for us.

"Let the note in our minds strike generously for the support of the Dallas Symphony Orchestra."

Charles Meisterhans endorses the movement in the following words:

"It was my good fortune to be present at the Majestic theater last Sunday afternoon to hear the Dallas Symphony Orchestra concert. I was agreeably surprised at the magnificent program; it was fine music and there was a metropolitan vibration to the whole occasion. This Symphony Orchestra means much to Dallas and I sincerely hope it is to be a permanent institution. Some of the tones of sweet music makes us at least feel we can hear the tones and sense the ideal things of an ideal unseen world.

Let our state of mind be musically generous so that we shall contribute easily and delightfully to the support of this orchestra."



# "MUSIC SATISFIES MYSTICAL NEEDS"

HUGH N. FITZGERALD SAYS MAN  
NEEDS ITS INFLUENCE.

Declares Dallas Needs Such a Weekly  
Divertisement as Dallas Sym-  
phony Orchestra.

Speaking of the Dallas Symphony Or-  
chestra and its desirability as a perma-  
nent asset for Dallas, Hugh N. Fitzger-  
ald said:

"The deification of science and busi-  
ness in this age leaves a feeling of neg-  
lect which the shrines of other divinities  
must suffer. We are cabined up too  
much in our antlike compartments, with-  
out enough sweep over the wider, better  
ranges of life. We need more window-  
lights or rather cathedral windows in  
our human consciousness. Physiologists  
claim that neurotic disorders are in-  
creasing and most active people need  
some correction to offset the deleterious  
tendencies in our so-called civilization.

Man has mystical needs, which, when  
met, are his best physicians. Music, the  
great modern art, can satisfy the mysti-  
cal need and indulge the cosmic emotion  
without asking assent to anything or  
putting the slightest strain upon the  
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Noble emotions are easily stirred by good  
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easy to dedicate to high purpose. It has  
a beneficent potency to transform to  
nobler passions and to a heroic concep-  
tion of life. We need an emancipation  
from much of our life, and some weekly  
attention to the most spiritual, the most  
elusive and the most mysteriously sug-  
gestive of all the arts will do for us.

"Let the note in our minds strike gen-  
erously for the support of the Dallas  
Symphony Orchestra."

DALLAS FREE PRESS 1912

10

MONDAY, DEC

## \$1600 IS RAISED FOR ORCHESTRA

ALMOST FIFTH OF \$10,000 FUND  
FOR DALLAS MUSICAL ORGANI-  
ZATION SUBSCRIBED.

### CONCERT A BIG SUCCESS

Many at Majestic Theater Yesterday  
to Hear Splendid Program Well  
Rendered—R. E. L. Knight Shows  
Importance of Orchestra.

That Minerva sprung full armed from  
the head of Jove is believable since the  
Dallas Symphony Orchestra has leaped  
into existence at the waving of the  
baton of Kappelmeaster Venth. The  
advent of Carl Venth to Dallas is as  
important musically as the New Adol-  
phus or the viaduct or the navigation  
of the Trinity materially.

Those who were at the Majestic yester-  
day afternoon heard music by home  
talent that could not have been sur-  
passed by any symphony orchestra,  
even from Chicago or Boston. Not  
that Thomas' orchestra is not better  
than the youthful Dallas organization,  
but the same program played to the  
same people would not have seemed  
better. It was not an amateur per-  
formance—far from it—it was A. A.  
three star, cracker jack professional  
proposition and that these forty-two  
musicians could play symphonically at  
all was a wonder, but that they could  
play such finished music, such as made  
the small hairs on the back of the neck  
stand up and made gooseflesh creep  
along one's backbone was a marvel of  
marvels. It was like seeing a battle-  
ship come down the Trinity—something  
that could not be done—but it was done  
and done with a finish and artistic  
completeness. All of the musicologists  
were there and all were enthusiastic.

#### No Fault in Evidence.

Perhaps a critic of music might have  
found lapses from technical accuracy,  
they might have asked that the pian-  
issimo be a little more issimo or that the  
coloratura a little pinker, but there  
probably wasn't any such critic present  
or if he was there, he kept his mouth  
shut and applauded as vigorously as  
the rest.

The musicians who played with such  
rhythm and such feeling yesterday have  
been in Dallas for some time, but there  
was no one who could perform the sim-  
ple trick of waving the baton. To a  
person who has heard most of his music  
from a mechanical piano, it would seem  
much harder to play a fiddle or even a  
bass drum than to wave a stick, but it  
seems not so. It seems that the little  
stick is the whole thing—it brings  
music out of chaos and gives forty-two  
people the ability to get together and  
be a symphony orchestra, instead of a  
strolling band.

However, Dallas has got the little  
stick and can now point the finger of  
scorn at St. Louis, New Orleans, At-  
lanta—in fact every city south of Chi-  
cago.

Judging by the size of the audience  
yesterday and its enthusiasm, the or-  
ganization is here to stay and the mus-  
ical drouth of Dallas is to be broken by  
a continuous shower of music of a class  
and character that Dallas has never  
had before, except at advanced prices  
from a traveling orchestra from the  
effete east.

#### Those Who Subscribed.

About a fifth of the \$10,000 founda-  
tion fund was raised, after a speech by  
R. E. L. Knight. Sloan Simpson de-  
clared that the amount raised indicated  
the orchestra is to become permanent.  
He declared that there would be no  
more raising of subscriptions at the fu-  
ture concerts.

A. Harris, Bryan T. Barry, Sloan  
Simpson, John Sumerfield, M. J. O'-  
Neal, W. G. Scarff, W. H. Abrams, Dr.  
M. E. Taber, Lewis M. Dabney, H. H.  
Adams, Mrs. E. J. Keist, J. R. Babcock,  
Mrs. A. A. Slaughter, John Davis, Har-  
old Abrams, Mrs. Dr. Whitis, R. G.  
Poster, C. R. Riddy, Dr. McReynolds,  
Elihu Sanger, R. E. L. Knight, Edward  
Titcher, Mrs. H. W. Adams, E. L. Flip-  
pen, Mrs. Sammie Robertson, Cullen F.  
Thomas, W. Beckham.

R. E. L. Knight was introduced by  
Rev. George W. Gilmour. Mr. Knight  
in a half-humorous speech dwelt on  
the necessity of a city's developing its  
sense of the beautiful. He declared  
that the only difference he found be-  
tween the Dallas Orchestra and the  
Boston Symphony Orchestra was that  
the Boston members of the orchestra  
had on uniforms and the Dallas orches-  
tra hadn't. He pointed out that those  
who bought a \$50 share got back \$34

## Dallas Symphony Orchestra

CARL VENTH, Conductor

Majestic Theatre, Dec. 17th

3 O'clock p. m.

Assisted by

MR. J. W. HUBBELL, Tenor.

SYLVIO SCIONTI, Pianist

### Programme

- 1 Wedding Procession..... *Rubinstein*
- 2 Overture "Phedre"..... *Massenet*
- 3 "For All Eternity"..... *Mascheroni*  
(Violin Obligato—Mr. W. Fried)  
MR. J. W. HUBBELL
- 4 Entrance of the "Bojaren"..... *Halvorsen*
- 5 Ballade in G }  
Nocturno in F }..... *Chopin*  
Polonaise in A }  
MR. SCIONTI
- 6 Carmen..... *Bizet*
- 7 "The Palms"..... *Faure*  
MR. J. W. HUBBELL
- 8 "Chanson Sans Paroles"..... *Tschaikowsky*
- 9 "March Slave"..... *Tschaikowsky*

Kimball Piano Used



# RECITAL SUNDAY AT THE MAJESTIC

DALLAS SYMPHONY ORCHESTRA TO  
BE HEARD IN PROGRAM OF  
NEW MUSIC.

## ITALIAN PIANIST ALSO

Signor Silvio Scionti Will Give Several  
Numbers—Appeared at Fort Worth  
Friday—No Stock Subscriptions  
to Be Asked.

Sunday afternoon at 3 o'clock at the Majestic theater, the newly formed Dallas Symphony Orchestra, under direction of Concert Master Carl Venth, will give another recital. Director Venth received some new music from New York, on which the orchestra has been practicing during the week. The program as announced will be:

Bridal Procession .....Dubenstein  
Overture, "Plidre" .....Massenet  
"For All Eternity" .....Mascheroni  
J. W. Hubbell.  
"Carmen" .....Bizet  
"Arragonaise" .....Massenet  
"The Palms" .....Faure  
J. W. Hubbell.

"Chanson Sans Paroles" Tschaikowsky  
"Marche Slav" .....Tschaikowsky

In addition Silvio Scionti, the Italian pianist, will contribute several numbers. Signor Scionti gave a recital at Fort Worth on Friday night, when he was enthusiastically received. A Fort Worth paper says of him: "Such close and wonderful interpretation was given to each selection that it would be difficult to single out the most artistic. As a technical master of the keyboard Scionti is pronounced to be without a peer. His delicately shaded selections from Beethoven were of rarest beauty.

The eminent artist displayed a reserve of dignity and strength that was marvelous—the crescendos were like distant thunder and the diminuendos like breathing whispers in a vast cathedral.

The treat of the artist was a revelation and equaled anything of the kind that has even been given in Fort Worth.

As has been told, the entire afternoon's recital will be given over to rendition of the program, which musical critics have pronounced an exceptional one. There will be no stock subscriptions taken for the Orchestra Association, although a report on the progress of the work will probably be made for the benefit of those who are interested. It is said that the work has made excellent progress during the current week.

# SYMPHONY ORCHESTRA HAS DAILY PRACTICE

Dec. 16, 1917.  
DIRECTOR CARL VENTH DECLARES  
SATISFACTION AT PROGRESS.

Bryan T. Barry Commends Plans of  
Organization and Shows How  
Many Uses Will Come.

The Dallas Symphony Orchestra is developing splendid skill and fire and orchestral enthusiasm in the thorough daily rehearsings of this week, Director Carl Venth says. He is enthusiastic over its work.

He expressed himself yesterday as gratified the orchestra is to have the services of Mr. and Mrs. Walter J. Fried. Their accession, Mr. Venth said, would be a splendid reinforcement to an already fine orchestra.

### Sunday Program Selections.

The program to be presented this Sunday afternoon at the Majestic Theater contains eight numbers. The entertainment will begin at 3 o'clock. The following selections will be presented:  
Bridal Procession .....Rubinstein  
Overture, "Plidre" .....Massenet  
"For All Eternity" .....Mascheroni  
J. W. Hubbell.

"Carmen" .....Bizet  
"Arragonaise" .....Massenet  
"The Palms" .....Faure  
J. W. Hubbell.

"Chanson Sans Paroles" Tschaikowsky  
"Marche Slave" .....Tschaikowsky  
The soloist for the Symphony Orchestra concert Sunday will be J. W. Hubbell, tenor, and Silvio Scionti, pianist. Mr. Scionti is a distinguished pianist of New York.

### Bryan T. Barry Is Pleased.

Bryan T. Barry said yesterday: "I had a delightful surprise at the concert of the Dallas Symphony Orchestra last Sunday afternoon—delighted at the high quality of music and surprised to know that we had so much musical talent of this high order in Dallas, and this shows what wonderful things we can do for ourselves in many lines on the better side of life if we would only get together. I never saw an audience appreciate music more, and those who did not attend the last concert will have a pleasant surprise if they will attend the next concert on Sunday afternoon at the Majestic Theater. There are more than forty people in the orchestra and it will take considerable money to finance an organization and entertainments of that kind, but the people of Dallas will readily and willingly give it when they understand how much they are getting for the few dollars it would cost each of us. I should like very much to see the charge for these concerts at 'popular prices,' but the concerts are well worth the prices charged, and, like everything else, will have to be advertised and understood by the public before there can be the large attendance necessary for 'popular prices.'

### Frequent Need of Orchestra.

"I was very glad to take a share of stock in the orchestra company proposed to be organized and hope this organization will find it within its means to continue these concerts right along through the year and to so arrange them that thousands instead of hundreds can attend each performance.  
"Again, Dallas is considerable of a convention city and we often need first-class music at these conventions and nothing could add more to the good impression made upon visitors than to hear a first-class and large orchestra like this. And it occurs to me that we would soon develop such an interest in music that at least one musical festival could be had each year to which our neighbors would be attracted."

# AFTERNOON CONCERT DRAWS LARGE CROWD

PROGRAM BY SYMPHONY ORCHESTRA  
HIGHLY APPRECIATED.

J. W. Hubbell, Tenor, and Sylvio Scionti, Pianist, Contribute Several  
Pleasing Numbers.

A large and appreciative audience heard the Dallas Symphony Orchestra in the weekly Sunday afternoon concert at the Majestic yesterday. A program of nine numbers and several encores was rendered in a manner combining harmony, skillful technique and full expression. Every number was well received and there were frequent calls for encores.

Although the Dallas Symphony Orchestra is one of Dallas' newest organizations and has not yet seen its second month of active work, the rendition of a program combining the most difficult of classical and modern music showed what intense efforts have been put into the work of preparation and practice. Yesterday's concert was the first to be given since the continued life of the orchestra has become practically assured, and many hearers commented on the excellent work done.

The concert was directed by Carl Venth, who was assisted by J. W. Hubbell, tenor, and Sylvio Scionti, pianist. With the exception of selections by these two, the program consisted of orchestra music by the forty members of the organization.

Rubinstein's "Wedding Procession," not so well known, but hardly less beautiful than Mendelssohn's "Wedding March," was the opening selection and was well rendered. That was followed by Massenet's overture to the play "Phedre," which was applauded so enthusiastically that the first encore was then given. "Sizilietta," an old Russian dance, by Blon, an exquisite characterization of the peasant life of the Middle Ages.

J. W. Hubbell sang Mascheroni's "For All Eternity," a beautiful love song, for which he was encored. He repeated the chorus. Mr. Hubbell's voice is a clear and smooth tenor and he sings with expression and power.

"The Entrance of the Bojaren" typifies some more of the life of the Middle Ages, the entrance of the noblemen into court, accompanied by music from their own followers. Halvorsen, the composer, is director of the Royal Orchestra at Christiania, and Mr. Venth said he did not think this selection had been played before in Dallas, in concert. The execution of it brought out plainly the military characteristics of the music. It was repeated.

Sylvio Scionti played his three numbers well and held his hearers in rapt attention. He gave three of Chopin's compositions, the "Ballade in G," the "Nocturne in F" and the "Polonaise in A." Difficult chords and harmonies he brought out with force and pleasing effect.

"Carmen," including the beautiful "Toreador's Song," was executed with an unusual degree of enthusiasm and beauty and was roundly applauded. An encore was given in Strauss' "Artist Life," a lovely and whimsical composition abounding in beautiful and fantastic strains. Mr. Hubbell then sang "The Palms," by Faure.

Two compositions of the great Russian composer of the past generation ended the program, "Chanson Sans Paroles," or "Song Without Words," and the famous "Slav March." They were ably and sweetly played.

The next concert by the orchestra will be given next Sunday afternoon, the program to be announced this week.

# ENTHUSIASM REIGNS AT SECOND CONCERT OF DALLAS ORCHESTRA

Even more enthusiasm than the first audience attending the Symphony Orchestra concert, a good sized crowd that comfortably filled the Majestic Theatre accorded the orchestra a most complimentary reception yesterday afternoon. Encore after encore greeted every number on the program, and the large crowd was unwilling to leave their seats when the last selection had been finished. The audience was especially well pleased with the solo selections of J. W. Hubbell, tenor, and Sylvio Scionti, pleased in a piano recital.  
"The orchestra is the best ever" was the remark made by nearly every one in filing out of the theatre.



# THIRD CONCERT DREW BIG CROWD

CONCERT MASTER CARL VENTH AND  
DALLAS SYMPHONY ORCHESTRA  
AT MAJESTIC.

## SLAV MARCH SUCCESSFUL

Tschaikowsky's Great Russian Classic  
Interpreted Skillfully by Musicians.  
Tenor Solos by J. W. Hubbell.  
Silvio Secanti Pianist.

The Majestic theater was crowded Sunday afternoon to hear the third public performance of the Dallas Symphony orchestra. The program was admirably selected to suit the popular taste, ranging from Carmen to the Slav March. Tschaikowski is a little rich for the hot polloi as yet, but the public taste of Dallas will grow just about in the same proportion as the ability of the orchestra grows to render more difficult music.

Tschaikowski is about all that can be digested at present. His music is difficult. It is a rocky road for any orchestra to travel, and very few organizations would be willing to undertake it without long preparation. His music sweeps along like a turbulent mountain stream and the theme is often developed unexpectedly. It appears on the surface like a bubble on the water and the air is no sooner caught than it vanishes again into the sweep of the main orchestra. Mr. Venth's handling of Tschaikowsky's "March Slav" was superb. He brought out all the imaginative beauty of the music. With the strings and the woods and the drums carrying the march with its kind of "zum-zum zum-zum," one could hear the tramp of the whole army of the Russians. One caught the strength and weight and majesty of an entire army in full motion. The difficult interludes, with their half notes, sharps and flats, off the main road, anyway, made the fingering intricate and rapid. The theme is developed Tschaikowstically, heard as an undertone on the second violins, carried triumphantly by the woods and brought out blatantly by the horns, but haunting the music at every turn, and the national air shot through the music like golden threads in tapestry. When the theme is developed and the whole orchestra takes it up, that is when one punches the stranger at one's side in the ribs and says: "Isn't that fine?" And he punches enthusiastically back and says: "That sure is some music."

### Easy to Fling Adjectives.

It is easy to fling adjectives around in praising the music. To say that the overture "Phedre" was brilliant, that the "Carmen" was exquisite, and it is much harder, if not impossible, in a short space, to really weigh and measure, the excellencies that were developed. The interpretation is what those who know want to hear about. The suspensions, the solutions. "Those lesser thirds so plaintive, sixths diminished sigh on sigh" but it would take a professional critic to dally with the chiaroscuro of music when it seems that the whole diatonic scale was thrown at one's head, and one couldn't tell a pizzicato movement on a theorbo from a cavatina on an archlute. It might at least be said that the "Artist Life," by Strauss, played as an encore, had all the thrill of the unexpected in music. To an outsider it was like a fantasia waltz played recitativo on musical glasses.

### Leader's Eloquence of Movement.

Even a deaf man could enjoy the performance by watching Mr. Venth's coat tails. When handling some of the difficult passages he holds the first violins with one elbow and the second violins with the other. One hand suppresses the woods; the other threatens the brass, and he is reduced to flagging the drums with his ears. Then his every little movement has a meaning of its own, and even the back of his neck is expressive. But his coat tails are eloquent all the time, and even the deaf could understand much that was going on by watching those interpretative pendants.

It is impossible to do more than hit the high places in yesterday's program. The entrance of the "Bojaren" by the Swedish composer, Halversen, was particularly fine. It was full of lonely little shadow notes that hovered through the music much as the ghost in Peter Pan wavered on the back drop of the theater—delicate, tender and haunting little airs that stirred the imagination and caused the lower jaw to relax. When dreaming, the mouth usually opens, and 99.9 per cent of the people yesterday had their mouths open at some time, and the other fraction of a per cent was a baby that had its mouth open most of the time, and added minors when they were not needed.

# SUNDAY LAW PLANS OF COUNTY ATTORNEY

## NO PROGRAM BY ORCHESTRA

JUDGE CLARK SAYS IF RECITAL  
IS GIVEN HE WILL IN-  
VOKE LAW.

## ACTION OF COURT

COUNTY OFFICIALS SAY THIS  
MEANS NO AMUSEMENT  
ON SUNDAY.

## WILL NOT DISCRIMINATE

Clark Says That to Render Musical  
Program Sunday and Charge Ad-  
mission Is Violation of Law.  
Unions Still Protest.

That the Sunday law applying to theaters, moving picture shows and other attractions where admission is charged will be enforced in Dallas is indicated in a formal statement given out today by County Attorney Clark, in which he warns the proprietors of the Dallas Symphony orchestra that if a Sunday afternoon concert is given he will have to proceed against them. After pointing out that the higher court only yesterday declined to grant a rehearing in the test case regarding the operation of moving picture shows, the county attorney, in referring to Sunday concerts by the orchestra, says: "I, therefore, kindly request that they desist, and all other similar phases, or I will have to proceed against them as the law directs."

### What County Attorney Says

In formally announcing that concerts by the orchestra must stop, County Attorney Clark says:

"I see that the court of criminal appeals overruled the motion of the defendant in the picture show case from Waco. This settles the law as to theaters, picture shows and other places of public amusement keeping open on Sunday for pay. I hereby kindly notify the proprietors and agents of all Sunday theaters and picture shows and other places of amusement exhibited for private gain on Sunday, that they must keep closed, otherwise I will proceed to the fullest extent of the law against each and every one aiding in the exhibition. My attention has been called to the program rendered last Sunday afternoon by the Dallas Symphony orchestra for private gain, and I am informed that they are offering shares for sale, the value of which is based largely on the receipts of the Sunday afternoon concerts. This is a plain violation of the law. Any merchant has as much right to keep his store open and sell goods on Sunday as this orchestra has to give this concert for private gain. I therefore kindly request that they desist and all other similar places, or I will have to proceed against them as the law directs. The Sunday theater people and picture show people waited on me and are complaining at these people being allowed to run and give concerts for pay, and they are prohibited. I shall treat all people alike."

### Rumors on Saturday.

Last Saturday there were rumors to the effect that action would be taken if the orchestra gave a recital on Sunday and charged admission. The rumors proved groundless but Sheriff Brandenburg had deputies at the Majestic theater and Carl Venth, the director, expected that he would be called on the next day by the officers. They did not molest him, however. Today, following a visit of moving picture show men to County Attorney Clark, in which they complained of discrimination, the statement above given was issued by the county official.



# Dallas Symphony Orchestra

CARL VENTH, Conductor

Majestic Theatre, Dec. 24th

3 O'clock p. m.

Assisted by

MR. D. L. ORMESHER, Soloist

## Programme

- 1 Overture "Stradella" ..... Flotow
- 2 Nazareth ..... Gounod
- 3 Prize Song ..... Wagner  
MR. D. L. ORMESHER
- 4 Faust ..... Gounod
- 5 Largo ..... Haendel
- 6 Berceuse "Jocelyn" ..... Goddard  
MR. D. L. ORMESHER
- 7 Emperor Valse ..... Strauss  
(By Request)
- 8 a Neapolitan Fishers }  
b Toreador and Andalouse } ..... Rubinstein
- 9 Torchlight Procession ..... Meyerbeer

Bush & Gerts Piano Used

### MATERS MUSICAL.

Carl Venth has every reason to feel greatly encouraged. The concerts of the Symphony Orchestra grow in popularity every week. Last Sunday there was a large and warmly responsive audience, who listened to a fine program finely rendered. The program for this Sunday is equally fine. It will be as follows: Overture, "Stradella," Flotow; Nazareth, Gounod; Prize Song, Wagner Mr. D. L. Ormesher; Faust, Gounod; Largo, Handel; Berceuse "Joselyn," Godard; Emperor Valse Strauss (by request); (a) Neapolitan Fishers, (b) Toreador and Andalouse, Rubinstein; Torchlight Procession, Meyerbeer.

# WILL GIVE A CONCERT

DALLAS SYMPHONY ORCHESTRA DIRECTORS MAKE ASSERTION AS TO SUNDAY PROGRAM.

## APPEAL TO CLARK

THEY ASKED COUNTY ATTORNEY TO REVIEW THE MATTER—HE IS OBDDURATE.

## PROGRAM IS ANNOUNCED

Director Venth Tells of Numbers to Be Given—Labor Organizations Adopt Resolutions of Censure as to Construction of Law.

Music lovers of Dallas, irrespective of whether they are interested in the organization of the Dallas Symphony orchestra, are aroused over the announced intention of County Attorney Clark to prevent the giving of a concert on next Sunday at which an admission can be charged. That a concert will be given on Sunday afternoon was the announcement made today by Carl Venth, director of the orchestra. Mr. Venth has also arranged the program for the day and in the opinion of music lovers it will no doubt prove to be the most pleasing that the orchestra has yet given.

Those Dallasites who are lovers of music because it is music, began steps today for the circulation of a monster petition addressed to the county attorney requesting him to review the facts in the case.

### Text of the Petition.

The text of the petition is as follows:

"The county attorney believes that the concert of the Dallas Symphony orchestra is a violation of the Sunday law because it is for gain to the stockholders.

"It is well known that the famous Symphony orchestras of many of our large cities are seldom self-supporting. The most renowned are not.

"The recent subscription to the 200 shares of stock, whereby Dallas can have the services of a good orchestra—these shares of stock were not taken by the subscribers for the inflation of their pocket books; it really represents a sacrifice they are making in the cause of musical advancement, to promote the higher ideals of musical culture in this city.

"Whereas, We believe that this orchestra is not for gain, but represents a sacrifice on the part of the stockholders; and,

"Whereas, We believe that Dallas will be poorer without this orchestra; and

"Whereas, We believe that as the Master of Christendom said, 'Is it not right to do good on the Sabbath?' we, the undersigned, ask the county attorney of Dallas county to review the facts in this case from this standpoint."

### Official Is Obddurate.

According to Mr. Venth, two members of the board of directors, Messrs. Simpson and Abrams, held a conference

with County Attorney Clark this morning and tried to get him to modify his order as issued yesterday. It was stated, however, that the county official was firm in his belief that the law was being violated if the concert was given and an admission charged. A meeting of the directors of the organization is to be held tomorrow afternoon, at which time a decision will be reached as to just what action will be taken regarding the concert.

### Program Announced.

As stated above, Mr. Venth said the concert would be given, and gave out the following program:

- Overture, "Stradella" ..... Flotow  
Wazareble ..... Gounod  
Prize Song ..... Wagner  
David L. Ormsher.  
Faust Selection ..... Gounod  
Largo ..... Haendel  
Berceuse from "Jocelyn" ..... Godard  
Mr. Ormsher.  
Emperor Valse ..... Strauss  
(a) Neapolitan Fischer  
(b) Toreador and Andalouse.....  
..... Rubenstein  
Torchlight Procession ..... Meyerbeer

### Explanation of Numbers.

Mr. Venth gives the following explanation of the numbers on the program:

"The Overture to Stradella by Flotow, is built on the main themes of the opera. Although Flotow is almost forgotten, the beauty of his melodies, the spontaneous invention and his humor cannot fail to please the most blasé listener. In this overture, the juxtaposition of the serious first melody with the playful second theme is most effective.

"Nazareth, by Gounod, is one of the best known songs of the last fifty years. It is here presented in an orchestral arrangement, which builds up a climax which, of course, no human voice can ever achieve.

"The Selection, from the Opera Faust by Gounod, contains the most familiar airs of this immortal opera. The Soldiers' Chorus, the garden scene, and the flower song will be easily recognized by those familiar with Gounod's masterpiece.

"Largo, by Haendel, is really an aria from the long forgotten opera, "Xerxes." It is one of the most beautiful and satisfying melodies ever written, and has been used in church services all over the world, so that it has become better known than any other musical composition.

"The Emperors' Valse, by Strauss was written for the Emperor of Austria. Strauss was conductor for all court balls and receptions, and many of his dances were written more for concert use than for dancing. This particular Valse has a long introduction in march time, and the whole composition is fanciful and suggestive of court life in the Austrian capital.

"Rubenstein has written a number of pieces for orchestras, depicting the different nationalities. The ones selected for this performance are a Tarantella, called Neapolitan fisher and maid—suggesting Naples and Italy, and Toreador and Andalouse, a Spanish Bolero, suggesting a Spanish national dance.

"Meyerbeer was musical director at the court of the King of Prussia in Berlin. On state occasions there occurs a royal cortege in the palace, which is conducted by torch bearers. For such an occasion Meyerbeer composed the Torchlight Procession. It is an immensely effective number, and the climax of the brass instruments towards the close of the piece has never been surpassed.



# MUSIC-LOVERS WILL PETITION OFFICIAL

TO ASK COUNTY ATTORNEY TO RE-  
VIEW FACTS IN CASE.

Preparations Are Being Made to Give  
Concert Tomorrow Afternoon  
at Majestic.

A large degree of interest in the future of the Dallas Symphony Orchestra, amounting to concern, has been aroused by the announced intention of County Attorney Clark to prevent the giving of a concert on next Sunday afternoon at which an admission can be charged.

The general revolt among the music lovers of Dallas took form in the following statement, which promises to become a monster petition within a few days. The text of the petition is as follows:

"The County Attorney believes that the concert of the Dallas Symphony Orchestra is a violation of the Sunday law because it is for gain to the stockholders.

"It is well known that the famous symphony orchestras of many of our large cities are seldom self-supporting. The most renowned are not.

"The recent subscription to the 200 shares of stock, whereby Dallas can have the services of a good orchestra—these shares of stock were not taken by the subscribers for the inflation of their pocketbooks; it really represents a sacrifice they are making in the cause of musical advancement, to promote the higher ideals of musical culture in this city.

"Whereas, We believe that this orchestra is not for gain, but represents a sacrifice on the part of the stockholders; and,

"Whereas, We believe that Dallas will be poorer without this orchestra; and,

"Whereas, We believe that as the Master of Christendom said, 'Is it not right to do good on the Sabbath?' we, the undersigned, ask the County Attorney of Dallas County to review the facts in this case from this standpoint."

The program of the Dallas Symphony Orchestra for Sunday afternoon at 5:30, at the Majestic Theater, will be as follows:

Overture, Stradella.....	Flotow
Nazareth .....	Gounod
Prize Song.....	Wagner
D. L. Ormsher.	
Faust .....	Gounod
Largo .....	Haendel
Berceuse .....	Godard
D. L. Ormsher.	
Emperor Valse.....	Strauss
(a) Neapolitan Fishers.....	Rubinstein
(b) Toreador .....	Rubinstein
Torchlight Procession.....	Meyerbeer

The following explanation of the program is given by Mr. Venth:

The overture to "Stradella," by Flotow, gives a short expression of the principal themes of the opera. Flotow has been much neglected in the last ten years, but his unerring flow of melody and a quaint humor will never fail to appeal to the public. The juxtaposition of a serious, almost religious, theme in the opening of the number and the frolicsome allegro are most effective.

"Nazareth," by Gounod, is an arrangement for orchestra of one of the most famous songs of the last fifty years. There is a very effective climax toward the end of the song when the melody is carried by all the brass instruments.

The "Faust" selection, by Gounod, gives all the best known melodies of this unperishable, beautiful opera.

"The Largo," by Haendel, is an arrangement for orchestra of an aria from Haendel's opera, "Xerxes." This opera is entirely forgotten, but the beautiful "Largo" will live as long as people enjoy music.

"The Emperor Valse," by Strauss, was written for and dedicated to the Austrian Emperor. Strauss used a quaint conceit in this composition. The Emperor is the head of the Austrian Army. To indicate this, Strauss opens the valse with a military march, suggesting the defile before the Emperor's palace of the imperial guard. This number is played at the request of one of the directors of the association.

Rubinstein, the celebrated Russian pianist and composer, has written a number of orchestra pieces, representing the different Nations of people. Of these there will be played a tarantella, representing "A Neapolitan Fisher" and his sweetheart, and a Spanish bolero, suggestive of the Spanish National dances.

The program closes with a "Torchlight Procession," by Meyerbeer. Meyerbeer was musical director at the court of Prussia. On State occasions there occurs a great procession of royalty in the palace in Berlin, when torchlight bearers accompany the royal cortege. For such an occasion Meyerbeer wrote this composition. It is one of the most difficult and at the same time most effective pieces written for the brass instruments, and it certainly conveys the pomp and glamour of a royal procession.

## BEST OF INSTRUMENTAL MUSIC.

Singer Declares Belief Symphony Orchestra Will Cultivate Love of High-Class Harmonious in Dallas

To The News.

I am heartily in favor of the Symphony Orchestra, as I believe it to be the highest type of instrumental music. Numbers of people who attend musical entertainments can be met to whom such words as "symphony in any given key" and the designations of different portions of the work—the movements as musicians call them, are bewildering. This should not be so. This orchestra will be of inestimable value as an educational feature and will do much toward cultivating the ear of the general public and the taste of all for the higher and better forms of music. A great critic has said, "Think a moment about the mechanism of vocal music; something occurs to stir up your emotional nature—a great joy, a great fear; instantly, involuntarily, in spite of your efforts to prevent it, maybe; muscular actions set in, in which proclaim the emotions which fill you. The muscles and organs of the chest, throat and mouth contract and relax in obedience to the emotion. You utter a cry, and according to the state of feeling which you are in, that cry has pitch, quality (timbre, the singing teachers call it), and dynamic intensity. You attempt to speak, and no matter what the words you utter, the emotional drama playing on the stage of your heart is divulged."

This is likewise true of an orchestra guided by the master artist who feels and interprets the great effects possible with such an aggregation of instruments. They pour forth sounds jubilant or sob and sigh as he dictates and interpret the scenes and feelings of the master composers. By all means let us have the Symphony Orchestra.

E. D. BEHREND'S.

# SUNDAY SHOWS MUST STOP, SAYS CLARK

County Attorney Even Rules That Symphony  
Orchestra Cannot Give Sunday Concerts -  
Says He Will Treat All Alike—Many Picture  
Men Plan to Invade Law By Subterfuge.

## CLARK ISSUES STATEMENT.

I see that the court of criminal appeals overruled the motion of the defendant in the picture show case from Waco; this settles the law as to theaters, picture shows and other places of public amusement keeping open on Sunday for pay. I hereby kindly notify the proprietors and agents of all Sunday theaters and picture shows and other places of amusement exhibited for private gain on Sunday, that they must keep closed; otherwise, I will proceed to the fullest extent of the law against each and everyone aiding in the exhibition. My attention has been called to the program rendered last Sunday afternoon by the Dallas Symphony orchestra for private gain, and I am informed that they are offering shares for sale, the value of which is based largely on the receipts of the Sunday afternoon concerts. This is a plain violation of the law. Any merchant has as much right to keep his store open and sell goods on Sunday as this orchestra has to give this concert for private gain. I therefore kindly request that they desist and all other similar places, or I will have to proceed against them as the law directs. The Sunday theater people and picture show people waited on me and were complaining at these people being allowed to run and give concerts for pay, and they are prohibited. I shall treat all people alike.

Yours respectfully, R. M. CLARK, County Attorney.

Following a meeting with the Dallas motion picture show proprietors in the county attorney's office yesterday afternoon, County Attorney Clark this morning stated that he will absolutely put a stop to all Sunday picture shows in Dallas.

The announcement of the county attorney came as the result of the refusal of the court of criminal appeals to grant a rehearing in the picture show cases yesterday.

This morning Sheriff Brandenburg laid before County Attorney Clark evidence regarding the Symphony concert at the Majestic theater Sunday afternoon. Clark decided that the orchestra had not correctly understood the law.

## SYMPHONY ORCHESTRA, TOO

While he will not prosecute for the alleged violation Sunday, he says that no more Sunday concerts will be permitted.

E. W. Copley, manager of the Jungland, will be tried in the county court before Judge Whitehurst tomorrow on a charge of violating the Sunday theater law last Sunday. Moving picture show proprietors are looking on the Copley trial in the nature of a test case. Should Copley be acquitted, other picture houses may open Sunday.

## MANY RESOLUTIONS.

Resolutions condemning the county officials for closing the picture shows and "depriving the laboring class of people of innocent Sunday entertainment," have been passed by the plumbers, bricklayers, stage employes, electrical workers, and three locals of the painters' union, last night.

The resolution of the bricklayers' union sets forth that "laboring people and other citizens are forced to go to Ft. Worth on Sundays to find amusement."

Theater proprietors this morning declared that they would not open next Sunday.

"It means that half the picture shows in Dallas will be forced out of business, but we must obey the law even though it is against public opinion," said one.



# SEE CHANCE TO STAY OPEN

MOVING PICTURE SHOW MEN MAY  
QUOTE STATE STATUTES IN  
THEIR DEFENSE.

# AS TO STATE FAIR

M. T. LIVELY SAYS GREAT EXPO-  
SITION CAN BE CLOSED UNDER  
PRESENT RULING.

# FREE CONCERT TOMORROW

Dallas Symphony Orchestra Will Fur-  
nish Free Entertainment to Lovers  
of Music—All Citizens Are  
Welcome.

That theaters are public places and, therefore subject to city rather than state laws, is the latest ground on which the moving picture show proprietors and the Dallas Symphony Orchestra may make their next fight against closing these Sunday amusements to the Dallas public. A state law to the effect that amusement places are public places was passed, it is declared, after other laws regulating Sunday amusements had been passed, also. That this theory is substantially correct is the opinion of City Attorney James J. Collins, who states that he has been informed, the fight will be made on these grounds.

Mike T. Lively, a Dallas lawyer, believes the State Fair on Sundays can also be closed, if County Attorney Clark's views are held to be good law.

## "Nothing in This."

The story that the court of criminal appeals rendered its decision on the Waco test case on the grounds that the particular representation was that of actors showing what had been enacted on a stage and for this reason came under the denomination of theatrical performances will not be a legitimate ground for moving picture shows to base their fight on, according to M. T. Lively of the firm of Lively, Nelms and Adams, which firm appealed for rehearing. "We made our fight for a rehearing partly on the grounds mentioned," said Mr. Lively, "but the court of criminal appeals broadened it to include all moving picture shows where an entrance fee is involved. The logical carrying out of the present ruling would mean that there will be no Sunday State Fair. This is plain."

## "Will Give Concert."

That a concert will be given tomorrow afternoon by the Dallas Symphony orchestra is the announcement made today by the officers of the organization. They point out that this free concert will be in the nature of a Christmas present to the residents of Dallas. At 4 o'clock this afternoon there will be a meeting of the stockholders and officers of the organization, at which time plans regarding other concerts to be given will be discussed.

The program as announced for tomorrow is as follows:  
Overture "Stradella" ..... Flotow  
Wazareble ..... Gounod  
Prize Song ..... Wagner  
David L. Ormsher.  
Faust Selection ..... Gounod  
Largo ..... Haendel  
Berceuse from "Jocelyn" ..... Godard  
Mr. Ormsher.  
Emperor Valse ..... Strauss  
(a) Neapolitan Fischer.  
(b) Toreador and Andalousie .....  
Rubenstein  
Torchlight Procession ..... Meyerbeer

## Views of Mr. Venth.

In speaking of tomorrow's concert Mr. Venth said today:  
"By the action of the county attorney the Dallas Symphony orchestra is forced to give to the city of Dallas a Christmas present in the form of a free concert at the Majestic theater on Sunday afternoon at 3 o'clock. No admission will be charged, and every citizen of Dallas is welcome to attend to the capacity of the house. The members of the orchestra feel keenly what a good orchestra means for the city of Dallas, and they have tendered their services free of charge. This is a big sacrifice on their part because the musicians, as a class, are not wealthy, and are dependent on concerts and musical affairs in general to make a living. If the people of Dallas understood what a heart-breaking task it has been to get this orchestra together the amount of work and rehearsals on the part of each individual member to bring the organization to its present state of perfection, combined with a ridiculously low compensation for the orchestra and a heavy monetary loss up to the present day on the part of the promoters, I am sure they would do all in their power to keep this orchestra alive."

## Big Thing For Dallas.

"It is not only for the glory of Dallas, but it ought to be a concern of the whole state of Texas, to have and keep in Dallas a Symphony orchestra, the first ever successfully organized in the state of Texas."

All denominations have free play in the city of Dallas. Music also is a religion, and listening to good music is just as uplifting as listening to a good sermon. These Sunday afternoon concerts are no less than a service to the devotees of the art. They are clean, healthy, inspiring, and perhaps best of all, educational. No law has ever been made which, if interpreted in the proper spirit, would deprive the citizens of an enlightened republic to better themselves."

# PLEASING PROGRAM IS GIVEN BY ORCHESTRA

FREE SYMPHONY CONCERT HAS  
MANY HEARERS AT MAJESTIC.

Excellent Rendition Reflects Results  
of Superior Training—Vocal Solos by Mr. Ormsher.

Pleasing and well arranged for a holiday program was the free concert given yesterday afternoon by the Dallas Symphony Orchestra at the Majestic Theater. The house was well filled with an audience that seemed to enjoy thoroughly the nine numbers and three encores rendered by the orchestra, conducted by Carl Venth, assisted by David L. Ormsher as soloist. Repeated calls for encores were made.

The rendering of the program showed the results of hard practice, which is always kept up for nearly a week before a concert. Owing to the construction put upon the Sunday observance laws, it was decided to throw open the doors of the theater, and many Dallas people took advantage of the opportunity to hear the best of classical and popular music. The organization of the Dallas Orchestral Association has assured the permanency of the orchestra and already it seems to have come to be recognized as an entertainment and instruction factor of importance in Dallas.

The first number was the overture to the opera "Stradella" by Flotow, a composer well known in America fifty years ago, but now almost forgotten. The opera is based upon episodes in the life of a famous Italian bandit. The selection was played with skill, the interpretation showing something of the tragedy and danger of the bandit life, together with its glamour and power. This was the occasion of the first encore, a gallop from Strauss, in a wild, fantastic vein, played in a manner to bring out the full beauty of the music.

"Nazareth," a beautiful religious song by Gounod, dealing with the nativity, was played sweetly and feelingly, showing well its devotional character.

D. L. Ormsher was received very favorably and sang first the "Prize Song" from Wagner, combining skill of technique and expression with power to reach the farthest parts of the hall. His rendition of "Gloria" by Buzzi Peccia, far exceeded the first in enthusiasm and power of feeling in the singer.

A long selection was played from Gounod's "Faust," in which the beauty and force of the music was brought out with harmony and ease on the part of the musicians. Then came "Largo," an aria from the almost forgotten opera "Xerxes," by Haendel, well rendered by the orchestra. This was followed by the berceuse "Jocelyn," sung by Mr. Ormsher. He gave a short encore "Dearest."

"The Emperor Valse," by Strauss, was played unusually well. The waltz was written in honor of Franz Josef of Austria and combines in a beautiful way adulation of the monarch, fancy and fantasy, triumph in the victories of the Emperor.

Two National dances, the first from Italy and the other from Spain, pleased the audience much, being "Neapolitan Fishers" and the "Toreador and Andalousie," or "Pall Fighter and Andalusian Girl," both arranged by Rubinstein. They were well played and the music showed the combined coquetry, passion and intensity of the Spanish and Italians.

The closing number was the "Torchlight Procession" of Meyerbeer, written for the King of Prussia. Court functions in Prussia are opened often with a torchlight procession and this is one of the marches used. The orchestration and playing of the selection brought out the social and fantastic nature of the theme, symbolizing the coming of the conqueror to join his noblemen.

# ORCHESTRA TO GIVE FREE CONCERT TODAY

NO ADMISSION TO BE CHARGED FOR  
SYMPHONY PROGRAM.

Stockholders Elect Board of Directors,  
Labor Council Gives Its Indorse-  
ment to Movement.

At a meeting of the stockholders of the Dallas Orchestral Association yesterday afternoon in the Chamber of Commerce it was announced that a symphony concert will be given in the Majestic Theater this afternoon at 3:30 o'clock, to which no admission will be charged. The musicians of the orchestra volunteered to give their services without compensation and consequently the concert will be absolutely free. Any person so desiring may attend the performance.

George Clifton Edwards addressed the meeting of stockholders as the representative of the Dallas Central Labor Council, and for that organization expressed a hearty indorsement of the movement for a symphony orchestra for Dallas. Resolutions were also presented indorsing the orchestra, the same having been adopted Friday night by the Central Labor Council, as follows:

## Labor Council's Views.

Whereas, The Dallas County Attorney has announced his intention not only to keep moving picture shows from operating on Sunday, but to close even museums, and finally has declared that he will go so far as to prevent the Dallas Symphony Orchestra from rendering its concerts on Sunday; and

Whereas, This policy is, we are profoundly convinced, contrary to the wishes of the great majority of the law-abiding citizens of Dallas, particularly to the working class, for whom Sunday is the only day of recreation, but this policy is also contrary to the actual letter of the law, viewing the law as a whole; and

Whereas, It is not reasonable nor just to devote the whole legal machinery to prohibiting things that are not only harmless, but in many cases uplifting and inspiring, while Dallas has a record of fifty murders a year and countless other deeds of violence; therefore be it

Resolved, by the Dallas Central Labor Council, That we protest against the unreasonable policy that promises to result finally in closing the greatest public educational agency recently established in Dallas, namely, the Symphony Orchestra.

2. That we call public attention to the fact that this policy is in the highest degree unjust and discriminatory.

3. That we indorse the high-grade educational and cultural work that has been done and still is being done by some, if not all, the moving picture shows and particularly the above-mentioned orchestra, and that we firmly declare ourselves in favor of a policy of Sunday observance that will follow not merely the laws of Texas, but also that far older law expressed in the saying that the "Sabbath was made for man, not man for the Sabbath."

## DALLAS CENTRAL LABOR COUNCIL.

By George Clifton Edwards, Robert H. Campbell, J. P. Conner, W. T. Sheridan and W. C. Thornton, Committee.

It is also announced that City Attorney Collins has given the opinion that under a certain statute every city in the State having a special charter is authorized to regulate its own Sunday amusements.

At the meeting yesterday a vote of thanks was given the musicians who are to give their services for today's free performance. It should be understood that practically a week's work of practicing is given in preparation for the concert, and not merely the time necessary for the performance.

The constitution provides that the name of the organization shall be the Dallas Orchestral Association. The purpose is to support and maintain a symphony orchestra in the city of Dallas. The place where its business shall be transacted is in the city and county of Dallas. There shall be nine members of the board of directors. The following were elected yesterday: Hon. Cullen F. Thomas, W. G. Scarff, L. M. Dabney, J. B. Rucker, Harold Abrams, Rev. George Gilmour, Sloan Simpson, Bryan T. Barry and Dr. R. Whittis.

The amount of the capital stock is \$10,000, divided into 200 shares at \$50, par value, per share. No dividends shall ever be declared on the stock. All accrued profit, if any, shall go toward providing more and better music at cheaper prices for the public, in the discretion of the board of directors.

## Names of Stockholders.

John Davis, Harold Abrams, Mrs. Dr. Whittis, Stranger, E. R. Buddy, Dr. McReynolds, Elihu Sanger, R. E. L. Knight, Edward Titcher, Mrs. H. W. Adams, E. L. Flippen, Mrs. Sawnie Robertson, Will Bickham, Cullen F. Thomas, A. Harris, B. T. Barry, Sloan Simpson, John Summerfield, M. J. O'Neal, W. G. Scarff, Mrs. W. H. Abrams, Dr. Taber, Louis M. Dabney, H. H. Adams, Mrs. E. J. Kiest, J. R. Babcock, Mrs. A. A. Slaughter, Scourry Terrell, Stanley Crabb, Charles Sumner, W. A. Sedwick, M. J. Orleans, G. H. Smith, E. L. Scott, Walter Waskom, G. A. Furst, Tom Burnett, M. N. Baker, E. J. Gannon, D. G. Dunlap, E. E. Dukes, Osce Goodwin, L. A. Pires, Mrs. S. Alexander, Rev. J. F. Ferdinand, Alex. Camp, I. Reinhardt, J. Casler, Linz Realty Company, Linz Bros., E. F. Duggan, Mrs. L. S. Thorne, Vance Miller, W. E. Greiner, Mrs. Sam Erskine, J. S. Kendall, Harry Seay, Irving Kramer, V. Hexter, Alex. Sanger, Max Eppstein, Mrs. A. Silberstein, Otto Lang, C. Weichsel, Mrs. A. D. Clark, Mrs. A. H. Cleaver, H. L. Edwards, Hugh Prather, Dr. E. J. Reeves, L. Craddock, Eli L. Sanger, S. G. Davis, J. Dabney Day, J. E. Farnsworth, D. C. Earnest, Dr. E. V. Dickey, E. T. Moore, Thomas C. Harry, J. W. Crotty, M. M. Mayfield, J. Ashford Hughes, John V. Hughes, J. T. Trezevant, E. M. Reardon, H. J. Pettengill, William H. Atwell, N. Nigro, J. B. Rucker, J. B. Adoue, Mrs. J. S. Armstrong, Mrs. J. E. Schneider, Robert Ralston, Southwestern Paper Company, Automatic Music Company, Dallas Talking Machine Company, J. C. Phelps, Fred E. Johnston, W. A. Green, J. E. Ludlow, Sam A. Leake, Ike Jalonick, Judge Edward Gray, C. C. Cobb, R. Fenby, V. E. Armstrong, Guy Sumpter, J. P. Murphy, Ed Collier, Percy Davis, H. O. Samuel, E. H. Stewart, Manning B. Shannon, H. K. Payne, T. A. Pitman, J. Howard Ardrey, John S. Aldehoff, R. P. Caruth, George W. Jalonick, C. W. Hobson, Butler Bros., A. M. Matson, M. W. Fisher, Murphy & Bolanz, S. W. King Jr., A. G. Wood, Rudolph Liebman, G. Dreyfuss, Franz Brass, A. Catuna, Edgar L. Pike, Dan Sonnentheil, E. Dick Slaughter, H. B. Criswell, W. B. Luna, Edwin Hobby, M. W. Powers, L. B. Steele, G. Wildy Gibbs, E. H. Crowder, C. W. Cahoon, Will R. Allen, B. V. M. La Rue, Mrs. G. G. Wright, Mrs. C. C. Slaughter Sr., Mrs. Dr. Doolittle, Mrs. Fred Fleming, Neiman-Marcus, Max Beck, John A. Gulick, E. E. Luesley, Charles H. Platter, C. Lombardi, R. C. Ayres, F. W. Voorhees, Dr. E. H. Cary, Leon Blum Jr., F. S. Johnston, A. F. Phillet, W. O. Connor, John L. Young, T. S. De Forrest, Henry C. Coke, Otto Herold, W. P. Upham, T. E. Jackson, W. A. Leyhe Piano Company, Jerome Harrison, H. A. McMillan, Jules Hexter, J. C. Duke, H. S. Keating, Wm. L. Peacock.



**MUSIC CURE FOR NEURASTHENIA.**

**Dr. Adler Says It Has Recognized Value in Calming Nerves—Tests Have Been Made.**

To The News.  
The city of Dallas is rapidly becoming known as an important National commercial center. Many have heretofore sought this city as a place of abode owing to its strategic position in the business world.

In encouraging the production of good music by promoting an organization such as the Dallas Symphony Orchestra promises to become, it appeals to me that we are creating an additional reason for asking others to make their homes with us. Communities such as Berlin, Brussels, Vienna, New York, Boston and Cincinnati can clearly attribute not a small proportion of their growth to their renown as centers of music, so

that even from the economic viewpoint this organization should mean much to Dallas.

The demands upon those who live in cities today are manifold. As a result of our complex, modern mode of living, we are known to the world as a Nation with "nerves." After an exhaustive series of tests in some of the more prominent Eastern institutions for the treatment of neurasthenic patients it has been determined that music is a very potent influence in promoting the improvement and recovery of such patients. As a consequence in many instances music has been installed as a fixed adjunct to treatment, so that from such a viewpoint this institution should be of incalculable value to those who can avail themselves of the privilege of listening to a high-class symphony concert at least once each week. Criminologists also state that the cultivation of an appreciation of the better class of music in a community tends to discourage crime. It seems reasonable to believe that the exalted sentiments and ennobling thoughts engendered and encouraged by listening to such symphony concerts should be incompatible with any thought of criminal act, so that the net results of this organization should be to influence the ethical standards, the health and serenity and the number of our citizenship.

The amount of good that many such organizations have accomplished in the past seems to have been limited by a prohibitive admission fee. Those who have its promotion and conduct in charge would, if I may be permitted to suggest, be doing a large public work by perfecting an arrangement if possible whereby the great mass of our citizenship could enjoy its benefits.

HENRY L. ADLER.



*Carl Vents  
Director!*

**Orchestra Director as Seen by a New York Cartoonist**

**Dallas Symphony Orchestra**

CARL VENTH, Conductor

December 31, 1911, 3 o'clock p. m.

**Programme**

- 1 March from "Tannhauser"..... Wagner
- 2 Overture "Raymond"..... Thomas
- 3 Selection from "Thais"..... Massenet  
(Violin Obligato MR. W. J. FRIED)
- 4 Sizilietta..... Blon
- 5 Three Dances from Henry VIII ..... German  
(a) Morris Dance  
(b) Shepherd's Dance  
(c) Torch Dance
- 6 Selection "Red Mill"..... Herbert
- 7 Arragonaise ..... Massenet
- 8 Entrance of the Bojaren ..... Halvorsen  
(By Request)



# The Ethics of Music

## And Its Modern Aspect

An Article by Director Carl Venh, of  
Dallas Symphony Orchestra. :: :: ::

(By Carl Venh, Director of the Dallas Symphony Orchestra.)

When we speak of the so-called "music of the future," we generally mean the Wagnerian music drama, but this has for a long time been the common property of the music-loving people, and, therefore, is hardly deserving of this name. As the human being grows, reaches his highest form and finally dies individually, though atomically he remains as part of the universe, so also with art in all its forms. Music is an individual part of art which has not yet reached its ultimate development. What is art? The ideal reproduction of the spirit of life divested of all its earthy fetters. And the birth of art what brings it about? Hearts so hungry for the soul of truth that they can grasp with their prophetic longing the immortal and chain intangible immortality to earth. And what is a work of art? A sum of thoughts held fast by matter, though this matter is but the plastic medium through which new thoughts arise. What effect does a true work of art produce in us? The consciousness of soul. True artists are priests of the highest, but alas, this our artists often forget. The modern in music slight truth and look at her through the medium of their own hollow virtuosity. Rockets, luminous serpents in the night, a sensational glittering climax. And the public astonished, puzzled, then off to a new sensation. Art speaks of absolute thought, technique of mere matter. Our emotions can never enjoy what our reason cannot sanction. Soul and heart can only speak in perfect language when reason binds them together in harmony. Then only can art reproduce its perfect meaning. And according to this combined development in the artist of heart, soul and brain can we measure the worth of his work.

It must, if true, reproduce for others what it meant to the artist. The ancient masters who worked according to this principle possessed surely the

wish to be realistic; they desire to depict all the circumstances of life and nature in their musical compositions. "Never."

### Composition on Moderns.

As little as anybody has the sensation of flowering green fields in observing a black spot, so little does anybody have the sensation of that which the work advertises on its title-page when he hears the compositions of the Moderns. In words of "absolute music" they go entirely too far. They believe that they give something inconceivably great with their orchestral Noise, with their terrible Cacophony of sound, and forget that even if music is the language of the soul, the use to which this language may be put has a sharply defined limit. When we enter a Gothic temple, believing or non-believing, a strange feeling possesses us, peace and quiet surround us. A Sacred wonder blossoms forth. What is it? It is what we call "Mood," and herein lies the power of absolute music, that it always produces in the listener a certain mood or atmosphere. This power music has in a higher degree than any of her sister arts. In absolute music the human soul should lift itself and be able to move its wings in philosophical systems, thunder of cannons, murder, novels and all conceivable and non-conceivable circumstances hang like lead on its wings and forcibly drag it to earth.

### Symphonic Poems.

These are our so-called Symphonic poems. The form of the Symphony has probably reached its highest point and, as the composers cannot write any new symphonies, they compose something of which the composer, while at work, does not know the full meaning. To aid his understanding, he quickly provides himself with a most impossible book to drape around his handiwork a philosophical or realistic garb. Why not rather stick to Truth and create music which comes from the heart and does not strike a blow at reason. Music which is not able to lift us out of our commonplace surroundings, is no art. And musical photography of earthly circumstances will never be able to replace a Beethoven soul-picture. So in this field we cannot expect a logical evolution. But it is different

with the combination of the two arts, music and poetry. Here it ferments and moves in hasty motion. What Wagner started will develop and bring the music-drama along new lines to its final competition. The work of art of the future, will not only be illustration or accompaniment, but will speak from the stage proper. Opera, even the present music-drama, is, if we contemplate it seriously, Nonsense. The drama is meant to be an ideal reproduction of real life. If now as said before, heart and understanding must work in harmony for the true conception as well as intelligent reception of a work of art, we surely must admit that our reason is ill at ease in the present music-drama. First of all we are disturbed by the open orchestra in front of the stage, commonly used in this country. Do we really wish to see how it is done? With a little thinking everybody will admit that the picture of a hard working orchestra and a laboring conductor destroy all illusion. Therefore let us have the orchestra placed behind the scenes, then the tone-waves of the orchestra will not clash with the voices of the artists and so often make it impossible for them to be heard, causing them to overdo and force the voice. Why not do away with singing where it is not really necessary? The looks of a singer in a poetical situation, when she opens her mouth wide to produce her singing voice makes an unaesthetic, disagreeable effect. The spoken word must take the place of song in the coming music-drama. The following factors are necessary to complete this work of art. A poet who will select a subject, the atmosphere of which can be independently depicted by the orchestra placed behind the scenes. A composer who can reproduce and deepen the thoughts of the poet, not weakly cling to every word. Artists who must be trained to speak in a way that will be harmonious with the music so that the drama can develop without drawback of retarded or hasty action. This is the logical development of the Wagnerian declamation, the so-called "Speech-Gesang." As another result of the coming art the only true aesthetic and satisfying way to enjoy orchestra or soloists will be, when orchestra and soloists are screened from view, and the auditorium darkened during the performance. Then will only those visit the temple of our art to whom the Goddess has revealed her beauty, and no unclean feet will step beyond the threshold. Then music will become religion; for all things which can lift and purify the soul are religious. Faintly does it rustle through the strings, luring us with golden tones. When will the master arise? He will—he must come.

### Music in An Old Age.

Down the ages we have followed music from the time when mystical sounds first were heard in the Indian stone temples, revealed to us through Sanerit, and a thousand years further, till we at last in this era possess a system of harmony. Only of late resound the iron footsteps of the classical epoch of music and the dreamy lore of the romanticist. Shining we see the new building added to the temple, the master's and carved over the entrance the conjuring word—Music-Drama. Wide open shimmers the portal and permits all to enter, but few to linger and dedicate their service to the goddess. To these chosen ones she unveils herself and reveals her precious secret. By her side walks Language, her inseparable companion. Music and Poetry were betrothed in the cradle, and with their touch they purify the artist and bless him to his labor. Wagner was the first to enter the sacred portal. Only few have hitherto profited by Wagner's teaching, for the aping of the form without the living spirit means no advance in art. It takes courage to gain from his dramas the ultimate conclusions such as he gained from the works of his antecedents. Is it then so difficult to will Truth?—The rich possessions of the Moderns after such a great struggle for growth makes them foolhardy, driving them astray, using their riches ignorantly and wastefully. Many even traffic as the user with this heavenly gold, only to enrich themselves with worldly goods. Shamed must Music cover her head, when she sees how her treasure is squandered as bait to lure the unworthy. Others again try beyond their power. They think themselves the elect and so do not see that they must sink under the heavy burden. The last are generally those who claim the future. They are building a Babylonian tower without sense, without understanding. They

with the combination of the two arts, music and poetry. Here it ferments and moves in hasty motion. What Wagner started will develop and bring the music-drama along new lines to its final competition. The work of art of the future, will not only be illustration or accompaniment, but will speak from the stage proper. Opera, even the present music-drama, is, if we contemplate it seriously, Nonsense. The drama is meant to be an ideal reproduction of real life. If now as said before, heart and understanding must work in harmony for the true conception as well as intelligent reception of a work of art, we surely must admit that our reason is ill at ease in the present music-drama. First of all we are disturbed by the open orchestra in front of the stage, commonly used in this country. Do we really wish to see how it is done? With a little thinking everybody will admit that the picture of a hard working orchestra and a laboring conductor destroy all illusion. Therefore let us have the orchestra placed behind the scenes, then the tone-waves of the orchestra will not clash with the voices of the artists and so often make it impossible for them to be heard, causing them to overdo and force the voice. Why not do away with singing where it is not really necessary? The looks of a singer in a poetical situation, when she opens her mouth wide to produce her singing voice makes an unaesthetic, disagreeable effect. The spoken word must take the place of song in the coming music-drama. The following factors are necessary to complete this work of art. A poet who will select a subject, the atmosphere of which can be independently depicted by the orchestra placed behind the scenes. A composer who can reproduce and deepen the thoughts of the poet, not weakly cling to every word. Artists who must be trained to speak in a way that will be harmonious with the music so that the drama can develop without drawback of retarded or hasty action. This is the logical development of the Wagnerian declamation, the so-called "Speech-Gesang." As another result of the coming art the only true aesthetic and satisfying way to enjoy orchestra or soloists will be, when orchestra and soloists are screened from view, and the auditorium darkened during the performance. Then will only those visit the temple of our art to whom the Goddess has revealed her beauty, and no unclean feet will step beyond the threshold. Then music will become religion; for all things which can lift and purify the soul are religious. Faintly does it rustle through the strings, luring us with golden tones. When will the master arise? He will—he must come.

## SYMPHONY ORCHESTRA

### PROGRAM FOR SUNDAY

WITH OR WITHOUT CHARGE, MUSIC IS PROMISED TO PUBLIC.

Carl Venh to Direct Renditions at  
Majestic Theater—Conference Today About Admission.

The Dallas Symphony Orchestra will give a concert at the Majestic Theater tomorrow afternoon. The board of directors, who are in correspondence with the Attorney General, will meet at noon today to decide whether it will be proper to charge an admission.

March, "Tannhauser".....Wagner  
Overture, "Raymond".....Thomas  
Selection, "Thais".....Massenet  
Three Dances from Henry VIII...German  
(a) "Morris Dance."  
(b) "Shepherd's Dance."  
(c) "Torch Dance."  
Selection, "Red Mill".....Herbert  
"Entrance of the Bojaren"....Halversen  
(By request.)



# An Appreciation of Sunday's Symphony Orchestra Concert

(By F. E. Shoup.)

In spite of the cold weather yesterday afternoon the free concert of the Dallas Symphony Orchestra drew the largest crowd that it has had so far, every seat was taken, all the boxes were filled and there were many standing up. The program was the most pleasing yet from the opening march from "Tannhauser," straight through with liberal encores to the "Entrance of the Bojaren."

The orchestra is here. It is assured. It is no longer speculative and the music yesterday was clearer, more certain than heretofore as though it had passed the rocks and shoals and had got into quiet waters. There was a vim and an assured delicacy that took the music out of the experimental and amateur stage and placed it high up on an artistic plane.

A new orchestra is like a new anything else; a new typewriter, a new pair of shoes or a new automobile; it does not work without some creaks and need of adjustments, but yesterday it was evident that there were no creaks and that all adjustments had been made for the orchestra hummed along without spilling any gasoline and without sputtering in the carbureter.

There was no one piece that overshadowed the program, it was balanced and uniformly excellent. There was heavy music but there was plenty of delicate, light cob-webby waltz music and tantalizing intricate airs and themes that sing themselves into the subconsciousness to reappear during the week as one whistles or hums the shadowy little bits that one almost did not catch.

No matter how many excellent individual musicians are in an orchestra the ultimate success depends upon the concert master and with Mr. Carl Venth as a leader the artistic future of the organization looks very bright. On his reading and interpretation of the music everything depends. The fiddler's fiddle and the drummer's drum but their eye is ever on the little stick and they breathe or sigh or become bolder as it bids. The leader must suppress, he must soften, he must suspend much of the music to give scope to the delicate threads of melody which would otherwise be unheard. Mr. Venth does these things and with his artistic enthusiasm he gives meaning and life and poetry to whatever the orchestra plays

As the sculptor carves his bas-relief out of the solid stone so the orchestral leader digs out of the solid background of the body of the music the interwoven melodies that may hesitate on the strings, or that may be on echo on the flute, or that may be faint and somber on the melancholy bassoon and gives them a chance to peep through an interstice in the music. Mr. Venth's delicacy and sense of perspective and proportion in this respect is supreme.

The selection from "Thais" by Massenet with its thunderous opening, with the clarionette, the bassoon and the horns playing battledore and shuttlecock with the theme until the fidgety violins broke in and prepared the way for the violin obligato by Mr. W. J. Fried, was so beautifully rendered that it was played over to satisfy the audience that clamored for more.

The march from "Tannhauser," the overture from "Raymond," by Thomas, the three dances from German's Henry the Eighth, the Arragonaise by Massenet and the very popular selection from the "Red Mill," ran the gamut from grave to gay and completely satisfied the audience. Nothing more effective has been played than the "Sizilietta" of Blon with its silvery ending which was played twice.

The delightful waltz "Violets" by Waldtenfel was played as an encore by request and the other encores were the "Babes from Toyland," and Tschai-kowsky's "Chanson Sans Paroles."

A fitting colophon was the "Entrance of the Bojaren," with its crashing march and its impudent, tantalizing, will-o-the-wispy clarionette air and the jiggery, peppery movement on the strings. The freiful clarionette and flute hung on the borders of the music and got in their sulky little notes when least expected. This charming composition was played twice owing to the insistence of the audience.

## CRITICAL CROWD GIVES APPROVAL

DALLAS SYMPHONY ORCHESTRA  
RENDERED POPULAR PROGRAM  
SUNDAY AFTERNOON.

## WERE SEVERAL FEATURES

Concert Free With "Free Will Offering" by People Present—Violin Obligato Especially Pleasing.  
The Several Numbers.

Director Carl Venth and the members of the Dallas Symphony Orchestra ought to feel proud and gratified. They appeared Sunday afternoon before a most critical audience, and were applauded to the very echo. What comprises a critical audience? Not necessarily a lot of people who know and understand the finer points and technicalities of music. Far from that. The most critical American audience is that cosmopolitan crowd of folk who know music for the effect it has upon them and does not hesitate to make demonstration of such fashion as to quickly and definitely signify whether the effect and impression has been one which means credit to the persons who are responsible for it.

It was a most cosmopolitan audience at the Majestic theater Sunday afternoon. There were those who knew music and its technicalities and high points. There were also those—and many of them—who perhaps were not so well acquainted with Massenet and Blon and Wagner, who who, in their cosmopolitan American education, knew when the music "sounded" properly. Therefore, it may be said that Sunday's audience was perhaps as critical one as has heard Director Venth and his really great organization. Incidentally let it be remarked that the program was given free of charge. There was, however, a collection of free will offering taken before its close, and the liberal contribution was another evidence in addition to the rounds of applause, that the orchestra had made a most excellent impression. It was announced that the concerts will continue, and there was more applause.

### Former Mayor's Address.

Former Mayor Bryan T. Barry prefaced the taking of the free will offering with the following brief address:

"I desire to make a statement and then a suggestion. This is the fourth of these beautiful concerts given here by the Symphony orchestra and I hope many of you have attended them all. I have and if you have not you have missed what I enjoyed greatly. Two of the concerts were upon paid admissions of twenty-five and fifty cents, a very small charge for the character of the entertainments, and the last two have been free to the public. The orchestra people have made no charge for two reasons—one on account of their desire to give us the benefit of their inspiring music and to try to cultivate a love of music among us which would do us all a very great good, and the other, on account of the differences of opinion in official circles as to what the law is governing such exhibitions in this theater where an admission charge is made. They are right and patriotic in this, as they are law abiding people. The law should be so certain that like Lord Coke we could swear what it is but in the light of recent decisions and rulings officials, especially county officials, I will have to swear that I do not know what it is. I always try to obey all the laws, but I hope to God that we do not live in a state where such entertainments as this are unlawful.

"I only wish that these concerts could continue free to the public. In many cities they are provided by assistance from music loving people who are able to support them and do great good and I believe in time we shall have them here. We are beginning to put on city airs and ways and I believe that when our people see what musical talent we have here at home, they will respond willingly, and if so, this will be one of the great many things we are going to do for ourselves this coming year. There is now being organized a company to try to encourage these good people in this good work and \$10,000 have been subscribed in the way of stock, which is, in fact, a donation to the cause, as it cannot return any dividends or profit. But this is not now available and something should be done now by us to show our appreciation of the very liberal entertainments we have received free from the unrewarded labors of our benefactors, and I want to pass to you a suggestion that has been made to me that we now make a free will offering towards paying the heavy expenses of these entertainments. I believe you feel as I do about it, and I suggest that hats be passed among the audience."

Mr. Barry then named several prominent citizens he saw in the different parts of the audience and these gentle-

### Features Stood Out.

Several things stood out as features in yesterday's program. One was that it was varied. There appeared on the printed list of numbers the names of several composers which were plainly Teutonic or Latin. But there also appeared one name that was distinctly American—Herbert, and his rollicking, dashing, stirring, tingling "Red Mill" brought loud acclaim.

Another thing that stood out was a violin obligato by Walter J. Fried. It was rendered with the selection from Massenet's "Thais" and rendered once, the audience insisted—very properly—that it be done again. "Meditation" is an appealing sort of air that demands proper expression, proper knowledge, proper technique, and above all, an entering into the spirit of the thing. Mr. Fried's effort showed that, and it is a very safe assertion that the delicious thrills which come to the real lover of music with a right rendition of a well known and well liked number, wriggled delightfully up and down the spines of everybody who heard it.

The grand old march from Wagner's "Tannhauser" was first, with its preliminary crashes and its final settling down to a rhythmic quick-step that makes the hearer almost see the soldiers. Theodore Thomas' overture "Raymond," was second, and executed as it should be, with all that good old American intended for it. Then came the selection from "Thais" with the feature obligato, followed by Blon's "Sizilietta." It's a slithery, slithy, unctuous, pat-you-on-the-back kind of a haunting melody, this. It has a ghost of a reminder of the barcarole from Offenbach's "Tales of Hoffman," and if there ever was real melody, it is to be obtained. Director Venth and his people were in accord throughout, and especially excellent in the theme with the lead violins in predominance. Also there is golden opportunity given the man with the orchestra bells, and that gentleman lost none of it—one instance where sound and not silence was edged with gilt.

### Quaint Old Dances.

Three quaint folk dances in one, two, three order were so properly given that the now well known Waltenfel waltz "Violets" had to come as an encore. And then the crashing introduction to Victor Herbert's "Red Mill." One sees the people in the old Dutch village having the time of their lives on the feast day; hears their songs and their wooden shoes; then he is taken familiarly through the whole gamut of the more popular latter-day airs "Good-a Bye, John," "Old New York," "Just Because You're You," and all the rest of them. Oh, it was great. And then some more Massenet, who is (or is it was) surely enthused when he composed his "Arragonaise," which impresses one as if written just to show that the composer could do something a whole lot different from the more sedate "Thais."

With due tribute to another nation, Halverson's—Swedish or Norwegian, of course—"Entrance of the Bojaren" was the concluding effort. Like reading an old legend from a printed page, the music of the composer tells its story. The hearer sees an old Norse king, with his retinue of retainers approaching from a distance. He hears the sound of the drums and fifes and the horns from far away. He hears them approaching closer and can distinguish additional instruments. The column files past in magnificent numbers and strength, and the music reaches its crescendo and climax as the chieftain himself is opposite and entering into his castle hall. There's life and food and drink to music like that.

Undoubtedly Sunday's concert was the most enjoyable that has yet been given, and if the spontaneous expression of the people who attended is any criterion, the orchestra has won a still closer place than it occupied before.



## ASKS PUBLIC SUPPORT OF DALLAS ORCHESTRA

**BRYAN T. BARRY MAKES APPEAL  
TO AUDIENCE AT MAJESTIC.**

**Splendid Concert Is Given Sunday Afternoon—Hold Seven Rehearsals Each Week.**

Following the rendition of a well-chosen program by the Dallas Symphony Orchestra at the Majestic yesterday afternoon, appeal was made by President Bryan T. Barry of the Dallas Orchestral Association for more general support of the orchestra by the public. Reference was made to the State laws, and the plan for support by general membership was outlined, after which many signed pledges to take membership in the association.

In spite of the cold, a large audience that nearly filled the theater heard the orchestra in a well-played and pleasing concert, the solo numbers being rendered by Mrs. Randolph Martin, teacher of music at Kidd-Key College.

The degree of confidence in and enthusiasm for the work of the orchestra, on the part of the players themselves is illustrated by the purchase of several expensive instruments by members, one being a very fine set of chimes, which was used for the first time yesterday afternoon. Seven times a week members of the orchestra meet for rehearsal under Mr. Venth and the Sunday program each week shows the results of practice and careful training and selection of programs. In addition to the Sunday matinee concerts, plans are under way for an evening concert to be given at the Opera House in the near future.

Harold Abrams, manager of the orchestra, announced yesterday an addition to the orchestra in E. Clyde Whitlock of Fort Worth, teacher of violin at Polytechnic College. Mr. Whitlock will play the violin. Other additions are contemplated and Mr. Abrams said a special effort will be made in every instance to secure only the best talent for the orchestra.

Berlioz's Hungarian March, a piece of warlike musical description, was the first number upon the program, and was rendered in a way to bring out very effectively the martial characteristics of the selection. Opening with a clash from the horns, effectiveness is added by a portentous rumble of the basses, mounting into a climax with the full battle cry of the brass at the end.

### "Semiramide" Is Pleasing.

In the overture to Rossini's opera, "Semiramide" was played one of the most difficult selections yet attempted by the orchestra and much power and skill of technique were shown in the transitions, as several distinct moods of the composer were brought out. The opera deals with the achievements of the Assyrian Queen, Semiramis, and martial atmosphere is given in the trotting of cavalry, bugle calls and lyrics. A brilliant coda closes the overture. Rubinstein's "Toreadors" was given as a short encore.

Victor Herbert at his best is displayed in "The Rose of Algeria," next on the program. In it the composer has combined comparative simplicity with wonderful effects and tremendous climaxes. Dance rhythms and local color, found so often in Herbert's work, come in frequently. It is in such pieces that an orchestra is given opportunity to show its full power and the advantage was not lost in the rendition by the Symphony Orchestra. The changes from serious or sad to gay and fantastic musical expression were well carried out.

Mrs. Randolph Martin sang first Gounod's anthem, "Divine Redeemer," her voice showing range and power with full expression. She was encored and repeated the chorus.

"The Black Rose," a dainty and fastidious little selection by Thomas, was played exceedingly well. It was followed by "The Voice of Chimes," by Luigini, in which the melody was sustained by the strings and effect added by tolling of chimes. It was encored and repeated, the players showing enthusiasm and power in each rendition.

Stern's valse song, "Spring," was rendered by Mrs. Randolph Martin in most delightful manner, her voice carrying well the bird-like effect of the melody. An encore was responded to with "The Last Rose of Summer," the audience applauding loudly as the orchestra struck up the first notes of the beautiful old song. Mrs. Martin sang this very sweetly.

In "Al Fresco," a carnival-like bit of musical humor by Victor Herbert, the orchestra entered into the spirit of the caprice, bringing out here the rollicking joy of the funmakers, again the delicate, fanciful whims of the composer. It was loudly applauded and repeated.

"Los Toros" and "La Zarzuela," two Spanish dances by Lacombe, ended the program. The orchestra took advantage of the opportunity given in the dances to show enthusiasm and brilliancy by playing. Each week Mr. Venth has selected two National dances to give something of the best National music, and in each case the selections have been favorably received.

## Big Crowd Hears a Program Full of Color

**Dallas Symphony Orchestra Appeared To Advantage.  
Mrs. Martin's Vocal Effort Pleasing.**

With the thermometer hovering between zero and freezing a splendid crowd came out to hear the concert of the Dallas Symphony orchestra Sunday afternoon. The program was full of sharp high lights and lacking in the deep somber music of the Wagnerian or Tschaiskowskian type.

There were two things that stood out pre-eminent, the overture from "Semiramide" and the singing of Mrs. Randolph Martin, who was Miss Annie Lee Andrews. The overture from "Semiramide" was written by Rossini almost ninety years ago for an Italian audience, but it has lost none of its power to please. The form of the overture is old style. It begins with a slow movement with an allegro second theme and concludes with a brilliant coda of the usual slam bang and boom boom type. But of its kind, it is almost perfect, and it began with the oncoming of a troop of horses with a tramp, tramp on the strings and a cool, cold fanfaron on the horns. The strings carry a melancholy air that becomes vinegary and dwindles into shivery, plumping harp music, while the flute and clarionette play hop, skip and jump around the main theme. The "Semiramide" overture is not by any means the heaviest music the orchestra has played, but it was enjoyed as much as anything yet attempted.

The other feature of the afternoon was the singing of Mrs. Martin. She sang the "Divine Redeemer" of Gounod, and while it is not an ice breaker by any means, her reserve force was such that it was evident that Dallas had been introduced to a voice or rare range and power. When she sang Stern's "Spring" she got an opportunity and her voice had a clear, clean, undisputed quality of youth that was fleetingly refreshing—an indescribable purity of tone that all highest art

seemed to be unstudied and natural. Her upper register is superb, and whenever the accompaniment crowded her too close, she simply let loose a yard or two more voice and outsang the whole orchestra. The accompaniment was a difficult one. It is much harder to play an accompaniment than it is to play straight symphony music and the Dallas orchestra yesterday, in playing the accompaniment to "Spring," showed how much progress they had made in five short weeks. Mrs. Martin sang "The Last Rose of Summer" as an encore, and it was beautifully done.

The march "Hongroise," of Berlioz, with its trembly, hesitating theme was played as an opening, which was followed by the soul filling "Semiramide" and then came the "Rose of Algeria," by Herbert with its clicking castanets and its gingery wintry effects.

"The Black Rose," by Ludimer Thomas, a pupil of Mr. Venth's, was very effective. This ballet waltz, which was far more serene than black, had all the chiaroscuro effects from violet to brilliant red.

"The Voice of the Chimes," by Luigini was played twice. The violins played a harp effect antiphonally and carried a soothing cathedral Sunday afternoon theme with the chimes coming in hand in hand with the trombone, which was muted and sounded like the Angelus with an Italian sunset in the background.

The whole program was full of color, there was nothing pale or lifeless about the music and this was due entirely to the accent Mr. Venth gives to his phrasing and to the fact that he has ideas and expresses them through the music. He grasps tone pictures, or themes, and has a definite, distinct conception as to what is meant by them, and gives them a rendering that carries conviction to the hearer, whether a trained musician or not. He conducts with fine feeling and never lets the music degenerate into a perfunctory rendition, even in the more uninteresting places—he keeps the standard up and infuses enthusiasm in every member of the organization.

### Collection Is Taken.

He then expressed regret that Dallas is unable at present to afford free Sunday concerts and said since that is the case it is better to pay than not to have them. He said it is probable that the regular series of concerts will be taken up next Sunday at some place to be announced and called attention to the hard work of the musicians, asking those present to make a free-will offering toward support of the orchestra. Hats were passed and a large collection taken.

The program was opened yesterday with a march from Wagner's "Tannhauser," the theme of which is the assembling of contestants for a singing contest in a German castle. The beautiful operatic transitions were well brought out by the musicians. By request this was followed by "Violists," by Waldteufel, played in a manner beyond criticism, and met with great applause.

Thomas' overture to the French play, "Raymond," combining the fanciful and joyful with the sad and pensive, was played exceedingly well, the soft strings of the music sweeping toward the end into a grand climax of great power. A selection from Messenet's "Thais," with violin obligato by W. J. Fried, was repeated after great applause. The theme is taken up by a solo violin, later to be taken up by the strings in unison. It is an effective and striking selection, well played.

"Sinfonia," by Bion, was also repeated, being played both times with power and skill. This was played as an encore at a former concert and met with great favor.

### Reader: Popular Numbers.

A selection of popular pieces from Victor Herbert's musical comedy, "The Red Mill," formed a contribution to please the lighter taste and was so well carried out that "Babes from Toyland," by the same composer, had to be given as an encore. These were followed by Messenet's "Atragonais," a short but beautiful selection.

The concluding number on the program was "The Entrance of the Barbarian," by Halvorsen, a singular and effective piece of the modern Norwegian music. This had been heard before and was repeated yesterday by request. It was encored and repeated. The second encore was supplied by Tschaiskowsky's "Chanson Sans Paroles," or "Softly With- out Words," forming an excellent ending for the concert.



# Dallas Symphony Orchestra

CARL VENTH, Conductor

AT THE COLISEUM

Sunday February 18, 1912, 3:30 p. m.

## Programme

1. Swedish Coronation March ..... *Svendsen*
2. Overture "Rienzi" ..... *Wagner*
3. Intermezzo "Thais" ..... *Massenet*  
Violin Solo, Mr. W. J. Fried
4. Tartaren Reveille ..... *Machts*
5. Algeria ..... *Herbert*
6. The Voice of Chimes ..... *Luigini*
7. Entrance of the Bojaren ..... *Halvorsen*
8. Marche Slave ..... *Tschaikowsky*
9. My Queen ..... *Bucalossi*
10. American Fantasie ..... *Herbert*

Next Concert given by the Dallas Symphony Orchestra will be at the Columbian Club, Saturday evening February 24, at 8:15 o'clock.

## Prof. Venth's Symphony Concert

I'm just a reporter. I don't know a thing in the world about music, excepting I like most "rag time" music that has melody. I told all this to the city editor when he assigned me to the Symphony concert, but he said "Go ahead, anyhow."

So I went. I'd rather spend my Sunday afternoons outdoors than most anywhere indoors, but if I have to stay indoors, why I wouldn't ask for any better place than where Carl Venth's symphony orchestra is rendering a program like they did yesterday afternoon at the Coliseum.

The way I size u music is this: If it makes me want to keep time or sends thrills up and down my back, I think it is good music. Tested by this method, Venth's program and the work of his orchestra yesterday afternoon scored about 90 per cent. That's a mighty high average when I'm umpire at a musical proposition. The piece I liked best was what

a lady next to me said was "Der Veilchen Waltzer" (The Violet Waltz), which Prof. Venth rendered as one of the numerous encores he was forced to give. It certainly is a tuneful air. It's a wonder a lot of people didn't get up and waltz, it was so tempting.

As I've said, I'd rather be outdoors Sunday afternoon than anywhere else, but if the Symphony orchestra is going to put on another program each Sunday like it did yesterday, I guess I'll dig up two bits and attend. It's worth while.

There were about 700 people at the Coliseum. They seemed to enjoy the music very much. I heard one fellow who looked like a musician say Prof. Venth had done wonders with his musicians.

## GREAT PRAISE FOR ORCHESTRA.

William E. White Says Texas State Fair Should Secure Services of Dallas Symphony Artists.

William E. White, who was among those who heard the Dallas Symphony Orchestra at the Fair Park Coliseum last Sunday, took occasion yesterday to commend the playing of the members of that organization in almost unmeasured terms. He said he would willingly pay \$3 a seat any time for the privilege of hearing such music as was given. He said:

"When the people of Dallas realize the importance and the prestige a real symphony orchestra will give them, they will fill the Fair Park Coliseum beyond its capacity. Why pay the Cincinnati \$4,500, the Chicago \$5,500, the Pittsburg \$6,000 and the Boston Symphony Orchestra \$12,000 to come to Dallas and play for a Saengerfest when we can have a superb organization costing less money and composed of artists who live in Dallas?"

"I for one feel indebted to each member of the Dallas Symphony Orchestra for the educational and also the captivating program that was given Sunday afternoon at the Coliseum. I sincerely hope that when Paderewski comes to town we will have an orchestra to play the accompaniment to a great piano concerto, equally as well to a great violinist, not to speak of having a great prima donna with orchestra accompaniment.

"The directors of the State Fair of Texas should secure this musical organization for the next exposition. It will furnish better music than has been heard at the Fair Grounds in the last decade. I don't believe we ought to send off for musicians when we have such an orchestra in Dallas. The Southwest needs not go further than Dallas to find a splendid symphony orchestra, and Dallas and especially the Fair ought to give it encouragement."

## PROGRAMS FOR TWO CONCERTS ANNOUNCED

Dallas Symphony Orchestra to Give Concert at Coliseum and Opera House.

The Dallas Symphony Orchestra will give two concerts within the next week, the first to be at the Coliseum on Sunday afternoon, the second will be on next Thursday evening at the Dallas Opera house.

The program which Mr. Venth's orchestra is rehearsing for the Coliseum concert might be called a series of musical rainbows, at least that is what the poetic orchestral language suggested to a lover of music.

"This orchestra," this person said, "placed in this Dallas life of humanity, tossing with emotions—love, sorrow, hope—driving men hither and thither, its music inspired by a music master, is really to take these emotions up into itself where it purifies and sublimates them and gives them back as joy and peace.

"If the highest experience in life is a tuition in reverence, what a wide range of feeling which we call religious does a full orchestra from the organ to the drum, from the softest viols and flutes to tinkling cymbals, from instruments which are all passion to instruments of almost passionless dignity, inspire. Mr. Venth is a leader who believes that music never seems to be satisfied with itself except when it is used in this religious way; that it is always seeking to escape into this higher form, even as man is himself."

The following is the program for the concert at the Coliseum Sunday, February 18:

- Swedish Coronation March... *Svendsen*
- Overture, "Rienzi"..... *Wagner*
- Intermezzo, "Thais"..... *Marsench*
- Tartaren Reveille ..... *Maclids*
- Algeria ..... *Herbert*
- The Voice of Chimes..... *Luigrini*
- Entrance of the Bojaren.... *Haloorsen*
- Marche Slave..... *Tschaikowsky*
- My Queen ..... *Bucalossi*
- American Fantasie ..... *Herbert*

The program for the concert at the Dallas Opera house February 22, is as follows:

- Pomp and Circumstance..... *Elgar*
- Roszika, Hungarian Overture... *Roberts*
- Grand Selection, "Rienzi"..... *Wagner*
- Quartet from "Rigoletti"..... *Verdi*
- Miss Nellie Westcott, Mrs. James Bennett, David Ormesher, Josef Rucker.
- Symphonic Poem, "Danse Macabre."
- ..... *Saint Saens*
- Intermezzo, "Paglacio"..... *Leoncavallo*
- Tris from "Faust"..... *Gounod*
- Miss Nellie Westcott, David Ormesher, Josef Rucker.
- Reve Angelique..... *Rubinstein*
- Two Hungarian Dances..... *Brahms*
- Swedish Coronation March... *Svendsen*

TWO NEW SCHEMES



# HAROLD ABRAMS MAKES PLEA FOR ORCHESTRA

PURPOSE IS TO FURNISH GOOD  
MUSIC FOR MUSIC-LOVERS.

Support of Every Person in Dallas Is  
Needed if Such an Organiza-  
tion Is to Exist.

Harold Abrams, manager of the Dallas Symphony Orchestra, said yesterday:

"I feel certain that a large number of the people of Dallas will be gratified to know of the resumption of Sunday concerts by the Dallas Symphony Orchestra, beginning next Sunday at the Coliseum. For a number of years it has been the ambition of certain of the musicians of Dallas to give these Sunday concerts because of the fact that on Sunday afternoon the great majority of our people are at leisure.

"Those who have tried to promote musical enterprises well know the difficulty of interesting the general public in their efforts under the most favorable circumstances, and I consider it most unfortunate that the Sunday concerts of the Symphony Orchestra should have come under the ban of the law. It seems, however, that the letter of the law says that such concerts are unlawful on Sunday only when they are given in theaters, and as we are giving our next performance in the Coliseum, which is not a theater, I suppose we shall not be molested by the guardians of public morals. But, should we all be arrested for violating the Sunday law, I feel sure that even the most determined enforcers of the same would feel a certain hesitancy in condemning by legal action an influence in our public life that is so very much to the benefit, mentally and morally, of all who avail themselves of the opportunity to listen to good music well played.

"That the Symphony Orchestra plays well is, I believe, a matter of general agreement. That it can be and has been improved is a matter that Mr. Venth, the conductor, and I myself can truthfully attest. That we shall labor incessantly to make its performances more pleasing I now assure you. That we need the support of every person in Dallas who believes in reasonable music, reasonably played, is a patent fact, and I, as manager of the orchestra, bespeak your interest in its behalf.

"The orchestra temporarily suspended its operations during the meningitis scare, which we now have reason to believe is at an end, and we were for a time doubtful as to the possibility of keeping so large a body of musicians together. We have, however, managed not only to keep those musicians we had, but to secure the services of a number of others, who will add no little to the effectiveness of the orchestra.

## New Talent Is Secured.

"The first violins have been strengthened by the addition of E. Clyde Whitlock of Fort Worth and Carl Heinrich of New York to their number. To the cellos is added Frank R. Fuller, late of San Francisco. Since the last appearance of the orchestra the French horn section has been strengthened by the addition of Messrs. Kadel and Harris, and the viola section will include Messrs. Abrams and Otto Brasch, late of the Savage Opera Company. Mr. Garland of Los Angeles has been secured as oboist, and a number of other musicians are expected to report within a few days.

"The orchestra now numbers forty-five musicians, who, individually and collectively, are striving to place the organization upon a substantial artistic basis, and I have no doubt that when this is accomplished the people of Dallas will respond as liberally to this effort as they have to the various others which have had for their purpose the advancement of the best interests of the general public."

**T**O-MORROW the Dallas Symphony Orchestra will give an afternoon of good music at the Coliseum, at the State Fair grounds. We hail this as an omen of good. There is nothing in this world so conducive to morality, human kindness and gentle manners as good music. People who truly love and feel melody never belong to the criminal classes. Occasionally you may find a bank embezzler, or a trust magnate who loves or seems to love music, but that does not disprove the statement just made. His assumption is transparent and his knowledge of music confined to the Metropolitan Opera Company and a few who have won fame, therefore, must be praised by him, but so far close observation has not weakened my assertion. A lover of music and one who is kind to animals, may be trusted to the uttermost. Anything that will lessen man's inhumanity to man, which always exists where indifference to the softer side of life and cruelty to animals is found, should be eagerly encouraged. We have Carl Venth with us and intend to keep him here. For what he has already done he has our warmest praise and commendation. For what he will yet do, he shall have a surfeit of the best we can give him in appreciation, gratitude and assistance. The program for to-morrow's concert is: (1) Swedish Coronation March, Svendsen; (2) Overture, "Rienzi," Wagner; (3) Thais, Massenet; (4) Tartaren Reveille, Machts; (5) Algeria, Herbert; (6) The Coice of Chimes, Luigini; (7) Entrance of the Bojaren, Halvorsen; (8) Marche Slave, Tschaiakowsky; (9) My Queen, Bucalosu; (10) American Fantasie, Herbert.

## Programme

1. Pomp and Circumstance ..... *Elgar*
2. Hungarian Overture..... *Roberts*
3. Grand Selection "Rienzi"..... *Wagner*
4. Quartette from "Rigoletto"..... *Verdi*  
Miss Nellie Westcott, Mrs. James Bennett,  
Mr. David Ormesher, Mr. Joseph Rucker
5. Symphonic Poem "Dance Macabre"... *Saint Saens*
6. a) Intermezzo "Pagliacci" ..... *Leoncavallo*  
b) Sizilietta ..... *Pizza*
7. Trio from "Faust" ..... *Gounod*  
Miss Nellie Westcott, Mr. David Ormesher  
Mr. Joseph Rucker
8. Reve Angeliqne ..... *Rubinstein*
9. Swedish Coronation March..... *Svendsen*

In free concert yesterday afternoon at the Majestic the Dallas Symphony Orchestra played to the largest audience in its history a program of eight numbers, three encores and three repetitions. The selections fitted in well with the humor of the hearers and many of them were greeted with persistent applause, at times calling for a second encore, a standpoint of general enthusiasm, harmony and skill of the players, and interest manifested, yesterday's was the best concert yet held by the Symphony Orchestra, and it was so pronounced by many who heard it.

Constant and determined practice has developed the forty players who started in to form the orchestra and who, even at the start, called forth enthusiastic praise from their leader, into an orchestra that has shown its ability to handle the most difficult of music.

Toward the end of the concert yesterday Bryan T. Barry, temporary president of the Dallas Orchestral Association, addressed the audience from a box at the left and called attention to the recent ruling of Assistant Attorney General C. E. Lane. Mr. Barry said he had heard Blackstone could swear he knew what the law was, but he himself could swear he did not know what the law is in Texas affecting Sunday concerts. He said the people of Dallas are in favor of the concerts, and that God made Sunday for men, not men for Sunday. He explained that the purpose of having the concerts on Sunday afternoon is to let the people have them as part of their day of rest.

Entertaining Program Is Given  
At Majestic Theater.  
Hat Is Passed and Many Contribute to  
Expenses—Bryan T. Barry  
Speaks.

SYMPHONY ORCHESTRA  
PLEASES BIG CROWD



## Dallas Sympony Pleases Noted Critic

(W. S. B. Mathews.)

Mr. Carl Venth last night, an experienced, authoritative and very artistic conductor, brought out at the opera house a program made up to please. In fact were I to criticize the program, it would be to the effect that perhaps a little less pleasing and one or two pieces representing the tenderer and nobler sides of music would not only have given the concert a more insistent appeal, but would also have made the pleasing pieces still more pleasing, through contrast.

The most gratifying thing about the concert was that it could be given at all in a city the size of Dallas. Here were about forty-five musicians, all earning their bread and butter by playing in theatres, picture shows, giving a few lessons, and the like—occupations in which their sense of musical beauty and ideality can find no outlet whatever; here they were, if I say, giving up morning after morning to rehearsing diligently, largely for the sake of the musical enjoyment and education they get out of it. They are the people who make many of the sacrifices, which all high art, not to mention religion, require as the entrance fee.

The players were of unusually

This is a biography of the author of the attached criticism:

### FROM "WHO'S WHO IN AMERICA."

WILLIAM SMITH BABCOCK MATHEWS—Editor; born London, New Hampshire, May, 8, 1837; educated in New Hampshire; studied music in Boston (Mus. Doc., Highland U., Ill.) Practical teacher of music since 1853; was adj. prof. of music, Wesleyan Female College, Macon, Ga.; organist Centenary M. E. Church, 1867-93; editor Musical Independent, 1869-71; on editorial staff Chicago Herald, Record, and Tribune, 1877-87. Established, 1891, and edited Music (mag.), merged in Philharmonic, Jan., 1903. Author: How to Understand Music (2 vols.), 1880; Primer of Musical Forms, 1890; Music and Its Ideals, 1897. The Great in Music, 1900; Dictionary of Musical Terms, 1895; Primer of Music (with Dr. William Mason), 1895; The Masters and Their Music, 1898; Great in Music (3 vols.), 1900-03; Popular History of Music, 1901; many collections of music for pedagogic purposes; also splendidly edited collections of Schumann, Chopin, etc. Revised Mason's Technics, 1905; Complete Schools of Pedals, 1904. Contributor to Etude, Musician, Musical Standard.

high average. It is impossible to specify, in the lack of a roster of them, but the first violin, Mr. Friet, must be specified as an artist of very unusual powers. An admirable violinist. In

fact but for the interference of commercial Fort Worth with the evening, through the enforced absence of three important instruments, the orchestra would have demonstrated completely, as a body of players competent to do what their name demands that is, reproduce the beauty, nobility and strength of the best orchestral music. All this is within reach, if properly encouraged.

Perhaps the most ambitious task of last night was that of Saint-Saens' creepy symphonic poem, the "Danse Macabre"—that old story of the dead coming out of their graves at certain "darks" of the moon, to taste once more the joys of midnight revels, only to hustle back to their solitary grandeur, when the morning cock crows. In the hustle back last night, there seemed perhaps a skeleton or two missing.

There was also a clever thing not on the program, by Halvorsen, the splendid Swedish composer. Then we had a variety of other things, as uninteresting to recount as the menu of last night's banquet. Suffice it to say that the cooking was generally excellent. There were two vocal numbers by singers with exceptionally good voices; both pieces given a second time.

CARL VENTH will celebrate Washington's birthday at the Dallas Opera House. His Symphony Orchestra will give a grand concert there on the evening of that day and musical people and societies are entering into the celebration with eagerness. The program is finely chosen and arranged. Those who never have heard anything from the musical pen of Elgar, England's "brag" composer, will have an opportunity to judge of one composition of his and under the skillful leadership and interpretation of a Carl Venth, may not find it particularly dull, and if they do it will serve well to bring out in fine relieve the superb musical tonalities and comprehension of all the others who star the program, Verdi, Saint Saens, Brahms, Leoncavallo, Gounod, Rubenstein, Wagner and Svendsen. Moreover, we need a little of Elgar to make us long for much of the others. A slight acquaintance with the English school of producing melodies is necessary to make us appreciate the genius of Germany, Russia, Italy, Hungary, France and America, and to obtain an intelligent understanding of musical divergence and differentiation. The quartette from "Rigoletto," a work without even a suggestion of dullness or heaviness, will be sung by Miss Westcott, who has a voice of wonderful tonal richness richly used, soprano; Mrs. James Bennett, whose resonant and beautiful contralto has delighted Dallas often; Mr. Ormesher and Mr. Rucker, both artists and singers of the first grade. The program in its integrity is: (1) Pomp and Circumstance, Elgar; (2) Roszika, Hungarian overture, Roberts; (3) Selection from Rienzi, Wagner; (4) Quartet from "Rigoletto," Verdi; Miss Nellie Westcott, Mrs. James Bennett, Mr. David Ormesher, Mr. Josef Rucker. (5) Symphonic Poem, "Danse Macabre," Saint Saens; (6) Intermezzo from "Pagliacci," Leoncavallo; (7) Trio from "Faust," Gounod; Miss Nellie Westcott, Mr. David Ormesher, Mr. Josef Rucker. (8) Rene angelique, Rubenstein; (9) Two Hungarian Dances, Brahms; (10) Swedish Coronation March, Svendsen.



## ORCHESTRA WILL GIVE OPERA HOUSE CONCERT

DIRECTOR VENTH PREPARES PROGRAM FOR MONDAY NIGHT.

High Praise Given Recent Performance—Efforts to Make Coming Event Surpass All Others.

The Dallas Symphony Orchestra will give a symphony concert Monday evening in the Dallas Opera House. Last Sunday's Coliseum concert, with its varied range of music tones, has been given the highest praise. Mr. Venth's program for Monday night will no doubt eclipse anything in the musical line that we have heard in Dallas. Some of the number deal with the heroic conception of life, and this, coupled with the fact that they represent the best musical creations, and with a leader to animate and fire his orchestra as if they were dedicated to high purpose, justify the anticipation of Monday night's concert being a musical festival.

The prices for seats will be 75c, 50c and 25c and the box seats will be \$1.25 downstairs and \$1 upstairs.

The program is as follows:

Pomp and Circumstance.....	Egar
Hungarian Overture.....	Roberts
Selection, "Rienzi".....	Wagner
Quartet from "Rigoletto".....	Verdi
Miss Nellie Westcott, Mrs. James Bennett, David Ormsher, Josef Rucker.	
Symphonic Poem, "Dausemachre".....	
.....Saint Saens	
(a) Intermezzo, "Pagliacci".....	Leoncavallo
(b) Suzzrtietta.....	Blow
(By request.)	
Trio from "Faust".....	Gounod
Miss Westcott, Ormsher, Rucker.	
Rene Anglequet.....	Rubenstein
Kaiser March.....	Wagner

Seats Held Will Have Candidate

## SYMPHONY ORCHESTRA IS IN NEED OF HELP

STATEMENT OF CONDITION MADE  
BY CARL VENTH.

Arrived at a Point Where It Means  
Sink or Swim—Need \$7,000  
More.

To The News.

The Dallas Symphony Orchestra has arrived at a point where it means swim or sink. It is of no use to mince words about this fact. The orchestra has through constant practice developed splendidly, and is able to give creditable performances and give real pleasure to the city of Dallas. I was asked three months ago how much money it would take to see the orchestra through the season. I figured it out at \$10,000. A great deal of enthusiasm was manifested and the ball was set rolling. The Dallas Orchestra Association was formed and \$3,000 was collected, when the meningitis scare set in, and all further proceedings along this line were stopped. As a great many of the members of the orchestra were dependent on the small wages afforded by the rehearsals and concerts of the orchestra, it was necessary to keep on rehearsing, even through those weeks when no concerts were given. While these weeks were a heavy financial strain, on the other hand these constant rehearsals brought the orchestra to the present standing of proficiency.

No symphony orchestra can be made self-supporting in a few months. It needs the financial help of one or more wealthy people who are willing to support such an organization through the first year or two for the sake of the ethical and refining influence of such an enterprise upon the town at large. Or it needs the hearty co-operation of a larger body of citizens of smaller means. The latter was the plan adopted by the orchestra association, and while we are deeply grateful for all the moral and financial support of the association and the untiring work of the board of directors, it seems to me that the public at large ought to know that we are absolutely compelled to raise the remaining \$7,000 if the city of Dallas wants the orchestra to continue. We have fought an awful battle against heavy odds since the start. First the Sunday law, then the lack of a proper concert hall in the city of Dallas, after that the meningitis, and at present the great religious revival and Lent. Is there not any little hole left where the orchestra can creep in and ask its friends to partake of what it has to offer? We have tried the Majestic Theater, but had to stop because we could not charge any entrance fee. We tried the Coliseum, but could have it only for one Sunday. We tried the Opera House, but the expenses there are prohibitive. We will try again and see if we can not find another place for next week. We are still figuring. Will not the people of Dallas who are so open-handed and public-spirited come to our assistance? If you were aware of what this movement means to Dallas, morally, spiritually, in the standing of communities, in the rating as a town of culture and eventually as a business proposition pure and simple, this appeal should be entirely unnecessary. If we can carry the symphony orchestra through this season and make it grow in years to come, better and more complete every year, it will be a thing for every citizen of Dallas to be proud of. On the other hand, if our efforts at this critical moment should fail, it would mean such a setback that it will take many years before ever such an attempt is made again. Of all the cities in the United States which have organized symphony orchestras there are only one or two instances in which the project has been abandoned, and even in these cases only for a short twelve-month. They had tasted music and found it good and saw that they could not be without it. CARL VENTH.

## CONCERT TONIGHT BY BIG ORCHESTRA

SYMPHONY ORGANIZATION UNDER  
DIRECTION OF CARL VENTH TO  
GIVE PROGRAM.

The Dallas Symphony Orchestra, under the leadership of Carl Venth, will give a musical program tonight at 8:15 at the Dallas opera house. Mr. Venth has been working all week with his orchestra on the music for tonight's program. The sweetest melodies of rosy hue pervade many of the numbers which are also full of lively movements possessing great vitality and rising in their climaxes toward heroic accents.

In speaking of the concert Rev. Gil-mour said:

"All that is fascinating and elevating in music, united with beautiful and artistic force of expression, lives and breathes in the lure of the golden tones of tonight's performances. Last Sunday's coliseum concert has left music tones that haunt the memory, and tonight's program bids fair to be one that will make Dallas citizens feel proud. Dallas has, according to the musical critics of this city, a first-class orchestra reaching well up to the top of the ladder. The efforts of a good many earnest workers have finally been crowned with success it seems. Dallas can now point with pride that she has taken the biggest step in musical advancement of any city in the South. It has not been an easy task by any means to get this orchestra together; it has been accomplished by the strenuous work of some music lovers and by Mr. Venth, working night and day."

Tonight's concert will be a society event; several box parties will be given. It is hoped that the hand of encouragement seen in a big house will hear this splendid program, which is as follows:

"Pomp and Circumstance".....	Egar
Hungarian Overture.....	Roberts
Selection, "Rienzi".....	Wagner
Quartet from "Rigoletto".....	Verdi
Miss Nellie Westcott, Mrs. James Bennett, David Ormsher, Josef Rucker.	
Symphonic poem, "Dausemachre".....	
.....Sainti-Saenes	
(a) Intermezzo, "Pagliacci".....	Leoncavallo
(b) "Suzzrtietta".....	Blow
(By request.)	
Trio from "Faust".....	Gounod
Miss Westcott, Ormsher, Rucker.	
"Rene Anglequet".....	Rubenstein
"Kaiser March".....	Wagner

The prices for seats will be 75c, 50c and 25c, and the box seats will be \$1.25 downstairs and \$1 upstairs. Holders of season tickets will receive tickets by presenting them at the opera house box office this Monday.

## PLEASING PROGRAM BY SYMPHONY PLAYERS

SEVERAL HUNDRED HEAR CON-  
CERT AT DALLAS OPERA HOUSE.

Director Venth Makes Address, De-  
claring Support Necessary if Or-  
chestra Is to Exist.

The weird, the unique and the beautiful were effectively combined in the program rendered last night by the Dallas Symphony Orchestra in its first evening concert. In spite of the revival now in progress and the Lenten observances, several hundred music lovers gathered at the opera house to enjoy the music.

Almost at the end of the program Director Carl Venth for the first time addressed himself to the public in a direct appeal for more general financial support of the orchestra. He pointed out that it has been built up after months of hard work and he called on those who had heard the first concert and the last one to bear witness to the improvement shown in the orchestra. He spoke of various local conditions that have arisen just at the time when the success of the financial arrangements for support of the organization seemed assured.

Mr. Venth asked how many realized what is the cost of one performance such as that last night, and he then announced that the one concert cost above \$750. He asked his audience to compare that amount with the proceeds from the concert.

"We have developed an organization here that Dallas has a right to be proud of," he said, "and I am sure you do not want to see it go down for lack of funds. The meningitis scare came just at the time when enthusiasm was at its highest. The little money we were able to collect before that is now about gone and more is necessary if the orchestra is to continue. I make a personal appeal to you who are here to help and I also beg you to tell the others who are not here and to interest them in maintaining this organization for the good of Dallas."

The general technique of the playing last night was quite up to the high standard already set by the orchestra. The quality of the music produced shows how thoroughly all members of the organization have put their hearts into the work. Added to the long practice which has produced results remarkable for so young an orchestra, Director Venth has endeavored in each of his programs to provide selections to please and cultivate the best musical tastes of the people. The effect of the whole program last night was one of the best he has obtained.

Render Martial Selection.

The first number on the program was distinctly martial in its character. In "Pomp and Circumstance" Edgar has portrayed in strong and flashing musical "colors" the splendor and military grandeur of the English army. The rendition was excellent and the prolonged applause brought the first encore, Brahms' "Hungarian Dance," a selection frolicsome and unlike the majority of Brahms' compositions, which are usually serious and sedate, even hard to understand. The dance is beautiful and was well played.

In Roberts' "Hungarian Overture," all of the wild, weird music of the Gypsies was brought out by the orchestra. In spite of difficult technique and many changes of mood, it was played exceedingly well. As an encore to the "Pozzika" overture the orchestra rendered a new waltz, "Naughty Nymphs," by Roth. Starting with sonorous cadences that made the music almost like an anthem, it passed into the lighter dance vein, with a climax almost riotous but very fascinating all through.

Selections from the opera "Rienzi," by Wagner, were the chief contributions from the more serious and classical music. The rendition was good and served to give an idea of the wide range the orchestra has developed.

The quartette from Verdi's "Rigoletto," sung by Miss Nellie Westcott, David Ormsher, Mrs. James Bennett and J. E. Rucker, was one of the best features of the program, the beautiful love song being rendered in a striking and charming manner. It was encored and repeated.

"Danse Macabre" Symphonic Poem.

The symphonic poem, "Danse Macabre," by Saint-Saens, is perhaps the most unusual number ever presented by the symphony orchestra here. Opening with music almost humorous in character, the hearer soon begins to feel the near-gruesome nature of the theme, the story being of a wild graveyard dance with Death and his untuneful violin leading the revels. Walter Fried, concert master of the orchestra, played a violin solo with much effect. The piece makes one feel in sympathy with the old negro who is afraid of "haunts." But the theme is striking and odd rather than morbid, and the result is pleasing.

Halvorsen's "Entrance of the Bojaren," which has proven one of the most popular selections in the orchestral repertoire, was rendered as an encore. The intermezzo "Pagliacci," distinguished alike for being the shortest and one of the sweetest orchestral pieces, was well rendered. In this Leoncavallo starts out with several measures in an unusually high key and then develops his theme and reaches his climax, all in twenty-four measures. Blon's "Sizzlietta," which has also met with much favor when played before by the orchestra, was the second part of this number and met with much applause. The latter part where the bells come in was repeated and again applauded.

Miss Westcott, Mr. Ormsher and Mr. Rucker sang beautifully the trio from

"Faust," by Gounod. The singers were encored and repeated the selection. "Reve Angelique," one of Rubinstein's portraits of his lady friends, from the Kammenoi Ostrow collection, was the next number. The whimsical music seemed to portray a woman beautiful, sweet and pensive, if not sad. Continued applause brought forth a speech from Mr. Venth, and then he made a substitution for the last number on the program, rendering Victor Herbert's "American Fantasy," a medley of many of the popular old songs and the National anthem, along with "Dixie" and "Yankee Doodle." The concert ended with the audience standing to the strains of "America."

Mr. and Mrs. W. G. Scarff entertained a box party at the Symphony concert for Misses Jane Robinson, Myra Fallon and Messrs. David Hughes and Ray Caruth. Mrs. Alex Slaughter joined the party later.



### Influence of Sculpture.

"And at the present time, where there is a striving in all creeds after an ideal, not yet clearly perceived, only subconsciously felt, we observe the same phenomena in the art of music. The essence of sculpture is: Form, of painting it is color, and of music it is metaphysics. These three arts are so closely allied with the three great periods of religious belief, that I may say these art forms evolved directly out of the religious striving of the human soul.

"Take sculpture for example, a block of marble, fashioned to represent a god or goddess. The material itself is cold, hard, you can touch it, feel it, walk all around it. It is matter, pure and simple, fashioned to personify gods or embody an idea. No matter how perfect the workmanship, there is always a certain aloofness and chilliness about this form of art, absolutely corresponding to the pagan religion, which did not know the word—humanity—at all and which had no conception of the brotherhood of man.

"The second great period of religious evolution is the ascendancy of the Roman Church. Here, for the first time, the human note is sounded. As a consequence, painting rises into supremacy. Now, painting goes further than sculpture. You can touch a painting, but your touch does not give you the outline of a painted figure, neither can you walk around a painted tree. This getting away in some measure from the sense of touch means an intensifying of the spiritual side of us and of art.

"While form was an absolute necessity to sculpture, so was form the sole object of pagan religion. In the art of painting form is only suggested, and color reigns supreme. Color is a vibration, most colors are warm. A painting is not only matter, it expresses feeling, it suggests a mood, and if it is a masterpiece it makes you think. Now you will see that in painting we have two main factors combined, form and color. Just as the inspiration of the Greek and Roman sculptors was mainly drawn from the gods and goddesses of their religious belief, so the master painters of the middle age drew their inspiration from the tenets of the church.

### Birth of Music.

"But they sounded a new note, the human element, so beautifully embodied in the endless variation of the same theme used by these masters; the mother and the child, and the sufferings of one for the many. Music was born during this time. I mean music as we understand the term today. But music was entirely in the bondage of the church and could not grow until modern ideas broke the ban. As I said before, in our time we are still striving after the fulfillment of an ideal, and so does music. Although music has attained undreamed of heights, the end is not yet. Now what is music? It is a combination of form, color and something which for want of a better name we call sound. It really consists of the essentials of sculpture and painting, with the addition of a new element. There is nothing to touch, nothing to see in music. When we need not verify our emotions by all the senses, but can rise into metaphysical or spiritual regions, simply by hearing, then we have reached the most intangible and most godlike of all the arts, music.

"To hear music properly is to believe in God and all goodness. It must be understood that if I speak of art in any form I only allude to the best in art. All art can be prostituted. There are cheap and vulgar sculptures, as there are cheap daubs, and there is also a cheap music. But that is not art. But after all, cheap music does less harm than the others, because even in the cheapest music there is no appeal to the senses. If only our Sunday fanatics could see that by giving the people good music and making them understand and love it they would do more toward the moral health of the people than any law can achieve.

### Church Needs Music.

"No church can exist today without the aid of music, which is evidence enough that all creeds are very well aware of the power of music over man. Human speech is limited, there comes a point where we can feel but not express in words. Just at this point music takes up the mission of the spoken word and by its language throws a searchlight into many a dark corner of our emotional and spiritual life. Two Sundays ago Rev. Gilmour in a sermon delivered in this church entered a plea for the wage-earner. I want to do the same, but not for his physical welfare, but for his spiritual development. The only person who really suffers from the enforcement of the Sunday law is the wage-earner. The well-to-do can have all the pleasure and culture during the week, and if they attend a fashionable church they probably have also good music on Sundays.

"After a man has worked for eight or ten hours he is in no mood to attend a concert, even if we had popular night concerts at popular prices, which we do not have. To educate the working classes in the other arts is not possible, except in a few of the largest cities, because we do not have the collections of great masterpieces of painting and sculpture, and if we had them Sunday law would step in and forbid entrance on Sundays to the public. Also it takes quite some education along these lines to fully appreciate a fine painting.

### All Understand Music.

"But with music it is different; everybody can understand a beautiful melody and simple harmony. But you may say, why does he not go to the churches to hear the beautiful music? Churches have to pay for good music and the church has to get this money from members and contributions. This amount is necessarily limited, and the nature of a church service in itself is bound to certain set formulas. Church music by no means expresses the highest and best

lest of man's soul experience; it expresses only one phase of it. The churches are well aware of this fact. In former times no music was used in churches which was not especially composed for the service.

"At the present time we hear in churches music from simple German songs to grand opera, of course all adapted to sacred words. Does not this prove that longing for expression which can not be satisfied by the old stereotyped formula of so-called sacred music? Let us keep the Sunday holy, by all means. But the nearest you can get to the Spirit which rules us all is by learning and understanding the message of music. By restraining the people of Dallas to attend concerts on Sunday the defenders of the Sunday law are the losers.

### Address by Mr. Venth.

Carl Venth was the last speaker of the evening.

Mr. Venth said in part: "Laws are made to meet certain conditions. The law becomes obsolete if these conditions change. The present enforcement of the old Sunday law presupposes that the people of Texas are crawfish, because it forces them to crawl backward. Let the people open their eyes and see what is being done to them. If the people want a thing, and want it bad enough to exert their will, they usually get what they want. If the issue is a large one, we call this manifestation of the people's will—a revolution—and after all is over but the shouting, the prudent ones who stayed away from the fight say, 'The atmosphere has cleared.'

"Let us try and clear the atmosphere, there is great need of it. While the abolition of the Sunday laws is in itself a comparatively small matter, the ultimate consequences are far-reaching, much farther reaching than you think. I can handle only one aspect of this situation, from the standpoint of a musician.

"As a good deal of religious conviction is mixed up with this Sunday law question, I would like to consider this phase first of all. I personally do not adhere to any man-made creed, but I venture to say that at heart I am just as religious as the man who is labeled by one of the many forms of religious worship. The question does not arise which one of us is right, worship is simply a manner of expression. Forms of religious belief have changed throughout the ages, are changing today.

"Now I want to try and prove to you that the religious people who uphold the obsolete Sunday law in regard to music defeat their own aim, because they deliberately sacrifice part of their own religion, which is music. An interesting fact which has been generally overlooked by students and writers is, that the forms of artistic expression have changed in the same manner and at about the same time as the great religious evolutions took place. To make my argument clear, I shall point to three divisions in religious evolution: The pagan belief of the Greeks and Romans, the evolution of the Roman Catholic Church and our modern conglomeration of innumerable creeds.

Closely connected with these three phases of religious evolution are three forms of artistic expression: Sculpture, painting and music. I want to mention here, to avoid misunderstanding, that when sculpture was at its height, painting was already in existence, but in its infancy. At the time of the highest development of paganism in Greece and Rome, we find the greatest and as yet unapproached masterpieces of sculpture. At the time of the greatest power, temporal as well as spiritual, of the Roman Church, we find the greatest painters the world has ever seen.

## WILL GIVE CONCERT NEXT THURSDAY NIGHT

ANNOUNCEMENT IS MADE BY DALLAS SYMPHONY ORCHESTRA.

Program Is to Be at Orpheum Theater.  
Preparing to Arrange a  
State Tour.

The Dallas Symphony Orchestra will give a concert at the Orpheum Theater next Thursday evening. The following announcement is made:

"It can be justly said that the last concert at the opera house was an evening of rare musical charm; a very representative audience was present, and it showed appreciation of the splendid work done by the organization. The love for orchestral music is growing in this city and the interest in Mr. Venth's efforts amounts to an enthusiasm by real music-lovers; every one seems willing to work for its continued existence. The orchestra has only to be heard to make friends, and those who hear it once are caught in the eddies of its melody.

"Mr. Venth means much to Dallas in the musical line. In Carl Venth Dallas is in possession of an orchestral leader whose personality means much in creating a healthy enthusiasm for the best music."

The directors of the association have asked Mrs. Harriet B. MacDonald to undertake the work of arranging a State tour. The work of the orchestra has attracted attention throughout the Southwest. Letters received by Manager Harold Abrams indicate that there is not only a desire to hear the orchestra on the part of the larger cities in Texas and Oklahoma, but equally so among the smaller cities. Out-of-town trips, with a return to Dallas for a regular weekly concert, are being planned by those in charge of the schedule.



# BIG ORCHESTRA PLEASES AUDIENCE

**SYMPHONY MUSICIANS RENDER  
PROGRAM AT DALLAS OPERA  
HOUSE.**

## VALUE OF ORGANIZATION

**Carl Venth Shows How Valuable Band  
of Players Is to City—Continuous  
Program of Musical Masterpieces  
Is Planned.**

Last night to an appreciative audience at the Dallas Opera house, the Dallas Symphony Orchestra rendered an interesting program of classical music. The program offered a variety of masterpieces in the shape of masterful music, pensive and uncanny Gipsy airs.

"Pomp and Circumstance," by Edgar gave an excellent opportunity for martial music portraying the splendor of the English army. In Roberts' Hungarian overture the half-unearthly music of the nomad was caught and sent forth.

Saint Saens "Danse Mavabre" was a striking presentation of the graveyard dance with death. The trio from "Faust," by Gounod, was beautifully sung by Miss Westcott, Mrs. James Bennett, Mr. Ormesher and Mr. Rucker.

Mr. Venth made a brief speech showing the necessity of financial support of the orchestra. He said that the performance last night had cost \$750, a sum not covered by the money taken in, he stated.

### Tells of Orchestra.

Speaking of the orchestra today, he said:

"I am sure that those who have attended the concerts of the Dallas Symphony Orchestra have noticed the steady improvement of this body of men and women. This orchestra does not receive the advantage of a large subsidy from any millionaire enthusiast. It depends for support entirely upon the patronage of the public and the generosity of the members of the orchestra association. For the orchestra itself, it must be said that not all professional musicians would have the energy and public spirit to undertake such an enterprise and carry it through the numberless difficulties which must be traversed before success is in sight. The sacrifices of home and sometimes of money which they must make are heavy. Naturally, the orchestra desires to perform the best music there is, and the opportunity they thus afford the Dallas public to enjoy great compositions is inestimable.

### Disconnected Music.

"Each year Dallas is visited by a score or more of the best musical artists in the world and their presence is highly appreciated. But it is also true that there is no logical connection between their concerts. Each gives what he or she has to offer without the slightest reference to any of the rest, and in consequence the music which our public hears is disconnected. Seldom is a great composition heard often enough to be remembered and understandingly enjoyed. It will be the business of Symphony orchestra to remedy this defect in some particulars. It is to be an institution of the city, not a mere visitor coming once and not reappearing for months or years, if ever. Its work will be consecutive. It will render the immortal productions of the masters, time and again, at proper intervals, so that the musical public may learn them and comprehend their full beauties.

### St. Paul Orchestra.

"Last year St. Paul, Minn., spent \$65,000 for its Symphony orchestra. Dallas has not yet the degree of artistic devotion which makes it willing to spend \$65,000 a year on its symphony orchestra, but it will have some time. Musical culture and the true love of noble compositions cannot be brought to us from abroad. It is something which must grow up here at home. Here it must be encouraged and fostered. Not only is 'the kingdom of Heaven within you,' but most other good things at their best and highest are profoundly domestic.

### The Tyrol Village.

"Henry Van Dyke describes in one of his charming books the musical culture of a little village in the Tyrol, which wakened the enthusiasm of his soul. It had a glee club capable of singing the greatest music in the world, and better yet, it had a home composer who could write songs suited to the local genius and think of our own little town of Bethlehem, where the large choral works of Bach are given in absolute perfection, where each musical performance is as sacred as divine service. What is there to hinder Dallas from reaching the same degree of culture? Nothing but the vain belief that good music must come to us from somewhere else. The truth is that we can produce it here if we are willing to support those who try as the symphony orchestra is trying, and finally, may not there be a possibility to make this a state proposition?"

THE concert given Monday evening at the Dallas Opera House by the Dallas Symphony Orchestra was all that the most exacting musical mind could ask except in the size of the audience. That was unparagonably meager. Carl Venth is a superlatively fine musician and director. He has accomplished wonders and succeeded where others might have dropped out discouraged. He found talents almost ready for use in Dallas, utilized them, and after hard practice gave a concert that in New York, Cincinnati or Boston would have packed a larger hall than the Dallas Opera House with enthusiastic people of musical affiliations to whom good music is an essential. Dallas failed to respond to the very things she says she wants—has been trying to get, and why? Because the absolutely foundless meningitis scare kept many indoors shivering in causeless fear. Such minds and souls pabulum as Carl Venth gave us Monday evening was a magnificent sermon, one that whispers of hope and peace, and while we rather enjoy seeing a religious revival and in hearing men like Gypsy Smith talk and sing—for he can do both—we advocate the liberal patronage of the fine and high art of music as demonstrated by the Symphony Orchestra at all times and on all days. Dallas needs more than one kind of revival. She needs to be awakened to the fine opportunity she is now having and losing. If she wants a first-class musical organization such as all cities of her size have in this age, she should do everything in her power to encourage and sustain Carl Venth in his splendid venture and fortify him against loss. His musicians, all of them above the average, work hard and receive about half as much as they should. Fortunately their consideration is not monetary, and their willingness to work so hard for so little is because they are thinking of the musical future of the city in which they live, most of them, but they should be well paid. Their labor is worth the price. There is enough wealth and culture in Dallas to support the orchestra. If every citizen who is well able to do so would contribute one dollar, Carl Venth would in a few short years make his orchestra famous, for he himself is not only a great musician, but also a great director. He knows, understands and loves music and interprets it as ably and as thoroughly as any of the great directors now before the public. What we ask for Carl Venth is a fund sufficient to make it possible to do himself justice and at the same time elevate the public taste for music of a high order by en-

abling him to give frequent concerts with programs such as he arranged for last Monday evening. A large and appreciative audience is all Carl Venth asks, although it is not all he should have. Ten thousand dollars is not enough. Dallas can increase that four times and never feel the strain. Let us all do our level best in getting subscribers to build up a permanent orchestral organization that we may know what is being done by the world's great musicians through its work, and enjoy many, many such concerts as that of last Monday evening.



## PRAISES SYMPHONY ORCHESTRA.

Mrs. George Fred Thompson Commends Work of Stringed Quartet, with Carl Venth Directing.

To The News.

Although I have not been identified with musical circles this winter I am always interested in everything pertaining to good music.

The music at the First Unitarian Church Sunday morning by the Venth stringed quartet gave such real pleasure that I wish it had been possible for everyone to have heard it. After listening to a sermon filled with beautiful thoughts, then followed by this exquisite harmony, and after that by the benediction, is it any wonder that one felt inspired to better things? Can anything be more uplifting than music? Should we not see to it that we have as much of the beautiful in our lives as possible?

Our Mr. Venth—for he is ours—has done a wonderful work for Dallas in a very short time. Many of us have felt that the material to work with was here and many willing to give of their efforts and time if the right man could be found to lead. I am sure he is found; he has already demonstrated his ability as an organizer and leader, else how could we have our symphony orchestra and this very excellent quartet. We must not let the enthusiasm of our efforts to support this splendid organization diminish; it is very necessary that we all be up and doing and not forget that we have pledged ourselves to its support. Therefore let our watchword be onward and upward, with the success of the Dallas Symphony Orchestra and its leader, Carl Venth.

In conclusion, let me thank each member of the quartet for the extreme pleasure I felt in hearing their beautiful numbers Sunday morning.

MRS. G. FRED THOMPSON.

## HAS STRONG PROGRAM FOR COMING CONCERT

DIRECTOR VENTH TELLS OF EVENT FOR THURSDAY.

Dallas Symphony Orchestra Will Play at Opera House—Effect of Music on a Community.

The Dallas Symphony Orchestra will give a concert on Thursday night; through the generosity of Elmer Scott, it has been made possible to have this concert in the Dallas Opera House.

For this program Mr. Venth will give some of the landmarks of musical production that have made music the power that gathers up an audience in its arms and flashes upon it the glory of life. Concertmaster Venth, in speaking of the numbers for this opera house concert, said:

"The program will represent some of the solid musical achievements. A great piece of music is one of the fairest blossoms of the world, the prophetic flower which reveals the coming greatness of human life, the power only a little lower than the angels. Music is the echoing glory in tone-forms that breathes in the power that paints the flowers in the spring season, that fills one with reverent awe as they look into the vault of the heavens at the silent march of the stars. It rings into our hearts the power we see in the colossal movements in history—the immense personal power of wisdom, justice, religion, the silent kings of the earth; great music thrills these realities into our inmost souls—the mighty power of will and the mighty acts that bloom often but once in an age.

"The loftiest expressions of musical greatness are not always popular in their time; a community may not always psychically understand them or receive them. But the full moon of 'popular' music will pale more and more in this age of robust morality, struggling for freedom of thought and higher life; it will pale before the glorious heaven-descending tones of the great melodists.

"To the real music lover, the highest form of music is lit with the poet's rising flight that creates his verse, it is the aspiring glory transcending the light, which leaves its track of beauty across the sky.

"I believe that music can be made one of the most powerful popular forces for guiding the present and shaping the future of any city, its heartfelt melody can go through one's life like the morning and touch human life with freshness and power, with sunrise glory. The great creators of music saw truth in the shining glory that comes from fronting the sun.

"We hope that the Dallas Symphony Orchestra will find strong support here to carry on its work in the Southwest. And I believe it will be one of the greatest aids in refining life, in gladdening the face of the average man in our city streets, in touching the lofty springs of nobleness and cause virtue to leap high in the public fountains of life."

The program for the concert on Thursday evening is as follows:

"Kaisermarsch"..... Wagner  
Overture, "Tell"..... Rossini  
Hymn to Brama..... Halvorsen  
"Invitation to the Dance"..... Weber-Rihm  
Mrs. Madie Watkin Ingram and Mrs. Harriet Bacon MacDonald.

Unfinished Symphony..... Schubert  
Symphonic poem, "Les Preludes"..... Liszt

## LETTER TO MAYOR ABOUT ORCHESTRA

A. M'KAY DECLARES BIG MUSICAL ORGANIZATION SHOULD BE HEARTILY SUPPORTED.

## WOULD BENEFIT DALLAS

Writer Declares That Efforts of Carl Venth to Give Dallas Fine Musical Organization Should Be Upheld. Favors Sunday Recital.

The following self-explanatory communication has been filed with Mayor W. M. Holland:

Dallas, Tex., March 2, 1912.—Honorable W. M. Holland, Mayor, City—Dear Sir: I read the newspapers article written by Mr. Carl Venth asking help in behalf of the orchestra, and was much impressed with same.

I, too, think it a shame to let so great, grand and noble an undertaking be abandoned without some effort to keep it, and I hope that you, as mayor of this vast and enterprising city, will take some steps in its behalf.

Commercially, Dallas has many admirers, and if it has the proper musical atmosphere, will make the most famous city in the South. So many influential business men have expressed themselves in favor of this orchestra. I hope they will see the great importance of coming forward with help. Something must be done, and done quick. I think if some citizen or citizens will come forward and help them now, they will not need help later on. Every music lover and public-spirited person in the city ought to help.

Mr. Venth spoke of the "Sunday law." Now I, as a law-abiding citizen and well wisher of the law being enforced on Sunday, will say I think the orchestra should not be abandoned, and especially on Sunday. If necessary, a small entrance fee could be charged—say from 10 cents to 25 cents. Now, that may sound wrong to some Christian citizens; but the cars are run on Sunday, and I think the orchestra is as great a benefit morally and spiritually to the citizens as the cars. This is for a good cause, and I do not believe the Christian people will raise any objection, for when we stop to think of it, the ministers are paid a salary to preach the gospel, and they earn it by preaching on Sunday. The organist is paid to play on Sunday, and if the churches have good choirs, they are paid.

On Sunday afternoons there are only the parks for amusement, and they soon lose their attraction. Mr. Holland, have you noticed the unrest of the crowds on Sunday, and especially the young people? They walk the streets with nowhere to go, and a great many of them are church-going young people who attend morning and evening services of the churches. Now, this orchestra will give them a place to go and be a benefit as well. Musically, this orchestra is something to elevate mankind. Look at Germany. What a vast and great nation, musically, intellectually and commercially, and on Sunday you find some of the very best orchestras playing in her great cities. Residents of Berlin have told me that they never miss a Sunday going to hear the orchestras. When one wants to go he goes, no matter what the day is.

Many of our beautiful songs were written by the great composers, and many of our sacred songs have been taken from their great works. Is there anything more beautiful than "Haydn's Creation," and Handel's "Messiah," and the beautiful songs of Mozart and Mendelssohn? Some of them we hear every Sunday, but few stop to think who composed them or set the words to music. Some of the old favorites are "Jesus, I My Cross Have Taken," Mozart: "Creation," Haydn: "Joy to the World, the Lord Is Come," Handel: "I Know That My Redeemer Liveth," Handel: "Holy Ghost With Love Divine," Gottschalk, and many others. I noticed where one of the ministers had put the Lord's Prayer to the music of "Sexte from Lucia."

Mr. Venth came to this city a few months ago a stranger and took up this great work. As we all know, he has had a lot to contend with. I think the people might show their appreciation and help him, as they will help themselves as well as the city. The fund that Mr. Venth needs might be raised in a few days by each citizen giving \$1. There are 100,000 people, and I am sure \$10,000 could be raised very easily.

It is just as Mr. Venth says, no one else will attempt such an undertaking for some years to come if we let this orchestra fall through.

I hope there will be a full house next meeting. Respectfully,

A. M. McKAY.



# CARL VENTH EXPLAINS ORCHESTRA'S PROGRAM

COMPOSITIONS TO BE PLAYED AT  
SYMPHONY CONCERT THURSDAY.

Entertainment, to Be at Dallas Opera  
House, Is the Most Important  
Yet Undertaken.

Regarding the program to be given by the Dallas Symphony Orchestra at the Dallas Opera House Thursday night, Carl Venth, director of the orchestra, said yesterday:

"The program of the Dallas Symphony Orchestra for Thursday night at the opera house will be the most important symphony program given by the orchestra. The first number will be Wagner's 'Emperor March,' written for Emperor William I. of Germany. The State church of Prussia is Lutheran. To indicate this, Wagner introduces a strain from Luther's 'Reformation Hymn.' Then follows the well-known 'Overture to William Tell,' by Rossini. It is the most dramatic of all of Rossini's overtures, and the storm scene is one of the most realistic bits of orchestral writing, scarcely ever surpassed even by our modern composers.

"The 'Hymn to Brama' is part of a larger work by Halvorsen, called Vasanfasena. This work is based on an East Indian legend. This is the first production in America of this extraordinary work. Halvorsen has caught the religious spirit of the Brama worshiper to the fullest extent, and the piece glows with a subdued fanaticism and Oriental splendor.

"Another novelty will be the duet for two grand pianos, played by Mrs. Madie Watkin Ingram and Harriet Bacon MacDonald. It is an arrangement of 'Weber's Invitation to the Dance.' This was written originally as a solo for piano. Then the celebrated conductor, Weingartner, made a tremendously difficult orchestra arrangement, and after this orchestra arrangement the duet for two pianos was made by Alexander Rihm. Those who know the simple composition by Weber will be astonished at the brilliant and sparkling new garment, which does not disguise, but greatly enhances the beauty of the original composition.

"The symphony by Schubert is called 'unfinished' because Schubert only composed the first and second movement of this supremely beautiful work. After his death were found sketches for a third movement. It is a pity that Schubert could not have completed this work, but even as it is the symphony is an unperishable monument of the romantic school of composition.

"The last number of the program is one of Liszt's greatest symphonic poems, 'Les Preludes.' It is one of the first attempts to break with the old form of symphony, as established by Mozart and Beethoven, and tries to give in a condensed form the whole gamut of human emotions. As the scoring of this work calls for instruments which are not represented in the Dallas Symphony Orchestra, such as three flutes, English horn, bassoons and contra-bassoon and harps, the orchestra will be augmented by two pianos in this number."

# ORCHESTRA CONCERTS MEAN MUCH PRACTICE

PREPARATIONS FOR PROGRAM AT  
OPERA HOUSE TONIGHT.

Director Venth Has Arranged Selections Forming an Offering Superior to Anything Before Attempted.

Offering a program regarded as even superior to any before attempted by the organization, the Dallas Symphony Orchestra will give another evening concert at the Dallas Opera House tonight at 8:15 o'clock. After weeks of practice, it is expected that tonight's concert will demonstrate that Dallas has developed a really great symphony orchestra, worthy of all of the support asked for it.

Next Monday afternoon at 4 o'clock the board of directors of the Dallas Orchestral Association, organized to provide financial support for the orchestra, will hold a meeting at the office of Director Carl Venth, to hear plans that will be presented to insure the continued life of the orchestra. Announcement is also made that the City Park Board has granted the use of the Fair Grounds Coliseum to the orchestra for Sunday afternoon concerts after May 17. This will solve the problem of where to hold the Sunday concerts.

Following is the program for tonight:  
"Emperor March" ..... Wagner  
"Overture to William Tell" ..... Rossini  
"Hymn to Brama" ..... Halvorsen  
Arrangement, "Invitation to the Dance" ..... Weber

Played by Mrs. Harriet Bacon MacDonald and Mrs. Madie Watkin Ingram; two pianos in concert.

"Unfinished Symphony" ..... Schubert  
"Les Preludes" ..... Liszt

As a preface to the "Preludes" by Liszt, Lamartine, the French poet, has written the following:

"Is our life aught but a series of preludes to that unknown chant whereof death intones the first solemn note? Love forms the magical aurora of all life, but whose may be the lot wherein the first raptures of happiness are not interrupted by some storm, of which the baleful breath dissipates his fair illusions, of which the fatal lightnings consume his altar; and what sorely wounded soul is there which, emerging from such a tempest, does not seek a reposeful oblivion amid the soothing calm of pastoral retreats? Nevertheless, man but seldom resigns himself long to the enjoyment of the beneficent tepidity whose charm welcomes him to nature's breast; and when the trumpet-call to arms shall ring out, he rushes to his post of danger, whatever be the war that summons him to the ranks, that in and through the combat, he may regain self-consciousness and the full command of his powers."

WILL PLAY TONIGHT WITH  
SYMPHONY ORCHESTRA.



Mrs. Fred Ingram.

Thursday Eve., March 7th

# Dallas Symphony Orchestra

Carl Venth, Conductor.

## Programme

1. Kaisermarsch..... Wagner
2. Overture "William Tell" Rossini
3. Hymn to Brama ..... Halvorsen  
from the Suite of "Vasanparsena"

4. Invitation to the Dance  
..... Weber-Rihm

Mrs. Madie Watkin Ingram.

Mrs. Harriet Bacon MacDonald.

5. Unfinished Symphony . Schubert
  - a. Allegro Moderato
  - b. Andantino Commodo

6. Symphonic Poem "Les Preludes"

..... Liszt



## MUCH APPLAUSE GIVEN TO DALLAS ORCHESTRA

### SYMPHONY CONCERT MEETS WITH MOST HEARTY APPROVAL.

Director Venth Demonstrates That  
His Organization Equals Any in  
the Handling of Music.

If prolonged demonstrations of appreciation of every number on the program go for anything, Carl Venth may be said to have succeeded in showing by the concert of the Dallas Symphony Orchestra at the Dallas Opera House last night that the orchestra is worthy of all the support it has received at the hands of the people. It was a regular symphony program, as heavy as is undertaken by any of the great orchestras of the country. Director Venth undertook to show that his orchestra can handle such music, and to ascertain if the patrons of the organization care for such productions. There was little doubt that the numbers were appreciated, for the applause was of the kind that is prompted by appreciation, and this goes far to prove that the orchestra was equal to the undertaking on its part. At the conclusion of the concert Director Venth expressed himself as highly pleased with the manner in which the members of the orchestra acquitted themselves. It was encouraging to the promoters of the orchestra to see that in spite of the rain a large audience came out, though it was nothing like so large as the character of the entertainment deserved.

With the exception of the "Hymn to Brahma," the program was made up largely of compositions of the romantic composers. It opened with Wagner's Kaiser march, a majestic triumphant martial production, with strains of Luther's reformation hymn, suggesting a combination of State and Church militant. This was followed by the weird trumpetings of freedom in the mountains of Switzerland, in Rossini's overture to William Tell, the storm scene which realizes a height of orchestral writing which has seldom if ever been surpassed, and all the uproar of which was brought out in the performance last night.

The "Hymn to Brahma" is a part of a larger work by Halvorsen, called Vesenspasena. It was produced in America for the first time last night, it was said. While it is dazzling with the splendors of the Orient, still it suggests the nothingness of man and his longing to be absorbed in Nirvana. Its beauty is the beauty of annihilation.

But the heaviest number for the orchestra and the greatest one from the standpoint of the audience was the symphonic poem, "Les Preludes," by Liszt, which contains appeals to almost every sentiment that can be reached by music. It is now a pastoral, calling to mind all that was idyllic in ages antecedating even classic times, and now rushing to a climax of terror. In it Liszt broke with the severely formal symphony of Mozart and Beethoven who were influenced by church traditions, handed down by Bach, Haydn and others, and undertook to demonstrate that music, like poetry, should have for its field the whole range of the human emotions. As the scoring of this work calls for instruments which Director Venth has not at his command, he substituted for the two harps and the double set of wood instruments, two pianos, which were played by Mrs. Madie Watkin Ingram and Mrs. Harriett Bacon MacDonald. The performance of this production brought the enthusiasm of the audience to the highest point of the evening.

A delightful feature of the evening was a modernized arrangement of Von Weber's "Invitation to the Dance," played by Mrs. Ingram and Mrs. MacDonald. In this waltz Von Weber undertook to show that it was high time to introduce emotion in dance music, and this weirdly voluptuous composition was popular for many years all over the world. Recently Alexander Rihm has given it a still more gorgeous dress, greatly enhancing its beauty. Mrs. Ingram and Mrs. MacDonald brilliantly rendered it last night. For an encore they played a little waltz from the "Sleeping Beauty" of Tschaiakowsky, a dazzling, sparkling measure which was even more appreciated than the original number.

For encores the orchestra played the "Second Hungarian Dance" by Brahms, and the "Cortege from the Queen of Sheba" by Gounod.

## With Good Program Symphony Orchestra Delights Crowd

If encores count for anything, then the Dallas Symphony Orchestra is an undoubted success. At the concert given by the orchestra at the Dallas Opera House last night the applause was frequent and prolonged and the work of the musicians composing the orchestra was fully deserving of applause. It was a triumph for Carl Venth, director of the orchestra, who has given his time and labors and musical skill to forming the organization he now directs.

The numbers on the program were principally compositions from the romantic composers, and one of them, Wagner's "Kaiser

March," which is one of the most difficult pieces ever arranged for orchestral work, was splendidly rendered. The "Hymn to Brahma," by Halvorsen, was splendidly executed. This is the first time, it is said, that this musical gem has been rendered in America.

Mrs. Madie Watkin Ingram and Mrs. Harriet Bacon McDonald proved by their work last night that they are pianists par excellence. For encores, the orchestra gave the "Second Hungarian Dance," by Brahms, and the cortege from the "Queen of Sheba," by Gounod. It was a splendid program, well arranged and beautifully rendered.

## SYMPHONY MUSIC PLEASES AUDIENCE

PROGRAM GIVEN LAST NIGHT AT  
OPERA HOUSE WAS EVENT IN  
MUSICAL CIRCLES.

### GREETED WITH APPLAUSE

Each Number on Program Seemed to  
Be More Pleasing Than the Pre-  
ceding—Work of Mr.  
Venth.

(By F. E. S.)

The program presented by the Dallas Symphony Orchestra at the opera house last night was the finest musical event since the Chicago Symphony Orchestra played here about eight years ago.

It was real symphony music—which for some unknown reason is supposed to be caviare to the general—but judging from the applause of the audience and the enthusiasm with which the whole program was received, was more enjoyed than anything yet offered by the orchestra.

The "Unfinished Symphony" of Schubert from the opening adagio phrases on the base strings, through the wonderful moonlit cadences, with the theme developed, amplified and embroidered by the violins, flute, oboe and clarinet, with the staccato interludes of the full orchestra, until it died away in the second movement with the delicate affettuoso breathings of the first violins, with the clarinet singing the air to itself, and the base strings thrumming an accompaniment appealed to the imagination of the hearers and was the cause of general amazement that an orchestra, hardly passed the teething age, could produce such effective music. The answer is, of course, Mr. Venth, he has aimed and has carried the orchestra enthusiastically with him.

This symphony was selected by Mr. Venth because of its easy harmonies, its simple theme, its romantic nature and the exquisite phrasing as an introductory symphony—as one that would be within the compass of the orchestra and one that would appeal to the audience, that is for the most part a stranger to symphonies.

More difficult for the orchestra, and even more pleasing to the audience, if that were possible, was the "Symphonic Poem of Liszt, 'Les Preludes.'" This was played with the addition of two pianos, played by Mrs. Madie Watkin Ingram and Mrs. Harriet Bacon MacDonald, as the score calls for instruments not usually found in an orchestra of this size. The only adjectives that would apply to this rendition are those one is fearful of using, lest they seem too enthusiastic, such as marvelous, wonderful, great. It would require a professional musical critic to do justice to such music. An amateur can just speak in general terms and say, "I heard, I felt, the effects were there, and only Mr. Venth or someone equally versed in musical lore, can say how it was done." It was a gigantic piece of music and if not played faultlessly, was played admirably, considering we are a good many miles west of the Mississippi river.

The opening number was Wagner's Kaisermarsch, which is not one of the

best, nor one of the most popular of Wagner's compositions, but served well to key the audience up to the program which followed. The "Tell" overture was finely played, beginning with sonorous organ tones, followed by the storm music, which never fails to make its appeal, and its wonderful string effects to the crescendo of its climax.

The shortest number was the imaginative, descriptive "Hymn to Brahma" of Halvorsen, who wrote the "Entrance of the Bojaren," which has been one of the most popular selections played by the orchestra. "The Hymn" was played to an American audience for the first time last night. It was a splendid piece of music, but should be heard more than once to enable one to appreciate its melodious subtleties.

One of the features of the program was "The Invitation to the Dance," an arrangement by Rihm of Weber's well known waltz played by Mrs. Madie Watkin Ingram and Mrs. Harriet Bacon MacDonald. Their rendition was brilliant and they were so enthusiastically applauded that they consented to play an encore. Tschaiakowsky's "Sleeping Beauty," which has a delightfully dazzling composition which was more enthusiastically received than the original number.

The whole program was one for the city of Dallas to be proud of, and was a great tribute to the ability of Mr. Carl Venth, who, by his indomitable tenacity and perseverance has fused his musicians in two short months into a compact enthusiastic organization that can successfully handle the most difficult scores. One needs to attend a rehearsal to see what happens when the orchestra strikes a hard passage and makes sounds like a barrel organ with its spring broken. The conductor elucidates and interprets the passage, and may carry them through it with a smile, but if that fails, with a snap of his baton and a touch of choice teutonic humor he whips them across as a hunter is carried over a stone fence. The finished production is a marvel as much to the performers as to the audience.

The audience last night comfortably filled the theater, and was an encouragement to those interested in the maintenance of a Symphony Orchestra in Dallas.



## SYMPHONY CONCERT AT THE COLISEUM

Directors of Dallas Symphony Orchestra Decide on This at Meeting Held Yesterday.

The directors of the Dallas Symphony Orchestra held a meeting yesterday and arranged for a symphony concert to be held at the coliseum on next Sunday afternoon at 3:30 o'clock. It was decided to have a concert every Sunday afternoon at the coliseum and arrangements are being made for a fortnightly opera house concert.

Director Venth has just received some valuable additions of the finest classical music to the orchestra library, by which he hopes to delight every tunable spirit in Dallas. In speaking today of the Sunday afternoon coliseum concert he said they would be the cullings from the finer musical flowerlets, the scents of the hidden perfumes of the great masters in the bypaths of the garden of harmony.

"The music we have in mind for the coming symphony concerts will represent the voices of the deepest human experiences," said Mr. Venth. "Some-

thing that will temper the soul to feel the grandest impulses toward action, clarified and attuned with sweetness and light. I feel more and more that the orchestra has a real ethical mission here, in diffusing a sweetly chanting atmosphere that will bring to Dallas an innate sense of refinement. The true and esoteric mission of musical culture, with its chastened atmosphere of sweetness and night, brings in the well-bred fervor, dissipates the mere raw facts of average existence, tunes up even the untunable man, and a whole community may be inspired through gradual peaceful inspiration to walk out to air their souls in the light and sound of the sweeter forces of life. In this sense music is the magician to cure our souls and become the beautifier of life."

### MUSIC IN DALLAS.

DALLAS, Tex., February 21, 1912.

The Southwest is to be congratulated in securing such an able director as Carl Venth for the Dallas Symphony Orchestra. He has surrounded himself with high class musicians. Those who were fortunate enough to attend the concert on Sunday afternoon, February 18, at the Coliseum, enjoyed a musical treat not to be forgotten. Every number brought forth enthusiastic applause, and several were repeated. The violin solo by Walter Fried was well received. The program was as follows: Swedish coronation march, Svendsen; overture, "Rienzi," Wagner; intermezzo, "Thais," Massenet; violin solo, Walter F. Fried; "Tartaren Reveille," Machts; "The Voice of Chimes," Luigini; "Entrance of the Bojaren," Halvorsen; "Marche Slave," Tschaiowsky; "My Queen," Bucalossi; fantasia.

### ARRANGING SUNDAY CONCERTS.

Director Venth Adds to Library of Symphony Orchestra—His Definition of Music.

The directors of the Dallas Symphony Orchestra have voted to have regular weekly concerts on Sunday afternoon at 3:30 o'clock at the Coliseum, and the first concert will be next Sunday afternoon.

Director Venth has made preparations for the coming symphony concerts by large additions from New York to the musical library. The idea of a growing musical culture for Dallas is Mr. Venth's purpose in the programs to be given to music-lovers here. He said:

"Musical culture is the same as culture in general; it is the moral and social passion for doing good; it is the study and pursuit of perfection under the inspiration and glow of sound, and this hovering in the lyric atmosphere is a temporary existence of a solemn and even devotional kind, subtle in thought and power, and tends toward the growth and predominance of our humanity proper, as distinguished from our animality. Musical culture teaches us to conceive of perfection as that in which the characters of beauty and intelligence are both present. This harmonious expression of exalted human life produces a very noble condition or state of the soul.

"Lashed by our machinery of business, formalism and the grotesque illusions of a material civilization, the sweetness and light flee from the greater part of life, and no mechanical methods in universal education or in the most ambitious philosophy can produce the inspiration, glow and afflatus that steals into the attuned soul.

"The beauty and worth of human nature appear in their shining glory when the lofty state of the soul is properly subdued and sweetened by perfect sound. A standard of refined thought is maintained and defended in the central home of the soul when it is trained to beauty of melody. Its tendency is strong to make for spiritual health, an acquiescence of the living soul, a harmony of the finer faculties. The light of grace, the immortal calm that comes to us through the culture of music, becomes a sort of finishing academy of our education. Let not the flood of our prosperous material life embarrass and endanger the success of orchestral music in Dallas. There never was a time when the need was so urgent for the forces that will recall beauty, rally the powers that make for rest, grace and harmony, and that proclaim the value of the spiritual life over material life."

The program arranged by Carl Venth for the Symphony Orchestra concert to be given at the Coliseum next Sunday afternoon is remarkably attractive and should draw a large audience. Beau Monde hopes she will not again be on her knees apologizing to the Director for the musical shortcomings, in the matter of attendance, of Dallas. Other cities patronize and liberally sustain musical organizations of far less excellent material and under far less capable direction and management than ours realizing that they are high forms of civilization and knowing that there is nothing more discouraging than empty seats even though furls are plentiful. Think of hearing the overture from Zampa and from Mignon; a brilliant selection from the Walkure, the Peer Gynt Suite and Liszt's Rhapsody No. 2 for the price of a seat in the trolley there and back! There are many who would gladly pay the price of first-class orchestra seats at the Opera House to listen to such a program, and remember, too, from the establishment of the church and much further back, in the days when Moses crated and Miriam danced and sang, singing has been the important part of religion and has made more converts than somberly-clad words. Read the subjoined program carefully. (1) Overture, "Fampa," Herold; (2) Al Fresco, Herbert; (3) Selection "Walkure," Wagner; (4) Peer Gynt Suite, Grieg, (a) Morning, (b) Ase's Death,

(c) Anitra's Dance, (d) In the Hall of the Mountain King; (5) Valse 1001 Night, Strauss; (6) Overture "Mignon," Thomas; (7) Glimpses of the Past, McCoy; (8) Rhapsody No. 2, Liszt.

## MAY FESTIVAL CHORUS WILL BE REORGANIZED

CELEBRATION TO BE AT FAIR  
PARK COLISEUM.

Dallas Symphony Orchestra and Oratorio Society Invite Assistance of  
All Church Choir Members.

Inviting all members of church choirs in Dallas to assist, the Dallas Symphony Orchestra and the Dallas Oratorio Society will hold a great May festival at the Fair Park Coliseum on May day. The May Festival Chorus will be reorganized and will take part.

The board of directors of the Dallas Oratorio Society held a meeting yesterday and decided to reorganize the May Festival Chorus and to ask all members of church choirs to participate. As soon as preliminary arrangements are completed, notice of rehearsals will be sent to members. It is planned to hold them at one of the churches centrally located, probably on Wednesdays. All members of the Oratorio Society are requested to take part.

## SUNDAY CONCERT WILL HAVE VARIED PROGRAM

SYMPHONY ORCHESTRA TO APPEAR  
AT COLISEUM TOMORROW.

Mr. Venth Gives Interpretation of  
Some of the Selections to  
Be Offered.

Offering a range of selections such as to please in the one concert the romantic, humorous and pathetic strains in his hearers, Carl Venth and the Dallas Symphony Orchestra will give another Sunday afternoon concert tomorrow at 3:30 o'clock at the Fair Grounds Coliseum.

With his characteristic desire to bring out even more difficult music from his orchestra, Mr. Venth has this time arranged a program to try his musicians to the uttermost, offering several pieces that are but seldom attempted by any orchestra. He has made the following announcement about the program:

"The first number will be Herold's overture, 'Fampa,' on the heroic order, full of strife and battle, with a lovely lyric middle part for the wordwind.

"'Al Fresco,' Herbert's rollicking joke-song, will be played again by request—a little frolicsome tidbit.

"A selection from Wagner's 'Walkure' is the next, containing Siegmund's love song from the first act, the 'Ride of the Valkyres,' and the magical fire music. This is the most difficult piece of music played so far by the orchestra, and it is seldom played anywhere on account of the difficulties of it, unless by an orchestra of at least eighty-five pieces.

"The 'Peer Gynt Suite,' by Grieg, was written as incidental music to the drama of the same name by Ibsen. The first movement is suggestive of the rising of the sun on the coast of Africa, ending with the trills of birds awakening at the first rays of the sun. The second movement depicts the death of Peer Gynt's mother in a little cabin in the Norwegian mountains. The third movement is an Arabic dance by Anita, the Sheik's daughter. She fools Peer Gynt into thinking she is in love with him, but after the dance takes his money away and laughingly leaves him. The last movement depicts a cave in the Dovre Mountains in Norway. The King of the dwarfs and gnomes enters with his retinue and the gnomes perform a most ghoulish ceremony and dance, which ends in absolute riot.

"The valse by Strauss, '1001 Night,' is perhaps not so well known in this country as others by the same master, but it shows all the beauty of melodic outline and enchanting elegance which are characteristic of this Viennese composer.

"The overture to 'Mignon,' by Thomas, is played by request. It opens with the haunting strains of Mignon's song, 'Knowest Thou the Land,' and then develops into the 'Polonaise of Titania.' It is one of the best known concert overtures.

"'Glimpses of the Past' was written by Earl McCoy, one of the members of the orchestra here, and it is a pleasure to show to the Dallas public some of the talent of our local musicians.

"The Second Rhapsodie,' by Liszt, is a warhorse of all big orchestras. It is one of the most effective pieces ever written for orchestra, built along the lines of National Hungarian music, with a 'lusu,' a plaintive, slow movement, and ending with a 'friss,' a wild dance."



## SYMPHONY ORCHESTRA TO GIVE SUNDAY CONCERT

At the Fair Grounds Coliseum a Splendid Program Will Be Given.

Sponsors for the Dallas Symphony Orchestra have issued the following announcement:

Remember the gas stoves at the Coliseum. Don't fear the damp or the cold. There will be sunshine within or without. The warm breezes are flying the great sign on Main street heavenward, calling to all who love music. Come. Don't fail us for we would not let you catch another cold.

Besides, are not the trees budding, are not the violets flying their purple flags, is not Mr. Eisenlohr on the inside track of all sunshine, and is not the Dallas Symphony Orchestra your own creation?

Can you afford not to be with us tomorrow afternoon? Come and let Venth and Wagner with their "Feuer-Zauber" chase every suspicion of a latent cold from your head, while they warm your heart till you feel the circumference of your heart as you did at Gipsy Smith's last Sunday.

The concert will begin at 3:30 o'clock and an excellent program has been arranged.

## SYMPHONY ORCHESTRA TO PLAY AT COLISEUM

VARIED PROGRAM WILL BE GIVEN  
THIS AFTERNOON.

Director Venth Has Arranged a Series  
of Numbers Which Insure Absence of Monotony.

Today at 3:30 o'clock in the Coliseum the Dallas Symphony Orchestra will give a carefully planned concert, intended to suit all classes of music lovers. It is promised that there will be no monotony of program and that the players will be in their most pleasing moods. There are now gas stoves in the Coliseum, doing away with all chance for cold. Carl Venth is in his happiest mood in spring time. Today it will be Wagner's "Walkure" that will be the prime number of the program. The musicians hope to make this program a revival for the musical soul.

George Gilmour said yesterday: "There is not a prosaic level in any one of the numbers; it is throughout a profuse and musical imagery stirring with melody, emotion and vision. The music lovers of Dallas will listen to a program which will enable them to ascend by degrees to the summits of delight, bright with inspiration and musical beauty.

"The directors of the orchestra hope that the next few concerts will be largely attended so that current expenses may be met, and also to lead to a sufficiently general interest in orchestral music that it may be placed on a generous, self-supporting basis. Too much can not be said in praise of the long continued efforts of Manager Harold Abrams, who has given much time in hard work and personal effort to establish a symphony orchestra here. That we have this orchestra is due to Mr. Abrams, and the city and music-loving people owe him their thanks and allegiance and support by giving of their means and lending their presence at the regular concerts."

The program at the Coliseum today at 3:30 o'clock is as follows:

Overture, "Fampi".....	Herold
"Al Fresco".....	Herbert
Selection, "Walkure".....	Wagner
Valse, "1001 Night".....	Strauss
"Peer Gynt Suite".....	Grieg
(a) "Morning," (b) "Ase's Death,"	
(c) "Anitra's Dance," (d) "In the	
Hall of the Mountain King."	
Overture, "Mignon".....	Thomas
"Glimpses of the Past".....	McCoy
Cortege, "Reine de Saba".....	Gounod

## ORCHESTRA WILL PLAY AT FAIR PARK

DALLAS SYMPHONY ORGANIZATION  
IN RECITAL AT THE  
COLISEUM.

## MUSIC LOVERS' TREAT

Preparations Have Been Made By Director Venth and His Musicians For a Program of High Order.

(By F. E. S.)

An inquisitive wanderer on Elm street yesterday, not far from The Times Herald building, heard strains of music floating down as though out of the blue sky. In trying to locate this apparently intangible music he found a door that opened on a flight of steps leading to a big room on the second floor, and his ears were assailed by a fierce volume of sound from some forty instruments that were in the agonies of some difficult passage. Slipping up the steps he discovered the cause of the turmoil. It was the Dallas Symphony Orchestra preparing for the recital to be given this afternoon at the Coliseum. It was the last rehearsal of the week and they had been working every morning since their last concert from 9 until 12 to present an unusually difficult program.

They were working hard, but with a good deal of informality. Some of the ladies had on their hats, a few men had derbies on the backs of their heads, the drummer between passages was trying to roll a cigarette, but he was having a hard time with it because the music they were then struggling with was written by one who knew, as almost no one else has known, how to write for a full orchestra, so as to get the most out of everybody.

### Crashing Music of Wagner.

It was the music of Wagner's "Walkure," the brass was carrying a tremendous martial air, it vivified the Saxon strength of Brunhilde and her Amazonian warriors. The trombone carried it, echoed by the French horn, the cornet took it up and then the full brass, putting into it all they had—made the rafters vibrate with the theme in unison. In the interstices of the brass the piccolo was shooting its aurora borealis effects and in the meantime the full orchestra was filling in every available space with embellishments—but the strings were giving the effect of the whirling clouds, the storm rush of the mounted hosts, and the whistling wind. Wow! It was a busy bunch, and Herr Venth was the energizing spirit, with his hair disheveled and his fist doubled up, he would jerk and emphasis from the horns, with one waving hand he would encourage the strings in their well nigh impossible passages, nod to the flute, give an eye-flash to the oboe, and by his facial expression indicate to the whole orchestra how the music was going—to all hearing it was going well. But no; with one wave of the hand there was a dead silence. Something was going wrong. Focusing his eye on a second violin player, he asked blandly, "What do you think we are running? An express train? Isn't this music fast enough without your going a little faster? Suppose you stop patting your foot on the ground and watch me. Don't keep your nose stuck in the score—watch me."

### Carl Venth In Action.

"This four-four time is mighty hard," said the player disconsolately.

"Why yes, you want two-four. But we are not playing rag-time; this is music. Now begin again. Letter D."

"B?" said a voice.

"No D," turning to the wood winds, "D—D for devils; they turning to the strings where the ladies sat, 'D for darlings."

The music was on again in full swing and the Vahalla motif was given by the brass and then the fire music came in. Again the brass carried the air, a resonant reverberating masculine air, and the flute with its "pop-pop-popping" gave the effect of dancing flames, while the strings, well—the strings were doing the strangest thing in orchestral music. They were trying to play a score purposely made so difficult that no living violinist could play it. The effect was what Wagner desired—the player did the best he could; their hands flashed up and down the neck of the instruments; they would catch a bunch of notes at one end and miss as many as they caught; they would reach for a bunch at the other and hit the high places, while their bows were describing every antic possible to a limber wrist and though each one was playing differently, or rather while some caught notes that others missed, the resulting effect was the enchantment music—written by Wagner to get an effect impossible in a straight score. A page of their part is black with notes that look like fly specks.

### Peer Gynt Suite.

They finished this most difficult music to the satisfaction of the conductor and with almost no interval began on the Peer Gynt Suite. It was a fine contrast to the Wagner music. It began with a peaceful pastoral air, fresh, dewy and sparkling, but Mr. Venth stopped them.

"Softer, softer," pointing to the strings. "You are the first whisperings of light in the east; the clarionette is the sleepy little bird heralding the dawn; don't drown the little bird—let him be heard. Soft, very soft."

They swung through the rest of it giving the little birds a chance until the sun came up like thunder, with a roll on the kettle drums and a general livening up of the music. This was followed with the beautiful adagio passage of Ase's death with the full strings, the bass giving a mournful, wailing, organ-like effect, with the horns softly joining in and closing with a lighter theme on the violins alone.

"Now," said Mr. Venth, "don't let me have to interrupt the dance that follows. Remember the kind of dance it is. An open air, tantalizing, staccato, coquettish dance. Remember that Peer Gynt didn't get her after all—so its alluring but not final. Feel these things and play the score and watch me for the time."

They went through the dance, which is a free, joyous typically Greig movement, for wide flung limbs, foreign to the American idea of dancing. It was followed by the rock splintering music of the dance in the hall of the Mountain kings, which is a clod-hopper

dance—a clumsy, gnomish, weird and awkward dance winding up in a riot of sound.

### Second Rhapsody of Liszt.

The beautiful and popular second Rhapsody of Liszt was played. It is so familiar to the public that nothing can be said of it except that it is a treat to hear it by a full orchestra.

Two overtures were played. Zampa, an old fashioned, but by no means conventional overture. It has many novel effects and is played in a tempo that makes the players hump shouldered to keep up, and Mr. Venth carries it through even a little faster than it is written. He is like a metronome gone wild and runs into the big coda with the joy of a small boy with a Fourth of July bunch of fire crackers.

The Minon overture is even harder but has softer musical effects and much more melody. The program is a big one. The Wagner Greig, Liszt selections are very difficult and work the orchestra hard. The two overtures are almost in the same class and have required much hard practice to present them well. Two smaller selections which will be heard are Herbert's "Al Fresco," which the orchestra has played before, and Strauss' "1001 Night Waltz."

One special feature will be a waltz written by Mr. McCoy of Dallas. He is one of the first violins and will conduct his own music. The waltz is typically an American one, somewhat conventional, but full of melody and shows great talent.

An interesting program has been arranged by Director Carl Venth for the concert at the Fair Grounds Coliseum this afternoon at 3:30 o'clock. The program follows:

Overture, "Fampi".....	Herold
"Al Fresco".....	Herbert
Selection, "Walkure".....	Wagner
Valse, "1001 Night".....	Strauss
"Peer Gynt Suite".....	Grieg
(a) "Morning," (b) "Ase's Death,"	
(c) "Anitra's Dance," (d) "In the	
Hall of the Mountain King."	
Overture, "Mignon".....	Thomas
"Glimpses of the Past".....	McCoy
Cortege, "Reins de Saba".....	Gounod



# Dallas Symphony Orchestra

CARL VENTH, Conductor

Popular Sunday Afternoon Concert

AT FAIR PARK COLISEUM

AT 3:30 P. M. MARCH 17, 1912

## Programme

1. Overture "Zampa" ..... Herold
2. Al Fresco ..... Herbert  
Selection "Walkure" ..... Wagner
4. Peer Gynt Suite ..... Grieg
  - a. Morning.
  - b. Ase's Death.
  - c. Anitra's Dance.
  - d. In the Hall of the Mountain King.
5. Valse 1001 Nights .....
6. Overture "Mignon" ..... Thomas
7. Glimpses of the Past ..... McCoy  
*Mr. Earl McCoy will personally conduct his composition.*
8. Second Rhapsodie ..... Liszt

Sandell, Print.

## SYMPHONY ORCHESTRA IN ARTISTIC PROGRAM

APPRECIATIVE AUDIENCE GATHERS AT FAIR PARK COLISEUM.

Earl McCoy, Dallas Musician, Personally Conducts His Own Composition, "Glimpses of the Past."

In the presence of an audience of three or four hundred the Dallas Symphony Orchestra rendered an artistic and delightful program yesterday afternoon at the Coliseum. Earl McCoy, a young Dallas composer, was featured in his creditable direction of his own composition, "Glimpses of the Past." Each succeeding performance by the Dallas orchestra seems to reveal an added attraction in harmony of movement and in congeniality of execution under the direction of Carl Venth, who has "discovered" and welded into an organization the many Dallas artists.

The crowd that attended yesterday afternoon's entertainment would have seemed very large in any ordinary downtown building.

The program was opened with the familiar strains of Herold's overture, "Zampa." Delighting the listeners with "Al Fresco" and the Wagnerian "Walkure," the players gave as an encore the "Entrance to the Bjoren," which has become very popular in Dallas through their interpretation.

The "Peer Gynt Suite," by Grieg, offered full vent to the entire range of human feeling, from the exuberant "Morning" to "Ase's Death." With a contrast which was as grateful as it was quick, the instruments leaped from the dirge into the swaying lines of "Anitra's Dance," which was very entertaining.

Replete with difficult runs and memorable harmony, the overture "Mignon," by Thomas, was especially enjoyed.

By far the most enjoyed number was that of Mr. McCoy, who has lived in Dallas nearly all his life. His many friends were pleased yesterday at the appreciative reception accorded his production, "Glimpses of the Past." He is a young man and wrote the composition when only 20 years old. For those who were permitted the sight yesterday, a pretty little tableaux was enacted. As the young composer arose to take his place as director, the applause with which he was greeted was prolonged in a certain group in the gallery. For a moment he looked straight out across the intervening space at three pairs of bright, answering eyes—his inspiration.

The theme of the "Glimpses of the Past" is happy and well sustained throughout the composition, turning up here and there in the midst of a sad, retrospective run of notes with an optimistic shrug and a smile as if in happy memory.

The program:  
Overture, "Zampa" ..... Herold  
"Al Fresco" ..... Herbert  
"Selection, "Walkure" ..... Wagner  
"Peer Gynt Suite" ..... Grieg  
(a) "Morning," (b) "Ase's Death,"  
(c) "Anitra's Dance," (d) "In the  
Hall of the Mountain King."

Valse, "1001 Nights" ..... Strauss  
Overture, "Mignon" ..... Thomas  
"Glimpses of the Past" ..... McCoy  
"Second Rhapsodie" ..... Liszt

## ORCHESTRA GIVES PLEASING PROGRAM

NEARLY ONE THOUSAND PEOPLE HEARD PROGRAM GIVEN YESTERDAY AT COLISEUM.

## ABOUT SOME OF NUMBERS

Dallas Music Lover Declares That Program Rendered Was Well Selected. Dallas Composer Led Orchestra.

(By F. E. S.)

It was worth a pilgrimage to the Fair Park yesterday to hear the Symphony Orchestra play the second Hungarian Rhapsodie. If one had to select which fortunately one has not, one single composition to take pre-eminence over everything else the orchestra has played, it would be this rhapsodie, and second would come Liszt's Symphonic Poem, which is only placed second because of less familiarity with it. To get the most out of music, there must be some preliminary training, or at least a composition must be heard many times—so the second Hungarian Rhapsodie, on account of the familiarity of the general public, gave tremendous satisfaction to the large audience at the Coliseum.

The music was heard to better advantage than at the last Sunday afternoon performance, because of the platform which has been built in front of the stage, which helped the acoustics very much—but the acoustics are not yet satisfactory. From the middle of the hall the strings sounded muffled. The brass came out all right, and the wood winds fairly, but the strings suffered an apparent eclipse. From the back of the hall the general effect was better, but the strings had to pull hard to keep the music balanced. This was most noticeable in the "Walkure" selection, where all the strings have difficult, rapid passages, where heavy bowing is almost impossible. In "Ase's Death," where the passage was slow and was all strings, except soft French horns, the effect was excellent, and it was played with great feeling and the audience was enthusiastic. It might be noted that "Anitra's Dance" was not played, to the disappointment of many people.

Strauss' "1001 Night's Valse" caught the popular fancy—probably due in part again to familiarity. It is a beautiful piece of music and deserves all the approval it can get.

Earl McCoy conducted his own composition, "The Glimpses of the Past" and it was enthusiastically received. Mr. McCoy receiving quite an ovation.

The playing of the orchestra is steadily improving. It has gained in precision, and responds intelligently to Mr. Venth's expression. It is not a perfect machine as yet, and therefore the conductor is still somewhat limited in the delicacy which he would put into the music—and the hair strokes are brought out only in numbers which have been played again and again. But this is a work of years, and even then there will be something still to be desired—yet an orchestra that can play yesterday's program so satisfactorily is a credit to Mr. Venth and a source of pride to the people of Dallas.

There was some criticism on the dusty seats in the auditorium, and the orchestra association wishes to announce that before the next Sunday concert the seats will be thoroughly cleaned. There will be regular Sunday afternoon concerts from now on.

The attendance was very gratifying as there were about 700 paid admissions and there were great many others who had season tickets, bringing the total number close to 1,000.

From the comments of the crowd leaving the hall, it was a well pleased audience. Some scraps overheard were:

"Wasn't it sweet?"

"Oh, yes; and I thought Mr. McCoy's waltz was too cute for anything."

A man's voice, "They sure put the ball over the fence in the last piece."

"Herr Venth brought out the piange volmente in Ase's Death, and his skill in rinforzando is —"

"Did you ever notice Mr. Venth's likeness to the music master?"

"The first time I saw him I said so." — he conducts con entusiasmo and phrases animosissamente —"

"Yah—er hat empfindung and conducts miterhaben helt —"

A young female, "Was that what they call allegretti?"

"C' etait joue avec eclat."

## SYMPHONY ORCHESTRA CONCERT MAKES HIT

The concert of the Dallas Symphony orchestra, given at the Coliseum yesterday afternoon, was attended by more than 1200 persons.

The program given by the orchestra was perhaps the most trying to the musicians of any yet given. Some of the selections given were: The Zampa overture, selections from "Die Walkure" of Wagner. These selections are the most difficult that an orchestra can play and convinced the audience of the proficiency of the musicians. The overture to "Mignon" was brilliantly played. "The Peer Gynt" pleased the large audience.



# SYMPHONY ORCHESTRA WILL GIVE CONCERT

DIRECTOR VENTH IS ARRANGING  
EXCEPTIONAL PROGRAM.

Says Growing Attendance Proves That  
Music Can Strike Responsive  
Cord in Any City.

The Dallas Symphony Orchestra will give another concert Sunday afternoon in the Coliseum. Director Carl Venth is rehearsing this week a program which touches directly and potently the whole gamut of men's emotional life. In speaking of music as a means of culture and of no little importance from the ethical point of view, Mr. Venth said:

"The growing attendance at the symphony concerts demonstrates that music can strike a responsive note in the mind of a community busily engaged in large commercial affairs. It has, for years, been my conviction that the best productions of the masters can make their way into the minds and hearts of any live modern city, for music is a language universal in its appeal. Men of every Nation and every degree of culture, to a greater or less extent, appreciate its message and respond to its power; then again, as an art, its adaptability to the various needs of man is a conspicuous fact; its varied use in our present-day civilization is to the inquisitive mind an inquiry as to its real character. Even the most enthusiastic devotee of other forms of art would scarcely deny that there is today a wider, perhaps more intelligent appreciation of music than of sculpture or of painting. The evolution of the arts from sculpture in the Greek period to painting in the middle ages, up to music in the modern period, reveals, broadly speaking, a constant tendency to advance from formal objective types of beauty to ideals that are more subjective and expressive of the inner life. Music represents the ideal that lays greater stress upon the mental experience of the individual. The evolution of art through the ages is, therefore, in the direction of the emotional life—music marking the latest step in this subjective trend of art ideas. It has its magic power over us because the real source of music is within and wholly so; for this reason, being born from the inner emotional life, it finds a response in every listener. Music in itself, however sensuous, is neither moral nor immoral, but the mission of music will unfold itself more and more as an attempt to make the esthetic side of human nature to strive for a corresponding degree of ethical attainment."

The program for Sunday:  
"Pomp and Circumstance".....Elgan  
Overture, "Tell".....Rossini  
"Ase's Death".....Grieg  
"Violets".....Waldteufel  
a. Intermezzo, "Paglicci".....Leoncavallo  
b. "Sizilietta".....Blon  
"Reve Angelique".....Rubinstein  
a. "Hymns to Brama".....Halvorsen  
b. "Entrance of the Bojaren".....Halvorsen  
"Emperor March".....Wagner  
This program is played by request. A new addition to the orchestra is Josef Turso, from Chicago, a first bassoon player.

# ORCHESTRA WILL GIVE USUAL CONCERT

Interesting Program Will Be Rendered  
Sunday Afternoon by the Dallas  
Musical Organization.

The Dallas Symphony Orchestra will give a program of exceptional interest Sunday afternoon at 3 o'clock at the Coliseum. The entrance to the Coliseum for the concert will be from the entrance outside of the Fair park.

The program for Sunday:  
"Pomp and Circumstances".....Elgan  
Overture, "Tell".....Rossini  
"Ase's Death".....Grieg  
"Violets".....Waldteufel  
(a) Intermezzo, "Paglicci".....Leoncavallo  
(b) "Sizilietta".....Blon  
"Reve Angelique".....Rubinstein  
(a) "Hymns to Brama".....Halvorsen  
(b) "Entrance of the Bojaren".....Halvorsen  
"Emperor March".....Wagner  
This program is played by request. A new addition to the orchestra is Josef Turso, from Chicago, a first bassoon player.

# PROGRAM FOR SUNDAY'S CONCERT

A special request Sunday program will be given by the Dallas Symphony Orchestra tomorrow afternoon at the Coliseum at 3:30 o'clock. Director Carl Venth states that a program of unusual merit has been prepared. Several new players have been added to the orchestra.

The art gallery will also be open at the Fair grounds. Tomorrow's program:

"Pomp and Circumstance".....Elgan  
Overture, "Tell".....Rossini  
"Ase's Death".....Grieg  
"Violets".....Waldteufel  
(a) Intermezzo, "Pagliacci".....Leoncavallo  
(b) "Sizilietta".....Blon  
"Reve Angelique".....Rubinstein  
(a) "Hymn to Brama".....Halvorsen  
(b) "Entrance of the Bojaren".....Halvorsen  
Emperor March.....Wagner

The Dallas Symphony Orchestra give another free concert to-morrow, Sunday, afternoon, at the Coliseum. Carl Venth has arranged a fine program. He opens with one of Elgar's composites, "Pomp and Circumstance," which no matter how the composer has mixed melodies, is certainly an attractive number. He will give also the overture to William Tell, one of the creations that never will lose in appreciation and beauty, and what musicians will hail with delight, Rubenstein's "Reve Angelique." In fact, Carl Venth has invaded the whole realm of music and from the four quarters has selected works of beauty and high merit. "Pomp and Circumstance," Elgan; Overture, "Tell," Rossini; "Ase's Death," Grieg; "Violets," Waldteufel; (a) Intermezzo, "Paglicci," Leoncavallo; (b) "Sizilietta," Blon; "Reve Angelique," Rubinstein; (a) "Hymns to Brama," Halvorsen; (b) "Entrance of the Bojaren," Halvorsen; "Emperor March," Wagner. This program is played by request. A new addition to the orchestra is Josef Turso from Chicago, a first bassoon player. The official board of the Symphony Orchestra have decided to continue the free concerts at the Coliseum until the funds are exhausted. It now remains with the people of Dallas to decide whether we shall have a first-class musical organization or abandon it. We hope the decision will be unanimously for its continuation and permanency and that subscriptions will pour in.

# TWO DAYS' FESTIVAL DURING EARLY MAY

Dallas Symphony Orchestra Will Present  
Program at Coliseum.

The Dallas Symphony orchestra, in conjunction with the May festival chorus, will give a two days' festival at the coliseum the early part of May. The festival chorus will be composed of the Schubert club, the members of the Oratorio society, the male chorus Froshin and the members of several church choirs. Clarence E. Ashenden, Mrs. J. H. Cassidy, Josef Rucker, Davro Ormisher and Wesley Hubbell have already consented to add their choirs to the May Festival chorus. All the church choirs are invited to take part. There is absolutely no expense connected with this festival for the choirs. To facilitate matters the individual choir directors will run over the works to be performed with their choirs at the usual practice hours. Mrs. MacDonald will do the same with the Edinburgh club. After these preliminary rehearsals will be called for so that the individual work may be made as light as possible. A work new from the press by Carl Venth entitled "The Resurrection," for full chorus, four solo voices and orchestra will be given on one night, and the Habat Maker, by Rossini on the second night. The chorus will probably number over one hundred voices. There will be eight vocal and two instrumental soloists and the Dallas Symphony orchestra will take part in each concert.

THE DALLAS SYMPHONY ORCHESTRA played last Sunday afternoon to an audience that would have made a very creditable showing in a hall of ordinary size, but four or five hundred people make no impression on numbers in a hall that seats several thousand. As for the rest, Carl Venth is reaching new heights of accomplishment. He can not well improve upon his technique, for you can not make the best any better and certainly the accent of his orchestral voices is as near perfection as may be. Technical and tonal qualities are fixed qualities with Carl Venth and with them as the basis we are getting from him a musical eloquence most delightful. He is a conductor of intense interest, zeal and ambition, sparing neither time nor strength in carrying out his musical design, and he appeals to both the connoisseur and the beginner. One of the features of the Sunday program was Mr. McCoy's composition, "Glimpses of the Past," which is written as though his experiences had passed into the beauty and rhythm of musical sound and intonation. There was sentiment and feeling, both mental and spiritual, and with his baton, for during the playing of "Glimpses" he was director; he made his audience feel and see at will. Mr. McCoy is very popular in Dallas and is besides a musician of high rank, and he must have been greatly pleased at the very cordial reception and appreciation given him. The Grieg Suite was a rare treat and the program from first to last was altogether delightful and satisfying.



# CARL VENTH TELLS OF ORCHESTRAS

LEADER OF DALLAS ORGANIZATION EXPLAINS WHY EXPENSES CANNOT BE REDUCED NOW.

## MUST REHEARSE STEADILY

For Organization to Become Perfect Must Play Together For Months. Will Give Concert Sunday Afternoon.

During the last two weeks there have come so many requests for a repetition of favorite numbers that Mr. Veneth thought it best to make Sunday's Dallas Symphony Orchestra concert program a request program. There is nothing more pleasing to the director of an orchestra, because it shows that the public takes an actual interest in what he is doing, and it also shows in what channels the public taste is running. Judging from the requests for Sunday, the taste of the Dallas public is of no mean order.

"While the Dallas Symphony Orchestra is by no means the largest nor the best orchestra in America, it has one of the principles of a symphony orchestra—it is a permanent orchestra, at least for the time being," said Mr. Veneth. "Almost all orchestras in New York are shifting. Players are engaged and sometimes do not appear and substitutes are sent. When some of these New York Symphony orchestras go out on the road it becomes a matter of false pretense, because the same players who play in New York do not play on the road, or the orchestras are smaller. Permanent orchestras must have men who play only in these orchestras, and, of course, outside of that they can give lessons and participate in chamber music concerts, and do anything which is artistic and in consonance with the art of orchestral playing. The fact of calling an orchestra a symphony orchestra does not make it so. A symphony orchestra is the highest type of musical organization, and nothing compares with it or excels it except such things as emanate from it, like the chamber music organization.

"An orchestra of this type must rehearse every day, even under the best master, and then, subsequently, the rehearsing can be reduced to once every two days or so. This ought to be understood by the supporters of the Dallas orchestra as one of the reasons why the expense account cannot be reduced during this, our first season. How can any orchestra give a finished performance, unless it has been trained for months and years under one head and management and the performers have avoided those physical evils that result from playing with a certain stroke constantly, restaurant music and ball music, and how can the men who play the wind instruments be in condition when they are blowing away in these places until their lips have been caloused and all the delicacy of the human touch has been destroyed?"

"The Dallas Symphony orchestra has been started with the right principle, and not only every year but every concert will show better results, provided the permanency of the orchestra can be maintained and the orchestra will be allowed to keep up their regular practice, even under adverse financial conditions."

# REQUEST PROGRAM THIS AFTERNOON

SELECTIONS AT SYMPHONY ORCHESTRA RECITAL HAD BEEN ASKED FOR.

## TRIBUTE TO MR. ABRAMS

Conductor of Symphony Orchestra Declares Had It Not Been For His Aid Orchestra Would Not Be.

(By F. E. S.)

The program of the Symphony Orchestra this afternoon is a popular one. That is to say it is one that the public has asked for by request, and if it is not popular it is the fault of the public. Some of the most exquisite things that have been played are called for and the conductor, Mr. Veneth, is only too glad to play those selections that have made their appeal. Mr. Veneth said yesterday:

"There is one person who has been behind the orchestra at all times, who has supported it by his money and by his influence, who has not been sufficiently recognized, and that is Mr. Harold Abrams. He has given largely of his time, without recompense, and has had the interest of the orchestra at heart, without considering his own personal loss. He has been the man behind the throne, he has kept the orchestra going by putting up his own money, when the public was indifferent, and by his interest and enthusiastic personal effort has kept the musicians at work, and has enabled me to put through an undertaking that would have been beyond my powers without his aid. I do not know that it would have been possible to bring the orchestra to its present state of organization unless Mr. Abrams had given his time, money and attention to bringing it about. I can conduct the orchestra, but without the help of Mr. Abrams there would have been no orchestra for me to conduct."

The program this afternoon is a very interesting one. It begins with a march of Elgar's "Pomp and Circumstance." This march has not been played before, and is by a composer little known to a Dallas audience. He is one of the foremost composers of the day, and this march is a fine sample of his work. It begins with a thunderous opening, and to the uninitiated would sound like an orchestra on a spree, but when the march movement comes in there is fine music to recommend it. The march sounds like "The Elephant and the Kangaroo" that come in marching two by two. Nothing but a kangaroo could keep step with the march and he would have to hump some. With the tempo that Mr. Veneth carries, the poor animal would have to go about fourteen feet to the jump to keep up. It is a swinging movement and will carry one off his feet when he catches the swing of the march.

The splendid William Tell overture comes next. This never fails to catch the popular approval, even when the populace does not know just what the music means. The music is pleasing, although there are some people that think it is just a little domestic whirlwind, and see the psysic and not the physical portrayal in the music. The oboe has a great solo in this number helped out by the clarionette, and to people not pastoral in their nature, it sounds like calling the children home from the dangers of the automobile more than the calling of sheep in from the storm.

There are two splendid selections by Halvorsen, the "Hymn to Brana" and the "Entrance of the Bojaren." The "Hymn to Brana" has been played but once, and a little familiarity will make it very popular, while the "Entrance of the Bojaren" has been played again and again, and is so well entrenched in public opinion that there is nothing to be said in its favor.

The "Sizilietta," by Blon, which is an old favorite, will be played. Many people have very pardonably confused this with the "Barcarole" from the "Tales of Hoffman," and is in three-fourths and has very much the same air. The silvery ending on the bells, is, however, unmistakable, and has had to be repeated every time the orchestra has played it.

The beautiful passage from The Peer Gynt suite, "Ase's Death," a wonderful large movement for the violins and French horns, will be repeated at the

request of many people who heard this last Sunday.

The delightful intermesso from "Pagliacci" by Leoncavallo, and which has been played but once, will be repeated.

The "Violet Waltz" has not been played for several months, but it is a delightful composition that captured its audience the first time it was played. It is without question the most delightful waltz played by the orchestra, and if it was not too long would be the most frequent encore.

The "Kaiser March" by Gagner, will be played and will give the audience an opportunity of becoming more familiar with this Wagnerian composition which is not of a kind to cause much enthusiasm after one hearing alone.

Taking the program as a whole it is very pleasing. Mr. Veneth will no doubt spring some encores that will add to the program.

## MUSIC'S MANY-SIDED MISSION.

Marshall Saling Expresses Appreciation of Plans and Influences of Dallas Symphony Orchestra.

To The News.

In our rapidly growing American cities there is a growing ignorance of finer joy, truth and beauty—at least for the multitudes. Utility and pressure of work have crowded house on house, is filling the streets of many cities with shops with what is only cheap and make the place weary to the body and depressing to the mind. Music has a great mission to our too brusque, too practical business life. "We need joys and better joys. Nature is significant for man's life, for whether nature expresses herself through the carol of birds or in the untutored song of the peasant in wood or field, it is truly the voice of physical joy that speaks, healthily and happily, and music in human life charms us as does the green of spring and the bloom of flowers. Man may be sustained and cheered under the oppressive weight of the struggle for existence by the music that appeals to the unsatisfied, but highest demands of the human heart.

I have been interested for a long time in the efforts which Manager Harold Abrams of the Dallas Symphony Orchestra has made to develop interest in musical art in this city. I believe he will succeed, for Dallas is not a city of hard-headed, unimaginative men. The loud applause which has followed moments of rapt attention in listening to Mr. Veneth's orchestra has proclaimed the universal feeling for high-class orchestral music in Dallas. Many a man who has still felt the business grip on his mind, I doubt not, has been suddenly transformed to another world, and not knowing what he feels has forced him to say "It was good to be there." The silent, reverent, self-forgetful air of the listeners at these concerts is a sight not to be forgotten, and significant of great meaning for the higher side of life here.

It is sometimes asked what proof there is that the best music has a permanently good effect upon the hearers; it is the air unconsciously breathed which affects the psychic cures of life, and people do not always know how they have been most influenced. Music may most deeply and permanently affect those who themselves can express no appreciation with their words or show results on the esthetic side of life. Like the thousand things which surround the child, and which he never notices, music may largely serve in the formation of character and the satisfaction of life.

Music, I believe, has a peculiar mission in Dallas at the present time; the fact that crowds come to listen is sufficient to make some reconsider the opinion that the people care only for what is light or laugh-compelling. I want to express my belief that in Mr. Veneth we have a master musician, raised by his genius, to put into music the thoughts that no words can utter and the description no tongue can tell; his music proclaims what we ourselves would be, it expresses the emotions of our higher nature. He needs and ought to have our solid support; let us allay his fears (recently expressed in his communication to The News) and let us further his hopes and aspirations for the musical development of the Southwest.

MARSHALL SALING.



# Programme

Dallas Orchestral Association's

Popular Sunday Afternoon Concerts

given by the

Dallas Symphony Orchestra

Carl Venth, Conductor



Fair Park Coliseum

Sunday, March 24th, 1912 at 3:00 p. m.

Sandell Publicity and Print.

## SYMPHONY ORCHESTRA'S PROGRAM FOR TODAY

DIRECTOR VENTH HAS ARRANGED  
ENTERTAINING CONCERT.

Will Play Pieces Which Have Been  
Requested by Those who Have At-  
tended Other Entertainments.

For the Symphony Orchestra concert at the Coliseum this afternoon at 3:30 o'clock Director Carl Venth has arranged a "request program" in response to many solicitations from friends of the orchestra for repetitions of selections played previously. With a view to securing a well-balanced program and to give a wide range of music, Mr. Venth has chosen very carefully from among the most popular numbers.

Egan's "Pomp and Circumstance," a strikingly martial number, is first on the program. This is a portrayal of the English army and has been played several times here.

Rossini's overture to "William Tell" is next, a stirring piece of patriotic music depicting the strife between the Swiss and the Austrians. It starts with a pastoral movement, which develops into a little thunder shower, heard as it comes on. After the shower the shepherd blows his thanksgivings on his flute, because the blow has passed over without doing damage. Then, transferring the theme of the storm, Rossini depicts in brilliant and vivid music the jublations of the Swiss that they have been able to free their country.

"Ase's Death," the pathetic and beautiful second part of Grieg's music for "Peer Gynt," played at last Sunday's concert, is the third number on the program.

Then comes Waldteufel's "Violets," a whimsical, delightful waltz that portrays a vale of the timid, shrinking flowers of spring. This was played several weeks ago and has proved very popular.

Said to be the shortest piece of orchestral music, the "Pagliacci" intermezzo is next. It is only a few measures long, with a powerful climax. It was written to come between the two scenes of the one-act opera, "Pagliacci," by Leoncavallo.

Blon's "Sizilietta," which some have mistaken for the "Barcarole" from the

"Tales of Hoffman," is one of Mr. Venth's favorites and has come to be well known to Dallas music patrons, especially its bell chorus toward the end.

"Reve Angelique," or "Angel's Dream," from Rubinstein's "Kammenzi O'Strow," was first played here about three weeks ago. It is seldom heard in America, although one of the more beautiful pieces in this little known collection. The titular piece is well known, but the others of the hundred or more composing the collection are seldom played.

Halvorsen, the modern Scandinavian composer, has two numbers on this program. His "Hymns to Brama," a wonderful study of the Indian religious worship, come first. Then comes the "Entrance of the Bojaren," far different in character and one of the best known in the orchestra's repertoire.

The program closes with Wagner's famous "Emperor March," written in honor of the first of the Kaisers.

## SYMPHONY ORCHESTRA GIVES GOOD CONCERT

PLEASING PROGRAM HEARD BY  
APPRECIATIVE AUDIENCE.

Director Venth Repeats Several Num-  
bers Particularly Popular with Dal-  
las People at Their Request.

One of the most pleasing concerts of the season was rendered by the Dallas Symphony Orchestra at the Coliseum yesterday afternoon. Several hundred people braved the raw wind out of doors and sat through the ninety-minute concert, in spite of a temperature in the big auditorium that made overcoats comfortable.

The orchestra, which has contended with so many drawbacks and offsets in the course of its development, has at last proven that it has come to stay, and the return of balmy weather should bring greater support. Various conditions have worked against the orchestra, but Mr. Venth and his forty musicians have gone ahead and, with proper support from the public, there seems no reason why they should not continue indefinitely to provide inexpensive and wholesome inspiration and amusement for Dallas people.

The program yesterday afternoon was well rendered in its entirety, and several selections received such applause as to be repeated, in whole or in part. Since its first concert, the orchestra has been distinguished alike for the sweetness of its tones and its enthusiasm in attempting even the most difficult music written. Long, tireless hours of effort by Carl Venth and each member of the orchestra have produced results of which Dallas should be proud.

Following requests of many supporters of the orchestra for repetitions of selections that have met with favor before, each number yesterday was familiar to those who have heard the orchestra frequently. On the program Mr. Venth announces that he is always willing to play anything the music-loving public asks for, whether light or classical compositions, in future concerts, if he has such music in his library.

The program was as follows:  
"Pomp and Circumstance"..... Elgar  
Overture, "William Tell" (repeated)

..... Rossini  
Ase's Death, from "Peer Gynt"..... Grieg  
Hungarian Dance (encore)..... Brahms  
"Violets"..... Waldteufel  
(a) Intermezzo, "Il Pagliacci" (re-  
peated)..... Leoncavallo  
(b) "Sizilietta" (chorus repeated)..... Blon  
"Reve Angelique"..... Rubinstein  
(a) "Hymn to Brama"..... Halvorsen  
(b) "Entrance of the Bojaren" (re-  
peated)..... Halvorsen  
"Kaiser March"..... Wagner  
The next concert will be given at Fair  
Park Coliseum next Sunday afternoon.



# Programme

Dallas Orchestral Association's

Popular Sunday Afternoon Concerts

given by the

Dallas Symphony Orchestra

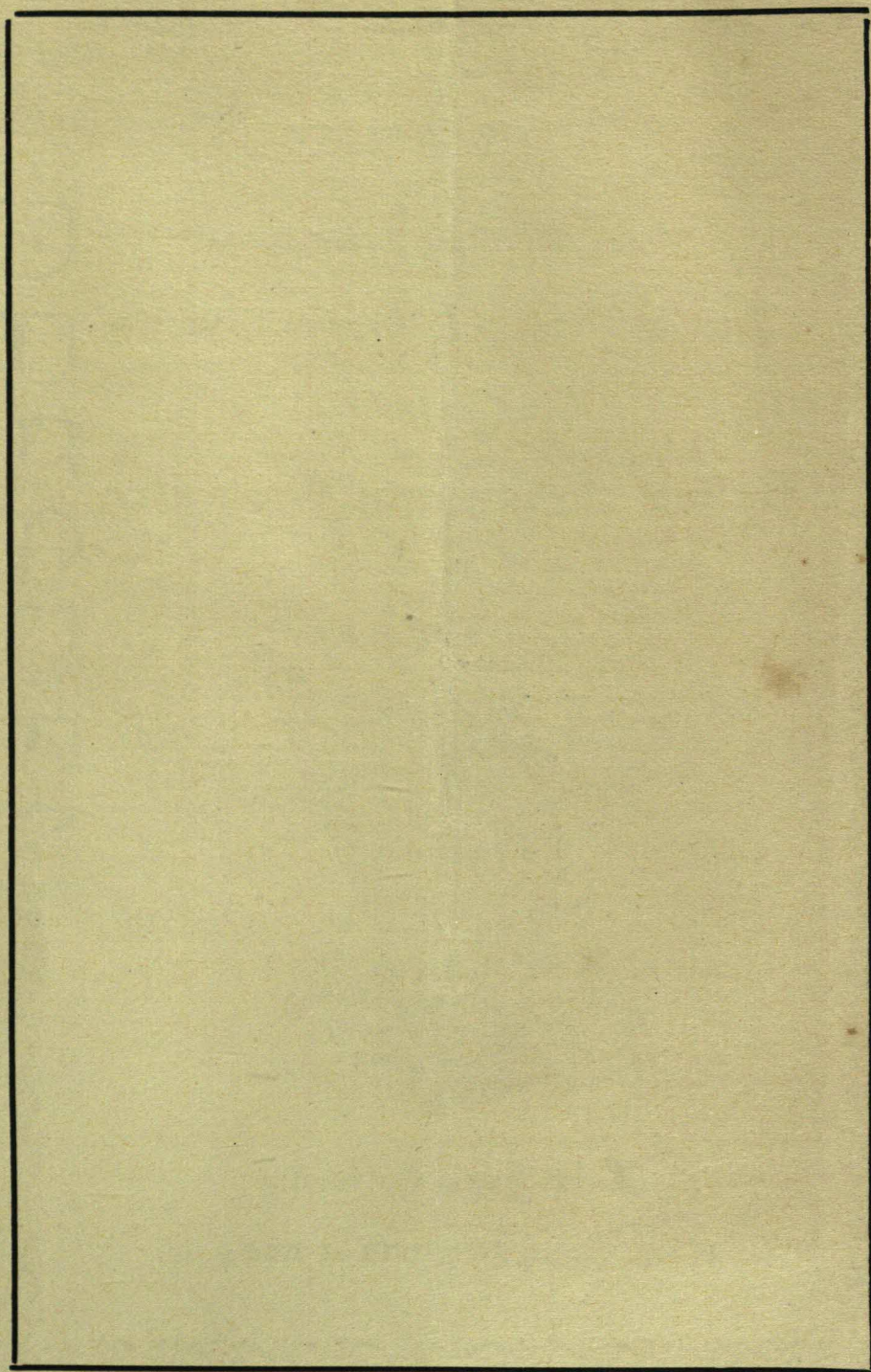
Carl Venth, Conductor



Fair Park Coliseum

Sunday, March 24th, 1912 at 3:00 p. m.







# Programme

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1. **Pomp and Circumstance.....Elgar**
2. **Overture "William Tell".....Rossini**

*This magnificent work is a tone picture. A Swiss village situated between two mountains, basking in the sunlight of a hot July afternoon, suddenly a distant roll of tunder is heard, then all is quiet again. Now a rush of wind, the birds feel the aproach of the angry elements and give forth frightened sounds; nearer and nearer comes the storm till it breaks loose in all its fury — terrible, but grand — yet "severe masters reign not long" and gradually the tempest passes away and the birds very timidly begin to chirp again, when suddenly from one of the mountains we hear a shepherd-boy playing on his "Chalmäi" a delightful strain, answered by another shepherd on the opposite mountain on his Flute. The birds are at first listening quietly, then feeling assured that nature has resumed its lovely calm countenance, join in the cheerful song. The overture ends with the march of the Austrian soldiers.*



## Programme—Continued.

3. **Ase's Death from "Peer Gynt".....Grieg**

*This is a short funeral movement upon the death of Peer's indulgent and trusting mother. It is one of the most exquisitely pathetic and touching regrets ever penned. The persistence with which the mournful semi-phrases are repeated expresses the very monotony of grief irreconcilable. And here again the peculiar genius of Grieg manifests itself in the deep gloom of the harmonization, especially noticeable in the beginning of the second section.*

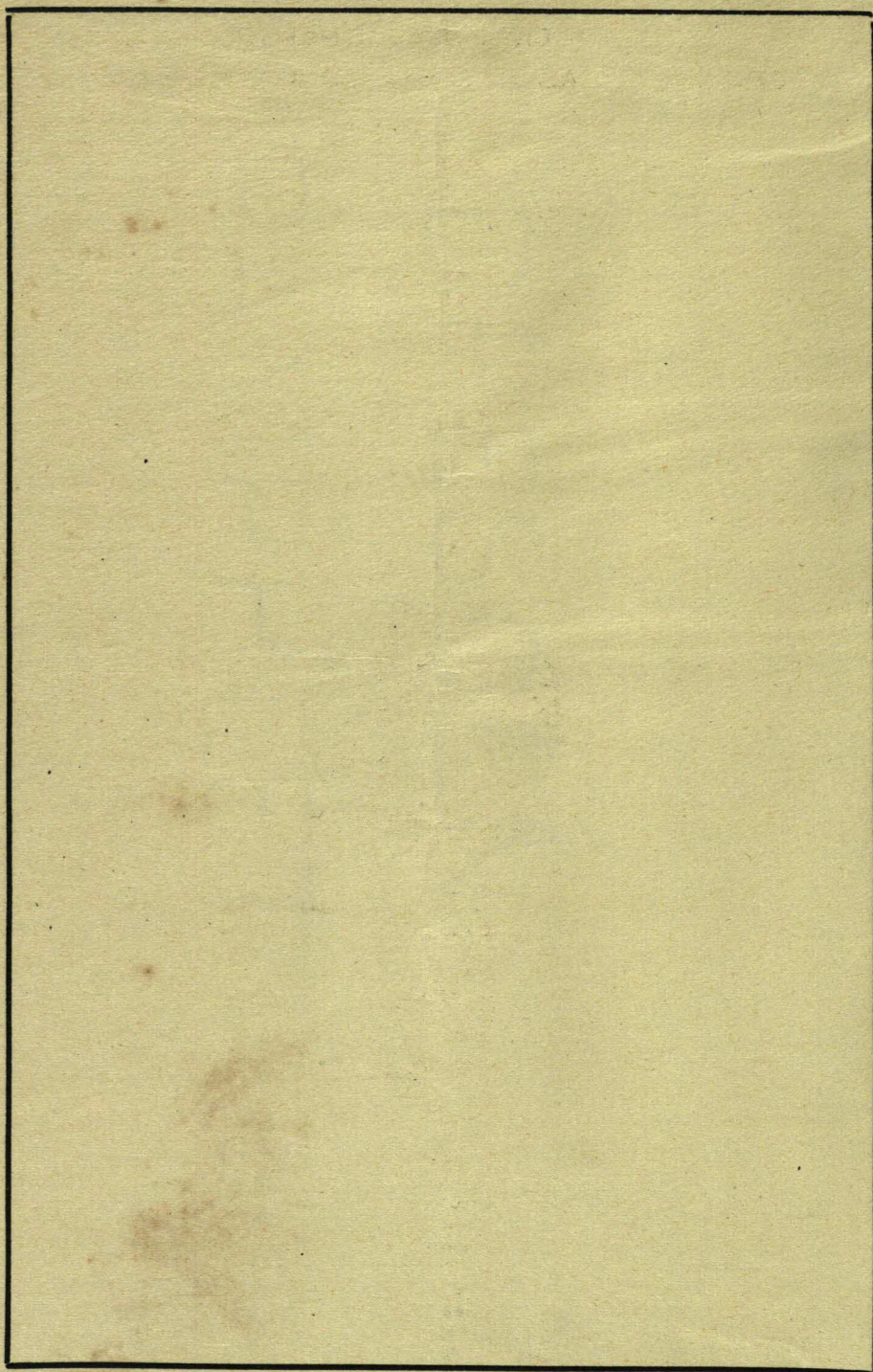
4. **Violets.....Waldteufel**

5. a. **Intermezzo "Il Pagliacci" Leoncavallo**

b. **Sizilietta.....Blon**

6. **"Reve angelique".....Rubinstein**











# Programme

Dallas Orchestral Association's

Popular Sunday Afternoon Concerts

given by the

Dallas Symphony Orchestra

Carl Venth, Conductor



Fair Park Coliseum

Sunday, March 31st, 1912 at 3:00 p. m.

Sandell Publicity and Print.

## CONCERT BY THE SYMPHONY CLUB

DESPITE BAD WEATHER, NUMBER OF PEOPLE HEAR AFTERNOON PROGRAM AT COLISEUM.

In spite of the bad weather, a good sized audience heard the Sunday afternoon concert of the symphony orchestra at the Coliseum. Music from "Madame Butterfly" and the "Mill of the Forest" by Ellenberg proved particularly popular. The following was the program:

Overture, "Lustspiel".....Keler-Belai  
"Under the Stars" from "Gitanelle"  
Suite.....Lacome  
"Tartaren Reveille".....Lacome  
"Il Guarany".....Gomez  
"The Mill in the Forest".....Ellenberg  
"Madame Butterfly".....Puccini  
"Jolly Robbers".....Suppe  
"Artists' Life".....Strauss  
"Swedish Wedding March".....Soderman  
Cortege from "La Reine de Saba"  
.....Gounod

### PROGRAM FOR SUNDAY CONCERT.

Director Carl Venth Announces Arrangement of Music for Symphony Orchestra Entertainment.

Carl Venth, director of the Dallas Symphony Orchestra, announces the following program for the concert which will be given in the Coliseum at the State Fair Grounds beginning at 3:30 tomorrow afternoon:

Overture.....Keler-Belai  
"Under the Stars".....Lacome  
"Il Guarany".....Gomez  
Emperor Concerto for piano.....Beethoven  
Miss Henrietta Grummel.  
"Madame Butterfly".....Puccini  
"Jolly Robbers".....Suppe  
"Artists' Life".....Strauss  
Cortege from "Reine de Saba".....Gounod

GIRLS ARE WINNERS IN DEBATE.

## SYMPHONY ORCHESTRA HAS ANOTHER SUCCESS

PLEASING PROGRAM SUNDAY AFTERNOON AT COLISEUM.

Good Audience Attends, Notwithstanding Rain—Numbers Played Appropriate to Approach of Spring.

To the accompaniment of pattering raindrops on the roof of the Coliseum, the Dallas Symphony Orchestra rendered a most pleasing program yesterday afternoon before an audience much larger than might have been expected in such bad weather. The program was light and fitting tribute to the spring, which has delayed so long in coming.

Decidedly the hit of the program was "The Mill in the Forest," by Ellenberg, a selection as fantastic and bewitching as any scene about an old mill in the forest could be imagined to be. Passing swiftly from a sedate introduction into the lightest and most delicate of fantastic strains, the orchestra seemed to enter fully into the beauty and inspiration of the music and prolonged applause forced another encore and attempted a second repetition of the same piece. It was pictorial music and made one see the mill and hear the wheel turning, as dancing chorus was played.

The beautiful love music from "Madame Butterfly," by Puccini, was also enthusiastically received and had to be repeated, to the delight of the audience. The whole program of eight numbers, several of which were repeated, and of two well-chosen "extras," was played with an ardor that no rain could dampen, and what the music lovers present, lacked in numbers they made up in enthusiasm and interest. Each piece showed the splendid technique and harmony that has been secured by constant practice and skillful direction and each rendition was creditable in the extreme. The program.

Overture, "Lustspiel".....Keler-Belai  
"Under the Stars" from "Gitanelle"  
Suite.....Lacome  
"Tartaren Reveille".....Machts  
"Il Guarany".....Gomez  
"The Mill in the Forest".....Ellenberg  
"Madame Butterfly".....Puccini  
"Jolly Robbers".....Suppe  
"Artists' Life".....Strauss  
"Swedish Wedding March".....Soderman  
Cortege from "La Reine de Saba".....Gounod

A specially interesting program will be provided for the concert next Sunday, which is Easter.



# Programme

Dallas Orchestral Association's  
Popular Sunday Afternoon Concerts

given by the

Dallas Symphony Orchestra

Carl Venth, Conductor



Fair Park Coliseum

Sunday, March 31st, 1912 at 3:00 p. m.



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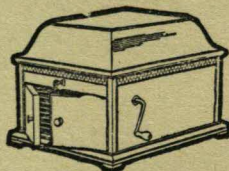
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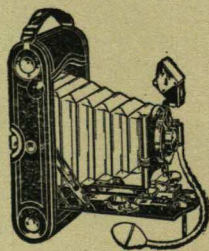
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# Programme

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1. Overture "Lustspiel" ..... Keler-Bela

*The Lustspiel Overture is written for no special purpose, except as a concert piece. Because the contents are bright and lively in character, the title "Comedie Overture" is a fitting one. The form is the old fashioned one of the French Overture, a slow introduction, followed by an allegro movement.*

2. Under the Stars, from Suite

"Gitanella" ..... Lacome

*"Under the Stars" is part of a Suite by the French composer Lacome, called Gitanella. This Suite, in six movements, gives a picture of Gypsy life. Under the Stars is the second movement of the Suite and represents the Gypsy camp, on the Prairie, under the Star light, in deepest repose. Only the two lovers are awake, and even their plaintive melodies die away.*



## Programme—Continued.

3. “*Il Guarany*”..... Gomez

*“Il Guarany” is a modern, very effective composition by Gomez, a Spanish composer very known. The subject deals with South America, and the composer has very cleverly interwoven a Brazilian melody. This same melody was played by Bonci’s accompanist as an encore the other evening at the Schubert Choral Concert.*

4. *The Mill in the Forest* ..... Eilenberg

5. “*Madame Butterfly*”..... Puccini



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## SYMPHONY ORCHESTRA ANNOUNCES PROGRAM

Concert to Be Given at the Coliseum on  
Easter Sunday to Be Better Than  
Any Previous.

Carl Venth, director of the Dallas Symphony Orchestra, announces the following program to be given at the Easter concert on next Sunday afternoon at the Coliseum, the program being in Mr. Venth's opinion, the best ever given by the orchestra:

1. Wedding Procession.—Wessler.
2. Overture, "Il Guaranz"—Gomez.
3. Emperor Concerto for Piano  
..... Beethoven  
Miss Henrietta Grennel.
4. Samson and Delilah—Saint Saens.
5. Chorus a Capella.  
(a) In einem Kuchlen Grunde.  
(b) Die Heimatlesrosen.  
(c) Guter Rath.
6. Selection from Easter Oratorio,  
"Resurrection"—Venth.
7. "The Mill in the Forest"—Ellenberg.
8. Second Rhapsodie—Liszt.

## FROHSINN SOCIETY WILL SING SUNDAY

One of the big features of the performance of the Symphony concert to be given at the Fair Grounds Coliseum on next Sunday afternoon will be the singing of the Frohsinn singing society which has been trained under the direction of Mr. Venth. They will sing  
In Einem Kuchlen Grunde  
Die Heimatlesrosen  
Guter Rath.

The chorus consists of thirty men and they have been specially trained for this occasion. This is the oldest singing society in Dallas and they are well worth hearing.

One fine piece of music to be played will be a selection from "The Resurrection," written by the conductor of the orchestra, Carl Venth. This is the first composition of his own that has been played and it is a magnificent piece of work. The first time it was rehearsed by the orchestra, when they finished the wonderful climax which was built up tone by tone into an overwhelming crescendo, they dropped their instruments and applauded, something that has never happened at any other rehearsal.

## SYMPHONY ORCHESTRA PROGRAM IS PRAISED

REV. MR. GILMOUR TELLS OF SE-  
LECTIONS FOR TOMORROW.

Selection from Nessler's Opera One of  
New Contributions Expected to  
Prove Popular.

With reference to the program to be given at the State Fair Coliseum tomorrow afternoon by the Dallas Symphony Orchestra, Rev. George Gilmour said:

"The 'Wedding Procession,' by Nessler, is from the 'Rat-Charms of Hamelen,' the best opera by Nessler. His operas are little known in America, but are great favorites in Germany, probably because they deal with German legends. His music is not deep, but always melodious and flowing, rather a relief from the present-day striving for effect.

"The overture 'Il Guaranz' made such an impression at the last Sunday concert that repetition was demanded.

"The 'Emperor Concerto,' by Beethoven, for piano and orchestra, is the most symphonic of the five piano concertos. Especially the first movement is built on the lines of his symphonies. There is the same deep gloom and melancholia which is ever present in Beethoven's later works. The piano part makes great demands on the player, not only from a technical, but even more so from an intellectual and poetical standpoint.

"The selection from 'Samson and Delilah' gives the main themes and best known aria from this, the French composer's best opera, Saint Saens is the most refined product of the French school. His writing is classical in outline, always lucid, and full of a charm which is absolutely his own.

"The male chorus Frohsinn, the oldest German male chorus of Dallas, will give three short numbers. Their selections show the best of German folk lore, and they sing, as all German male choruses do, without any accompaniment.

"There will be three short numbers from Venth's Easter oratorio, 'The Resurrection.' The first is the short introduction, then follows a chorale, which leads immediately into a Sunrise on Easter morning. In the 'Sunrise,' the double basses begin very softly on a low note, which is held during the whole number, always increasing in strength, until with a jubilant burst of the full orchestra 'The Sun has risen in his splendor.' Another number of last week's program will be repeated, 'The Mill in the Forest.' It is a little descriptive piece of music, beginning with the trilling and chirping of birds, and gradually working into the click clack of the mill wheels. The concert closes with the ever-popular Rhapsodie No. 2, by Liszt."

## EASTERTIDE ORCHESTRA MOTIVE.

Symphony Program of Director Carl  
Venth at Coliseum Sunday Has  
Spring Festival Coloring.

The Dallas Symphony Orchestra will present an unusually attractive program Sunday afternoon at the Coliseum. Director Carl Venth has arranged his program in keeping with the feast of Easter, the world-wide festival of early spring. Mr. Venth said:

"The joys of Easter are best expressed in music without words. It is a day when the heart of man is made glad with an ancient joy, a joy more ancient than the times of recorded history. As far back as the memory of our race reaches, spring in the tree and the grass has made spring in the heart and mind of man. As the world about man has broken forth into beauty and song, his own awakened heart has joined in the melody. No music is older and none sweeter than that which greets the spring. The mission of Easter music is to reinterpret, purify, deepen, enrich the pageant of earth's resurrection in the spring which delights our eyes. The Sunday's program will, therefore, represent the joy of the season in our hearts. It will, on the higher side of life, symbolize the escape from the winter of hardened sympathy, of frost-bound aspiration, into the spring of revived emotion, of intensified, forward-reaching life."

The program will be:  
"Wedding Procession".....Wessler  
Overture, "Il Guaranz".....Gomez  
"Emperor Concerto," for Piano.....  
.....Beethoven  
Miss Henrietta Grenner.  
"Samson and Delilah".....Saint Saens  
"Chorus a Capella".....  
(a) In einem Kuchlen Grunde.  
(b) Die Heimatlesrosen.  
(c) Guter Rath.  
Selection from Easter Oratorio,  
"Resurrection".....Venth  
"The Mill in the Forest".....Ellenberg  
"Second Rhapsodie".....Liszt

## HAS ARRANGED FINE PROGRAM

MR. AIMER DIRECTS ATTENTION TO  
MUSICAL OFFERING FOR SUNDAY  
BY SYMPHONY ORCHESTRA.

## EASTER MUSIC IS THEME

Director Venth Has Arranged Extra  
Fine Program—Writer Refers to  
Stand Taken by Judge  
Clark.

To The Times Herald:

Dallas, Tex., April 6, 1912.—I want to call the attention of the citizens of Dallas to the splendid musical program which Director Carl Venth, of the Symphony Orchestra, has arranged for Easter Sunday afternoon at the coliseum. Director Venth will give us on Sunday, music that is not only beautiful, but which will tell out our deepest wants and proclaim our praise of the good and holy, the same divine meanings that broke from the lips of Miriam and David, of Ambrose and Gregory. Music being itself the expression of the wants of man, all who share a human nature will find in this orchestral Easter music an expression for longings and visions for which ordinary life is not adequate. I am sure that many may find it to be what prayers and meditations now so often fail to be, a means of linking men with the source of the highest thoughts and efforts, and enabling them to enjoy the infinite aspect of life, a joy which so few now understand.

There is much to be said in favor of the revitalizing and regenerating effects of music alive with the divine shafts of light and life. The vast majority of people in this age are living in a dullness unrelieved by even moderate incomes, and they have the loneliness of children walking in the night with no language but the unconscious sigh. The petitions of mankind today are not so much for the joys of heaven; these do not meet the needs of those who have learned they are not weary pilgrims journeying to a land of eternal joy; expression, here and now, is necessary to life; the listless attitude and wondering religious gaze do not find the home of the deepest needs and loftiest aspirations of this generation.

What can stir the greater feelings of human nature so well as the free exercise of the soul by fine music which gives strength to the moral feelings? Men and women, bone of bone, and flesh of our flesh, walk along in this prosaic age with a grim sense of the greatness of life, but the prettiness of credal religion does not give them the means of expressing what they really are, and what they really want, will break their bondage. Mr. Clark, the county attorney, does not recognize that the voice of the people of Dallas as recorded in the vote of the week, is the divine voice in the people here, craving a larger life. He apparently is content with present conditions, a rigid standpatter, who is well satisfied that the masses live a lower life, devoid of brightness.

Let us make this Sunday's meeting at the coliseum a great outpouring of the people. We shall find the music a great parable, telling in sounds the assurance of divine and human sympathy, and be inspired in our hopes and aspirations, so that the holiest and fairest shall get an opportunity to haunt our lives.



## SYMPHONY ORCHESTRA GIVES CONCERT TODAY

PROGRAM WILL INCLUDE SPECIAL  
SELECTIONS FOR EASTER.

Director Carl Venth's Composition  
Will Be Among Musical Numbers.  
Louis Rosenberg Praises Concerts.

The Dallas Symphony Orchestra, assisted by the German Frohsimm Singing Society chorus of thirty members and by Miss Henrietta Gremmel, pianist, will render a concert of unusual interest this afternoon at the Fair Grounds Coliseum at 3:30 o'clock. The program offered is somewhat lighter than usual, but contains classical and popular music, together with some special Easter music of Mr. Venth's composition and three German folklore songs by the male chorus of thirty.

Several numbers which received great applause at last Sunday's concert will be repeated, insistent requests having been received for them. Director Carl Venth is making particular effort to provide the public with the music that has proven most popular and many requests are received each week for repetitions of previous numbers. So far as possible these requests are complied with.

The Frohsimm Society will sing without accompaniment three songs, whose titles in translation mean "The Old Mill," "Roses from the Old Home" and "Good Advice." Miss Henrietta Gremmel will play on the piano. The program by the orchestra is as follows:

"The Wedding Procession".....Nessler  
"Overture to Il Guarany".....Gomez  
"Emperor Concerto".....Beethoven  
Selection, "Samson and Delilah".....  
.....St. Saens  
"The Mill in the Forest".....Ellenberg  
Easter Oratorio (a) Introduction (b)  
Sunrise, (c) "The Son Has Risen in  
His Splendor".....Venth  
Second Rhapsodie .....Liszt

### Praises Symphony Orchestra.

To The News.

I am looking forward with much pleasure to the Coliseum concert of the Dallas Symphony Orchestra this afternoon. I have been in Austin for some weeks, but have heard splendid things about the orchestra. I am somewhat acquainted with the musical history of Dallas and know what efforts Manager Harold Abrams, Mr. Venth and others must have made to achieve present results. The Easter program which Mr. Venth has announced is sure to be a treat to all music lovers.

I am fairly familiar with Director Venth's work, and this program is not unlike all of his efforts. It brings to mind the idea that the great musician is he whose mind is responsive to the uplift of the moral sentiment as well as the inspiring emotions that come from the contemplation and creation of artistic beauty. A constant attendance upon the renditions of the Symphony Orchestra will enable us to get a sort of musical second hearing, whereby one feels deeply that all inmost things are melodious, naturally uttering themselves in song. The meaning of melody goes deep. If we see deeply enough we see musically; the heart of nature being everywhere music if we can only reach it.

I believe that Mr. Venth's work here will make us feel something sacramental in music, will aid toward that self-possession and victorious temper of one who has so far subdued nature as to be able to hear that universal sphere-music of hers; it will aid in making life a kind of music and order in itself. What a fact is great music. Here is the world of humanity tossing with emotions—love, sorrow, hope—and here is music ready to take these emotions up into itself, where it purifies and sublimates them and gives them back as joy and peace. We are moving on toward an age and a world of sympathy and brotherhood, and this is the solvent of all our social problems. The summit of existence is feeling and the summit of character is sympathy, and music is the art form that links them together.

We are not saying that music is the germ whence virtue springs. Rather it is the sunshine and the rain under which the great things of life can grow and blossom in their perfection.

This being Easter Sunday, I would like to see the Coliseum filled to hear Mr. Venth's own creation, "The Resurrection." He deserves well of us and the Dallas citizenship should wake up to a realization of its opportunity.

LOUIS ROSENBERG.

## EASTER PROGRAM IS ANNOUNCED

DALLAS SYMPHONY ORCHESTRA  
WILL GIVE CLASSICAL SELEC-  
TIONS AT COLISEUM.

A special Easter music program is announced by Carl Venth, director of the Dallas Symphony Orchestra. The program will be carried out in the Fair Ground Coliseum this afternoon and includes a number of classical musical productions especially fitted for the occasion. It follows:

1. Wedding Procession—Wessler.
2. Overture, "Il Guaranz,"—Gomez.
3. Emperor Concerto for Piano—Beethoven—Miss Henrietta Gremmel.
4. Samson and Delah—Saint Saens.
5. Chorus a Capella.  
(a) In emem Kuchlen Grunde.  
(b) Die Heimatlesrosen.  
(c) Guter Rath.
6. Selection from Easter Oratorio "Resurrection"—Venth.
7. "The Mill in the Forest"—Ellenberg.
8. Second Rhapsodie—Liszt.



CARL VENTH  
In Press Club Program at Dallas Opera House.

## STARS(?) OF PRESS TWINKLE IN REHEARSAL

### Professional Talent Secured.

"To add the touch of professionalism to the entertainment the club has secured the services of the topnotchers of Dallas in the various lines of artistry, who have very kindly tendered their services to assist the club in making the entertainment worth while.

"There are no better musicians in the South than the members of the Dallas Symphony Orchestra and from among them Herr Carl Venth, the director, has selected the best talent to offer a comical rendition of classical music. This will be a rendition of Haydn's Child Symphony and will be put on as a rehearsal by the orchestra. Those who love music ought not miss it. Herr Venth will direct the number.

Orchestra. The work under rehearsal is a symphony by Haydn.  
Piano.....Miss Julia Charlton  
First violins.....W. J. Fried, H. Abrams  
Second violin.....Otto Brasch  
Cello.....F. R. Fuller  
Flute.....J. F. Frisque  
Clarinet.....L. H. Greenburg  
Metallaphone.....C. M. Miller  
Drums.....M. Camuti  
Nightingale.....Mrs. Otto Brasch  
Trumpet.....Mrs. Walter Fried  
Quail.....Miss Fern Hobson  
Cuckoo.....Miss Marian Fielding  
Tambourine.....Mrs. Sam Erskine  
Castanets.....Lawrence Bolton  
"The Nurse".....By Herself

### SYMPHONY ORCHESTRA PROGRAM.

Concert to Be Given Sunday Will Offer Unusually Attractive Selection of Numbers.

The Dallas Symphony Orchestra will present an unusually attractive program at its concert next Sunday. The most conspicuous number will be the new suite of Bergmeim "La Roman de Pierrot et Pierrette." This is a companion piece to the Venetian carnival recently played and has never been heard before in Texas. There is a sparkling brilliancy about Bergmeim's work and subtlety of counterpoint that bewilders and fascinates. The love of Columbine and Harlequin is set forth with the same whimsical sadness that was noticeable in the Venetian Suite.

Miss Agnes Gannon will be the soloist, singing Massenet's aria, "Il est bon, il est doux." There will be two selections from Wagner, the favorite selection from the Walkuere and the traume from Tristan and Isolde. Libolff's seldom, head, but tremendously dramatic, Overture Robespierre will be played for the first time by the orchestra. By request, Waldhenfel's beautiful waltz, "Violets," will be rendered.

The program in details is as follows:  
Overture, Robespierre ..... Libolff  
La voix des Cloches.....Luigini  
Fantasia, Die Walkuere.....Wagner  
Aria, "Il est bon, il est doux," from Herodiade ..... Massenet  
Le Roman de Pierrot et Pierrette (a)  
Serenade de Pierrot a Pierrette, (b)  
Dus amoureux, (c) Bal de Noces (d)  
Cortège Mystiale.....Burgmeim  
(New, first time in Texas.)  
Traume, from Tristan and Isolde....  
.....Wagner  
"Violets" (by request).....Waldtenfel



## Programme

Dallas Orchestral Association's  
Popular Sunday Afternoon Concerts

given by the

**Dallas Symphony Orchestra**

Carl Venth, Conductor

Assisted by

**Henrietta Gremmel**

and

**Male Chorus "Frohsinn"**



**Fair Park Coliseum**

**Sunday, April 7th, 1912 at 3:30 p. m.**

Sandell Publicity and Print.

## SYMPHONY ORCHESTRA DRAWS LARGE CROWD

RENDERING OF CLASSICAL MUSIC  
AWAKENS MUCH ENTHUSIASM.

German Folklore Songs, Given by the  
Gesangverein Frohsinn, is Pleas-  
ing Feature of Program.

Nearly a thousand people yesterday afternoon heard the Dallas Symphony Orchestra in what many of them declared to be the most successful concert of its career. The Gesangverein Frohsinn, Dallas' oldest German singing society, was featured in four selections from the German folklore songs and there were to be seen in the audience many people evidently of German extraction attracted there by their natural love of music and the opportunity of hearing the old German songs.

Carl Venth's new Easter oratorio, "The Resurrection," was played for the first time at a public performance, the three selections being applauded very loudly, and one of them repeated. This oratorio will be rendered in full at the May Festival of the Dallas Orchestral Association. The selections were played with enthusiasm and with the usual high degree of technical excellence shown by the orchestra.

Accompanied by the orchestra, Miss Henrietta Gremmel played Beethoven's Fifth or "Emperor" Concerto, showing a rare skill in execution and a high appreciation of the musical value of the selection. She was roundly applauded and played Poldini's beautiful "Mignon" March as an encore. In the "Emperor" Concerto the orchestra played for the second time as accompaniment to the piano and the effect was strikingly harmonious and pleasing.

Nessler's "Wedding Procession" was the first number on the program. This is not so striking as the Mendelssohn march, but it is pretty and effective and is practically new to American audiences. It was followed by the "Il Guarany" of Gomez, a bit of wild Spanish music with South America as the theme. It was played at a previous concert and was repeated with even greater success than before.

For an encore Leoncavallo's "Pagliacci" overture, long a favorite with hearers of the Dallas Symphony Orchestra, was played. The next number after Miss Gremmel's selections was the "Samson and Delilah" of Saint-Saens, played extremely well and in a manner to do full justice to the best of Saint-Saens' work. This also has been played at previous concerts.

The Frohsinn Male Chorus of thirty sang without accompaniment, being directed by Mr. Venth. "In einem kuehlen Grunde," or "The Old Mill," was first sung, then "Die Heimathsrosen," or "Roses from Home," and as a third number "Guter Rath," or "Good Advice." For an encore the beautiful "Lorelei" was sung. In each selection the thirty men's voices combined in a degree of melody and feeling that seem to be caught only by the German choruses.

Carl Venth's oratorio, "The Resurrection," was rendered in part, the introduction, the chorale and the "Sunrise" being played. "Sunrise" was repeated.

Eilenberg's "Mill in the Forest," which was met with such favor at the previous concert, was repeated by request, Mr. Venth having added to the introduction descriptive of the forest scene a bird song that made even more effective the sylvan tone of the piece. The selection was greatly applauded and was repeated.

The program was ended with Liszt's "Second Rhapsodie," also played by request. It was played exquisitely and furnished a most attractive finale for the performance.

Next week the orchestra will play twice, giving the usual Sunday afternoon concert at the Coliseum and playing in the Young Women's Christian Association benefit the night following, April 15.

## LARGE CROWD HEARS DALLAS SYMPHONY

A large crowd enjoyed what was termed by many as the best entertainment ever given by the Symphony orchestra, at the Coliseum yesterday afternoon. The Gesangverein Frohsinn society aided the orchestra with four selections from German folklore songs.



# Programme

Dallas Orchestral Association's  
Popular Sunday Afternoon Concerts

given by the

Dallas Symphony Orchestra

Carl Venth, Conductor

Assisted by

Henrietta Gremmel

and

Male Chorus "Frohsinn"



Fair Park Coliseum

Sunday, April 7th, 1912 at 3:30 p. m.



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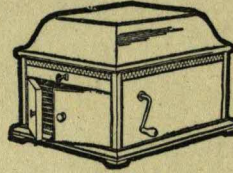
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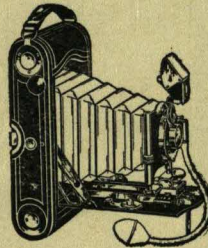
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# Programme

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1. **Wedding Procession** ..... **Nessler**

*This number is from the opera "The Rat Charmer of Hamlen" by Nessler. The opera has never been given in America, but is very popular in Europe.*

2. **"Il Guarany"** ..... **Gomez**

*"Il Guarany" is a modern, very effective composition by Gomez, a Spanish composer very little known. The subject deals with South America, and the composer has very cleverly interwoven a Brazilian melody. This same melody was played by Bonci's accompanist as an encore the other evening at the Schubert Choral Concert.*

(By Request)



## Programme—Continued.

### 3. Emperor Concerto for Piano....Beethoven

#### First movement

Miss Henrietta Gremmel.

*This Concerto is the fifth of the Piano Concertos by Beethoven, and is called "The Emperor" because it is dedicated to the Emperor of Austria.*

### 4. Samson and Delilah.....Saint Saens

*A selection from the opera Samson and Delilah, the best one of the great French composer Saint Saens. Music lovers will recognize the well known Aria for Alto, which is sung by all the great singers.*

### 5. a) In einem kühlen Grunde.

#### b) Die Heimathserosen.

#### c) Guter Rath.

Male Chorus a Capella.

Gesangverein "Frohsinn."

*The male chorus "Frohsinn" is the oldest German chorus in Dallas. The part songs are from the folk lore of Germany and will be sung without accompaniment.*



Programme—Continued.

6. Introduction, Chorale and Sunrise  
from the Easter Oratorio  
“Resurrection” ..... Venth

*This is a new work, just from the Press,  
and will be given with four solo voices and full  
chorus at the forthcoming May Festival of the  
Dallas Orchestral Association.*

7. The Mill in the Forest ..... Lilenberg  
(By Request.)

8. Second Rhapsodie ..... Liszt  
(By Request.)

Kuabe Piano Used  
kindly furnished by  
Sanger Brothers.

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*Note! Mr. Carl Venth desires to state that he is  
always willing to play anything the music-loving  
public asks for — whether light or classic compo-  
sitions—, in future concerts, if he has such music  
in his library.*

(OVER)



## LIST OF ENDOWMENT MEMBERS OF THE DALLAS ORCHESTRAL ASSOCIATION.

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# EASTER CONCERT OF THE ORCHESTRA

SPLENDID PROGRAM WAS RENDERED  
AT THE FAIR PARK  
COLISEUM.

## MR. VENTH'S NEW WORK

"Resurrection" Played For the First  
Time in Dallas, Received Many  
Compliments From the  
Audience.

(By F. E. S.)

The Easter concert of the Dallas Symphony Orchestra at the Coliseum yesterday afternoon was a great success. The orchestra was at its best, with a rich, varied and brilliant program, and there was a larger crowd present than at any other performance, between 1,000 and 1,500 people. Dallas is beginning to realize what it means to have a symphony orchestra, and those who never heard symphony music are finding out that these concerts are not like ordinary concerts—that these performances are in a class by themselves and are no more comparable to an ordinary musical event than a three-ring circus is to a one-down act. One of the best compliments that could have been paid the orchestra was by Mr. Harold Abrams—the organizer and originator of the orchestra, who has been playing with it, but who, yesterday, was in the audience as a listener for the first time, when he said: "I had no idea they could play so well." That is what every one says when they first hear the orchestra. Strangers from other cities are particularly impressed. It is like finding a big cathedral built in a wilderness—not that Dallas considers itself much of a wilderness, and materially it is not, but aesthetically it has been, and still is.

Symphony orchestras are big things, and they are hard to handle—they are very expensive luxuries, and Dallas just now, is like a small boy with an elephant on his hands—he wants to keep the elephant but the hay bills are enormous. Having captured one, however, Dallas is apt to keep it—for that is the Dallas way.

There were many features, any of which by itself would have been sufficient to satisfy an audience, but combined they made the program a "regular overwhelder." There was the Beethoven Concerto, with Miss Greinmel at the piano, which was almost as big as a symphony and in which the piano, brilliantly played, was a part of the orchestra, more of an obligato than a solo. There was the Saint Saens selection, and the splendid chorus a Capella, by the "Frohsinn," and then the music of Mr. Venth from his "Resurrection," which swept the audience off its feet, and finally the Second Rhapsodie as a fitting colophon, to say nothing of the other excellent selections. Wow! it was a big performance. Let Victor Herbert and the Russians come, they may do as well, they cannot do better.

Mr. Venth's "Resurrection," which is a new work just from the press, was played for the first time yesterday and is the first of his compositions that Mr. Venth has presented. To praise it as enthusiastically as it deserves would sound like fulsome flattery. There was the introduction which was full of color and harmony with the resurrection theme, breathed into it, and the Chorale, which although only sixteen measures long, was beautifully worked out with an exquisite melody—the sunrise, which began with a largo passage on the double bass, and the lower register of the clarionette and the bassoon, was worked up and up into crescendo, which was kept and sustained, and gradually carried up again, and all the while the original note was held and held, when the pedal C was resolved unexpectedly into the cord of C major and the climax was thunderously reached with an uplift and an exaltation typical of the joy of the Resurrection. It was a splendid effect splendidly achieved. The enthusiastic reception of this was a great tribute to Mr. Venth and he played the sunrise passage over and received a second ovation even greater than the first.

The Emperor Concerto by Beethoven was played by Miss Henrietta Greinmel, a pupil of Mickwitz, accompanied by the orchestra. This concerto was written by Beethoven as his deafness was growing upon him and it lacks the sparkle and lightness of his other concertos. It was brilliant but somber, and was executed by Miss Greinmel with a skill and finish that left little to be desired. She played with a sureness and vigor that enabled every note to be heard throughout the vastness of the Coliseum and even her pianissimo passages were so clear that not a note was lost. The orchestra played with a delicacy that kept a fine balance and never obscured the piano. As said before, the piano became an instrument of the orchestra and carried its part as an obligato.

The singing of the Frohsinn male chorus was very much enjoyed. They sang three numbers and were so enthusiastically applauded that they sang the "Loreli" as an encore. They sang without accompaniment, conducted by Mr. Venth, and their execution was very fine. Their pianissimo passages were particularly good, their modulation and harmony were the result of many rehearsals and what is more to the point, they sang with feeling. When they sang "Die Helmsrosen" I saw a German, newly come to this country, remove his eyeglasses and carefully wipe away with a large handkerchief the moisture in his eyes as he thought of the roses in the old garden in the Fatherland, and the same performance was repeated when the bases breathed "das Maduschen ist tod."

It is impossible to go into detail on many other excellencies in the program, such as the wonderful Second Rhapsodie, the picturesque "Mill in the Forest," the "Samson and Delilah" of Saint Saens, the Wedding Procession of Wessler and the "Il Guarany" by Gomez.

## Programme

Dallas Orchestral Association's

Popular Sunday Afternoon Concerts

given by the

Dallas Symphony Orchestra

Carl Venth, Conductor

Soloist:

Mrs. Frank Blankenship, Soprano

Miss Julia Graham Charlton, Accompaniste



Fair Park Coliseum

Sunday, April 14th, 1912 at 3:30 p. m.

Sandell Publicity and Print.



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Fair Park Coliseum  
Sunday, April 14th, 1912 at 3:30 p. m.



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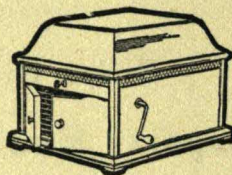
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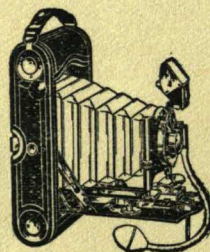
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# Programme

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1. Overture "Pique Dame" ..... Suppe
2. Selection "Carmen" ..... Bizet
3. Dance of the Dryads ..... Criswell  
Personally conducted by the composer.



Programme—Continued.

4. One Fine Day, from "Madame  
Butterfly" ..... Puccini

Mrs. Frank Blankenship

Miss Julia Graham Charlton, Accompaniste

5. Nocturne in F.....Krzyszpanowski

6. The Forge in the Forest .....Michaelis



**Programme—Continued.**

7. **None But Thee, Lonely Heart**  
..... **Tschaikowsky**  
**Mrs. Frank Blankenship**  
**Miss Julia Graham Charlton, Accompaniste**
8. **March "Queen of Sheba" .....** .. **Gounod**

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**Sanger Brothers.**

*Do not forget that to-morrow, Monday Night, is the great Concert for the benefit of the Y. W. C. A. Home Fund at the Coliseum. Have you a Ticket?*

(OVER)



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One thousand Coliseum seats are yet to be sold for the benefit concert before the sum of \$3500 can be realized. That every seat in the Coliseum will be filled tomorrow night is the wish of Mrs. John O. McReynolds and the committee in charge of the concert to be given for the benefit of the building fund of the Young Woman's Christian Association.

To accomplish this, this committee has increased its efforts to sell the remaining seats, and to win the \$250 offered by Elmer Scott in case the sale of tickets reached \$3500. Tomorrow the committee will spend every effort and take advantage of the last day before the entertainment, which takes place tomorrow evening.

The program:  
March, Tannhauser ..... Wagner  
Overture, "Mignon" ..... Thomas  
Concerto for Piano and Orchestra... Grieg  
..... Miss Emily Weeks  
(a) Allegro-Molto Moderato.  
(c) Adagio.  
(e) Allegro Moderato Molte e Marcato.  
Selection from Thais..... Massenet  
Violin obligato..... W. J. Fried  
Aria from "Herodiade"..... Massenet  
..... Mr. Clarence B. Ashenden.  
Selection from "Madame Butterfly,"  
..... Puccini  
"Emperor Valse" ..... Strauss  
"Marche Slave" ..... Tchaikowsky  
Soloist Miss Emily Weeks; Piano,  
Clarence B. Ashenden, baritone.

Yesterday Mrs. E. J. Kiest received the following letter from Harold von Mickwitz of Sherman:

"Sherman, Tex., April 12.—To The Orchestral Association Board, Dallas Symphonic Orchestra, Dallas, Texas: Ladies and Gentlemen: After having heard last Sunday's Symphonic concert in the Coliseum I feel the desire to express my admiration for what Mr. Venth and the orchestra as an artistic

body, have accomplished in an incredible short time. Indeed Dallas and the whole state of Texas can be heartily congratulated and I am sure that nothing will influence more beneficially the musical standard and musical progress generally than your splendid organization, not only in Dallas, but the whole state. I was particularly pleased over the performance of the Beethoven concerto; naturally so, the soloist being one of my most talented and deserving pupils, I have ever had. It is far easier to accompany many a modern concerto than just the 5th concerto by Beethoven, which is decidedly symphonic in structure, piano and orchestra, being intricately interwoven. The concerto is attempted only by big artists and Miss Grenwel's performance made me proud, and I feel that there is a real artistic future in store for her. Permit me also to express my pleasure over the very skillfully arranged programs, which are put together in a way to please as near as possible everybody. Variety is necessary to avoid monotony, and good soloists will always add to the charm of the concerts.

Once more accept my thanks for the pleasure given me last Sunday and my cordial congratulations. Very respectfully,

HAROLD VON MICKWITZ.

## SYMPHONY ORCHESTRA GIVES CONCERT TODAY

PROGRAM WILL FEATURE MUSIC  
BY DALLAS COMPOSER.

Director Venth Is Attempting to Se-  
cure Victor Herbert's Orchestra to  
Appear with Local Organization.

Featuring again the work of a local musician, the Dallas Symphony Orchestra will give the regular Sunday afternoon concert this afternoon at 3:30 o'clock at the Fair Park Coliseum. "The Dance of the Dryads," an original composition by H. E. Criswell, a pupil of Director Carl Venth, will be presented for the first time. Mr. Criswell directing the orchestra. Previously the orchestra has played compositions by Earl McCoy, a member of the orchestra, and by Carl Venth.

Mrs. Frank Blankenship will sing two soprano solos, the aria from Puccini's "Madame Butterfly," and "None but the Lonely Heart," by Tchaikowsky. Mrs. Julia Graham Charlton will be accompanist.

The rest of the program consists mainly of selections that have not before been rendered by the orchestra and the program is said to be one of particular attractiveness. It is as follows:

"Pique Dame," overture by Suppe.  
Nocturne in "F" by Krzakowski.  
Selection, "Carmen," by Bizet.  
"Dance of the Dryads," by Criswell.  
"The Forge in the Forest" by Mich-  
aels.

Director Carl Venth said yesterday: "We are planning a rare treat for Dallas music lovers, if it can be arranged, for the Sunday following the performance of Victor Herbert's Orchestra here, May 3 and 4. If I can arrange it, Dallas people could see a big orchestra in concert by having the Dallas Symphony Orchestra and Victor Herbert's Orchestra give a joint performance at the Coliseum. I believe Mr. Herbert will be glad to do so, if he can remain in Dallas over Sunday."

# West Medford Girl to Play in Dallas Concert



MISS EMILY WEEKS  
Boston Pianist, Who Will Make Her Debut in Dallas Symphony Orchestra.

## Miss Emily Weeks Will Make Debut in Symphony Orchestra.

### PUPIL OF HAROLD BAUER

Miss Emily Weeks, a West Medford girl who has studied music in Boston and was a pupil of Harold Bauer for two years, will make her debut with the Dallas (Texas) Symphony Orchestra on Monday evening, April 15, playing Grieg's piano concerto. The concert, which is to be given for the benefit of the Young Women's Christian Association, will be the most brilliant fashionable and musical event of the season.

Miss Weeks went to Dallas last September to take a position in the piano department of St. Mary's College; but the recent epidemic of spinal meningitis, which acted as a blight upon social, artistic and business activities, caused all schools to be closed

while the piano was at its height. Miss Weeks, however, had made many friends in Dallas, and was invited, in the mean time, to appear with the symphony orchestra; so she plans to remain there until summer.

She studied first with Miss Louise Washburne of Medford, and later with Miss Mary Stowell, Miss Mary May-Winsor and George Proctor of Boston, besides the two seasons with Bauer. Miss Weeks has a rich contralto voice which she cultivated for a few years, but finally neglected in favor of the piano. She has many friends in Medford and Boston.

The Dallas Orchestra Association was founded last November, chiefly through the efforts of Harold Abrams of that city, who paid the musicians, and was otherwise active in establishing and maintaining the orchestra. It has the support also of the Chamber of Commerce; and, in spite of the stagnation caused by the epidemic, has been maintained, given weekly concerts and become one of the institutions of the city. The regular concerts are given Sunday afternoons in the Coliseum. Carl Venth is the conductor, and it is under his baton that Miss Weeks will make her appearance.

**Program Is Announced.**  
The program for the Monday concert will include:  
March, "Tannhauser".....Wagner  
Overture, "Mignon".....Thomas  
Concerto for piano and orchestra...Grieg  
(a) Allegro Molto Moderato.  
(c) Adagio.  
(e) Allegro Moderato Molto e Marcato.  
Miss Emily Weeks.  
Selection from "Thais".....Massenet  
Violin obligato, W. J. Fried.  
Aria from "Herodiade".....Massenet  
Clarence B. Ashenden.  
Selection from "Madame Butterfly".  
..... Puccini  
Emperor Valse..... Strauss  
Marche Slave..... Tchaikowsky  
Soloists, Miss Emily Weeks, piano; Clarence B. Ashenden, baritone.

**Opinion of Musician.**  
In commending the Dallas Symphony Orchestra which this concert is given to bring particularly to the notice of the citizenship, Herr Harold von Mickwitz of Sherman, prominent musical critic in Texas, says in a letter to the orchestra: "After having heard last Sunday's symphony concert in the Coliseum I feel the desire to express my admiration for what Mr. Venth and the orchestra as an artistic body have accomplished in an incredibly short time. Indeed, Dallas and the whole State of Texas can be heartily congratulated, and I am sure that nothing will influence more beneficially the musical standard and musical progress generally than your splendid organization, not only in Dallas, but the whole State!"

"I was particularly pleased over the performance of the Beethoven concerto; naturally so, the soloist being one of the most talented and deserving pupils I have ever had. It is far easier to accompany many a modern concerto than just the fifth concerto by Beethoven, which is decidedly symphonic in structure—piano and orchestra being intricately interwoven. This concerto is attempted only by big artists, and Miss Grenmel's performance made me proud, and I feel that there is a real artistic future in store for her.

"Permit me also to express my pleasure over the very skillfully arranged programs, which are put together in a way to please as near as possible everybody. Variety is necessary to avoid monotony, and good soloists will always add to the charm of the concerts.

"Once more accept my thanks for the pleasure given me last Sunday, and my cordial congratulation!"



# MAY FESTIVAL AT PARK COLISEUM

DALLAS ORCHESTRA ASSOCIATION  
WILL GIVE GREAT CONCERT  
DURING NEXT MONTH.

## THE CHILDREN WILL SING

High School Pupils To Show Skill in  
Entertainment Which Will Be  
Given—Conductor Venth  
Preparing Program.

There will be a great May festival in the coliseum about May 22 and 23, given by the Dallas Orchestra association. At the first afternoon concert will be featured a mass chorus of school children, 500 from the seventh grade and 300 from Dallas and Oak Cliff high school. The seventh grade will sing, "Come Fairies," (Tarry) Norse Lullaby (Glechrist) and with accompaniment of the orchestra, "The Daffodils," (Hermes) and "Dixie."

The high school children will sing with orchestra, "The Beautiful Blue Danube," (Strauss), Carmen Waltz, (Wilson), Anvil Chorus from Travator," (Verdi).

All these choruses will be conducted

by Miss Birdie Alexander. The names of the department teachers who will assist Miss Alexander in the training of the children will be published at a later date and also in the official program.

At the first evening concert will be given the new oratoria by Mr. Venth, called "The Resurrection." Besides four soloists, to be announced later, there will be a mixed chorus, consisting of the Schubert club, the male chorus "Frohsinn," the members of the Oratorio society, and the church chorus of Mr. Ashenden, Mrs. Cassidy, Mr. Rucker, Mr. Hubbell, Mr. Ormesher, cathedral and St. Patrick's. Invitations were sent out yesterday to Mr. Grove, Jr., and most of the remaining churches to join this festival chorus, and it is hoped to assemble one of the largest trained choruses ever heard in Dallas. On the second night will be given besides the orchestra and solo numbers parts from the Stabat Mater, by Rossini, with the full chorus. Also Mrs. J. S. Rucker will be heard in Tschalkowsky's great piano concert. Among the vocal soloists may be mentioned:  
Sopranos—Miss Gannon, Miss Daisy Polk.

Altos—Mrs. J. Bennett, Mrs. Thompson.

Tenors—Mr. Hubbell, Mr. Ormesher.  
Basses—Mr. C. H. Ashenden, Mr. Joseph Rucker.

The other vocal and instrumental soloists will be announced later. There will be four concerts in all. It is to be hoped that the public of Dallas will support this undertaking liberally, to show their appreciation of the work which has been done in this city towards the furthering of music by Carl Venth and the orchestra. The proceeds of the festival will be used to clear up all outstanding indebtedness of the Dallas Orchestra association, so that the season can be finished with a clean plate. An undertaking of this magnitude puts Dallas on a par with cities four or five times larger. It is safe to say that there is no town of the size of Dallas in the United States which can give a May festival with such big programs, such large chorus and orchestra, and such an array of soloists with home talent only. Dallas ought to be proud of the tremendous advance made in the last six months in musical matters.

## SYMPHONY ORCHESTRA CONCERT.

Music-Lover Enraptured with Sunday  
Renditions Writes Interestingly.  
Next Program Announced.

To The News.

The splendid attendance at last Sunday's Coliseum concert of the Dallas Symphony Orchestra leads music lovers here to believe that Director Venth's work is leading to a deepening appreciation of the genuinely aesthetic. In these days when the life of crass pleasures flow in fierce and mighty waves it is a source of satisfaction that we have in our midst an instrument whose inevitable influence will tend toward the dominion of the finer life in this community. Orchestral music translates characters and events with the greatest simplicity of expression and can touch those natural springs of action which as long as the world lasts will be the real ultimate incentives of all that men do. The transparent naturalness of the best music, allied as it is to cosmic beauty, pervades community-life and endows it with that quality which lends uniform grace to existence as a whole. For the human mind cannot live in the loftiness of poetic representation of life, which music gives, without improving the setting of its cities and realizing the value of fine and beautiful natural surroundings. I believe it is the mission of music to make the daily life what it was to the early Greeks, a real home on earth; in those days of poetry and chorus hymning out the divine meanings of existence, that wonderful race of men dwelt in a breadth and wealth of varied life, characterized by clearness and intelligibility of all kinds. The lofty and earnest beauty in the songs of Pindar and hosts of others exercised a strong influence on the Greek mind, and enabled that race gifted with the artistic imagination to dive into the innermost recesses of the human heart. A recent writer on Greek life claims that the average man of that civilization was worth two and a half of the men of this age. The wealth of music had much to do in bringing the heroic element into this people. Mothers sang lullabies to their little ones, and sailors lightened their toilsome rowing and shepherd and peasant shortened the lingering hours with song. From what was finest and most beautiful in the world of art the common people were full partakers. The Greeks thus lived and moved, as if they had their being in beauty, and music appeared to be the natural expression of the mood aroused by the beatific verse of their great writers:

Mr. Venth's program this Sunday will give us an approach to this great life where the associations of everyday reality can be exchanged for the associations of the ideal imagination. The director of your orchestra has filled his program with music that represents the golden haunting of the human heart.

The program is as follows:  
Overture, "Pique Dame".....Supple  
Selection, "Carmen".....Bizet  
"Dance of the Dryads".....Criswell  
(Personally conducted by the composer.)

"One Fine Day," from Madame Butterfly.....Puccini  
Mrs. Frank Blankenship.  
Nocturno in F.....Kryzhanowski  
"The Forge in the Forest".....Michaelis  
"None But Thee, Lonely Heart".....  
.....Tschalkowsky  
March, "Queen of Sheba".....Gounod  
MRS. L. M. LENINGTON.

# SYMPHONY ORCHESTRA WILL GIVE CONCERT

ENTERTAINING MUSICAL PROGRAM  
ARRANGED FOR SUNDAY.

Director Carl Venth Will Attempt to  
Excel Any Previous Effort  
on This Occasion.

The Dallas Symphony Orchestra will give a program this next Sunday afternoon at the Coliseum.

Harold Abrams said: "Last Sunday's concert was a memorable one to the large audience; the tone of nearly every number thrilled the air with uplifting thought and ennobling impulse. Director Venth has placed in his Sunday program 'The Forge in the Forest,' by Michaelis. It produces upon the spirit of the listener an effect which the silent and solemn forest gives on a summer evening; one seems to hear with new senses, and becomes with every moment more distinctly conscious of endlessly varied voices that are abroad in the forest. Even the forge develops a clear-sounding music attuned with the great melody of the forest—the whole effect enchaining one with awe. The entire program is one of inspiration and musical light, revealing the inmost soul of things. It is Director Venth's purpose to surpass the limits of every former program with every concert."

The program is as follows:  
Overture, "Pique Dame".....Supple  
Selection, "Carmen".....Bizet  
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"None But Thee, Lonely Heart".....  
.....Tschalkowsky  
Mrs. Frank Blankenship.  
March, "Queen of Sheba".....Gounod



# MUSICAL FESTIVAL IS BEING PLANNED

TALENT OF DALLAS EMBRACED IN  
PROGRAM OF ORCHESTRAL  
ASSOCIATION.

## CHILD CHORUS OF 800

Leading Musicians of City Enthusi-  
astically Indorse Movement—Dates  
Probably May 22-23.

Plans for a great May festival under the auspices of the Dallas Orchestral Association are being made, in charge of Carl Venth, director of the Dallas Symphony Orchestra. Arrangements have been made to include much of the best musical talent of Dallas, with nearly all of the church choirs and a chorus of 800 school children to take part in the song festival.

The dates for the two-day festival have not been finally chosen, but it is probable that it will be held May 22 and 23. Invitations have been sent out to all of the church choirs of Dallas which have not already signified such an intention to take part in the festival. If the plans of Mr. Venth and the orchestral association work out as they are expected to, it is claimed that Dallas will have a May festival such as is usually difficult to secure in cities four or five times as large. The idea has been received enthusiastically and many of the leading musical organizations, including the Schubert Club, the Frohsinn Singing Society, or German male chorus, the Dallas Oratorio Society and about ten church choirs have already begun practice for the festival.

Two performances will be given each day, one afternoon and one evening, making four concerts in all. At the first matinee a mass chorus of school children will be the principal feature, having 500 children from the seventh grades of the Dallas public schools and 300 from the Dallas and Oak Cliff High Schools, conducted by Miss Birdie Alexander. That evening Mr. Venth's new oratorio, "The Resurrection," will be featured with four vocal soloists to be announced later. On the second night parts from Rossini's "Stabat Mater" will be given, as well as the regular solo and orchestral numbers, and Mrs. J. B. Rucker will play Tschalkowsky's great piano concerto.

At the first afternoon performance the seventh-grade children will sing "Come, Fairies," by Parry; the Norse Lullaby by Gilchrist, and, accompanied by the orchestra, "The Daffodils" and "Dixie." The High School children will sing with orchestra accompaniment Strauss' "Beautiful Blue Danube," Wilson's "Carmen" waltz and Verdi's Anvil Chorus from "Il Trovatore." Miss Alexander will be assisted in directing the school children by the various departmental teachers having them in charge in the school work.

At the first evening concert of the festival the mixed chorus will be the principal feature. Besides the Schubert Club, the members of the German Frohsinn Society and the Oratorio Society, this chorus will be made up of members of the church choirs which are conducted by Clarence Ashenden, Mrs. Cassidy, J. B. Rucker, J. B. Hubbell, D. L. Ormesher, and from Sacred Heart Cathedral and St. Patrick's Church, David E. Grove Jr. and other leaders of church choirs have been invited to participate in the festival and it is hoped that the chorus for the May festival will be one of the largest trained choruses ever gotten together in Dallas.

The following have already been obtained as vocal soloists and many others are to be announced later: Miss Agnes Gannon and Miss Daisy Polk, sopranos; Mrs. J. G. Bennett and Mrs. Thompson, altos; J. B. Hubbell and D. L. Ormesher, tenors; Clarence Ashenden and Joseph Rucker, basses.

The proceeds of the May festival will be used to clear up the outstanding debts of the Dallas Orchestral Association, finishing the first season with a clean slate. It is declared that an undertaking of such magnitude as the festival proposed will place Dallas on a par musically with the larger cities of the country and it is hoped that liberal support will be given the movement by Dallas people. Carl Venth has declared that no town of the same size in the United States can present such an array of musical talent as Dallas has and that its soloists are equal in number and quality to those of any town of equal size.

Ein durchschlagender Erfolg war das Konzert des Symphonie-Orchesters am Oster-Sonntag, und in keiner der vorhergehenden Konzerte war eine so zahlreiche Zuhörerschaft zugegen. Mindestens 1200 Personen hatten sich eingefunden, um der herrlichen musikalischen Genüsse teilhaftig zu werden. Der geniale Leiter des Orchesters, Professor Venth, hatte für die Gelegenheit ein ausgezeichnetes Programm aufgestellt, in welchem jede Nummer ein musikalisches Kunstwerk genannt werden konnte. Der Gesangsverein Frohsinn hatte seine Mitwirkung bereitwilligst zugesagt und ernteten die von demselben vorgetragenen Lieder a capella stürmischen Beifall und mußte sich bequemen, ein viertes Lied, und zwar die "Loreley", zu singen. Es gebührt uns an Raum, um näher auf die einzelnen Nummern einzugehen und müssen dies berufener Federn überlassen, können jedoch nicht umhin, hier nochmals darauf aufmerksam zu machen, daß Professor Venth durch die Gründung und Aufrechterhaltung des Symphonie-Orchesters unschätzbare Dienste geleistet hat, welche durch zahlreiche Besuch der Konzerte anerkannt werden sollten.

# ORCHESTRA CONCERT ATTRACTS BIG CROWD

COMPOSITION BY DALLAS MUSICIAN  
IS FEATURED IN PROGRAM.

Mrs. Frank Blankenship Contributes  
Several Pleasing Vocal Numbers,  
Which Drew Much Applause.

Taking advantage of the first balmy Sunday of belated spring, about 700 Dallas people attended the Dallas Symphony Orchestra concert at the Fair Park Coliseum yesterday afternoon. A program charmingly arranged and delightfully played was the reward for those who were present.

In addition to the regular features of the concert program, H. B. Criswell, a Dallas musician and pupil of Carl Venth, conducted the orchestra in a creditable and well-played composition of his own. Mr. Criswell's number, entitled "The Dance of the Dryads," is a fantastic and winsome melody, attractively conceived and well executed. Mr. Criswell was applauded before and after.

Mrs. Frank Blankenship, soprano, sang two selections and two encores. Accompanied by the orchestra she sang "One Fine Day," from Puccini's "Madame Butterfly," for which she was roundly applauded. She gave as an encore "A Birthday," by Coenen, being accompanied by Miss Julia Graham Charlton. Later she sang "None but Thee, Lonely Heart," by Tschalkowsky. In this she was accompanied by Miss Charlton at the piano, Carl Venth playing the violin obligate. For an encore, Mrs. Blankenship sang "Recompense," by Hammond, accompanied by Miss Charlton. Each of the selections was sung in a clear and sweetly modulated voice that won its hearers.

The opening number of the program was the overture to "Pique Dame" by Suppe, being the first time, it is said, this overture has been played by a Dallas orchestra. It is a peculiar piece of some beauty, and was well performed. It was followed by a selection from Bizet's "Carmen," played with unusual excellence and ending with the wonderful "Toreador's Song," Luigini's "Voice of Chimes" was given as an extra, and was well received.

A nocturne in "F" composed by Kryzanowski came next, being also comparatively new to Dallas audiences. It is a charming melody, suggestive of the allurements of the night. The orchestra showed special musical powers in this rendition, carrying it off without a fault.

"The Forge in the Forest" by Michaels, similar to "The Mill in the Forest," by Ellenberg, made quite a hit with its sylvan atmosphere and jolly, ringing anvil chorus. The chorus was repeated in response to much applause. Mrs. Blankenship then sang her second selection, and the program was concluded with the "Queen of Sheba" march by Gounod, a favorite with many Dallas music lovers.

The orchestra will play tonight in the Y. W. C. A. benefit concert, and will give the regular Sunday afternoon concert at the Coliseum next Sunday.

# SYMPHONY ORCHESTRA IN BENEFIT CONCERT

PROGRAM TO PROVIDE FUND FOR  
WORKING GIRLS' HOME.

Director Has Prepared Entertaining  
Musical Event to Be Given in  
Fair Park Coliseum.

Forwarding an effort to provide home and supervision for working girls of Dallas, the Dallas Symphony Orchestra will give a concert at the Fair Park Coliseum tonight at 8 o'clock, the funds from the performance to be applied to the building fund of the Dallas Young Women's Christian Association. Today also the efforts of the ladies interested in the association's work to raise a total of \$3,500 by evening in order to receive a gift of \$250 from Elmer L. Scott will be brought to a close. Something less than \$2,600 had been raised Saturday afternoon and it is hoped that the balance may be raised today.

Mrs. Jules D. Roberts said yesterday: "If you have not a little girl to care for, you have missed a blessing. You can, however, solace your loss by taking care of some other person's little girl. The little girl may have attained the dignity of womanhood. Please care for her, give her a home, like unto the one you would have provided for yours. Give freely for the cause, which is now before us—the building of a Young Women's Christian Home."

All of the boxes for the concert tonight have been sold and the fifty boxes will be occupied by parties given by the holders. In order to raise the sum requested by Mr. Scott, nearly 1,000 more seats will have to be sold today.

The committee in charge of the sale of seats request that all merchants and others having seats to sell report to the committee at noon today. By 5 o'clock all having seats unsold on their hands are expected to return the tickets to the drug store at corner Main and Ervay streets. If this has not been done, it is announced, it will be presumed that all of the tickets have been sold and those charged with them will be expected, it is said, to pay the money to the fund.

At the Coliseum tonight any seats left unsold will be placed on sale at the main or south entrance of the Coliseum, where those holding general admission will enter the building. Those holding box seat tickets are requested to go to the west side entrance, or the one next the car tracks and outside the Fair Park.

Director Carl Venth has prepared a program of unusual interest for this evening's entertainment. It will be as follows:

March, "Tannhauser".....Wagner  
Overture, "Mignon".....Thomas  
Concerto for piano and orchestra...Grieg  
(a) Allegro molto moderato, (c)  
Adagio, (e) Allegro moderato molto  
e marcato.

Miss Emily Weeks.  
Selection from "Thais".....Massenet  
Violin obligato, W. J. Fried.  
Aria from "Herodiade".....Massenet  
Clarence B. Ashenden.  
Selection from "Madame Butterfly".....  
Puccini  
Emperor Valse.....Strauss  
Marche Slave.....Tschalkowsky



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**GENEROUS GIFTS**

Y. W. C. A. CONCERT COMMITTEE  
HAS RECEIVED LARGE SUMS  
FROM INDIVIDUALS.

**FINE PROGRAM TONIGHT**

Dallas Symphony Orchestra and Well  
Known Soloists Will Be Heard in  
Concert to Raise Y. W.  
C. A. Funds.

The program is as follows:  
March, "Tannhauser" ..... Wagner  
Overture, "Mignon" ..... Thomas  
Concerto for piano and orchestra ..... Grieg  
(a) Allegro molto moderato, (c)  
Adagio, (e) Allegro moderato molto  
e marcato.  
Miss Emily Weeks.  
Selection from "Thais" ..... Massene  
Violin obligato, W. J. Fried.  
Aria from "Herodiade" ..... Massene  
Clarence B. Ashenden.  
Selection from "Madame Butterfly".  
Emperor Valse ..... Puccini  
Marche Slave ..... Strauss  
Tschalkowsky

## Programme

### Benefit Concert

Y. W. C. A. Home

Dallas Symphony Orchestra

Carl Bentz, Conductor

#### Soloists:

Miss Emily Weeks, Piano

Mr. Clarence B. Ashenden, Baritone



Fair Park Coliseum

Monday, April 15th, 1912 at 8:15 p. m.



Programme  
Benefit Concert  
H. W. C. A. Home

Dallas Symphony Orchestra  
Carl Venth, Conductor

Soloists:

Miss Emily Weeks, Piano  
Mr. Clarence B. Ashenden, Baritone



Fair Park Coliseum  
Monday, April 15th, 1912 at 8:15 p. m.



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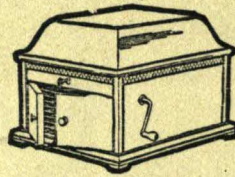
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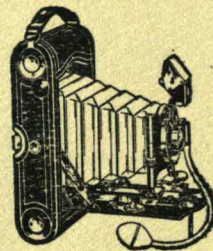
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# The Homeless Girl.

Margaret Belle Houston.

*Through the lonely streets with tired footsteps  
Lo, our little Sister trudges long.  
O'er her path your window-light is falling,  
Through your door the laughter and the song.  
She can see the throngs of little children  
Scamper in when day hath ceased to be.  
Through the lighted windows how they gather  
Like white angels 'round the mother's knee.*

*"Now I lay me"—Ah, the broken mem'ries!  
Once such gentle fingers smoothed her hair . . .  
Hath she where to lay her save the pavement?  
Yet she breathes the little ev'ning prayer.  
Past our windows still she hurries, hurries,  
Onward, onward, weary and alone.  
All the lights and not a one that beckons.  
Not a hearth that claims her for its own.*

*Little Sister, we can hear you calling  
In the wind-moan as it rushes from the plain.  
We can feel your tears forever falling  
In the lonely beating of the rain.  
Little Sister, may the God who listens  
Lean to hear your little faltering prayer.  
May He send the arms out-reached to save you  
From the heart-ache and the pit-fall and the snare!*

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## Programme

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1. *March from "Tannhauser" . . . . . Wagner*
2. *Overture "Mignon" . . . . . Thomas*



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**COMING TO THE DALLAS OPERA HOUSE**  
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**Victor Herbert**  
and  
**His Orchestra**

*with Agnes Kimball, Soprano; Clara Drew, Contralto;*  
*Evan Williams, Tenor; John Finnegan, Tenor;*  
*Charles G. Washburn, Baritone; Frank Croxton, Basso;*  
*Fred Landau, Violinist; Julius Herner, Cello; and*  
*Ethel Tozier, Pianist in*

**THREE GREAT CONCERTS**

**FOR THE ANNUAL DALLAS MAY MUSIC FESTIVAL**  
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**Management Mrs. Jules D. Roberts and George A. Sandell.**

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**A STATEMENT.**

*Victor Herbert and his Orchestra will appear in Dallas, Friday*  
*and Saturday and Saturday Matinee, May 3rd and 4th ONLY.*

**Mrs. Jules D. Roberts**  
**George A. Sandell**



Programme—Continued.

3. Concerto for Piano and Orchestra . Grieg  
Miss Emily Weeks
  - a. Allegro, molto, moderato
  - b. Adagio
  - c. Allegro moderato, molto e marcato
  
4. Selection from "Chais" ..... Massenet  
Violin obligato, Mr. W. J. Fried
  
5. Aria from "Herodiade" ..... Massenet  
Mr. Clarence B. Ashenden

(OVER)



Programme—Continued.

6. Selection from "Madame Butterfly"  
.....Puccini
7. Emperor Waltz ..... Strauss
8. Marche Slave..... Tchaikowsky

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### Some Sweet Sounds for Strings.

Carl Venth, first violin, Harold Abrams, second violin, Otto Brasch, viola, Frederick Fuller, violincello—these are they which came down from Dallas and solaced our nerves and satisfied our sense of sound in a program for strings at Carnegie Hall last evening, and known as the Carl Venth String Quartet, a key note of the only Texas Symphony Orchestra. This was an innovation in music in these parts, and all very lovely playing, being the finish to the local season for the Nevin Club.

Mr. Venth, as the local music world knows, is the conductor of the Symphony of Dallas and a musician of fine intelligence and artistic temperament and like our mutual friend, Clarence Ashenden, spells his art with a capital A. The program he presented for our delectation and as an introduction to his quartet was presented with much care and attention as to the style of compositions for strings and gave the artists golden opportunities to display real ensemble work. The critic admits frankly that he has not heard such exhibition since the early days in Cincinnati when the Krensel Quartet edited one with charming chamber music. Most admirable and altogether delicious were the attacks made on certain passage work and the value given to the pronounced rests in certain numbers was at once satisfying to the ear. The Mozart "Ave Verum" which opened the program was full of soulful sound and happily chosen to display the artistry of the quartet. And likewise the Inter-mezzo further along held more of the melodic inspiration as sought after by the romantic listener. Scarcely had the last fine effects of the beautiful inter-mezzo ceased when the lights, unartistic as lights always are, sounded a wrong note, got off the key and went out entirely. Not until other lights could be secured could the program be continued—but the resourceful master played extemporaneously several bits of old melody as a balm to our disquietude and won the hearts of his hearers. The new old light secured was not conducive to the more elaborate reading, and Mr. Venth excluded the Saint George suite with its six movements. Their interpretation of the wondrous Rubinstein arrangement was equaled only by the more wondrous Tschalkowsky composition for quartet, both calling for an amazing amount of intelligence to bring out the technical difficulties in the puzzling scores. And the emotional sensibility in the latter is peculiarly charming. The Sudessi number was a surprise in the display of staccato work called into being. Schumann's ever familiar "Traumerei" spoke in no uncertain tone, and put us in a mood for the introduction of Mr. Venth as a composer. The quartet read into, or out of "Evening Song" written by him something of the soul of the artist—and now we know him fully as well as he knows himself. They were compelled to repeat a strain from the dainty bit as an encore. Then they concluded the program with an exquisite arrangement, wherein the solo parts sounded pleasant personality and gave evidence that if these four can so satisfy the sense of sound, the symphony must be something worth going many miles to hear.

M. PURKISER.

## Prominent Artists to Appear At Y. W. C. A. Benefit Tonight



MISS EMILY WEEKS.



DIRECTOR VENTH, SYMPHONY ORCHESTRA.



CLARENCE ASHENDEN

## SAYS ORCHESTRA NOW AT ITS BEST

MEMBERS HAVE CAUGHT MR. VENTH'S SPIRIT AND ARE RENDERING BETTER MUSIC.

### SUNDAY'S PROGRAM

Was Made Up of Popular Music and Pleasing to All Who Heard.  
Good Crowd Present.

(By F. E. S.)

The orchestra is at its best just now—while they still lack some technical excellencies, they have caught Mr. Venth's spirit and are rendering much better music than could have been expected during their first year. The orchestra has always been strong in upper and lower voices, but has been weak in the middle tones, but now there is a better balance than heretofore. There are only two cellos and two violas, but they do excellent work and produce an astonishing volume of sound and hold up their part well, considering that they have to balance twelve first violins, eight second violins and four double basses. The bass is in very good shape, the cornets are getting good, clear tones and the three trombones are in very capable hands. The four French horns leave nothing to be desired, and showed what they could do in the "Chimes" in yesterday's program. When this was first played only one horn was considered competent to play the part. Yesterday all four were turned loose and they produced a splendid bell-like tone, sonorous and true. The syncopated time made the passages very hard, but it was perfectly done. In the woodwinds there has been a remarkable improvement, chiefly in the oboe which is now played very well. The flutes and clarionette have always been good and this department has been materially strengthened by the addition of a bassoon. The drums and tympanies have been admirably handled and no better players could be found in any orchestra.

The program of the orchestra yesterday afternoon was made up of light music, what is called "popular music," and the audience was correspondingly light. It is a queer coincidence that when the orchestra has played its best music, classical music, or what is mis-called "heavy music," there have been the largest crowds. When there is an attempt to play down to the level of the masses, the hoi polloi usually has business elsewhere.

Personally, I don't believe any attempt should be made to make symphony concerts popular—any good brass band can furnish such music and if it be necessary to cheapen the concerts by playing light music then there is no excuse for the existence of a symphony orchestra. Symphony music is not, and cannot be made, popular in the vulgar sense. It is the highest epitome of music and should be kept on a very high plane and there will be plenty of people to come and hear the very best music. Herr Director Carl Venth was not responsible for the program. It was a sort of in-between concert. There could be no rehearsals last week, and tonight there will be the big concert for the Y. W. C. A., so yesterday's program was the best that could be done under the circumstances.

The Suppe March was good, the Carmen was excellent, the Gounod selection and the Nocturne in F by Krzyzanski were very fine, although for some reason the latter fell flat and was not appreciated by the audience.

Mrs. Frank Blankenship was a feature of the program, singing an aria from Madame Butterfly, a selection from Tschalkowsky and two encores with Miss Charlton as accompanist. Mrs. Blankenship's voice was very sweet with great carrying power, even in the lower register, although there was a lack of reserve force in the lower notes, but her high notes were fine and she showed considerable dramatic feeling and intensity.

Mr. Criswell's "Dance of the Dryads" which he conducted himself, was splendid. There was great variety and depth to his music and the orchestration was really remarkable, showing a profound knowledge of harmony. The music should be played again by the orchestra as it deserves to be given the widest publicity.



# Programme

Dallas Orchestral Association's

Popular Sunday Afternoon Concerts

given by the

## Dallas Symphony Orchestra

Carl Venth, Conductor

Soloists:

Miss Hallette Searcey, Soprano

Miss Irma Beck, Piano



Fair Park Coliseum

Sunday, April 21st, 1912 at 3:30 p. m.

Sandell Publicity and Print.

## WILL RENDER LAST CONCERT OF SEASON

The last concert of the season will be given tomorrow afternoon at 3:30 at the Coliseum by the Dallas Symphony orchestra. Director Venth has arranged a fine Wagnerian program.

It is as follows:

"Rienzi" ..... Overture  
"Rienzi" ..... Selection  
"Rienzi" ..... Finale Third Act  
"Flying Dutchman" ..... Overture  
"Tannhauser" ..... Overture  
"Tannhauser" ..... March  
"Tristan and Isolde" ..... Love Song  
"Walkure" ..... Selection  
"Emperor March" .....  
Soloists—  
Miss Fern Hobson (violin), "Ballade and Polonaise" ..... Vieuxtemps  
Mrs. Randolph Martin (soprano)  
Aria from "Traviata" ..... Verdi  
"Spring Song" ..... Stern

DAPPIQUET FATHERS

## SPLENDID PROGRAM FOR THE ORCHESTRA

Variety of Selections Expected to Delight Dallas Music Lovers.

It is announced that the program of the Dallas Symphony Orchestra for next Sunday will be the best one from a popular standpoint that has been offered so far this season. It will be Wagnerian, and only the best known selections from the operas will be played. There will be three great overtures—the Rienzi, the Tannhauser and the Flying Dutchman. There will be a scene from the Second Act of Tristan and Isolde, the Siegmund Love Song, the Ride of the Walkures and the Magic Fire Music from the Walkure; the Finale of the Second Act of Rienzi, and a selection from the first and third acts of the same opera and the performance will conclude with the Emperor March.

It's a great program and as though that were not enough there will be two soloists of unusual merit. Mrs. Randolph Martin, (Annie Lee Andrews), who has a wonderful soprano voice, will probably sing the Aria from Aida with full orchestra accompaniment. There are few singers that are capable of holding their own with full orchestra, but Mrs. Martin is one who can, and there are few sopranos that can really sing this selection from Aida—they sing at it—but Mrs. Martin has range and power enough to actually sing it. If Mrs. Martin were to sing unannounced and behind a curtain the audience would be forced to believe that it was some one from the Metropolitan Opera Company, but as a prophet is not without honor save in his own country, so a singer in her home city never gets full credit until she has made her reputation elsewhere; but if one wants to hear a probable prima donna one should hear Mrs. Martin next Sunday, for though young, her voice has all the potentiality of a great career.

Miss Fern Hobson, who plays first violin, will play a violin solo with the orchestra—and she plays with splendid tone and with the strength and vigor of a man.

It is said the program is without a weak spot and is of a character to command attention in any city.

## PROGRAM FOR THE SUNDAY CONCERT

DALLAS SYMPHONY ORCHESTRA TO  
PLAY SUNDAY AFTERNOON AT  
FAIR PARK COLISEUM.

Sunday afternoon at the Fair Park Coliseum the Dallas Symphony orchestra will give their usual Sunday afternoon concert. Director Carl Venth has arranged a program which it is believed will be pleasing to all. The program as announced today is as follows:

Overture, "La Gazza Ladra" ..... Rossini  
Badinage ..... Herbert  
Concerto for piano ..... Beethoven  
Miss Irma Beck.  
Selection, from "Baron Trenk" ..... Albini  
Dream Pictures ..... Lumbye  
Soprano solo, Vilanella ..... Delagna  
Suite, "Casse Noisette" ..... Tchaikowsky  
(a) Chinese Dance.  
(b) Russian Dance.  
Inauguration March, from "Boabdil"  
..... Moszkowsk.



# Programme

Dallas Orchestral Association's

Popular Sunday Afternoon Concerts

given by the

**Dallas Symphony Orchestra**

Carl Venth, Conductor

Soloists:

Miss Gallette Searcey, Soprano

Miss Irma Beck, Piano



**Fair Park Coliseum**

Sunday, April 21st, 1912 at 3:30 p. m.



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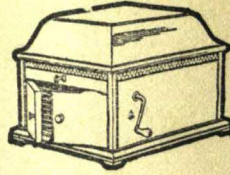
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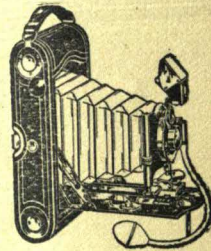
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# Programme

Dallas Orchestral Association's

Popular Sunday Afternoon Concerts

given by the

Dallas Symphony Orchestra

Carl Venth, Conductor

Soloists:

Miss Fern Hobson, Violin

Mrs. Randolph Martin, Soprano



Fair Park Coliseum

Sunday, April 28th, 1912 at 3:30 p. m.

Sandell Publicity and Print.

## ELECT MR. ABRAMS PRESIDENT.

Becomes Head of Dallas Orchestral Association—Announce Program for Next Sunday.

Harold Abrams, manager of the Dallas Symphony Orchestra, was elected president of the Orchestral Association at a meeting of the directors held at Bush Temple yesterday afternoon. The resignation of Mrs. W. G. Scarff as president was accepted with regret.

The orchestra will give the following Wagnerian program on Sunday afternoon at the Coliseum:

"Rienzi" .....	Overture
"Rienzi" .....	Selection
"Rienzi" .....	Finale Third Act
"Flying Dutchman" .....	Overture
"Tannhauser" .....	Overture
"Tannhauser" .....	March
"Tristan and Isolde" .....	Love Song
"Walkure" .....	Selection
"Emperor March" .....	Selection
Soloists—	
Miss Fern Hobson (violin), "Ballade and Polonaise" .....	Vieuxtemps
Mrs. Randolph Martin (soprano), "Aria," from Traviata" .....	Verdi
"Spring Song" .....	Stern

## HAROLD ABRAMS IS MADE PRESIDENT

New Head of Dallas Orchestra Association Elected at Wednesday Meeting.

At a meeting of the directors yesterday afternoon, Harold Abrams was elected president of the Dallas Orchestral association, to take the place of Mrs. W. G. Scarff, whose resignation was accepted with regret.

The following will be the Symphony Orchestra's Sunday program at the Coliseum:

"Rienzi" .....	Overture
"Rienzi" .....	Selection
"Rienzi" .....	Finale Third Act
"Flying Dutchman" .....	Overture
"Tannhauser" .....	Overture
"Tannhauser" .....	March
"Tristan and Isolde" .....	Love Song
"Walkure" .....	Selection
"Emperor March" .....	Selection
Soloists—	

Miss Fern Hobson (violin), "Ballade and Polonaise" .....	Vieuxtemps
Mrs. Randolph Martin (soprano), "Aria," from Traviata" .....	Verdi
"Spring Song" .....	Stern

Mrs. W. G. Scarff, who was the first president of the orchestra association, resigned because of the fact that she will be away from Dallas much of the time during the summer months and she felt that because of the fact that she would not be here to take part in the summer campaign, she should retire from the position of president.

## POPULAR PROGRAM THIS AFTERNOON

DALLAS SYMPHONY ORCHESTRA TO PUT ON PARTICULARLY PLEAS-ING SELECTIONS.

On account of the rather heavy program Monday night, it was deemed advisable to make Sunday afternoon's program of the Symphony orchestra at the Coliseum a popular one. The overture to Pique Dame, or Queen of Spades, contains the most striking melodies of this tuneful operetta of the Viennese composer, Supper. This operetta was much admired during the sixties, but is now almost forgotten, except the overture, which is a standard repertoire piece of all popular concerts. The Nocturne in F by the Russian Krzyzanowski, is a fine example of the modern Russian school. It is not so original as Tchaikowski or Borodin, in fact it is rather a russified Chopin. But the plaintive chant is cleverly constructed and easily understood. The selection from Carmen by Bizet has been played at one of the earliest concerts, given by the orchestra. The march, the Habanera and the song of the Toreador are always welcome. The dance of the Dryads by Criswell is a new composition from the pen of this talented Dallas composer. The atmosphere of the woods and the romanticism of the subject are well expressed and garbed in an original orchestration. Mr. Criswell will conduct his work. Mrs. Frank Blankenship will sing with the orchestra, the finest soprano aria from Madame Butterfly, "One Fine Day." This aria gives the singer full scope for the display of emotions, ranging from childlike simplicity to a great passionate outburst. As second number, Mrs. Blankenship will sing one of Tchaikowski's best known and most beautiful songs: "None but the Lovely Heart." "The Forge in the Forest" by Michaelis is on the same order as "The Mill in the Forest," which has given so much pleasure at the two last concerts. It is a piece, descriptive of the Night, Dawn and keeping up the daily toll in a forge. The march from the "Queen of Theba," by Gounod, is a repetition by request. Miss Charlton is accompanist for Mrs. Blankenship.

Mrs. Blankenship's second number, the Tchaikowsky aria, will be accompanied by Miss Julia Charlton, a well known local pianist.



# Programme

Dallas Orchestral Association's  
Popular Sunday Afternoon Concerts  
given by the  
Dallas Symphony Orchestra  
Carl Bentz, Conductor

## Soloists:

Miss Fern Hobson, Violin  
Mrs. Randolph Martin, Soprano



Fair Park Coliseum  
Sunday, April 28th, 1912 at 3:30 p. m.



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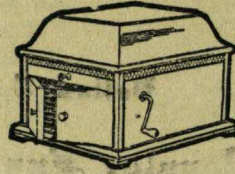
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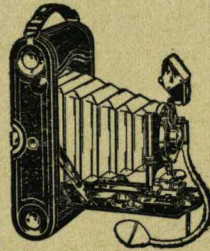
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## Special Wagner Program

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1. "Rienzi" ..... Overture
2. "Rienzi" .....  
Selection from first and second act
3. "Rienzi" ..... Finale from third act
4. "Flying Dutchman" ..... Overture



Programme—Continued.

5. Violin Solo, Ballade and Polonaise  
..... .. Viextemps  
Miss Fern Hobson
  
6. "Tannhaeuser" ..... Overture
  
7. "Tannhaeuser" ..... March
  
8. "Tristan and Isolde" .....  
..... .. Love Song, second act



Programme—Continued.

9. Soprano Solo

a) Ah, Fors e lui "Traviata" .... Verdi

b) Spring Song .....

Mrs. Randolph Martin.

10. "Walkure"..... Selection from first act,  
Siegmund's Love Song,  
Ride of the Valkyries  
and Magic Fire Scene.

11. Emperor March

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# Programme

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1. Overture "La Gazza Ladra"..... Rossini
2. Badinage ..... Herbert
3. Concerto for Piano in C minor. Beethoven

First movement

Miss Irma Beck



Programme—Continued.

4. Grand Selection from "Baron Trenk"  
..... Albini
  
- 5 Traumbilder ..... Lumbye
  
6. Nilanella ..... Del Aqua  
Miss Hallette Searcey



Programme—Continued.

7. Suite "Casse Noisette".... Tschaikowsky
  - a. Chinese Dance
  - b. Russian Dance
  
8. Inauguration March from "Boabdil"  
..... Moszkowski

---

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## CONTINUOUS APPLAUSE

Symphony Orchestra Scores Heavily  
with Music-Loving Public in  
Program at Coliseum.

Four thousand persons attended the benefit concert last night at the State Fair Grounds Coliseum, and 4,000 persons heard a program that was artistic, delightfully rendered, varied so that it was restful to the senses and so appealing that many times the listeners were swept into long-continued applause. It was a concert in which the Dallas Symphony Orchestra, with Carl Venth as director, was assisted by Miss Emily Weeks in piano numbers that were done with a charm in keeping with the personality of the lady who performed them; by Walter J. Fried in violin selections that won him plaudits, to which he was compelled to respond, and by Clarence Ashenden in delightful vocal renditions, in which the baritone voice of the popular singer reached every part of the big auditorium and demanded appreciation from every one.

### Program Is Pleasing

But to get back to that program, it was a joyous affair. Of course, Mr. Venth's orchestra did well. It has become accustomed to that and was up to its reputation.

Miss Weeks appeared as pianist of the soft touch and tender appreciation of the spirit of the composers whose work she interpreted. The listeners applauded. They gave more plaudits when great red roses were sent up by Mrs. C. Lombardi and Mrs. J. O. McReynolds.

Mr. Fried gave a selection in "Meditation," from "Thais," sweet, tuneful, appealing, to the accompaniment of orchestral parts.

Mr. Ashenden sang straight to the senses, first the aria from "Herodiade," then to the sweet "Believe Me, If All Those Enduring Young Charms."

The program:  
March from "Tannhauser".....Wagner  
Overture, "Mignon".....Thomas  
Concerto for Piano and Orchestra..Grieg  
Miss Emily Weeks.

- (a) Allegro, molto, moderato.
- (b) Adagio.
- (c) Allegro moderato, molto e marcato.
- Selection from "Thais".....Massenet
- Violin obligato, M. I. Fried.
- Aria from "Herodiade".....Massenet
- Clarence B. Ashenden.
- Selection from "Madame Butterfly"....Puccini
- March Slave.....Tschaiakowsky
- National airs.

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# CONCERT WAS BIG SUCCESS

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## PROGRAM WAS PLEASING

Many of the Artists Forced to Respond  
to Encores—Mrs. J. O. McReynolds  
Given Credit For the  
Success.

From an artistic as well as a financial standpoint the Young Woman's Christian association benefit concert given last night at the Fair grounds coliseum by the Dallas Symphony Orchestra was a success in every way. Mrs. John O. McReynolds, chairman of the building committee, and who conceived the idea of giving the concert and employed the orchestra for the occasion, expressed herself as being pleased this morning at the success of the affair. It was through the efforts of Mrs. McReynolds, assisted by other workers in the cause that the concert was such a success. Mrs. McReynolds, who was appointed chairman of the building committee a year ago, threw her heart and soul into the work and from the time it was first announced that the concert would be given until the last minute she worked hard to make it the complete success which it proved to be.

It is conservatively estimated that 4000 people heard the program. That they were pleased was shown by the applause with which each number was greeted. Besides the program rendered by the orchestra under the direction of Carl Venth several numbers were given by Clarence Ashenden, Miss Emily Weeks and Walter J. Fried. Each of these artists were greeted by hearty encores and were forced to respond before the music lovers would be satisfied.

### Commends Symphony Orchestra. To The News.

Having been asked more than once to give to the press some word in regard to my attitude toward our new orchestra headed by Carl Venth, I will be glad to have you publish this brief statement from me.

I have attended several of the programs given by the orchestra, and have been highly pleased. I think they compare very favorably with those given by the Thomas orchestra and the other orchestras which have played in Dallas during Fair times. I believe that Dallas

should own a municipal orchestra, so that the "masses" of the people could hear high grade music at either small fees or no fees at all. Music is an element of a city's life that should not be neglected, just as are the other fine arts. I trust that our Mayor and the City Commissioners have all been out to hear Mr. Venth's orchestra. I, myself, have made, and shall make every reasonable effort to attend every program given by it in Dallas. It takes music to round out a person's character. It takes music to heroic and the elevated are concomitant things. In conclusion, let me urge every citizen of Dallas who has not heard "our" orchestra to go out to the Coliseum today (Sunday) to hear the program. If you go you will be glad of it.

SHEARON BONNER.

### WITH THE MUSICIANS. Apr. 20<sup>th</sup>

If the attendance at the benefit concert given Monday night by the Dallas Symphony Orchestra, with Carl Venth as director, assisted by Miss Emily Weeks in several piano numbers, is an earnest of the future of the Y. W. C. A. building, Mrs. Jno. W. Everman and Mrs. Jno. O. McReynolds, chairman of the building committee, have every reason to cherish the expectation of final success in the glorious enterprise they are undertaking. Between 3500 and 4000 people attended the concert at the Fair Grounds Coliseum and listened to a programme of classic music that was so truly and delightfully rendered that it seemed at one time during the performance "encores would be the order of the evening." Especially was this evident at the close of the different numbers of the "Concerto for Piano and Orchestra, with Miss Emily Weeks as the pianist; the violin selections from "Thais," as rendered by Mr. W. J. Freid, and the solos by Mr. Clarence Ashenden. Miss Weeks won the vast audience by the manner in which she rendered her first number, showing her complete control of the subject she was handling and her thorough appreciation of the music she was interpreting. Mr. Fried's rendering of his selections was full of melody, musical, soft and sweet, and penetrating the remotest part of the large auditorium with every note he made. Mr. Ashenden sang, as he always does, with a true, clear voice, the aria from "Herodiade," which brought him long and continued applause. As an encore he delighted the audience by rendering in his best style, "Believe Me, if All Those Enduring Young Charms," Mr. Carl Venth being at the piano. The concert was a success as a musical entertainment. The programme was perfect and rendered in a manner that is becoming proverbial for the Dallas Symphony Orchestra. The large Coliseum was well filled with a fashionable and highly appreciative audience. Society, with its leaders, was present, occupying every available seat in the hall, and the noble women who are responsible for its achievements had the satisfaction of an endorsement of their efforts by one of the largest and most brilliant assemblages of gallant men and lovely ladies that ever met together under one roof in Dallas. In speaking of the concert, one cannot refrain from adding to the above the beautiful poem entitled "The Homeless Girl," written by Margaret Belle Houston (Mrs. Mark L. Kaufman):

## VENTH LECTURES ON TRAVELS.

Symphony Orchestra Leader with  
Views and Violin Describes Coun-  
tries of the Old World.

Carl Venth, director of the Dallas Symphony Orchestra, pleasingly entertained a select audience at the First Unitarian Church last night with a lecture on his travels in Italy, Switzerland, France, Germany, Holland, England and Norway. It was evident that Mr. Venth went through these countries with the eyes and ears of an artist. He described in picturesque language the scenery and the people, showing stereopticon views of many of the most interesting places and scenes from photographs taken by himself.

The views of the wild and rugged mountain scenery of Norway's coast with their torrents, glaciers and waterfalls were particularly interesting. At intervals in his discourse the lecturer played on his violin the dances and melodies of the people of the different countries. While on the subject of Norwegian music he told of a visit to Greig, and in this connection he played parts of "Peer Gynt" at the same time his assistant threw upon the canvas views of the country which inspired the composition. The views were beautiful, the talk bright and the music original. The introduction of the violin in such entertainments is a delightful innovation, for which Mr. Venth is due the credit.



COMMENT.

Sometime ago Beau Monde suggested the formation of a symphonic society, or orchestra that would enable us to renew acquaintance with the great classics of dead composers and familiarize us with those of living composers. The tendency of the time is towards the cheap, noisy music—begging pardon of all nine of the Muses—of cheap music halls, and which such cheap—in quality, not in price—fellows as Harry Lauder forces upon us by his perversion and which become the songs of the populace. As to the talent in Dallas there never was with her a question. It is here in rich abundance. We have with us two musicians of uncommon, unquestioned talents and ability as violinists and directors, Walter J. Fried and Carl Venth, either one fully capable of making an orchestra famous throughout the entire Southwest, and further, Carl Venth deserves the most cordial endorsement for organizing a symphony orchestra. He demonstrated last Sunday afternoon that he knows what he is about in the program of music he gave us after but three rehearsals. What Dallas wants is familiarization with great living as well as dead composers. She wants to realize the beauties of Debussy and the French school; to understand the subtlety of the Russian school, so vastly different from any other. Of Mozart, Bach, Brahms, Joachim, Schubert, Schumann, Chopin, Rossini, Mendelssohn, Wagner and Beethoven we can not have too much, but we want also to know the great composers of the day. Carl Venth has done a fine thing and Beau Monde hopes he will be substantially backed by the citizens, for in this fast growing age cities are rated by such things as musical and humane societies and boards of health, for unquestionably a city musically educated will be both humane and cleanly, for such is the effect of good music. Cincinnati has forged her way to the front as a musical power, distancing hopelessly in thoroughness and finish and what are called methods, and so thoroughly imbued are her citizens with a desire for the best in musical art that they frown on incompetency although clad in the garb of the musical ateliers of Paris, realizing to the fullest that the foundation for musical excellence must be built in childhood; that making children familiar with the highest and best in music is essential to musical progress. This is what good orchestras do for us. Carl Venth has again proved his ability to cope with and conquer any musical exactions and also gave a large assembly a delightful musical treat.

Beau Monde - Apr. 13<sup>th</sup>

FRIDAY, APRIL 26, 1913.

FINE PROGRAM IS ASSURED SUNDAY

F. E. SHOUP SAYS THAT DIRECTOR VENTH HAS ARRANGED PLEASING PROGRAM.

SOME SPECIAL NUMBERS

Mrs. Randolph Martin Will Sing and Miss Fern Hobson Is to Give a Violin Number.

F. E. Shoup, in speaking of the concert to be given Sunday by the Dallas Symphony Orchestra, said:

"It may safely be said that the program of the Dallas Symphony Orchestra for next Sunday offers as much good music as could be crowded into two hours and a half. It is, all of it, popular music. There is the Tanhauser Overture, a great favorite, and deservedly so, of the public, with its Pilgrim Chorus and wonderful accompaniment, played splendidly by Venth's orchestra. The whole program is Wagnerian and as a conductor of Wagner, Mr. Venth is at his best. It takes a lifetime of preparation to be able to conduct such music. Mr. Venth played in an orchestra conducted by Wagner himself, and for eight years was first violin in the Metropolitan Opera company under Seidelt, the greatest interpreter of Wagner that ever lived. Mr. Venth gets great re-

sults with his present orchestra and if he had an orchestra of artists to work with as other well known leaders have, he would be ranked as one of the few great interpreters of Wagner.

"One of the features of the Sunday concert of the orchestra will be the appearance of Mrs. Randolph Martin, soprano, who as Miss Anna Lee Andrews, was for several years an advanced pupil of Mrs. Sam T. Erskine. Mrs. Martin's voice is a high soprano of unusual range and strength, and of remarkably rich timbre. Being of nature unusually talented musically, Mrs. Martin has by reason of her good training and natural ability become one of the most pleasing singers ever produced by a local teacher. She will sing the familiar aria from Verdi's opera 'Traviata,' 'Ah, Fors e Lui' and the 'Spring Song' by Leo Stern, with orchestral accompaniment. This is the second appearance of Mrs. Martin with the orchestra, and the many friends of her teacher and herself will welcome, no doubt, the opportunity to hear her again in concert.

"No less important to those who listen will be the appearance of Miss Fern Hobson, one of the principal violinists of the orchestra, who will play Vieuxtemps' 'Ballade and Polonaise' with orchestra accompaniment. Although a comparative newcomer to Dallas, Miss Hobson has in a short time won a host of friends by reason of her thorough musicianship and unassuming manner. Miss Hobson's appearance will be the first occasion on which the Dallas public has had an opportunity to hear a violinist in solo with the local orchestra, and it is expected by the management that the public will probably demand more such numbers in future. The concert master, Mr. Walter J. Fried, will play the 'Symphonie Espagnole,' by Lalo, a modern composition of unusual attractiveness, at an early concert."

With regard to Mrs. Martin, Mrs. Sam Erskine said:

"When I opened my studio in Dallas four years ago, Mrs. Martin, then Miss Anna Lee Andrews, a mere slip of a school girl, came to me, and I recognized her wonderful possibilities, having a voice of remarkable range and sweetness."

AFTERNOON CONCERT BY SYMPHONY CONCERT

An Excellent Program Has Been Arranged For This Afternoon.

The theme of the overture "La Gazza Ladra," is the thieving crow; it is from a forgotten opera of Rossini; the overture is like Rossini's, in the old Italian style, and is effectively written. This is to be one of the features of the Dallas Symphony Orchestra concert at the Fair Park Coliseum this afternoon. Badinage by Victor Herbert is one of those little effective numbers of which Herbert is famous; he has composed over fifty of them; it is one of the best of them, difficult on an orchestra on account of the change of temper.

Miss Erma Beck will render Beethoven's concerto for the piano. Miss Beck is a Dallas girl, who studied with Mickwitz, and later with Burmeister in Berlin. The selection from Baron Trenk is one of the most successful new comic operas composed by Albini; very catchy and fascinating music with a distinct Hungarian flavor; played because of the demand for some of this modern comic opera music. It is distinctly good. Miss Hallette Searcy, soprano, will sing "Vilanelle," by DeLagna.

"Dream Pictures," by Lumbye, is a very fantastic conception. He is the father of the modern waltz. The strings are all united, and it all sounds as if far away. It consists of a mosaic of little tone pictures, miniature pictures, a little choral, a little waltz, a little Swiss melody, a little march, and it is conceived as a melody of one remembering indistinctly what was once heard before.

The program closes with the inauguration march from "Boabdil," by Moszkowsky. It centers around one of the last kings of the Moors, and the action takes place near Lahambra in Spain, and deals with the downfall of the Moors. It has the wildness of the Moor combined with Spanish flavor.

- The complete program follows: Overture, "La Gazza Ladra".....Rossini Badinage.....Herbert Concerto for piano.....Beethoven Miss Irma Beck. Selection from "Baron Trenk" Albini Dream Pictures.....Lumbye Soprano solo, Vilanelle.....Diagna Suite "Sasse Noisette" Tschaiakowsky (a) Chinese Dance. (b) Russian Dance. Inauguration March, from "Boabdil".....Moszkowsky



## MR. VENTH WILL DELIVER LECTURE

Norway, Holland and Other Countries Will Be Illustrated at Lecture Monday Night.

Carl Veneth wants to state that he will not only show his Norwegian slides at his lecture on Monday evening at the Unitarian church, but that he will also show a number of new slides from other parts of Europe. The following countries will be illustrated: Italy, Switzerland, France, Germany, Holland, England and the West Coast of Norway, as far as the North Cape in the antarctic circle.

Of a lecture delivered at St. Paul by Mr. Veneth the St. Paul Dispatch said: "St. Agatha's conservatory was filled with an interested audience for the lecture on Norway and Norwegian music by Carl Veneth. Mr. Veneth showed 200 fine stereopticon views of the wildest and most rugged of Norway's mountain scenery, its maddest torrents and waterfalls and its glacier lakes. The country of summer snows passed rapidly before the eyes of the audience, and the frequent glimpses into the quaint, homely lives of the peasants, the girls who take the herds to the glaciers and leading there the lines of hermit maidens, the peasant brides of Norway and the old people whose sons and daughters have all settled in America—these gave a human color and interest to the nature views. But Mr. Veneth, who personally took these photographs during his visits to Norway, was naturally much interested in the music of this Northern race. He played on his violin at frequent intervals characteristic peasant dances, wild songs and plaintive melodies. Telling of his visit to Grieg and of the character of Grieg's music, he played part of "Peer Gynt" while many views of the country which inspired it were thrown upon the canvas in rapid succession. The lecture was graphic and original in substance, and with the beautiful Norwegian views and music gave a highly instructive glimpse of the land of the midnight sun. That the musical numbers were interpreted in a masterly manner, goes without saying."

## PROF. CARL VENTH TO LECTURE.

Will Illustrate Talk and Give Appropriate Musical Numbers.

Carl Veneth, director of the Dallas Symphony Orchestra, will give an illustrated lecture tonight at the Unitarian Church, corner of Pearl and Commerce. Views of Italy, Switzerland, France, Germany, Holland and England will be displayed. The scenes along the west coast of Norway are said to be particularly interesting. Mr. Veneth will play in connection with the Norwegian views and lecture many of the Norse songs which do not appear in written music.

## SYMPHONY ORCHESTRA PROGRAM.

New Musical Numbers Announced for Sunday Evening at Fair Park Coliseum.

Assisted by Miss Hallette Searcey, soprano, and Miss Irma Beck, pianist, the Dallas Symphony Orchestra will present a program mostly of modern music that Carl Veneth has not played before in Dallas, for the regular Sunday afternoon concert at the Fair Park Coliseum tomorrow afternoon. Program is as follows:

Overture, "La Gazza Ladra".....Rossini  
Badnige.....Herbert  
Concert, for Piano.....Beethoven  
Miss Irma Beck.  
Selection from "Baron Trenk".....Albini  
"Dream Pictures".....Lumbye  
Soprano solo, "Vilanelle".....Delagna  
Miss Hallette Searcey.  
Suite, "Casse Noisette".....Tchaikowsky  
(a) Chinese Dance.  
(b) Russian Dance.  
Inauguration March from "Boahdid".....Moszkowski

## About the Concert.

There was a splendid audience, estimated at over 4000, and artistically there was nothing to be desired, as the orchestra was at its best and with the assistance of Miss Weeks and Mr. Ashenden, rendered a splendid program, helped out, too, by an impromptu solo by Dr. Anderson, which, however, was given by request. Nor must Mrs. Kaufman's poem, written for the occasion, be forgotten, which was printed on the program and read by Dr. Anderson.

The program has ideal for an occasion of the kind, which was social and philanthropic with a thin sprinkling of music lovers. Considering the crowd the program was ideal. There was the Greig concerto to satisfy the most fastidious and Herbert Medley to satisfy the least. There was the "Mignon Overture," brilliant and difficult, and the "Thais" with the splendid obligato by Mr. Fried and Mr. Ashenden's solo and the abbreviated selection from Madame Butterfly and Tchaikowski's march—surely enough to satisfy the catholic tastes and so successful that there were even times when conversation ceased. There was an almost complete silence when Mr. Ashenden sang his encore "Believe Me."

## Miss Weeks the Star.

The Greig concerto was big, was brilliant and scintillating and Miss Weeks was the bright particular star. In the first movement it seemed as though her brilliance was that of a diamond, clear, concise and hard, but with the Adagio movement, her clearness was that of running water, soft and transparently spiritual—but the third movement was the brilliance of fireworks, not only was it allegro molto marcato but marcatissimo. In fact she had all the Allegro's backed to a standstill, ba grazioso, risoluto, veloce, vivace, agitato and even furioso when the orchestra threatened to overwhelm her with trombones and tympanis. This

## ORCHESTRA TO CLOSE SERIES OF RECITALS

PROGRAM AT COLISEUM TODAY CONCLUDES SEASON.

Wagnerian Interpretations Will Be Final Effort of Brilliant Year.

With the presentation of the Wagnerian program this afternoon, the Dallas Symphony Orchestra will close its series of recitals for the present season. Indications are that the orchestra will complete its season in good shape financially, although there are a few outstanding subscriptions which has not been collected as yet, owing to a misunderstanding in the plan of securing subscriptions. On subscriptions of \$50, only \$25 was collected, although two tickets were given, and in some cases the remaining \$25 due on the subscriptions is still unpaid.

Director Veneth of the orchestra yesterday gave the following interpretation of the selections on the program:

"The 'Tannhauser Overture' contains the principal themes of the opera. It opens with the famous 'Pilgrims' Chorus,' given out by low clarinets and horns, gradually reinforced by the strings, until finally the brass takes up the melody and works to a big climax.

"Then follows part of the Bachanale in the Vensberg, 'The Song to Venus,' by Tannhauser, and the overture ends with the 'Pilgrims' Chorus,' given with all the force of Wagnerian instrumentation. The 'Tannhauser March' is played in the second act, when the nobles and singers assemble at the Wartburg to attend the contest of the Minnesingers.

"The overture to the flying Dutchman' is descriptive of a storm at sea. The motion of the 'Flying Dutchman' is heard in the horns. Also the 'Sailors' Chorus,' and the motive of the redemption of the 'Flying Dutchman' by the sacrifice of Senta. The selection from the Walkure contains the beginning of the first act, Siegmund's story of his life, 'Siegmund's Love Song,' the ride of the Valkyres in the second act and magic fire scene in the third act.

"The numbers from Rienzi give an almost complete picture of the opera. The overture, the selections from the second and third acts and the finale of the third act contain all the principal numbers.

"Most of the music is martial, revolutionary. The opera was written at a time when Wagner was participating in the revolution of 1848 in Germany, and it is only natural that he, with his thoughts centered on revolution and liberty, should press in music the feelings and ideas which held sway over him at that particular time.

"This is an extraordinarily difficult program for an orchestra of the size of the Dallas Symphony Orchestra, and will serve well to show what the training of this season has accomplished."

Mrs. Randolph Martin, a pupil of Mrs. Sam Erskine, will sing a soprano solo, aria from "Traviata," by Verdi.

The afternoon's program follows:

"Rienzi".....Overture  
"Rienzi".....Selection  
"Rienzi".....Finale Third Act  
"Rienzi".....Overture  
"Flying Dutchman".....Overture  
"Tannhauser".....March

## VENTH'S LECTURE PROVED PLEASING

Well Known Musician Proves to Be An Interesting Lecturer as Well.

Carl Veneth's illustrated lecture of Norway and the Continent given at the Unitarian church last night before a large audience was greatly appreciated. The clearness of the pictures which were displayed by a fine Edison machine were something to feed and soothe the memory for weeks. These

pictures were all the result of Mr. Veneth's own labor and the beautiful color touches he gave them made the shade of the trees stand out, the patches of moonlight on the grass, the glistening bronze of the bays and rivers, the low sheets of white and vapory red cloud seemed to roll over the mountains into dissolution. But it was Mr. Veneth's violin music, native to these Norwegian mountains, that made scene after scene a music without words, a haunting music, which seemed to come from far back in these solitary woody mountains. The delicious notes of this violin, sweet and inexpressibly rich and tender, seemed to be the breathing of the earth-spirit as it wafted itself through the twilight of the lofty hills.

Mr. Veneth's original method of letting his music sweep through these picture scenes make a fine concurrence of the material and spiritual, so that one does not know where the one begins and the other ends. There was a magic tempering of the immense and over-reaching nature scenes—solitary, ancient, grim, so that the eternal aspect of it all seemed alive; the seldom visited recesses of sea and sky and shore up the northern coast seemed like Holy Grail glory breaking into the world, giving a luminousness to sight and sense and soul. An evening with Carl Veneth in Norway is like a good drink of air that comes out of the mountains, the daylight, the ocean and the forest.

years he has been in America.

Prof. Richard arrived in Dallas yesterday and when asked regarding Texas and Dallas he expressed himself as being charmed with not only Texas, but America as a whole. He paid a nice compliment to Carl Veneth and the Symphony Orchestra, declaring that the work of the orchestra was of a high class nature and a credit to a much larger place than Dallas. The noted musician is an ardent baseball fan and motorist. He believes the American pastime the superior of any of the European outdoor sports.



## SYMPHONY CONCERT A SPARKLING ONE

PROGRAM OF BRILLIANT MODERN  
MUSIC WAS RENDERED AND  
THOROUGHLY ENJOYED.

## ARE POPULAR SOLOISTS

Miss Hallette Searcy, Soprano, and  
Miss Irma Beck, Pianist, Render  
Pleasing Numbers and  
Encores.

(By F. E. S.)

The program of the Symphony Orchestra yesterday afternoon was a sparkling one, mostly modern music and new to the Dallas public, but it was bright, even brilliant, though strange to say, the audience missed some of the best points. It was rather uncanny when the audience failed to applaud the Tschaiakowsky Chinese Dance. It was not the lack of appreciation, for it was thoroughly enjoyed, but it was so short and stopped so abruptly that the audience was caught off its guard, and there was a dead silence when the music stopped. The members of the orchestra laughed, and with a perplexed smile Mr. Venth went on to the next number. As a matter of fact, the dance made a great hit, and the audience would liked to have had it repeated, but they were left at the post. It was queer, unexpected music—the flute carried the air, a wierd and jiggly, creaky little air, to the accompaniment of plumping strings, with a little interjection of horns and tyranies, a regular chop suey of abbreviated harmonies.

Perhaps the one best thing of the afternoon was the "Traumbilder" by Lumbye, a musical reverie in tone colors—so filmy, so silken, and with such dainty melodies that it was like musical shadow tracery. It was a little bit spoiled by a climax which was conventional and was too loud for such cobweb like music. The orchestra played it extremely well and even when the air was delicate and carried very softly, the accompaniment was distinct, though even softer, and the melody of the one and the harmony of the other were both very clear and definite, though they were both fragile like fine spun glass.

The Concerto for piano in C minor by Beethoven, was played by Miss Irma Beck. The introduction by the orchestra was unusually long, even for Beethoven, and Miss Beck got all the brilliance and color there was in the music out of it, but to my thinking the first movement is not very brilliant, nor is there anything very definite to get hold of. The orchestra in its accompaniment had even more to develop than the pianist, but Miss Beck showed her capability as an artist in making most of what opportunities she had.

Miss Hallette Searcy sang "Villanelle" by Del Agua, accompanied by Mr. Venth on the piano. Her voice is not a big one, but it is very sweet, very clear and carried well. Not only were her tones good, but her voice was very flexible. If any criticism could be offered it would be that her artistry did not cover up her efforts at tone pleasing, a student fault that will disappear after a few public appearances.

The selection from Baron Trenk by Albine was greatly enjoyed—it was comic opera, but very clever comic opera—the music was bright and tuneful, and kept the whole orchestra busy. It made a straight appeal to the "catchy" style and was vigorous and full of drums and tympanies. Of its type, it was excellent.

Herbert's "Badinage" was well received and Rossini's overture to "La Gazza Ladra" was a big piece of music and the concluding number, Inauguration March from "Boabdil," by Moszkowski rounded out an unusually fine program.

As an encore Mr. McCoy conducted his waltz, "Dreams of the Past." It is a delightful piece of music and the audience was glad to have an opportunity of hearing it again.

where he is well known, as a pianist of renown.

M. Richard paid a high tribute to Carl Venth and the Dallas Symphony Orchestra after hearing the concert yesterday afternoon, saying that the orchestra would be a credit to a city of any size and that under the leadership of a musician of such understanding and personality as Prof. Venth, it was not surprising that the organization should have attained such perfection in the short length of time.

The program to be rendered is an

## SYMPHONY ORCHESTRA GIVES GOOD CONCERT

The Dallas Symphony orchestra rendered a beautiful program of well-chosen selections to an appreciative audience yesterday afternoon. Special numbers were rendered by Miss Hallette Searcy, soprano, and Miss Irma Beck, pianist. The entire program consisted of pieces new to Dallas.

## ORCHESTRA TO OFFER WAGNERIAN PROGRAM

DIRECTOR VENTH HAS MUSICAL  
TREAT FOR PUBLIC.

Sunday Afternoon's Concert at Coliseum Will Be an All Classical Contribution.

Tomorrow afternoon the Dallas Symphony Orchestra will give a Wagnerian program. In speaking of Wagner and his music Director Venth said:

"He has woven out of pure thought an imperishable fabric of sweet sound, committing it to signs that are imperishable and remarkable—so that the mind and the will of man, taking the cue thus given, can summon at any time from the heavenly heights the same harmonious throng; it will thrill the Coliseum audience this Sunday with the same vibrations, the strains of quick suggestion, of uplifting thought, of ennobling impulse.

"Wagner's conceptions of musical form are the development of ideas struck out by Gluck, Beethoven and Von Weber. From him we have gained a new definition of melody. It is not with him a dance tune, in which the phrases are rhythmically symmetrical; it flows on without pausing or returning upon itself. His melody wanders at its own sweet will, and comes round to its cadence when it pleases. One needs to become accustomed to Wagner's way as to Carlyle's way, but when our minds are adjusted to his manner, we find it most stimulating and refreshing. The poems of Wagner's music drama were written by himself, and words and melodies were born together. The words as he wrote them immediately clothed themselves in musical phrases which he did not forget. "It is not my way," Wagner said, "to choose a certain subject, elaborate it in verse, and then cogitate music suitable to go with it. Such a method would, indeed, subject me to the disadvantage of having to be inspired twice by the same subject, which is impossible. Before I begin to make a verse, or even to project a scene, I am already intoxicated by the musical fragrance of my task. I have all the tones, all the characteristic motives in my head, so that when the verses are completed and scenes arranged, the opera is practically finished.

"This greatest modern master of music was a poet of no mean order. He felt that music derived its dignity, its significance, its power of impression, very largely from the poetry with which it was united.

"The great service of Wagner, however, was the elevation of the whole conception of the music drama. He felt that the drama, whether accompanied by music or not, ought to be a source of refinement and moral invigoration; that it ought to suggest great thoughts and hold up high ideals. The drama was to him the queen of arts, because it gathered into its high service architecture, painting, poetry and music, presenting also in its living pictures the beauty at which sculpture aims.

In several of Wagner's dramas redemption is wrought by the self-sacrificing love of woman; it is the love of Elizabeth, dying with a prayer on her lips for the wayward Tannhauser, that subdues and saves him, and so with others. Not all of Wagner's music dramas are as deeply religious as "Tannhauser." "Die Meistersinger" is pure comedy, and "Tristan and Isolde" is a love tragedy. Wagner believed that the nature of woman, like the nature of music, finds its glory and power in self-surrender. It is the Christ-idea of surrender with which his thought is saturated. His music is a treasure which forges man's higher life into a golden chain. It is the beauty of earth reflecting the glories of heaven."

## ORCHESTRA PROGRAM OF NEW MUSIC TODAY

SYMPHONY ORGANIZATION TO  
PLAY AT STATE FAIR COLISEUM.

Selections to Be Offered Have Not  
Been Played at Any Previous  
Concert.

Offering a program of music, none of which has been played in previous concerts, the Dallas Symphony Orchestra will give its regular Sunday concert at the Fair Park Coliseum this afternoon at 3 o'clock, being assisted by Miss Hallette Searcy, soprano, and Miss Irma Beck, pianist. Miss Beck is considered a brilliant performer and is a pupil of Harold von Mickwitz and of Burmeister of Berlin. Miss Searcy is well known to Dallas music lovers.

Carl Venth has made the following announcement regarding the program:

"The first selection is the overture, 'Gazzaladia,' which means 'The Thieving Cow,' by Rossini. It is similar to the old Italian music, with a slow introduction and quick afterpart.

"Victor Herbert's 'Badinage' is, as the name implies, a musical repartee or hurrah. The notes are not difficult, but the temp changes continually, making it very hard to play. It is fantastic and pleasing.

"Miss Beck will play the first movement from Beethoven's 'C Minor Concerto' for the piano, a difficult and stately, but beautiful movement.

"By request we will play a selection from the new comic opera, 'Baron Trenk,' by Albin. It is exceptionally good and contains much of the wild Hungarian music.

"Miss Searcy will sing the 'Villanelle,' by Del Agua. This is the same piece she sang with success at a concert Saturday night.

"Two movements will be given from the suite by Tschaiakowski, known as the 'Cassenolette' or the 'Nut Cracker.' It is a musical pantomime which Rossini composed the notes for and later took the dances and made a suite of them.

The two movements we will give as a Chinese and a Russian dance.

"The 'Dream Pictures,' by Lumbye, is suggestive of a quiet chair before the fireside, the dreamer recalling to mind various strains that he has heard before, little bits of different kinds of music, just enough to give the impression the composer desires to create.

"The last number is the 'Inauguration Procession,' from 'Boabdil,' an opera by Moszkowski, telling of the exploits of a King of the Moors in the Alhambra. It is Spanish and very attractive."



# FINE PROGRAM PROMISED TODAY

CARL VENTH AND SYMPHONY ORCHESTRA WILL ENTERTAIN MUSIC LOVERS.

## THE PROGRAM ARRANGED

Wagner's Music To Be Played Almost Entirely—Mrs. Martin and Miss Hobson to Give Numbers.

(By F. E. S.)

The Symphony orchestra will present what is considered the finest program of the season this afternoon in the Fair Grounds coliseum at 4.30 o'clock. There is not one piece of classical music to be played. It will be entirely Wagnerian, and because Wagner's music is not classical, it can be enjoyed by the veriest tyro as well as by the most finished musician. Even those who have not heard the operas and do not know a motif from a modiste, nor a minor from a major chord, and don't know the stories of the operas, can fully appreciate the color and harmony of the music, because Wagner's music is direct and appeals straight to the thoughts and emotions notwithstanding all the gabble of technical musicians and others to the contrary.

To those who are enthusiastic about Wagner, the program will be particu-



MRS. RANDOLPH MARTIN.

larly appreciated. The three stages of Wagner's music will be developed and the music is chronologically arranged. Of the early style, there will be almost the whole of Rienzi and the overture to the Flying Dutchman. From Rienzi there will be the overture selection from the first and second acts and the finale of the third act. Wagner's second period will be covered by the great Tannhauser overture and a selection from Tristan and Isolde. The third period will be from The Walkure, giving the Ride of the Walkures, Siegmund's Love Song and the magic fire music. The program concludes with the Emperor March. And Mrs. Randolph Martin will sing. She is a Dallas girl, and when she gets her opportunity she will make good, and Dallas will be proud of her. She has a high soprano of great range, and there is a certain sympathetic quality about her voice that makes a great impression on an audience. She has an artistic temperament and sings with feeling and dramatic intensity. With high sopranos it is so seldom that their lower register is good, but Mrs. Martin's lower notes are delightfully full and resonant. She is young, and her voice has further possibilities of further development, and there is no telling what splendid future is ahead of her. She has a fine stage presence, and altogether seems to be the most promising professional in this section. Her last note in Sterne's "Spring" is a D, and she takes it with an ease that sounds as though

there was yet a link or two she could let out.

Miss Fern Hobson, one of the violinists of the orchestra, and for years a pupil of Mr. Venth's, will play Ballade and Polonaise, with full orchestral accompaniment. The accompaniment adds greatly to the music, but it never covers Miss Hobson up, for added to a fine technique, she plays with great strength and full tones and plays the most intricate passages with a clearness that is like a clean-cut cameo.

In the whole program the orchestra is presenting its very best work, and though parts of it might be called heavy music, it is so arranged that there is a variety. The selection from Tristan and Isolde is lyrical, very soft and dreamy, and offers a fine contrast to the heavier music. If there was nothing else on the program than the Tannhauser overture it would be worth while going to hear. The orchestra plays it well, and brings out all the wonderful harmonies in the orchestration. It is too well known to touch upon, with its Pilgrim's chorus, its Venusberg Bacchanalian music and the Song to enus, finishing with the Pilgrim's chorus again, but embellished, brought out stronger, with the trombones triumphantly carrying it and with an accompaniment on the strings and woods that is not the Venus music, but is at least echoes of it, an uneasy, restless figuration over which the chorus triumphs.

Mr. Venth, as a conductor, will have more opportunity than he has in most concerts to show what a great conductor he is. There is something to interpret in Wagner, and Mr. Venth knows how to bring it out. A conductor with Wagner's music cannot be a mere animated metronome, and there are few living conductors that understand Wagner better than Mr. Venth, and though some of the fine points may be lost on the audience, they will get the general results which, after all, is what counts. The orchestra is up against a hard proposition in playing this music, as it is too small for some of the numbers, but for what instruments they have they do extremely well. The strings are worked very hard, as they have more to do in this program than in three times as much ordinary music.

This will be their last concert in the auditorium this season and the other concerts will be given in another hall.

### Commends Symphony Orchestra.

To The News.

Having been asked more than once to give to the press some word in regard to my attitude toward our new orchestra headed by Carl Venth, I will be glad to have you publish this brief statement from me.

I have attended several of the programs given by the orchestra, and have been highly pleased. I think they compare very favorably with those given by the Thomas orchestra and the other orchestras which have played in Dallas during Fair times. I believe that Dallas

should own a municipal orchestra, so that the "masses" of the people could hear high grade music at either small fees or no fees at all. Music is an element of a city's life that should not be neglected, just as are the other fine arts. I trust that our Mayor and the City Commissioners have all been out to hear Mr. Venth's orchestra. I, myself, have made, and shall make every reasonable effort to attend every program given by it in Dallas. It takes music to round out a person's character. It takes music to round out municipal life. Music and the heroic and the elevated are concomitant things. In conclusion, let me urge every citizen of Dallas who has not heard "our" orchestra to go out to the Coliseum today (Sunday) to hear the program. If you go you will be glad of it.

SHEARON BONNER.

THE DALLAS DAILY TIME

# CONCERT WAS BIG SUCCESS

(Continued from Page Two.)

is sincerely said, though not as gracefully, perhaps, as the very high artistic ability of Miss Weeks deserves. The orchestra should come in for its share of credit in this Grieg concerto, for the orchestra never performed better. It was held in check by Mr. Venth, when check was necessary, and swept boldly in when the piano was silent. Perhaps nothing the orchestra ever did was so pleasing—it took a brilliant pianist to lead the way, and Miss Weeks was all of that, but it took skillful handling of the orchestra by Mr. Venth to make

the triumph complete. But it was done and done well, and the audience was very appreciative.

### Mr. Ashenden Pleased.

Mr. Ashenden's Aria from "Herodiade," by Massenet, was splendidly done, but his encore, accompanied by Mr. Venth, "Believe Me, if all those Endearing Charms" was even more enthusiastically received and there was a persistent effort to make him sing again, but as the program was long, he could not be prevailed upon.

The violin obligato by Mr. Fried in the selection from "Thais" was one of the features of the program. The whole selection is very fine and the obligato is worked up to, and prepared for, with wonderful passages, but when the orchestra finally crops away into accompaniment, Mr. Fried's work is very fine. His tone, interpretation and technical skill all combine to make a splendid rendition.

The "Tannhaeuser" march, the "Mignon" overture, the selection from "Madame Butterfly," the Tschalkowsky march, the medley by Herbert and the delightful "Sicillietta" all deserve mention for their excellence, but space forbids any individual comment.

Louis Merkel, advance man for the Russian Symphony orchestra, was in town for over Sunday and attended the concert of the Dallas Symphony orchestra at the Coliseum. He was loud in his praise of the local organization and when asked his candid opinion, said:

"I am very glad to be able to express my opinion of the concert given at the Coliseum on last Sunday afternoon by the Dallas Symphony orchestra. I expected to hear a crude and amateurish performance, but was agreeably surprised to hear one of the best concerts I have ever heard by a local orchestra."

The following poem, "The Homeless Girl," by Margaret Belle Houston, (Mrs. M. L. Kaufman) was printed on the Y. W. C. A. program:



(Continued from Page Ten.)

tion of the gifts and accomplishments of the artists.

Miss Searcy's numbers were selected with the view of giving a critical test of her powers. In each instance there was unmistakable evidence of careful training, a perfect understanding on the part of the singer and wonderful power and control.

Miss Hobson was fully as satisfactory in her violin solos. She also gave evidence of comprehensive study and has been imbued with the meaning and sentiment of the composers which she interpreted. The program:

"How Can I Love Thee" (Old German)  
"The Lass With the Delicate Air" (Dr. Ame)  
"When Love is Kind" (Old Irish)  
Miss Searcy.

Concerto No. 2 (Godard)  
(a) "Adagio."  
(b) "Alegro Moderato."

Miss Hobson.  
"Ma Voisine" (A. Goring-Thomas)  
"Charmante Marguerite," Arr. by A. L.  
Miss Searcy.

(a) "Aria," (b) "Canzonetta" (Venth)  
Miss Hobson.  
"The Cry of Rachel" (Salter)  
Miss Searcy.

"Ballade and Polonaise" (Vieux-Temps)  
Miss Hobson.

"Die Bekehrte" (Stange)  
"Ich Liebe Dich" (Grieg)  
"Solveg's Leid" (Grieg)  
Miss Searcy.

"Villanell" (Dell Acqua)  
Miss Searcy.

## SYMPHONY ORCHESTRA PLEASES LARGE CROWD

### PROGRAM OF WAGNERIAN MUSIC GREETED WITH APPLAUSE.

Miss Fern Hobson, Violinist, and Mrs.  
Randolph Martin, Soprano, Con-  
tribute to Concert.

Playing music that is most difficult for any orchestra and particularly so for an orchestra of less than seventy-five pieces, the Dallas Symphony Orchestra yesterday afternoon scored what is declared to have been its greatest success of the first season with a program of Wagnerian music, holding enthralled an audience of more than 500 people for two hours.

The program was the longest and most difficult that has been attempted by the orchestra, and much of it was music that is usually supposed beyond the popular understanding, but all of those who heard the program stayed through the concert and each rendition was enthusiastically applauded.

Especially triumphs were made by Miss Fern Hobson, violinist and a pupil of Carl Venth, and Mrs. Randolph Martin, soprano. Miss Hobson played with orchestral accompaniment, the "Ballade and Polonaise" of Vieuxtemps, combining sweet, full tone with easy, graceful execution and interpretative feeling. She was roundly applauded and gave as an encore the "Evening Song" of Nachez, a simpler and sweeter melody than the first, in which she was accompanied at the piano by her teacher and director. Mrs. Martin, whose sweet, clear soprano was heard at one of the first concerts of the season, sang Verdi's "Ah, Fors e lui Traviata" and Stern's "Spring Song." For an encore she gave "The Last Rose of Summer," the audience breaking into wild applause as the orchestra started the strains of the sweet old melody.

Of the Wagnerian program, the orchestra appeared to best advantage in the "Tannhauser" overture and the "Tristan and Isolde" love song, which was repeated. The rest of the program was as follows:

"Rienzi" Overture  
"Rienzi" Selection from first and second act  
"Rienzi" Finale from third act  
"Flying Dutchman" Overture  
"Tannhauser" March  
"Walkure" Selection from first act

Siegmund's love song, ride of the Valkyries, and the magic fire scene. The orchestra will give another Sunday afternoon concert at the Lake Cliff Casino next Sunday, after which it will be decided whether to continue the Sunday concerts.

## SUNDAY'S CONCERT WAS A SUCCESS

### ORCHESTRA WAS AT ITS BEST AND RECEIVED CORDIAL RECEPTION.

(By F. E. S.)

The Symphony Orchestra concert yesterday afternoon was a great success. The orchestra was at its best, the program suited the people, and there were a lot of people there. The solos were very fine and both Mrs. Martin and Miss Hobson, were enthusiastically applauded and compelled to give encore, and Mr. Venth was on his toes and got every last bit of music out of the orchestra there was in it, and then some.

For some reason the Overture to *Reinzi* and the two selections from that opera, although wonderful music and very well played did not rouse the enthusiasm of the audience. Perhaps it was because the floor of the Coliseum was all torn up and gave a bleak aspect to the hall, but for whatever reason, the audience was cold, even the "Flying Dutchman" overture got only a reasonable amount of applause, and it was not until Miss Fern Hobson played Vieuxtemps' "Ballade and Polonaise" that the audience really woke up, and from that time on, the enthusiasm was cumulative, and Mr. Venth, the orchestra and the soloists were overwhelmed with applause.

Miss Hobson's playing was a revelation to those present, the orchestral accompaniment was unusually effective, but Miss Hobson's violin was never covered up and she played with such brilliancy, such accuracy of technique, such feeling and got so much tone that the audience was roused to a fine enthusiasm. Mr. Venth was justly proud of the ovation given his pupil, and he accompanied her on the piano for an encore.

The orchestra never played anything better than it played the overture to *Tannhauser*—there was a precision, a fine relation of harmonies, a contrapuntal accuracy that has not often been secured by the orchestra—two weeks of constant rehearsal on top of a previous individual familiarity with the score by all the musicians, was one of the causes and the skillful interpretation of Mr. Venth and his energizing all the sections of the orchestra to get the spirit into them was the other cause. The result was magnificent. Almost as much might be said of the *Tannhauser* March, and both were enthusiastically applauded; a part of the overture was repeated from the point where the brass takes up the "Pilgrim's Chorus."

The audience was captured by "Dreams," a lyric lesson from *Tristan and Isolde*. It was in great contrast to the other numbers, but it was played with great finish and delicacy, and its mood of pensive meditation struck the audience at the psychological moment. It was placed exactly right on the program, and Mr. Venth was much pleased at its reception. So much so, that he played the entire number over, dropping out the "Emperor March" to do so.

Then Mrs. Randolph Martin sang. Mere adjectives are not sufficient to do justice to her numbers, superlatives must be used. She filled that big hall as easily as an ordinary voice fills a parlor. The orchestra turned loose behind her, but she held her own. Her voice is high and powerful, but with a wonderful sweetness of tone. She has a great range, and an unusual breath control, that enables her to play with colorature passages, and a carrying quality that in pianissimo gets every inflection to every part of an audience. She takes a D that makes the rafters ring, with an ease and a fullness that leaves the impression that she could go higher without much effort. A remarkable voice. There may be some curlyques of technique and cultivation to be added to some middle tones to be brought out—what they call the klangfarbe to be deepened in places, but even without these things which can be acquired, she has a sympathetic quality which will grip her audiences. So many young singers with good natural voices, have been taught so much more than they can digest, that they sing under apparent restraint and while they please their teacher, they lose their audiences. Mrs. Martin is free from all such affectations, she sings artistically and with a fine careless rapture that is better than any amount of artificial cultivation. She has the voice, a very rare voice, and her future is assured. As an encore she sang "The Last Rose of Summer."

The last number was the "Walkure," which has been played before and commented on at length; like everything else it was better played than ever, and after the concert Mr. Venth was overwhelmed with congratulations, a more pleased audience never left that hall.

The orchestra has developed remarkably. It is interesting to look back and compare results. As Harold Abrams said, "when we played the *Rienzi* Overture at our first concert and the basses took up their theme, there was a roughness and a jerkiness that jarred on me; yesterday as the strings were not plying, I listened to that same passage and the cellos, basses and basson in unison, played with a smoothness and an expression that was totally different from our first performance. If the rest of the orchestra has improved as much, I think Mr. Venth is to be congratulated on the wonders he has performed." The other parts of the orchestra have improved and yesterday's splendid concert was the result.



# PLANS PERFECTED FOR MAY FESTIVAL

JUVENILE CHORUS OF NEARLY  
ONE THOUSAND MEMBERS  
ON PROGRAM.

## LARGE ADULT CHORUS

Musical Event Under Direction of  
Symphony Orchestra Will Be  
Held May 27-28.

Every arrangement is completed, it was announced yesterday evening, for the May festival to be given at the Fair Park Coliseum by the Dallas Symphony Orchestra. Little, so far, has been said about the musical event, which is to occur on May 27 and 28, but Director Carl Venth of the Symphony Orchestra and Mrs. Harriet Bacon McDonald, who have it in charge, say that every indication is for a music festival that will be a veritable delight.

Members of the Schubert Choral Club, the Frohsinn Singing Society and of the principal church choirs of the city will take part in the four programs to be given—two matinees and two evenings. There will be 950 children in the juvenile chorus, which has already been rehearsed until its members are said to be practically perfect. This chorus will be made up of children from the several ward schools, who have been tutored, both in the regular school curriculum and for this especial occasion by Miss Birdie Alexander, supervisor of music in the public schools. There will be a chorus made up of 250 adult voices from the several organizations mentioned. There will be no less than fifteen soloists, according to the announcement, and the full accompaniment will be by the Dallas Symphony Orchestra, forty-five strong, under the personal direction of Mr. Venth.

Prizes will be offered for the school children who sell the most tickets. For the girl who captures the palm a phonograph will be given and for the boy a fine bicycle.

This will be the last musical event in which Director Venth will take part, as he leaves soon after May 30 for a summer trip to Europe.

## Programme

Dallas Orchestral Association's

Popular Sunday Afternoon Concerts

given by the

Dallas Symphony Orchestra

Carl Venth, Conductor

Soloists:

Mr. J. W. Hubbell, Tenor

Miss Julia Graham Charlton, Accompaniste



Majestic Theatre

Sunday, May 5th, 1912 at 3:30 p. m.



# Programme

Dallas Orchestral Association's

Popular Sunday Afternoon Concerts

given by the

Dallas Symphony Orchestra

Carl Bentz, Conductor

Soloists:

Mr. J. M. Hubbell, Tenor

Miss Julia Graham Charlton, Accompaniste



Majestic Theatre

Sunday, May 5th, 1912 at 3:30 p. m.



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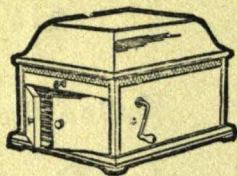
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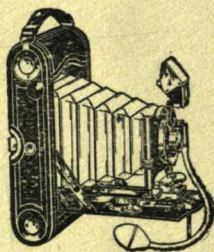
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## Special Italian Program

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1. Overture "Tell" ..... Rossini
2. Selection "Madame Butterfly" . Puccini
3. The Voice of Chimes ..... Luigini



Programme—Continued.

4. Siegmund's Love Song from  
"The Walkuere" ..... Wagner  
Mr. J. W. Hubbell  
Miss Julia Graham Charlton, Accompaniste
5. Intermezzo from "Pagliacci" Leoncavello
6. Egyptian Ballet ..... Luigini
  - a. Allegro
  - b. Andante
  - c. Scherzo
  - d. Finale



Programme—Continued.

7. Songs ..... Selected

Mr. J. M. Hubbell

Miss Julia Graham Charlton, Accompaniste

8. Valse "My Queen"..... Bucalossi

9. Semiramide ..... Rossini

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(OVER)



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The May Festival to be given by the Dallas Symphony Orchestra at the Coliseum on May 27 and 28 will be the biggest event of local talent ever given in the city of Dallas. There will be over 1000 performers. A chorus of school children of 800, a mixed chorus of 200, including the Schubert Club and many prominent church choirs, the male chorus, Frohsium, of 36 members, the orchestra of 45 men and women and fourteen soloists. This only goes to show what Dallas can produce in the line of artistic endeavor if all forces work together in a friendly and congenial spirit. No great enterprise can be launched successfully without team work and a spirit of self abnegation is absolutely essential to produce good results in an undertaking of such magnitude. Of course Carl Venth will be the leading spirit, but all credit is due to his faithful co-laborers. Mr. Harold Abrams, Mr. Clarence B. Ashenden with his choir, Mrs. Harriet Bacon MacDonald, who trained the Schubert Club, Mrs. Cannidy, who trained her church choir, Miss Alice Ferguson, the faithful accompanist, Miss Birdie Alexander, the supervisor and and director of the children's chorus, and all the individual

teachers who worked under her direction. If any one has been omitted, it was unintentionally and will be acknowledged in the Souvenir Programs which will be an artistic feature of the festival. It has been Mr. Venth's constant endeavor since his arrival in Dallas, to bring about a combination of all the musical forces in this city and thus give a strong impetus to a wholesome musical growth. This May Festival is certainly a proud achievement. The afternoon programs will be of a popular nature, on account of the fact that the children's chorus will appear on these occasions. The heavier programs are reserved for the night concerts. The prices will be within the range of all, ranging in the afternoon from 35 cents to 75 cents, and in the evening from 50 cents to \$1. It is another effort to make good music in Dallas a popular institution, and to attract not only the musically trained but the masses of the people and to interest them in this new phase of the civic life of our beloved city.

## TO GIVE PROGRAM ON NEXT SUNDAY

Italian Musical Masterpieces Will Be  
Rendered by Dallas Symphony  
Orchestra.

Next Sunday afternoon at 3:30 the Dallas Symphony Orchestra will give an Italian program at the Majestic theater. The following program will be carried out:

Overture, "Tell" .....	Rossini
Selection, "Madame Butterfly" .....	Puccini
"The Voice of Chimes" .....	Luigini
"For All Eternity" .....	Mascheroni
Mr. J. W. Hubbell.	
Intermezzo from Pagliacci .....	Leoncavallo
Egyptian Ballet .....	Luigini
(a) Allegro .....	(b) Andante
(c) Sollerzo .....	(d) Finale
Songs .....	Selected
Mr. J. W. Hubbell.	
Valse, "My Queen" .....	Bucalossi
"Semiramide" .....	Rossini

The last concert of the present season was given on Sunday afternoon at the Majestic Theatre by the Dallas Symphony Orchestra. Director Carl Venth's work has struck a responsive note in every mind. Under the spell of this noble Sunday afternoon music many have transcended their ordinary thought and feeling and have found it an influence to permeate and shape and promote their aesthetic development. Music has great possibilities for promoting a broader culture and for enriching the life of this day, which is all too practical and too scientific. We do not believe music is the germ whence virtue springs. But we do believe it is the sunshine and the rain under which such germs can grow and blossom in their perfection.

The glorious spell of the orchestra is over, and we come back to our prosaic Sunday afternoon, but we shall have many enchanting memories of being lapped in its harmonies, and of being stirred to a genuine appreciation of the higher significance of music. Carl Venth will spend the summer season in Norway, but we believe he will return in the autumn with strong support from the Dallas music-loving public. Let the campaign begin at once, and we are confident this city will back the orchestra as an institution that deserves strong encouragement. Carl Venth's Symphony Orchestra is one of the best things that ever came to the Southwest.

## ORCHESTRA ARRANGES BIG MAY FESTIVAL

DALLAS SYMPHONY ORGANIZATION  
TO GIVE PROGRAMS.

Will Have Afternoon and Evening  
Concerts at Coliseum  
May 27-28.

Plans have been arranged for the great May festival to be given by musicians of Dallas at the State Fair Grounds Coliseum on May 27 and 28. Rehearsals have been arranged under the direction of Carl Venth and the Symphony Orchestra is to have prominent work in connection with the affair.

There will be four programs—Monday afternoon and evening, Tuesday afternoon and evening. With the instrumental musicians, there will be numbers by the vocalists. There will be 500 voices from the seventh grade of the public schools, with Miss Birdie Alexander in charge. There will be male voices from the Frohsinn Singing Society. There will be 300 voices of children from Oak Cliff schools. The High School Chorus is to have place. Mrs. Joseph B. Rucker at piano and Walter J. Fried with violin numbers will appear and Miss Helen Norfleet at piano and Miss Catherine Norfleet with violin will have part. Among the vocalists will be Miss Daisy Polk, Mrs. D. W. Hartman, David L. Ormesher, Clarence B. Ashenden, Miss Agnes Gannon, J. W. Hubbell and Joseph B. Rucker.

There will be rehearsals at the First Presbyterian Church on May 13 and 20 at 8 p. m. and at the Coliseum May 26 at 2 p. m.

### Musical Programs at Coliseum.

The musical programs at the Coliseum every evening are expected to prove a great drawing card to the market exposition and the program for the different days are as follows:

#### Monday.

"Jolly Robbers" .....	Suppe
"Red Mill" .....	Herbert
"Little Flatterer" .....	Lehar
Vaudeville specialties.	
"Violets" (waltz) .....	Waldtenfel
"Sizilietta" .....	Blon
"Mill in the Forest" .....	Eilenberg
"Merry War" .....	Stauss
"March Tambauer" .....	Wagner
Vaudeville.	

#### Tuesday.

"Zampa" .....	Herold
"Carmen" .....	Bizet
"Forge in the Forest" .....	Michaelis
Vaudeville.	
"My Queen" (valse) .....	Bucalossi
"Al Fresco" .....	Herbert
"Dollar Princess" .....	Fall
"Rob Roy" .....	De Koven
"Merry Widow" .....	Lehar
Vaudeville.	

#### Wednesday.

"William Tell" .....	Rosini
"Baron Trenk" .....	Albini
"Bojaren" .....	Halvorsen
Vaudeville.	
"Nymphs" (valse) .....	Roth
"Algeria" .....	Herbert
"He Came from Milwaukee" .....	Sloan
"Fortune Teller" .....	Herbert
"La Bella Senorita" .....	Lacome
Vaudeville.	

#### Thursday.

"La Gazza Ladra" .....	Rosini
"Naughty Marietta" .....	Herbert
"A Thousand and One Nights" (valse) .....	Strauss
Vaudeville.	
"Awakening of the Lion" .....	Kowtsky
"La Ferla" .....	Lacome
"Arabian Twilight" .....	Luscome
"Robin Hood" .....	De Koven
Grand March .....	Rubinstein
Vaudeville.	

The second half of the program was given over to Carl Venth's string quartette playing eight selections. Particularly enjoyable was Mr. Venth's own composition, "Evening Song," and the Gillet "Mill," with which the program came to a sprightly close. No few members of the audience expressed their pride in a Texas city which possesses so worthy a quartette of musicians.

The program of numbers included: Entrance of the Masters, "Meister-singer" .....

.....	Wagner
Romanze .....	Gurlitt
Marche militaire .....	Schubert
"Evening Song" .....	Venth
Patronille enfantine .....	Gillet
"Ave Verum" .....	Mozart
Andante cantabile .....	Tschalkowsky
"The Mill" .....	Gillet



## ITALIAN PROGRAM IS ARRANGED FOR SUNDAY

### SYMPHONY ORCHESTRA TO GIVE WORK OF FAMOUS COMPOSERS.

Concert Will Be in Majestic Theater.  
Mr. Hubbell Will Sing  
Some Solos.

The Dallas Symphony Orchestra will give a special Italian program next Sunday afternoon at 3:30 in the Majestic Theater. Director Venth has arranged a program of rare excellence. He said, in speaking of Sunday's concert:

"The American mind that drinks deep at the sources of Italian musical inspiration will be conscious at this symphony concert of the perpetual freshness and quiet beauty of their noble thoughts expressed in music.

"These selections from the Italian masters represent some of the very finest musical flowerlets of that poetic land of Dante and Virgil. The Italian composer is a great interpreter of the deepest human experiences, and he tempers his music so that the very air is attuned with sweetness and light. In Dante and Virgil we are conscious of a sweetly chanting atmosphere, bringing into us an innate sense of refinement; no less are these Southern European composers, magicians whose peaceful, sweet inspiration cures the soul, and sounds the sweeter forces of life in our own lives."

A pleasing feature of Sunday's program will be two solos by J. W. Hubbell of this city.

The program is as follows:  
Overture, "Tell".....Rossini  
Selection, "Madame Butterfly".....Puccini  
"The Voice of Chimes".....Luigini  
"For All Eternity".....Mascheroni

Mr. J. W. Hubbell.  
Intermezzo from Pagliacci.....Leoncavallo  
Egyptian Ballet.....Luigini  
(a) Allegro (b) Andante  
(c) Scherzo (d) Finale

Songs.....Selected  
Mr. J. W. Hubbell.  
Valse, "My Queen".....Bucalossi  
"Semiramide".....Rossini

## WILL GIVE CONCERT AT MAJESTIC.

### Symphony Orchestra to Present Program of Italian Music Tomorrow Afternoon.

The concert Sunday afternoon of the Dallas Symphony Orchestra will be given in the Majestic Theater at 3:30 p. m. A program will be given which will represent the best creative work of the Italian composers.

Dr. W. L. Smith said in reference to this concert:

"The Italian program for Sunday will be the music of inspiration, for living truths blaze like fire beneath the jeweled lines of every selection. There is a brightness about the music of Southern Europe, a brightness as resting on the clouds surrounding life, piercing and pendling the clouds and making them beautiful. The shadows and the clouds of life with the spaces of open heaven which their music interprets, has in it a peace, a joy, a gladness of stirring music thrill, too deep, too high, something too great for human words. Some of Sunday's selections lead us to the verge of the mysteries of life and the impenetrable gloom that enshrouds them, and suddenly there is revealed through the music a quick, full illuminating flash which let us know what we would like to know, then there breathes upon us the twilight vision, singing to us in the light of the evening time. The message of many Italian composers is: Stand fast in the bewildering experience, hold firm, do not let the ideal fly from you. And from that darkening doubt, a morning light will dawn, a deeper peace will issue, a strong faith in life will come."

The program will be:  
Overture, "Tell".....Rossini  
Selection, "Madame Butterfly".....Puccini  
"The Voice of Chimes".....Luigini  
"For All Eternity".....Mascheroni

J. W. Hubbell.  
Intermezzo from Pagliacci.....Leoncavallo  
Egyptian Ballet.....Luigini  
(a) Allegro (b) Andante  
(c) Scherzo (d) Finale

Songs.....Selected  
J. W. Hubbell.  
Valse, "My Queen".....Bucalossi  
"Semiramide".....Rossini

## ORCHESTRA CLOSES ITS FIRST SEASON

MUSIC LOVERS DECLARE IT WAS  
BRILLIANT PROGRAM WHICH  
WAS GIVEN SUNDAY.

### LARGE AUDIENCE PRESENT

Every Number Greeted With Much  
Applause and the Entire  
Program Was Very  
Pleasing.

(By F. E. S.)

The Dallas Symphony Orchestra closed its season with a concert at the Majestic yesterday afternoon. It was a brilliant and enthusiastic wind-up. The orchestra played its head off, or their heads off, and the crowd which was large, was very appreciative and applauded vociferously every number. Nearly every one who was there had during the week, heard both the Herbert and the Russian orchestra and they came prepared to make allowances for home talent, but as the concert proceeded the people began to realize that the orchestra was outdoing itself, and that Mr. Venth was on edge to come up to a high standard, and that there was no need to make allowances; it was then that the enthusiasm began to be tempestuous—encores were demanded after each number and Mr. Venth played Herbert's "Al Fresco" and "Badinage." It was a graceful compliment to his old friend whose orchestra had given so much pleasure to Dallas people. There were several of Herbert's men who played with the Dallas orchestra, a cello, a viola, a flute and a bassoon.

After the orchestra played the "Egyptian Suite" the enthusiasm came to a climax and the applause was so earnest and persistent that it was recognized as an ovation to Mr. Venth and his musicians; very appropriately therefore Mr. Louis Dabney went on the stage and made a rattling good speech. He thanked the people for their support through a difficult season and promised on behalf of the board of directors, better things for next year. He said a number of clever things and considering he was playing without his notes, he gave a very finished performance. Then the applause started for Mr. Venth and he made a speech in which he very gracefully thanked the people for their support and said he and his men had done the best they could under rather trying circumstances. There were calls for "Abrams" from the audience and the young president of the orchestra association, with his violin tucked under his arm, made a very short and laconic speech which can be quoted in full. He said, "When we began they said we couldn't do it, but we did." Really, a very fine speech when you sit down and think it all out; how the orchestra was born in a spasm, weaned on Sunday blue laws and meningitis, and brought to maturity in poverty, yet finished a fine season brilliantly after close comparison with two very fine orchestras.

The program was Italian except the encores, which were by Herbert except the March from "Babes in Toyland." The two Rossini overtures were great, particularly the "Semiramide," which was last on the program, and at that time everybody was feeling good and the musicians put their very best into it and Venth conducted like a man inspired. It really was brilliant. "William Tell" was very well played, too. The "Egyptian Suite" of Luigini was very effective and will no doubt be played next year again as it was enthusiastically received. The Intermezzo from Pagliacci, always beautiful, was particularly well rendered. The "Voice of the Chimes," by Guigini, and the selection from "Madame Butterfly" were also well done. The Waltz of Bucalossi made a particular hit and it deserved to, for it is hard to find a more effective waltz.

Mr. J. W. Hubbell, with Miss Julia Charlton as accompanist, sang "Siegfried's Love Song" from the "Walkure" and Trindelli's "There Was a Time I Did Not Love You So," and Ronald's "Rosy Morn," and for an encore, Homer's "Banjo Song."

The orchestra plays four extra concerts this week at the Coliseum for the Retail Merchant's association—tonight, Tuesday, Wednesday and Thursday, and very attractive popular programs have been arranged by Mr. Venth.

## SYMPHONY ORCHESTRA APPEARS AT MAJESTIC

### LARGE CROWD HEARS PROGRAM OF ITALIAN MUSIC.

Concert Closes Series Arranged for  
Winter—Solos by Mr. Hubbell  
Are Pleasing.

Closing its first season with every prospect of future success and of usefulness to the people of Dallas in both an educational and esthetic way, the Dallas Symphony Orchestra rendered a program of light Italian music, varied with solos by J. W. Hubbell, at the Majestic yesterday afternoon. The program yesterday ended the series of concerts planned for the winter, but the orchestra will be heard tonight and the three succeeding nights at the Coliseum, playing for the Retail Merchants' Association.

An audience larger than usual greeted the orchestra yesterday and the enthusiasm of the crowd was manifest in repeated calls for encores, while every opportunity was taken to applaud Carl Venth, organizer and director of the orchestra. Almost at the end of the program, Carl Venth returned after a solo part and was greeted with much hand-clapping. He smiled his own inimitable smile and said, "Do you really want it?" whereat there was laughter and more applause. He then proceeded to thank in simple phrases the directors of the orchestral association and especially the executive committee. He recalled the struggle to make the orchestra a success in spite of untoward conditions and asked the friends of the orchestra to bear with them and stand with them next year.

L. M. Dabney, a director of the orchestral association, made a talk in which he mentioned the trials of the orchestra's existence and declared that its success is now permanently assured. He said it has passed through its hardest time and can now survive anything it will have to meet. He declared it is typical of the Dallas spirit of never falling and never quitting and that it will live because music is a form of art that is a necessity to the life of a great city, such as Dallas has aspired to be. Calls were made for Harold Abrams, the young Dallas musician who has acted as manager of the orchestra. He said he had little to say and that in a few words, "They told us we could never do it, but we did."

#### Solos by Mr. Hubbell.

The solo numbers of the program yesterday were supplied by J. W. Hubbell, who sang "Siegfried's Love Song," from Wagner's "Walkure," Trindelli's beautiful song, "There Was a Time I Did Not Love You So," and Ronald's "Rosy Morn." These were sung in a dramatic tenor voice that reached all of the audience and his expression and enunciation were unusually clear. The love song by Trindelli, a Cincinnati composer, was sung with much feeling and was much applauded. For an encore after his Wagnerian selection, Mr. Hubbell sang Sidney Homer's "Banjo Song," a dialect song with a catching lilt and sentiment. He was accompanied in all by Miss Julia Graham Charlton.

The orchestra played every selection on the program well. The new number offered was the "Egyptian Ballet" of Luigini, a number of four parts, allegro, andante, scherzo and finale. Difficult and involving many changes of tempo, it was rendered exceedingly well and received the greatest applause of the afternoon. Bucalossi's "My Queen" waltz was also above the average in quality and rendition.

After every number there was applause and several encores were played, all of them from Victor Herbert. "Al Fresco," "Badinage" and "The March of the Toys" proved most acceptable additions to the program, which was as follows:  
Overture, "William Tell".....Rossini  
Selection, "Madame Butterfly".....Puccini  
"The Voice of Chimes".....Luigini  
"Pagliacci," intermezzo.....Leoncavallo  
"Egyptian Ballet".....Luigini  
"My Queen," valse.....Bucalossi  
"Semiramide".....Rossini



# PROGRAM FOR FESTIVAL CHORUS

**BIG EVENT WILL SOON BE GIVEN BY DALLAS MUSICAL ORGANIZATIONS.**

The rehearsals for the Festival Chorus, under Mr. Venth, will take place as follows: At the First Presbyterian church on Monday, May 13, and 20 at 8 p. m. At the coliseum on May 26 at 3 p. m. All those who wish to take part are urgently requested to be present at these last three rehearsals.

For this festival the Dallas Symphony orchestra, assisted by the Festival Chorus of 200 voices, a children's chorus of 800 voices, the male chorus Frohsinn and twelve soloists will take part. The programs will be as follows:

Monday, May 27, at 3:30 p. m.:  
March from "Tannhauser"....Wagner  
Symphony Orchestra.

a. Come, Fairies ..... Parry  
b. Norse Lullaby ..... Gilchrist  
Chorus by 500 children  
Grade, directed by Miss Birdie Alexander.

Overture "Tell" ..... Rossini  
Symphony Orchestra.  
Concert stubck for piano and orchestra  
..... Weber

Entrance of the Bojaren ..... Halvorsen  
Symphony Orchestra.  
a. The Daffodils ..... Heimes  
b. Dixie.....

Children's chorus, conducted by Miss Birdie Alexander.  
Selection from "Carmen".....Bizet  
Symphony Orchestra.  
Pomp and Circumstance.....Elgar  
Symphony Orchestra.

Second concert, Monday evening, 8:30.  
Kaiser march ..... Wagner  
Symphony Orchestra.  
Concerts for piano and orchestra.....  
..... Tschalkowsky

Mrs. Joseph Rucker.  
Aria for soprano.....Leoncavallo  
Mrs. Frank Blankenship.  
a. Intermezzo "Pagliacci".....  
b. Intermezzo "Thais".....Massenet  
Symphony Orchestra.

An der Schoenen Blauen Donau.....Strauss  
Orchestra.  
Mate Chorus "Frohsinn".....  
Symphonie espagnole for violin and orchestra  
..... Lalo

Mrs. Walter J. Fried.  
Friedrich Rathbart ..... Podberdzky  
Male Chorus "Frohsinn".....  
Stabat Mater ..... Rossini  
Festival chorus, orchestra and Miss

Agnes Gaunon, soprano; Mrs. D. W. Hartman, alto; J. W. Hubbell, tenor;  
Joseph Rucker, bass.  
Third concert, Tuesday afternoon, May 28, at 3:30.

Coronation March ..... Meyerbeer  
Orchestra.  
The Beautiful Blue Danube.....Strauss  
Dallas and Oak Cliff High School  
chorus of 300, directed by Miss Birdie  
Alexander.

Overture "Rienzi" ..... Wagner  
Orchestra.  
The Two Grenadiers.....Schumann  
C. E. Ashenden, Miss Birdie  
Violets ..... Waldenfel  
Orchestra.

Tibanas Song from "Mignon".....Thomas  
Miss Daisy Polk.  
The Mill in the forest ..... Eilenberg  
Orchestra.

a. Carmina Waltz ..... Wilson  
b. Anvil Chorus from "Trovatore".....Verdi  
High School Chorus.  
March, "Queen of Sheba".....Gounod  
Orchestra.

Fourth concert, Tuesday, May 28, at 8:30 p. m.  
Overture "Mignon".....Thomas  
Orchestra.  
Concerto for violin and orchestra.....  
..... Wieniawski

Madame Butterfly ..... Puccini  
Orchestra.  
Concerto for piano and orchestra.....  
..... Chopin

Miss Helen Norfleet.  
Oratorio, "The Resurrection".....Venth  
Festival chorus and Miss Daisy Polk,  
soprano; Mrs. D. W. Hartman, alto;  
David Ormister, tenor; C. E. Ashenden,  
bass. Official accompaniment, Miss  
Alice Ferguson.

## SYMPHONY ORCHESTRA TO PLAY AT MAJESTIC

**PROGRAM OF ITALIAN MUSIC IS ANNOUNCED FOR TODAY.**

**Musical Numbers Will Be in Contrast to All Wagnerian Efforts Last Sunday.**

Carrying out his effort to give Dallas people the best of all kinds of music, Director Carl Venth has arranged a program of Italian music for the performance of the Dallas Symphony Orchestra at the Majestic this afternoon at 3:30 o'clock. Carl Venth said of the program:

"The reason for giving an Italian concert is simply to show the contrast between last Sunday's concert, which was devoted to Wagner, and the Italian school of composition. The first selection, the overture to 'William Tell,' by Rossini, is a descriptive piece which begins with a cello solo, then a storm approaches, following the song of the birds, then the pipes of the shepherds and last a military march of the Austrian soldiers.

"The selection Puccini's 'Madame Butterfly' contains the best known arias from that lovely opera. 'The Voice of Chimes,' by Luigini, is a broad, flowing melody of the strings, in which the horns and bells give an imitation of church bells. The mood of a quiet summer evening with church bells heard in the distance is well sustained.

"The intermezzo from 'Pagliacci,' by Leoncavallo, contains a repetition of a part of the prologue of this opera and it is one of the most effective bits of the whole opera.

"Luigini's 'Egyptian Ballet' is a suite of four numbers written in the style of the ballet, in dance form. Two of the movements are in fast time, one a graceful three-eighths movement; and the slow movement suggests a similar one from Gounod's 'Faust.' There is a distinct Asiatic atmosphere in this characteristic suite.

"My Queen' valse, by Bucalossi, and the 'Semiramide' overture, by Rossini, have been played at previous concerts.

"J. B. Hubbell will sing 'Siegmond's Love Song' from 'Die Walkure,' by Wagner; also one or two shorter songs of his own selection."

### CARL VENTH LECTURE.

**M**R. VENTH is giving the people of our city so much of his versatile and wonderful ability that Dallas is beginning to wonder how she ever did without him. On Monday evening at the Unitarian Church he displayed himself in a three-fold light, musician, artist and speaker. He gave an illustrated lecture of which the views were taken by himself, and colored by his own hands. These views were in reality souvenirs of travel in Italy, Switzerland, Holland, Belgium, England and Norway. They were a series of beautiful pictures and were rendered doubly attractive by Mr. Venth's happy comment, and the charming music of violin and piano. The wild and rugged Norwegian scenery was especially interesting—every phase of mountain scenery, waterfall, glacier, lake and torrent being shown. Very interesting also to music lovers was the fine picture of Grieg, his mountain home where the Peer Gynt suite was written, a portion of which Mr. Venth was kind enough to play during the passing of the scenes. A full house and delighted audience greeted Mr. Venth.

## ORCHESTRA WILL GIVE CONCERT

**WILL APPEAR AT MAJESTIC SUNDAY AFTERNOON IN LAST CONCERT OF SEASON.**

The last concert of the season by the Dallas Symphony Orchestra will be held at the Majestic theater tomorrow afternoon at 3:30 o'clock. It will be an Italian program, with the names all ending in "i"—there will be Rossini, Puccini, Luigini, Mascheroni and Bucalossi, with the Intermezzo from "Pagliacci," by Leoncavallo. There will be two very popular overtures, the "William Tell" and the "Semiramide," both of which the orchestra handles well. Even with the echoes of the Russians and of Herbert's orchestra in our ears, it can still be said that both overtures are played well. The selection from Madame Butterfly has always been well received and Luigini's "Voice of the Chimes" is always delightful. The Egyptian ballet is new to this orchestra, but is very effective. Bucalossi's waltz has not been played before and will be very popular.

J. W. Hubbell, tenor, will sing "For All Eternity," by Mascheroni, and other selected songs.

The program will be as follows:  
Overture, "Tell"..... Rossini  
Selection, "Madame Butterfly".....Puccini  
"The Voice of Chimes".....Luigini  
Tenor solo, "For All Eternity".....

..... Mascheroni  
Mr. J. W. Hubbell.  
Intermezzo from "Pagliacci".....

..... Leoncavallo  
Egyptian Ballet ..... Luigini  
Song ..... Selected

Mr. J. W. Hubbell.  
"Valse, "My Queen".....Bucalossi  
"Semiramide" ..... Rossini



# 1100 PEOPLE IN BIG MAY FESTIVAL

850 SCHOOL CHILDREN AND NUMBER OF MUSICAL ORGANIZATIONS WILL TAKE PART.

The May Festival, to be given on next Monday and Tuesday afternoon and night, by the Dallas Symphony orchestra, assisted by the Schubert Choral club, the Frohsinn society, a chorus recruited from the leading church choirs of the city, and more than 850 school children, who have been training several months for the occasion, promises to be one of the largest and most successful musical affairs ever given in Dallas.

The four concerts will enlist the services of more than 1100 people, and the programs, as arranged by Director Carl Venth, will undoubtedly make a wider appeal to the musical tastes of the Dallas public than any heretofore given. In addition to the large choruses, there will be heard fifteen of the leading soloists of Dallas and other cities, with orchestral accompaniment.

The "Stabat Mater" of Rossini, and an oratorio, the "Resurrection," by Mr. Venth, will be sung by the largest chorus ever assembled in Dallas. The solo roles in these oratorios will be taken by singers whose ability is well known to the musical people of the city.

The advance sale of tickets for the four performances has exceeded the expectations of the promoters of the enterprise. The school children who will participate in the festival, as well as many of the pupils who have been interested in the ticket sale by the offering of two prizes for the largest amount of money realized from their efforts in selling tickets, has been greatly increased by the offer of the two prizes. The girl's prize will be a Victor Victrola, with a number of records; the boy's, a very fine bicycle, which was generously given the orchestra for this purpose by J. W. Ruff of the Ruff Sporting Goods company.

All school children are eligible in the contest for these prizes and tickets may be secured at the box office, which is located on the first floor of Bush Temple.

From the number of ticket taken by many of the school children it is expected that the lucky recipients of the two prizes will have shown an unusual amount of energy in winning their laurels.

It is announced by the management of the festival that all those who have taken tickets for sale are expected to report at the box office not later than 5 o'clock Saturday evening next.

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## May Festival

The Dallas Symphony Orchestra

Carl Venth, Conductor

Assisted by

The Schubert Choral Club

The Frohsinn Society

Singers from The Leading Church Choirs

and

Eight hundred and fifty Children

from the Public Schools



Fair Park Coliseum

Monday and Tuesday, Matinee and Evening,

May 27th and 28th, 1912.

Sandell Publicity and Print.

## ARTISTIC SUCCESS IS MUSIC FESTIVAL

TALENT OF CITY CONTRIBUTES TO  
PROGRAM RENDERED  
LAST NIGHT.

## ONE THOUSAND IN CAST

Utania's Song from Mignon by Miss  
Daisy Poe Scores Prolonged  
Applause.

Yesterday completed the May festival of music of four concerts, in which more than 1,000 people of the city, including adults and children, men and women, took part. In the afternoon and evening two worthy programs were given to an audience disheartening in size to those who have worked so long for the success of the affair.

In the evening for the better program of the two, when seasoned artists of the city, such as Clarence B. Ashenden, David Ormesher, Mrs. D. W. Hartman, Misses Norfleet and Alice Ferguson took part, there was a considerable crowd, but not enough to indicate that the box receipts will reimburse the five patrons, Mrs. Harriet Bacon MacDonald, Mrs. Sam Erskine, Harold Abrams, Walter J. Fried and Carl Venth, who pledged the funds for the affair. Mrs. MacDonald said yesterday:

"This May festival was undertaken out of interest for music, in fact, to save the musical situation in Dallas, rather than with an idea of making money. Had surplus funds been secured they would have been turned over to the Symphony Orchestra. However, when the children had practiced so faithfully for three months for this song festival we felt it an injustice not to go ahead and give them an opportunity to show how well they do and also to allow the Symphony Orchestra the opportunity of playing the song parts."



# May Festival

The Dallas Symphony Orchestra  
Carl Dentz, Conductor

Assisted by

The Schubert Choral Club

The Frohsinn Society

Singers from The Leading Church Choirs

and

Eight hundred and fifty Children  
from the Public Schools



Fair Park Coliseum

Monday and Tuesday, Matinee and Evening,  
May 27th and 28th, 1912.



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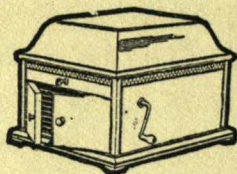
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## Soloists:

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MISS AGNES GANNON, *Soprano*

MRS. FRANK BLANKENSHIP, *Soprano*

MISS DAISY POLK, *Soprano*

MRS. D. W. HARTMAN, *Contralto*

MR. J. W. HUBBELL, *Tenor*

MR. DAVID ORMESCHER, *Tenor*

MR. CLARENCE B. ASHENDEN, *Baritone*

MR. JOSEPH B. RUCKER, *Bass*

MR. WALTER J. FRIED, *Violin*

MISS CATHERINE NORFLEET, *Violin*

MRS. JOSEPH B. RUCKER, *Piano*

MISS HENRIETTA GREMMEL, *Piano*

MISS HELEN NORFLEET, *Piano*

---

## Assistant Directors in Choral Training:

---

Mr. C. B. Ashenden

Mrs. Harriet Bacon MacDonald

Mrs. J. H. Cassidy

Miss Birdie Alexander

Miss Lura Davenport, Dallas High School

Miss Linda Spence, Dallas High School

Miss Margaret Swindells, Oak Cliff High School

Miss Ada Cullum, Travis School

Miss Genevive Sinex, Sam Houston School

Miss Josie Wilson, Cumberland Hill School

Miss Mary Edmondson, Crockett School

Miss Carrie Moseley, Austin School

Miss Mary Webster, Fannin School

Miss Carrie Barton, San Jacinto School

Miss Earl Henry, Fair Park School

Miss Maude Littleford, Alamo School

Miss Ruth Curtis, Colonial Hill School

Miss Alice Thomas, Cedar Lawn School

Miss Sarah Hyman, Columbian School

Miss Stella Austin, Oak Grove School

Miss Lula Watson, Bowie School



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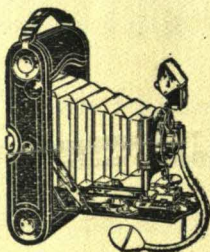
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W. Schliepake	H. Hagedorn	W. Lagershausen
K. Schliepake	F. Koegelsberger	J. Armbruster
F. Hurst	J. Christian	E. Kienzle
J. Schablinski	H. Wenzel	H. Schuetze
H. Gaupp	E. Hallje	H. Munster
E. Meyer	F. Timm	A. Pachmann
H. Loos	F. Kutscher	A. Treiber
	F. Franz	K. Schoberle
	G. Hold	X. Johann
	J. Hartmann	
	<b>SECOND BASS</b>	
	J. Cole	
	K. Reckske	
	J. Hess	
	W. Hanson	
	G. Hempel	
	H. von Linstrow	
	J. Loerwald	
	A. Bartel	
	J. E. Overbeck	

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## Festival Chorus.

SOPRANOS		
Mrs. R. C. Ayers	Miss Rebecca Cooke	Mrs. W. I. Kanaman
Mrs. C. B. Ashenden	Mrs. Adams Cahoon	Miss Laura Kibbs
Miss Celeste Allison	Mrs. J. F. Downes	Mrs. Ed Lauderdale
Mrs. Eugene Bullock	Miss Maud Davis	Miss Francis Lane
Mrs. C. R. Bullock	Mrs. Sam Erskine	Mrs. George W. Moore
Mrs. W. G. Bellamy	Miss Annie Emery	Mrs. Chas. McGaffey
Miss Jessie Bailey	Mrs. A. A. Everts	Mrs. Chas. Myers
Miss Alma Bullock	Miss Sarah Fplateau	Mrs. C. C. Marshall
Miss Holly Bell	Mrs. S. E. Gillespie	Miss Nona Lytton
Mrs. Helen Bell	Miss Elizabeth Graham	Miss Beatrice Moore
Miss Gladys Ball	Miss Helen Harless	Madame Munzesheimer
Mrs. Frank Blankenship	Mrs. C. E. Hudson	Miss Everett McDaniel
Miss Marie Buckingham	Miss Lucy Harry	Miss Allean Newton
Mrs. J. R. Caspary	Mrs. Graham Hamilton	Miss Stella Nash
Mrs. W. L. Castreau	Miss Cora Harvey	Miss Mary Owen
Miss Alma Clark	Miss Alice Hutcheson	Miss Bertha Pritchard
Miss Pearl Clark	Mrs. Edwin Illingworth	Mrs. Ed Pittman
Mrs. Porter Cochrane	Mrs. Callender Johnson	Mrs. J. W. Pope
	Miss Jean Jackson	Mrs. Geo. Purnell



## Festival Chorus—Continued

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### SOPRANOS—Continued

Miss Daisy Polk  
Miss Bertha Ponitt  
Miss Flossie Remer  
Mrs. Jacob Schrodt  
Mrs. J. H. Speed  
Miss Hallette Searcey  
Miss Sue Steele  
Mrs. Robt. Williams  
Mrs. D. E. Waggoner  
Miss Marion Wakefield  
Miss Maud Wells

### ALTOS

Miss Lillian Aaron  
Mrs. Frank Bell  
Mrs. E. P. Bryan  
Mrs. Percy Boyle  
Mrs. J. A. Bentley  
Mrs. H. J. Bailor  
Mrs. J. E. Cunningham  
Mrs. Henry Collins  
Mrs. James Christensen  
Mrs. J. M. Cole  
Mrs. W. Cullum  
Mrs. Paul Dana  
Mrs. Tom Finty  
Miss Allys Fulton  
Mrs. Claude Gray

Miss Marie Ham  
Mrs. A. L. Harper  
Mrs. J. Illingsworth  
Mrs. Flora Jones  
Mrs. Ed. Kneeland  
Mrs. James Lennington  
Mrs. Geo. B. Latham  
Mrs. Oscar Marchman  
Miss Katherine Neal  
Miss Lydia Plonity  
Mrs. R. B. Price  
Mrs. E. H. Pollard  
Mrs. W. C. Rice  
Mrs. J. B. Rucker  
Mrs. J. R. Railey  
Mrs. Stanley Seothorn  
Mrs. R. T. Skiles  
Miss Lena Shields  
Miss Sarah Taulty  
Miss Mary Vaughan

### TENORS

Mr. W. S. Bellamy  
Mr. W. J. Cresellus  
Mrs. S. J. Edwards  
Mr. —. Emerson  
Mr. D. R. Hartmann  
Mr. W. E. Jenkins  
Mr. —. Jackson

Mr. Ralph Leonard  
Mr. John S. Leachman  
Mr. F. Moore  
Mr. David Ormesher  
Mr. Arthur Perrow  
Mr. F. H. Replogle  
Mr. F. H. Skingle  
Mr. V. R. Walker

### BASSES.

Mr. Percy Boyle  
Mr. Will Cullum  
Mr. Ed Daniels  
Mr. G. M. Eisenlohr  
Mr. F. H. Ellen  
Mr. Sed Emery  
Mr. Roscoe Golden  
Mr. Will Ham  
Mr. R. E. Van Horn  
Mr. Albert Heartsill  
Mr. L. Jones  
Mr. Howard Kyle  
Mr. G. E. Overbeck  
Mr. J. B. Rucker  
Mr. M. Thompson  
Mr. Robert Wakefield

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# Programme

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Monday, May 27th at 3:30 p. m.

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1. March from "Tannhaeuser" ..... Wagner  
Symphony Orchestra.
  2. a. Come, Fairies ..... Parry  
b. Norse Lullaby ..... Gilchrist  
Chorus of 650 Children, Seventh grade.  
Miss Birdie Alexander, Director.  
Miss Sudie Williams, Accompanist.
  3. Overture "William Tell" ..... Rossini  
Symphony Orchestra.
  4. Concertstueck, for Piano and Orchestra.... Weber  
Miss Henrietta Gremmel.
  5. a. Funeral March of the Heroes and Hymn  
of the Republic ..... Criswell  
Under direction of the Composer.  
b. Entrance of the Bojaren..... Halvorsen
  6. a. The Daffodils..... Hermes  
b. Dixie ,.....  
Children's Chorus.  
Miss Birdie Alexander, Director.
  7. Selection from "Carmen"..... Bizet  
Symphony Orchestra.
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# Programme

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

1. Emperor March ..... Wagner  
Symphony Orchestra.
2. Festhymne .....  
Male Chorus "Frohsinn."
3. Concerto for Piano and Orchestra . Tschaikowsky  
Mrs. Joseph Rucker
4. Intermezzo "Pagliacci" ..... Leoncavella  
Symphony Orchestra
5. Jewel Song from "Faust" ..... Gounod  
Mrs. Frank Blankenship
6. An der schoenen, bauer Donau..... Strauss  
Male Chorus "Frohsinn"
7. Symphony Espagnole for Violin..... Lalo  
Mr. Walter J. Fried  
Mrs. M. J. Fried at the Piano
8. Friedrich Rothbart ..... Podbertsky  
Male Chorus "Frohsinn"
9. Stabat Mater ..... Rossini  
Festival Chorus, Orchestra, and  
Miss Agnes Cannon, Soprano  
Mrs. D. M. Hartman, Alto  
Mr. J. W. Hubbell, Tenor  
Mr. Joseph Rucker, Bass

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# Programme

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Tuesday, May 28th at 3:30 p. m.

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1. Coronation March ..... Meyerbeer  
Symphony Orchestra.
2. The beautiful blue Danube ..... Strauss  
Dallas and Oak Cliff High School Chorus of 300  
Miss Birdie Alexander, Director.
3. Overture "Rienzi" ..... Wagner  
Symphony Orchestra.
4. Titania's Song from "Mignon" ..... Thomas  
Miss Daisy Polk
5. Intermezzo "Chais" ..... Massenet  
Symphony Orchestra
6. The Mill in the Forest ..... Eilenberg  
Symphony Orchestra
7. a. Carmena Waltz ..... Wilson  
b. Anvil Chorus from "Trovatore" ..... Verdi  
High School Chorus.  
Miss Birdie Alexander, Director.
8. Cortege "Queen of Sheba" ..... Gounod  
Symphony Orchestra.
9. America.

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## Programme

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Tuesday Evening, May 28th at 8:15 p. m.

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1. Concerto for Violin and Orchestra....Wieniawski  
Miss Catherine Norfolk.
2. The Two Grenadiers ..... Schumann  
Mr. Clarence B. Ashenden.
3. Concerto for Piano and Orchestra ..... Chopin  
Miss Helen Norfolk.
4. Oratorio "The Resurrection".....Bentley  
Festival Chorus, Orchestra and  
Miss Daisy Polk, Soprano  
Mrs. D. W. Hartman, Alto  
• Mr. David Ormesher, Tenor  
Mr. Clarence B. Ashenden, Bass  
Accompanist, Miss Alice Ferguson

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**Oak Cliff Children Sing.**

Yesterday afternoon 300 children from the Oak Cliff and Dallas High Schools were directed in three songs by Miss Birdie Alexander. A small sprinkling of boys gave some breadth to the work, impossible to the thin voices of young girls. The chorus was particularly good in the "Carmena" waltz.

The orchestra played the "Thais" meditations to please the most critical-minded of its hearers. The overture from "Rienzi" deserved laurels also, but neither won the applause that the spectacular selection, "Mill in the Forest," with warbling birds and waters clattering over stones, provoked.

Miss Daisy Pol of Sherman, a pupil of Mr. Ashenden, who appeared for the first time on a Dallas platform, achieved great success in her interpretation of Titania's song, from "Mignon." She is just a young girl, but possessed of a voice that her double in years might envy. She sings with a great deal of poise, using restraint in getting some splendid effects. Because of the great size of the auditorium her middle register did not carry so well as the upper tones and the coloratura work, at which she is an artist of more than usual ability. She was encored with great enthusiasm and gave a ballad, accompanied, not by the orchestra as in the first number, but by a pianist. Last night she appeared in the soprano part of Mr. Venth's "Resurrection," winning other friends.

**Small Crowd at Night.**

The closing program of the festival last night was heard by even a smaller audience than turned out the first night. The failure of the people to attend these concerts is attributed in part to the fact that they were on the go every night last week during the ad men's convention, and this week are resting up. Whatever the cause, they did not show the amount of appreciation the promoters of the festival anticipated.

Misses Catherine and Helen Norfleett of Oklahoma City were large contributors to the success of the concert last night. Miss Catherine, violinist, is a pupil of Carl Venth, and Miss Helen, pianist, is a pupil of Harold von Mickwitz. The former played two movements from Wielawski's concerto for violin and orchestra. The first was a slow movement the other the last movement, which is a Hungarian dance. The first is an exercise in sustained notes, the latter one of the popular show pieces. For encore she supplemented these with Sauret's "Farfalla," in which she proved herself to be a witch in the execution of staccato passages of a length that tax endurance. Early in her performance it was evident to all that she is a musician. She doesn't produce a powerful quality of tone, but she rounds each note out caressingly and with sweetness, as if her fingers were kissing the strings.

Miss Norfleett played the first movement of Chopin's concerto for piano and orchestra. It is of great length and requires not only advanced technique, but poetic treatment. At the conclusion of the piece the audience almost rose in recognition of the performer's talent. She smiled and bowed her acknowledgements, but declined to give a further exhibition of her skill.

Clarence B. Ashenden sang in French Schumann's "Two Grenadiers," which contains the "Marsellaise Hymn." His fine lyrical baritone voice enabled him to elicit enthusiastic applause. He responded with the "Rosary," by Nevin, which, it goes without the saying in a community where Mr. Ashenden is so well known, was also very artistically rendered.

**Give Sacred Cantata.**

The final number of the program and of the festival was "The Resurrection," a sacred cantata, for four solo voices, chorus and orchestra, the words selected from the Bible and the music by Carl Venth, director of the Dallas Symphony Orchestra. The cantata describes three phases of religion; the first, darkness and despair, of the age of prophecy. In this the chorus represents the world, which is in darkness, and the soloists represent Solomon, David and Job, who have a vision of life beyond. The music for this part is somber and moody and it ends with a chorale. In the second part, which opens with a description of Easter morning, or the resurrection, the soloists represent the Savior or angels and the chorus the witnesses of the resurrection. This is the age of sight. Here the music is soft and satisfying. In the third part, which is the age of faith, the music suggests accomplishment that has not disappointed anticipation, and it inclines a little to pomposity. The soloists represent the preacher and the chorus the church.

The soloists were Miss Daisy Pol, soprano; Mrs. D. M. Hartman, alto; David Ormesher, tenor; Clarence B. Ashenden, bass, and Miss Alice Ferguson, accompanist.

The musical treatment of the theme appears to be all that is required. The conceptions are vividly and convincingly portrayed, and the whole not far from a triumph in oratorio writing. That seemed to be the verdict of the audience.

THE DALLAS MORNING NEWS, WEDNESDAY, MAY 29 1912  
Some of Artists Who Assisted in May Festival



MRS. J. B. RUCKER,  
Pianist.



CLARENCE B. ASHENDEN,  
Soloist.



CARL VENTH,  
Director.



DAVID ORMESHER,  
Soloist.



# MAY FESTIVAL AT COLISEUM

GREATEST AGGREGATION OF MUSICIANS EVER APPEARING IN DALLAS, HEARD LAST NIGHT.

## WAS SPLENDID SUCCESS

May Musical Festival Pronounced Best Musical Event Ever Given Here. Noted Soloists and Choruses.

What was pronounced to be the best musical event of its kind ever given in Dallas was the opening day program of the May Musical Festival yesterday afternoon and last evening, at the Fair Park Coliseum.

Musical Dallas combined, actively and in spirit, to make this even one worthy of the city, and judges have pronounced the result of the combined work of Dallas musicians a splendid success.

Under the leadership of Carl Venth, the Dallas Symphony Orchestra and the great Festival Chorus composed of 950 school children, the Schubert Choral Club, the Frohsinn Male Chorus, and specially trained voices from all the large church choirs in the city, rendered music of such volume and sweetness as has rarely been heard in Dallas. The children sang under the personal direction of Miss Birdie Alexander, supervisor of music in the public schools, assisted by Miss Sudie Williams.

For the matinee performance the children's chorus opened the program. Their rendition of "Dixie," sung with vim and enthusiasm, was the occasion of an ovation from the audience in which Miss Alexander and Miss Williams shared.

The Dallas Symphony Orchestra feature of the afternoon program was the rendition of the opera score from "Carmen" and H. B. Criswell shared honors with the orchestra in leading his own composition, "Funeral March of the Heroes and Hymn of the Republic," a classic tribute to the heroes of the Alamo.

At the evening performance, the Dallas Symphony Orchestra never was heard to better advantage, and the reception of the program numbers was of such an enthusiastic nature that after responding to a number of encores, Director Venth announced that owing to the length of the original program the orchestra would be unable to respond with more encores if the program was to be carried out.

The program opened with Wagner's "Emperor's March." The orchestra gave a magnificent rendition of the production. The other orchestra number was the intermezzo from Leoncavallo's "Pagliacci."

The Frohsinn Singing society, composed of thirty-four male voices, was one of the sensations of the evening concert. Its rendition of "The Beautiful Blue Danube," so popular and well known to everyone, was a fine success. This success was followed by "Freidrich Rothbart," a German legend told in song to beautiful music.

Walter J. Fried, with Mrs. Fried at the piano, played two movements from the "Symphonie Espagnole" with such finesse and success that the audience, regardless of the request that no encores should be demanded, insisted on the reappearance of the violinist.

In the wonderful and difficult concerto for piano and orchestra, by Tschaiakowsky, Mrs. Joseph B. Rucker was one of the most pronounced successes of the evening.

Mrs. Frank Blankenship, singing the famous "Jewel Song," from Faust, was given a splendid welcome on the occasion of her appearance and after a fine rendition of the song.

"Stabat Mater" was a beautiful program number, the soloists being Miss Agnes Gannon, soprano; Mrs. D. M. Hartman, alto; J. Wesley Hubbell, tenor, and J. B. Rucker, bass.

This evening the program will be: Concerto for Violin and Orchestra... Miss Catherine Norfleet.

"The Two Grenadiers"....Schumann  
Clarence B. Ashenden.  
Concerto for Piano and Orchestra.... Chopin  
Miss Helen Norfleet.

Oratorio, "The Resurrection"....Venth  
Festival Chorus, Orchestra and  
Miss Daisy Polk, soprano; Mrs.  
D. M. Hartman, alto; David Ormesher,  
tenor; Clarence B. Ashenden, bass; accompanist, Miss  
Alice Ferguson.

# TWO FINE PROGRAMS AT MAY FESTIVAL

MUSICIANS OF DALLAS UNITE IN GIVING ENTERTAINMENT AT COLISEUM

## SCHOOL CHILDREN SING

More Than 600 Voices Are Heard in the Chorus Work—Attendance Is Small.

With a matinee performance and an evening program at the Fair Park Coliseum yesterday, the May festival of music was opened, presenting, perhaps, the largest coalition of local musicians, both professional and amateur, which has ever been massed in Dallas before, unless at the Saengerfest, some ten years ago.

Six hundred and fifty children's voices, assisted by the Dallas Symphony Orchestra, prominent local organizations of the city and the first artists in solo work took part, under the direction of Carl Venth, in one of the most commendable and the most unappreciated entertainments given here in years.

Back of the festival stand four musicians of this city who always pledge themselves to give financial as well as artistic support to any big and worthy musical attempt. These men stand to forfeit their pledges which they have generously made that Dallas could have two big days of music in all forms; that is, unless the people turn out en masse to enjoy this treat offered them, particularly in the evening program.

The promoters of the festival have been confident that the two days' entertainment would be of sufficient interest to bring one representative, or several representatives, from every family in the city. Nor were the directors disappointed in the excellence of the program. It would be a credit to a city twice this size, but they expressed themselves as wonderfully surprised at the little handful of friends who gathered for the program.

Last evening there were more at leisure and the hearers were trebled. This afternoon at 3:30 o'clock the school children from the Oak Cliff and Dallas High Schools will be the special feature of the day, and this evening the performance of Carl Venth's oratorio, "The Resurrection," will undoubtedly be a great drawing card among the friends and acquaintances of the popular symphony leader.

**Great Festival Chorus.**  
Singers from the leading church choirs of the city, the Frohsinn Singing Society, the Schubert Choral Club, forming a great festival chorus specially trained for this occasion, took part last night and will be heard again this evening. The great volume of voices singing well in concert completely fills the Auditorium until the walls send back the echo. Last evening they were assisted by Mrs. Joseph Rucker, Mrs. Frank Blankenship, Walter J. Fried, Mrs. Gladys Wallace Fried, Miss Agnes Gannon, Mrs. D. W. Hartman, J. W. Hubbell and Joseph Rucker, the latter quartette singing "Stabat Mater," accompanied by the festival chorus and symphony orchestra.

This evening the artists assisting will be Miss Catherine Norfleet, Clarence B. Ashenden, Miss Helen Norfleet, Miss Daisy Polk, Mrs. D. W. Hartman, David Ormesher and Clarence B. Ashenden, the latter four singing the solo work in "The Resurrection."

**Chorus of 650 Children.**  
Yesterday afternoon Miss Birdie Alexander directed a children's chorus of 650 voices, assisted by Miss Sudie Williams at the piano. More than 600 children, each wearing a little white frock and a band of colored ribbon, made a pretty sight, and when they sing with sweetness and intelligence, honoring their instructor, Miss Alexander, the pleasure was twofold. Through four songs Miss Alexander showed what the children have learned in part work and in interpretation during the school term under her tutelage. They acquitted themselves in a manner to please their fond parents, had the parents been present to hear. When the orchestra accompanied them in singing "Dixie," it was remarkable to hear the increase in the volume of their young voices as the blood was stirred to respond.

The symphony orchestra was minus some pieces in the afternoon, but notwithstanding gave a nice interpretation of Bizet's sprited opera, "Carmen," ending up the program with a fine dash. An interesting number on the program was H. B. Criswell's "Funeral March of the Heroes and Hymn of the Republic," which the composer himself led. It was an awing, dignified interpretation of the emotion aroused by the approach to the grave. The brasses and drums were used in juxtaposition to bring out the heroic motifs and those of wailing. Besides its musical value the composition is of particular interest to Texans, depicting as it does the grief for the State's heroic dead—those of the Alamo. The scene opens just after the tragedy, when the bodies of the slain defenders were gathered, piled and burned. The leading motive of Travis is followed by that of "Sleep, Blessed Sleep." Again the heroic motive is heard and follows an interpretation of flames licking about the pile of dead until a merciful mist covers it as a pall and out among the violins is heard the whisper of divine love. As the composition closes the resurrected spirits are suggested marching to their next state and the Travis melody appears as an echo. "The Hymn of the Republic" is suggested in the finale. Mr. Criswell's work was highly appreciated and he appeared for an encore.

Miss Alexander was also accorded an ovation for the work she has accomplished.

Those who assisted in choral training were:

**Fine Entertainment at Night.**  
The concert last night was an entertainment that Dallas may well be proud of. Several of the leading musical organizations of the city, in the very highest training, and soloists taught in the greatest conservatories of this country and Europe, assembled, as birds of a feather flock together, for an evening of music. It is a regrettable circumstance that there were so many unoccupied seats in the Coliseum. While the audience was very much larger than in the afternoon, the merits of the entertainment deserved a more pronounced demonstration of appreciation. But those who did attend showed plainly that they came to hear the music, for every number on the program was received with enthusiastic applause, and the soloists upon making their appearance had to wait for the applause to cease before they could begin.

**Orchestra at Its Best.**  
The Symphony Orchestra was at its best. The organization shows more convincingly than at any former period the effects of the long siege of rehearsing through which Carl Venth has put it. After the third number, Director Venth announced that, as the program was a long one, it would be necessary to forego encores, if the audience wished to hear the entire program.

The concert opened with the "Emperor's March," written by Wagner on the occasion of the coronation of Emperor William I, and based on motives from several of the author's operas, and, by way of emphasizing the union of Church and State, it takes in the Lutheran Hymn. This stately production has been played by the Symphony Orchestra a number of times during the past season, but never with so much majestic pomp as last night. The members of the orchestra know it by heart and they dress it up magnificently.

The other orchestra number, the intermezzo from Leoncavallo's "Pagliacci," which is a repetition of the first aria of the opera, which is sung before the curtain is raised, although one of the shortest pieces an orchestra ever played, is, nevertheless, a most effective production, and one of the most pleasing numbers on the program.

**Frohsinn Singers Are Good.**  
The Frohsinn Singing Society appeared with thirty-four well-trained male voices and did some excellent concert work.

Their singing was declared by other musicians to be wonderful. They sang "The Beautiful Blue Danube," which, according to the words of the song, expresses the gaiety of the people of Vienna, who declare that they will dance and enjoy themselves, whether they are in poverty or prosperity, all told in flowing waltz time, the spirit of which is so effectively conveyed by the music, that the air has, ever since it was written, been popular with instrumentalists all the way from the fifth-rate string band to the greatest symphony orchestras and military bands. The Frohsinn made a great hit with it.

The other Frohsinn number was "Freidrich Rothbart," founded on the old legend of old Frederick Barbaroso, who, when his castle was invested by the Gauls, retired to the cellar of his stronghold and went to sleep, giving directions that he be roused when the Gauls disappeared from the hills. He wakes up every seven years, and, finding the Gauls still there, goes back to sleep. The songs are all about how his beard has grown down into the center of the earth. The music is of the somber sort, and interspersed with some fine solos.

**Mr. Fried as Virtuoso.**

Walter J. Fried, with Mrs. Fried as accompanist at the piano, played two movements from the "Symphonie Espagnole," by Lalo. One of them is in Slavic song form, that is, slow. The other, much more lively, is very difficult, and calls for a great deal of technique, large tone and singing effects. Mr. Fried has never appeared to finer advantage before a Dallas audience than he did last night. He showed the virtuoso throughout the playing of this difficult movement, and his hearers appeared to disregard Director Venth's rule about encores in his case.

**Mrs. Rucker Heartily Applauded.**

Perhaps Mrs. J. B. Rucker received about as much applause as any other soloist when she played the concerto for piano and orchestra by Tschalkowsky. She was greeted with tremendous applause when she appeared, and with even more when she retired. Flowers went with the applause, and she was obliged to play a second piece. This is said to be one of the most difficult of all the piano concertos. While it is founded upon folk songs, it seems to combine about all the musical styles. All sections of the orchestra assist. The strings take it for awhile. Then the reeds get to meddling, and the strings quit and turn it over to them. Presently the brasses interfere. Then the strings protest a little. Eventually the piano goes alone for a passage, and thus it goes, until the instruments take it up one at a time, and altogether they bring it to a close at the top of a great climax of crashes.

The famous and well-known jewel song from "Faust" was beautifully rendered by Mrs. Frank Blankenship, who has a wonderfully sweet coloratura soprano voice.

"Stabat Mater," written by Rossini for the Catholic Church service, is so full of lyrical and dramatic melody that the secular singing societies soon adopted it, and the beautiful solos had such an individuality that vocal and instrumental soloists have passed them around the world. The soloists were Miss Agnes Gannon, soprano; Mrs. D. M. Hartman, alto; J. Wesley Hubbell, tenor, and J. B. Rucker, bass. Miss Gannon's wide-ranging lyrical soprano voice displayed wonderful power and expression. Mrs. Hartman, who is a newcomer in Dallas, has taken a place among the most accomplished vocalists. The dramatic tenor of Mr. Hubbell was at its best. It is hardly necessary to add that the basso-profundo of Mr. Rucker was equal to what was expected of it. The singing of the chorus was praised by all.

The members of the male chorus of "Frohsinn" participating are W. Schlepake, K. Schlepake, F. Hurst, J. Schabinski, H. Gaupp, E. Meyer, H. Loos, H. Hagedorn, F. Koegelsberger, J. Christian, H. Wenzel, E. Hallie, F. Timm, F. Kutscher, F. Franz, G. Hold, J. Hartmann, W. Laugershausen, J. Armstrong, E. Kanze, H. Schuette, H. Munster, A. Pachmann, A. Treiber, K. Schoberle, X. Johann, J. Cole, K. Reeske, J. Hess, W. Hanson, G. Hempel, H. von Linstrow, J. Loerwald, A. Bartel and J. E. Overbeck.

The soloists are: Miss Agnes Gannon, soprano; Mrs. Frank Blankenship, soprano; Miss Daisy Polk, soprano; Mrs. D. W. Hartman, alto; J. W. Hubbell, tenor; David Ormesher, tenor; Clarence B. Ashenden, baritone; Joseph B. Rucker, bass; Walter J. Fried, violin; Miss Catherine Norfleet, violin; Mrs. Joseph B. Rucker, piano; Miss Henrietta Gremmel, piano; Miss Helen Norfleet, piano.

The festival chorus includes Mrs. R. C. Ayers, Mrs. C. B. Ashenden, Miss Celeste Allison, Mrs. Eugene Bullock, Mrs. C. R. Bullock, Mrs. W. G. Bellamy, Miss Jessie Bailey, Miss Alma Bullock, Miss Holly Bell, Mrs. Helen Bell, Miss Gladys Bail, Mrs. Frank Blankenship, Miss Marie Buckingham, Mrs. J. R. Caspary, Mrs. W. L. Castreau, Miss Alma Clark, Miss Pearl Clark, Mrs. Porter Cochran, Miss Rebecca Cooke, Mrs. Adams Cahoon, Mrs. J. F. Downes, Miss Maud Davis, Mrs. Sam Erskine, Miss Annie Emery, Mrs. A. A. Everts, Miss Sarah Flateau, Mrs. S. E. Gillespie, Miss Elizabeth Graham, Miss Helen Harless, Mrs. C. E. Hudson, Miss Lucy Harry, Mrs. Graham Hamilton, Miss Cora Harvey, Miss Alice Hutcherson, Mrs. Edwin Illingworth, Mrs. Callender Johnson, Miss Jean Jackson, Mrs. W. I. Kanadman, Miss Laura Kibbs, Mrs. Ed Lauderdale, Miss Francis Lane, Mrs. George W. Moore, Mrs. Charles McGaffey, Mrs. Charles Myers, Mrs. C. C. Marshall, Miss Madame Munzeshelmer, Miss Everett McDaniel, Miss Allean Newton, Miss Stella Nash, Miss Mary Owen, Miss Bertha Pritchard, Mrs. Ed Pittman, Mrs. J. W. Pope, Mrs. George Purnell, Miss Daisy Polk, Miss Bertha Ponitt, Miss Flossie Remer, Mrs. Jacob Schrodt, Mrs. J. H. Speed, Miss Balleto Searcy, Miss Sue Steele, Mrs. Robert Williams, Mrs. D. E. Waggoner, Miss Marion Wakefield, Miss Lillian Aaron, Mrs. Frank Bell, Mrs. E. P. Bryan, Mrs. Percy Boyle, Mrs. J. A. Bentley, Mrs. H. J. Bailor, Mrs. J. E. Cunningham, Mrs. Henry Collins, Mrs. James Christensen, Mrs. J. M. Cole, Mrs. W. Cullum, Mrs. Paul Dana, Mrs. Tom Flinty, Miss Allys Fulton, Mrs. Claude Gray, Miss Marie Ham, Mrs. A. L. Harper, Mrs. J. Illingsworth, Mrs. Flora Jones, Mrs. Ed Kneeland, Mrs. James Lennington, Mrs. George B. Latham, Mrs. Oscar Marchant, Miss Katherine Neal, Miss Lydia Pionty, Mrs. R. B. Price, Mrs. E. H. Pollard, Mrs. W. C. Rice, Mrs. J. B. Rucker, Mrs. J. R. Ralley, Mrs. Stanley Scotchorn, Mrs. R. T. Skiles, Miss Lena Shields, Miss Sarah Taulty, Miss Mary Vaughan; Messrs. W. S. Bellamy, W. J. Cresellus, S. J. Edwards, Emerson, D. R. Hartmann, W. E. Jenkins, Jackson, Ralph Leonard, John S. Leachman, F. Moore, David Ormesher, Arthur Perrew, F. H. Replogle, F. H. Skingle, V. R. Walker, Percy Boyle, Will Culum, Ed Daniels, G. M. Eisenlohr, F. H. Ellen, Sed Emery, Roscoe Golden, Will Ham, R. E. van Horn, Albert Heartsill, L. Jones, Howard Kyle, G. E. Overbeck, J. B. Rucker, M. Thompson and Robert Wakefield.

For this afternoon at 3:30 the program will be:  
Coronation March.....Meyerbeer  
Symphony Orchestra.  
The Beautiful Blue Danube...Strauss  
Dallas and Oak Cliff High School Chorus  
of 300; Miss Birdie Alexander,  
director.  
Overture "Rienzi".....Wagner  
Symphony Orchestra.  
Titanias Song, from "Mignon"....Thomas  
Miss Daisy Polk.  
Intermezzo "Thais".....Massenet  
Symphony Orchestra.  
"The Mill in the Forest".....Ellenberg  
Symphony Orchestra.  
a Carmen's Waltz.....Wilson  
b Anvil Chorus from "Trovatore"....Verdi  
High School Chorus; Miss Birdie Alexander, director.  
Cortege "Queen of Sheba".....Gounod  
Symphony Orchestra.

America  
This evening at 8:15 may be heard:  
Concerto for Violin and Orchestra...Wenlawski  
Miss Catherine Norfleet.  
"The Two Grenadiers"....Schumann  
Clarence B. Ashden.  
Concerto for Piano and Orchestra.... Chopin  
Miss Helen Norfleet.  
Oratorio "The Resurrection"....Venth  
Festival Chorus, Orchestra and Miss  
Daisy Polk, soprano; Mrs. D. M.  
Hartman, alto; David Ormesher,  
tenor; Clarence B. Ashenden, bass;  
accompanist, Miss Alice Ferguson.



# LECTURE-RECITAL

BY

Carl Venth, Violinist

TUESDAY, NOVEMBER 28TH, 1911.

## 1. French School.

Sonata No. 4 ..... Godard  
 Allegro Vivace.  
 Andante  
 Allegro Molto

## 2. German School.

(a) Air for G string ..... Bach  
 (b) Prize Song, "Meistersinger" ..... Wagner  
 (c) Traumerei ..... Schumann

## 3. Norwegian School.

(a) Romanze ..... Svendsen  
 (b) Dance ..... Halversen  
 (c) Slumber Song ..... Grieg

## 4. Bohemian School.

(a) Humoreske ..... Dvorak  
 (b) Souvenir ..... Drla

## 5. Belgian School.

(a) Reverie ..... Vieuxtemps  
 (b) Le Menetrier ..... Wieniawski  
 (c) Mazourka de Concert ..... Musin

## 6. American School.

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

## WILL PRESENT "STABAT MATER."

Dallas Oratorio Society Is Preparing  
 for Its First Concert—Has  
 Many Singers.

The second rehearsal of the recently organized Dallas Oratorio Society was held at the Jesse French Hall on Monday evening, and was attended by some hundred Dallas singers. The organization is at present preparing Rossini's "Stabat Mater" for early presentation, and is also studying Massenet's "Eve," one of the greatest of the modern cantatas. At an early date, the Society will be heard in excerpts from the "Stabat Mater" with the Dallas Symphony Orchestra, which has a membership of forty-five musicians.

After a two-hour rehearsal, the Society went into executive session and the following board of directors was elected: Mesdames Edgar L. Flippen, R. C. Ayres, Jules D. Roberts, Sam T. Erskine, A. C. Bigger, Elihu Sanger; Misses Rose Titche and Agnes Gannon; and Messrs. J. B. Rucker, Clarence B. Ashendon, A. J. Perrow, Harold Abrams, A. A. Heartsill, Dr. Thier and Mr. Taylor.

A meeting of the board of directors will be held at the studio of Carl Venth, musical director of the society, on Friday afternoon, at which officers will be chosen.

The present members of the society wish it understood that any person who sings is eligible to membership, and it is hoped that all those who wish to join the society will communicate by letter or in person with either Carl Venth at Bush Temple or with A. J. Perrow, secretary.

The names of the members of the society follow:

Misses Inez Brickey, Jackson, Hunt, M. Buckingham, Bothwell, F. Clark, Agnes Gannon, Halette Searcy, Mary Owen, M. Barfield, E. Sanford, S. Burton, Palvogt, M. Clem, Carrie Williams, P. Waller, Landauer, E. Weeks, F. Hobson, A. Henderson, L. Scott, Mesdames E. McCoy, H. Copes, M. Malone, W. H. Cullum, A. P. Stewart, R. Clem, J. W. Bentley, E. G. Council, James Bennett, A. E. Bigger, J. B. Rucker, J. Christensen, Frank Bell, Ainsworth, Kneal, Ed Illingsworth, Sam Erskine, Carl Venth, Clarence Ashendon, Jules D. Roberts, Flemming, Madame Munzeshelmer, Miss Rose Titche, Messrs. G. Knight, Compere, Baker, Davis, Taylor, Jackson, Thayer, Burr, Bassett, F. Ellern, Jones, Oleson, J. B. Rucker, A. A. Heartsill, P. J. Boyle, L. Jones, L. A. Whittier, F. Goldsworthy, E. G. Council, W. E. Jenkins, Lesley Atchley, W. M. Jackson, Emily, W. H. Cullum, H. E. Bass, A. P. Burr, Clarence Ashendon, Earl Behrends, David Grove, David Ormesher, J. Bennett and others.

## PROGRAMS FOR TWO CONCERTS ANNOUNCED

Dallas Symphony Orchestra to Give  
 Concert at Coliseum and  
 Opera House.

The Dallas Symphony Orchestra will give two concerts within the next week, the first to be at the Coliseum on Sunday afternoon, the second will be on next Thursday evening at the Dallas Opera house.

The program which Mr. Venth's orchestra is rehearsing for the Coliseum concert might be called a series of musical rainbows, at least that is what the poetic orchestral language suggested to a lover of music.

"This orchestra," this person said, "placed in this Dallas life of humanity, tossing with emotions—love, sorrow, hope—driving men hither and thither, its music inspired by a music master, is really to take these emotions up into itself where it purifies and sublimates them and gives them back as joy and peace.

"If the highest experience in life is a tuition in reverence, what a wide range of feeling which we call religious does a full orchestra from the organ to the drum, from the softest viols and flutes to tinkling cymbals, from instruments which are all passion to instruments of almost passionless dignity, inspire. Mr. Venth is a leader who believes that music never seems to be satisfied with itself except when it is used in this religious way; that it is always seeking to escape into this higher form, even as man is himself."

The following is the program for the concert at the Coliseum Sunday, February 18:

Swedish Coronation March... Svendsen  
 Overture, "Rienzi"..... Wagner  
 Intermezzo, "Thais"..... Marsench  
 Tarparen Reveille ..... MacLids  
 Algeria ..... Herbert  
 The Voice of Chimes..... Luigrini  
 Entrance of the Bojaren.... Haloorsen  
 Marche Slave..... Tschaiakowsky  
 My Queen ..... Bucalosi  
 American Fantasia ..... Herbert

The program for the concert at the Dallas Opera house February 22, is as follows:

Pomp and Circumstance..... Elgar  
 Roszika, Hungarian Overture... Roberts  
 Grand Selection, "Rienzi".... Wagner  
 Quartet from "Rigoletti"..... Verdi  
 Miss Nellie Westcott, Mrs. James Bennett, David Ormesher, Josef Rucker.  
 Symphonic Poem, "Danse Macabre," ..... Saint Saens  
 Intermezzo, "Pagliacio".... Leoncavallo  
 Tris from "Faust"..... Gounod  
 Miss Nellie Westcott, David Ormesher, Josef Rucker.  
 Reve Anglique..... Rubeinstein  
 Two Hungarian Dances..... Brahms  
 Swedish Coronation March... Svendsen

TWO NEW SCHOOLS  
 WILL

## SUNDAY CONCERTS NOT ILLEGAL, HOLDS LANE

ASSISTANT ATTORNEY GENERAL  
 RENDERS AN OPINION.

Dallas Symphony Orchestra Will Give  
 Free Concert at Majestic  
 Today.

A program combining the best of the classical and modern music will be rendered in free concert this afternoon by the Dallas Symphony Orchestra at the Majestic Theater at 3:30 o'clock. At a meeting of the temporary board of directors of the Dallas Orchestral Association yesterday there was discussion of the ruling of Assistant Attorney General C. E. Lane, who holds that Sunday afternoon concerts may be given and admission charged if concerts are not held in a place commonly used for public theatrical performances. The regular series of concerts will begin next Sunday, Jan. 7, 1912.

Officers were elected to serve in temporary capacity as follows: Bryan T. Barry, temporary chairman; J. B. Rucker, temporary secretary-treasurer; Harold Abrams, temporary manager. It was decided at the meeting that after permanent organization is effected and charter obtained, the board of directors will be increased to fifteen and that six women will probably be elected to it.

The committee on obtaining a charter for the Dallas Orchestral Association, composed of Bryan T. Barry, Cullen F. Thomas and Lewis N. Dabney, reported that a letter had been received from Assistant Attorney General C. E. Lane making a ruling upon holding of Sunday afternoon concerts for which admission is charged. Mr. Lane stated it to be his opinion that the law does not cover performances for which admission is charged, but which are not held in a regular theater or other hall used ordinarily for paid theatrical performances. He expressed the belief that the Sunday concerts are not themselves illegal.

It was the opinion of the temporary board of directors that the information so far obtained is not sufficient to warrant the orchestra in holding a pay performance today, and it was decided to have the first concert of the regular series next Sunday. It was also decided that the members of the orchestra who volunteered their services for the free and the usual Sunday afternoon concert will be given, to which the general public is cordially invited. The time of the concert was moved up to 3:30 o'clock instead of 3 o'clock, as has been the case at previous concerts.

Following is the program for today: March, "Tannhauser"..... Wagner  
 Overture, "Raymond"..... Thomas  
 Selection, "Thais"..... Massenet  
 Three dances from Henry VIII.

(a) "Morris Dance"..... German  
 (b) "Shepherd's Dance"..... German  
 (c) "Torch Dance"..... German  
 Selection, "Red Mill"..... Victor Herbert  
 "Entrance of the Bojaren".... Halvorsen  
 (By request.)

"Plizzicato" ..... Pelipes  
 "Sicillato" ..... Blom

All Stock Is Subscribed.

The Symphony Orchestra is now an assured institution. The last share of stock was subscribed yesterday and the application for the charter was sent to Austin. W. G. Scarff, Sloan Simpson and Harold Abrams closed the matter last night, after putting in the greater part of the week on it.

"The orchestra is now an assured fact," said Mr. Scarff. "We have placed the two hundred shares of stock and filed the application for the charter. The concert at the Majestic Theater tomorrow afternoon will be free."

APPLY FOR POSTAL BONDS.

## "PRESS AND SOCIAL PROGRESS."

To Be Discussed at Meeting of Unity  
 Club Tonight—Good Musical  
 Program Arranged.

"The Press and Social Progress" will be the subject tonight at 8 o'clock. H. C. Withers will make an address. The following program will be given by Carl Venth and Miss Mary Owens:

Scotch Rhapsodie ..... Venth  
 (a) Humoreske ..... Dvorak  
 (b) Mazourka ..... Mason  
 (a) Swan ..... Saint-Saens  
 (b) Hungarian ..... Venth

Miss Mary Owens will give the waltz song, "Love's Raptures," by Williams. Mayor Wm. M. Holland will preside.

The Dallas Press Club has been invited to attend, and the meeting is open to the public.



# CRITICAL CROWD GIVES APPROVAL

DALLAS SYMPHONY ORCHESTRA  
RENDERED POPULAR PROGRAM  
SUNDAY AFTERNOON.

## WERE SEVERAL FEATURES

Concert Free With "Free Will Offering" by People Present—Violin Obligato Especially Pleasing.  
The Several Numbers.

Director Carl Venth and the members of the Dallas Symphony Orchestra ought to feel proud and gratified. They appeared Sunday afternoon before a most critical audience, and were applauded to the very echo. What comprises a critical audience? Not necessarily a lot of people who know and understand the finer points and technicalities of music. Far from that. The most critical American audience is that cosmopolitan crowd of folk who know music for the effect it has upon them and does not hesitate to make demonstration of such fashion as to quickly and definitely signify whether the effect and impression has been one which means credit to the persons who are responsible for it.

It was a most cosmopolitan audience at the Majestic theater Sunday afternoon. There were those who knew music and its technicalities and high points. There were also those—and many of them—who perhaps were not so well acquainted with Massenet and Blon and Wagner, who who, in their cosmopolitan American education, knew when the music "sounded" properly. Therefore, it may be said that Sunday's audience was perhaps as critical one as has heard Director Venth and his really great organization. Incidentally let it be remarked that the program was given free of charge. There was, however, a collection of free will offering taken before its close, and the liberal contribution was another evidence in addition to the rounds of applause, that the orchestra had made a most excellent impression. It was announced that the concerts will continue, and there was more applause.

### Former Mayor's Address.

Former Mayor Bryan T. Barry prefaced the taking of the free will offering with the following brief address:

"I desire to make a statement and then a suggestion. This is the fourth of these beautiful concerts given here by the Symphony orchestra and I hope many of you have attended them all. I have and if you have not you have missed what I enjoyed greatly. Two of the concerts were upon paid admissions of twenty-five and fifty cents, a very small charge for the character of the entertainments, and the last two have been free to the public. The orchestra people have made no charge for two reasons—one on account of their desire to give us the benefit of their inspiring music and to try to cultivate a love of music among us which would do us all a very great good, and the other, on account of the differences of opinion in official circles as to what the law is governing such exhibitions in this theater where an admission charge is made. They are right and patriotic in this, as they are law abiding people. The law should be so certain that like Lord Coke we could swear what it is but in the light of recent decisions and rulings officials, especially county officials, I will have to swear that I do not know what it is. I always try to obey all the laws, but I hope to God that we do not live in a state where such entertainments as this are unlawful.

"I only wish that these concerts could continue free to the public. In many cities they are provided by assistance from music loving people who are able to support them and do great good and I believe in time we shall have them here. We are beginning to put on city airs and ways and I believe that when our people see what musical talent we have here at home, they will respond willingly, and if so, this will be one of the great many things we are going to do for ourselves this coming year. There is now being organized a company to try to encourage these good people in this good work and \$10,000 have been subscribed in the way of stock, which is, in fact, a donation to the cause, as it cannot return any dividends or profit. But this is not now available and something should be done now by us to show our appreciation of the very liberal entertainments we have received free from the unrewarded labors of our benefactors, and I want to pass to you a suggestion that has been made to me that we now make a free will offering towards paying the heavy expenses of these entertainments. I believe you feel as I do about it, and I suggest that hats be passed among the audience."

Mr. Barry then named several prominent citizens he saw in the different parts of the audience and these gentle-

DIDN'T WANT TO EAT

men responded and a good collection was taken.

### Features Stood Out.

Several things stood out as features in yesterday's program. One was that it was varied. There appeared on the printed list of numbers the names of several composers which were plainly Teutonic or Latin. But there also appeared one name that was distinctly American—Herbert, and his rollicking, dashing, stirring, tingling "Red Mill" brought loud acclaim.

Another thing that stood out was a violin obligato by Walter J. Fried. It was rendered with the selection from Massenet's "Thais" and rendered once, the audience insisted—very properly—that it be done again. "Meditation" is an appealing sort of air that demands proper expression, proper knowledge, proper technique, and above all, an entering into the spirit of the thing. Mr. Fried's effort showed that, and it is a very safe assertion that the delicious thrills which come to the real lover of music with a right rendition of a well known and well liked number, wriggled delightfully up and down the spines of everybody who heard it.

The grand old march from Wagner's "Tannhauser" was first, with its preliminary crashes and its final settling down to a rhythmic quick-step that makes the hearer almost see the soldiers. Theodore Thomas' overture "Raymond," was second, and executed as it should be, with all that good old American intended for it. Then came the selection from "Thais" with the feature obligato, followed by Blon's "Sizletta." It's a slithery, slithy, unctuous, pat-you-on-the-back kind of a haunting melody, this. It has a ghost of a reminder of the barcarole from Offenbach's "Tales of Hoffman," and if there ever was real melody, it is to be obtained. Director Venth and his people were in accord throughout, and especially excellent in the theme with the lead violins in predominance. Also there is golden opportunity given the man with the orchestra bells, and that gentleman lost none of it—one instance where sound and not silence was edged with gilt.

### Quaint Old Dances.

Three quaint folk dances in one, two, three order were so properly given that the now well known Waltentel waltze "Violets" had to come as an encore. And then the crashing introduction to Victor Herbert's "Red Mill." One sees the people in the old Dutch village having the time of their lives on the feast day; hears their songs and their wooden shoes; then he is taken familiarly through the whole gamut of the more popular latter-day airs "Good-a Bye, John," "Old New York," "Just Because You're You," and all the rest of them. Oh, it was great. And then some more Massenet, who is (or is it was) surely enthused when he composed his "Arragonaise," which impresses one as if written just to show that the composer could do something a whole lot different from the more sedate "Thais."

With due tribute to another nation, Halverson's—Swedish or Norwegian, of course—"Entrance of the Bojaren" was the concluding effort. Like reading an old legend from a printed page, the music of the composer tells its story. The hearer sees an old Norse king, with his retinue of retainers approaching from a distance. He hears the sound of the drums and fifes and the horns from far away. He hears them approaching closer and can distinguish additional instruments. The column files past in magnificent numbers and strength, and the music reaches its crescendo and climax as the chieftain himself is opposite and entering into his castle hall. There's life and food and drink to music like that.

Undoubtedly Sunday's concert was the most enjoyable that has yet been given, and if the spontaneous expression of the people who attended is any criterion, the orchestra has won a still

# TEACHER TELLS WHAT REAL MUSIC MEANS

NO. INFERIOR OFFERING CAN BE  
SUBSTITUTED.

Sincere Appreciation of Its Poetical  
Expression Only Comes After  
Study and Attention.

Mrs. Ada White, a music teacher, gives the following views of music with reference to the Dallas Symphony Orchestra:

"Music in its higher forms demands, presupposes an educated tonal sense; the faculty to grasp at their introduction and follow through their working out and completion the many and varied themes with their attendant harmonies and embellishments. It is, therefore, out of the realm of possibility for the uncultivated ear to fully comprehend and enjoy the renditions of the modern orchestra. If this were not true it would not be a work of art.

"We look at the work of the artist in painting or sculpture and the figures we see represented are more familiar to the eye and more readily comprehended and enjoyed, yet, how much more the educated connoisseur can see of their beauties. On the same basis the poet and philosopher see worlds of beauty in sunshine and dewdrops that more common clay does not dream of.

"When people say they do not like 'classical music,' it is because they have never been properly educated; that, and nothing more. In the education of the musical taste the basic and primary principle is the cultivation of the sense of purity of tone, perfect, well-rounded, and of broad and far-reaching quality. This depends upon the teacher and the instrument; therefore, from the earliest stages, when possible, the best instruments should be used, not to mention the best teacher. On this primary training depends the ability to detach from the mass of sound the many themes and the same themes taken by many different instruments—the separation of melody from accompaniment, the multifarious voices speaking at the same time.

"This, of course, applies to the musical student; he or she starts as mentioned and goes on. The taste of the music lover, in distinction from the musical student, will be based on the amount of good music heard and the earnestness and attention given. The best of music is frequently not enjoyed at first hearing, but requires many repetitions to wedge itself into the understanding. The study of works on music—learning of the character and style of the different composers is of the utmost importance.

"The instruments of the orchestra represent the evolution of thousands of years. The Ceylonese claim the invention of the ravanastron, the primitive violin, as far back as 5000 B. C. The ancient Egyptians and Assyrians had the harp, flute, horn, cymbal, tambourine, very similar in form, if not in tonal quality, to those of today. From these combinations of wood and metal, hide and catgut, the rush of the tempest, the rippling of the brook, the song of the lark, the swaying of the forest, the wail of the forsaken and the shout of the triumphant can be brought forth on the wings of the imagination.

"It is these superfine capabilities of music that cause the initiated to feel with keenness the desire to illuminate the understanding of others; to help them to realize that it is not merely a succession of pleasing sounds, but a poetic expression of feeling and intelligence of the highest order.



# GREAT CROWD WAS HIGHLY PLEASED

FREE CONCERT OF DALLAS SYMPHONY ORCHESTRA SUNDAY ATTRACTED MANY.

## A "NATIONAL" PROGRAM

Numbers Given Were Compositions From Famous Music Masters of Various Countries—Vocal Numbers of Mr. Ormesher.

The free concert of the Dallas Symphony Orchestra was attended by a crowd that filled every available seat, and the program was thoroughly enjoyed. It was a national one—there was the French music of Gounod, the Austrian of Strauss, the Prussian of Meyerbeer, the Italian Tarentella of Rubenstein and his Spanish bolero and the German of Wagner and Haendel.

Several of these were dances, Spanish, Italian and Viennese, and it would not be too fanciful to conceive that Meyerbeer's concluding number was a dance for elephants.

Mr. Carl Venth, the conductor, was in his element in leading his flock through intricate interludes, suspended themes and airs that would get tangled up with the scenery. He seemed possessed of the real Kris Kringle spirit in liberating melodies with a wave of his stick, and several times his energy was such that he all but pulled the music out by the roots.

It may seem difficult to balance a feather on the end of the nose, but it is much harder to balance an orchestra. The Dallas orchestra is now about as nicely balanced as the aforesaid feather. The result was a splendid performance yesterday. In the potpourri from Faust, a medley from the most popular of all operas, this nicety of balance was most noticeable, a sense of values in the music was apparent throughout and if the carping critic was present he had to save his carp for some other time.

### Appeal Is Universal.

The appeal of good music is universal and the untrained listener is as much stirred as the most skilled contrapuntist. The more one knows of course the better, but anyone that can appreciate "Alexander's Ragtime Band" is in good trim to enjoy Meyerbeer's "Torchlight Procession." No better illustration could be given than the enthusiastic applause which greeted Rubenstein's "Neapolitan Fishers," something not often heard. To the majority present no doubt this sounded like a glorified cat fight, a really classy midnight disturbing Homeric cat fight, but they wanted more of it whatever it was. In this piece the violins carried on a slow theme in unison in three-four time while the woods played a tarentella in six-eight time. It was a bully good mix-up of sound and a tour de force for the orchestra. The beautiful sustained chords of the violins with a broad melody of languorous waltz music was superimposed by the quick bewildering and altogether delightful tarentella dance of the fisherman's lady love. It was novel, dazzling and skyrockety.

### Appreciative Applause.

The appreciative applause of the audience tended to disprove the idea that symphony music is caviare to the general, or that a profound study of harmony and counterpoint is necessary to an enjoyment of classic music.

Rubenstein's "Toreador and Andalous" was a Spanish bolero with castanets and triangle representing the course of love from extreme shyness to the extreme of passion and it almost set the Kappelmeister to dancing a tarentella to carry it through.

Joseph Strauss Valse, written for the Emperor Franz Joseph, was developed from an inspiring military march to a melodious waltz with a tantalizing and flirtatious love theme woven in that was the Austrian counterpart to the Spanish and Italian love dances.

The tenor solo of Mr. Ormesher, a berceuse from Goddard's Jocelyn, was delightfully rendered. The Slumber Song was delicately carried on the violins with an atmosphere of moonlight and dancing shadows with wierd variations on the flutes. Mr. Ormesher also sang the "Prize Song" from Wagner's "Meistersinger," very acceptably.

The concluding number was the "Torchlight Procession," from Meyerbeer. This is music difficult enough to give even an experienced orchestra nervousness. The horns were called upon largely and the trombones hurled big masses of sound around and went way down in the cellar on some of their notes. It was stirring music and was a fitting conclusion to a well-rounded program.

### GOVERNOR TO CONFER

Mrs. Carl Venth leaves for New York to-morrow, sailing thence for Norway, called there by the serious sickness of her sister. We regret to hear that Mrs. Venth is likely to remain in Norway until late fall. She has made many warm friends since coming to Dallas, and she will be missed socially as well as in musical circles. Beau Monde wishes her bon voyage with very sincere sympathy in the sickness of her sister, and hopes she will find no occasion for delaying her return to us.

The Dallas Christian Endeavor Union gave a dinner at the Elite last Thursday evening with George W. Coleman, president of the Associated Advertising Club of America, the guest of honor.

## CARL VENTH Violin Solo Compositions

With Piano Accompaniment

The composer of these solo numbers is widely known as a musician of exceptional qualifications and talents. The solos are of particular value to players in search of novelties which combine the very best of artistic and melodious traits. Each one is effectively written and as a group should find favor with our best class of solo players.

	Reg. Price	Special Price
1. AIR DE BALLET	.90	.41
2. AM ABEND	.50	.23
3. ARIA	.75	.35
4. CANTUS DOLORIS (Chanson Triste)	.90	.41
5. CANZONETTA	.75	.35
6. GAVOTTE ANTIQUE	.65	.30

Special This entire set with a year's subscription for the Musical Observer \$2.50 net.

## A BROOKLYNITE IN TEXAS.

Carl Venth, the well-known Brooklyn instructor, concluded last week, at the Dallas (Texas) Colosseum, a two-day festival, the most important musical event in the history of the State, and now en route for a summer in Norway. Eight months ago Mr. Venth arrived in Dallas, organized the local musicians into an orchestra, and after two weeks' rehearsing gave an invitation concert to show the Dallas people what could be done with local talent. The result was a subscription of a guarantee fund of \$10,000. The subscribers were in favor of popular Sunday afternoon concerts. Although a law in Texas forbids all Sunday amusements, the orchestra began the Sunday concerts, but was stopped by the District Attorney after the second concert. It then gave three more without charging admission. During these three weeks a charter was obtained from Austin giving permission to the Dallas Symphony Orchestra to play on Sundays in a hall, but not in a theatre. The orchestra then gave the concerts in the Fair Park Colosseum, seating 1,000, much too large for an orchestra of forty-two members. Then the Methodist and Baptist churches protested against Sunday afternoon concerts, moving picture shows, etc. The City Council then put the question to a popular vote, which declared with an overwhelming majority in favor of Sunday concerts. But the troubles of the orchestra were not over. In January an epidemic of spinal meningitis visited Dallas. People were afraid to leave their houses for fear of infection; schools were closed for two months, but the orchestra kept on. The season closed in May, after twenty Sunday and three symphony concerts had been given. Then, as a crowning achievement, followed the May festival of two afternoon and two evening concerts, with local talent only. Fourteen soloists, vocal and instrumental, the orchestra, a children's chorus of 1,000, a male chorus of 36 and a mixed chorus of 200 took part. Among the larger works given were Rossini's "Stabat Mater," Venth's oratorio "Resurrection," piano concertos by Tschaiikowsky, Chopin and Beethoven, and violin concertos by Wienawski and Lalo. The District Attorney who opposed the orchestra concerts has been retired, the town has voted for Sunday amusements, the city has given \$3,000 for free band concerts during the summer in the public parks, and a guarantee fund of \$25,000 raised to continue the orchestra next season. All this has been done in five months in a town and State where no symphony orchestra existed before.



## DALLAS SYMPHONY WINS AGAINST ODDS

Texas Orchestra's First Season  
Successful in Spite of Many  
Obstacles

DALLAS, TEX., June 10.—The Dallas Symphony Orchestra has concluded its first season, made possible by the activity of Carl Venth, a former resident of New York, who arrived in Dallas only eight months ago. The successful outcome of the season was achieved in spite of an apparent adverse fate. With the assistance of Harold Abrams, an enthusiastic amateur violinist, Mr. Venth first organized the local musicians into an orchestra. After two weeks' rehearsing he gave an invitation concert to show the Dallas people what could be done with local talent. The result was the subscription of a guarantee fund of \$10,000.

The subscribers were in favor of popular Sunday afternoon concerts. There is a law in Texas, however, forbidding all Sunday amusements. The orchestra began the Sunday concerts, but was stopped by the District Attorney after the second concert. Then three more concerts were given free to the public. During these three weeks a charter was obtained giving permission to the Dallas Symphony Orchestra to play on Sundays in a hall, but not in a theater. The orchestra then gave the concerts in the Fair Park Coliseum, which has a seating capacity of 10,000, much too large for an orchestra of forty-two members. Next the Methodist and Baptist churches protested against Sunday afternoon concerts. The City Council then put the question to a popular vote, which declared with an overwhelming majority in favor of Sunday concerts.

The troubles of the orchestra were not yet over. In January a terrific epidemic of spinal meningitis visited Dallas. People were afraid to leave the house for fear of infection, and schools were closed for two months, but the orchestra kept on. The season closed in May, after twenty Sunday and three symphony concerts had been given.

Then as a crowning achievement followed a May Festival of two afternoon and two evening concerts, with local talent only. Fourteen soloists, vocal and instrumental, the orchestra, a children's chorus of 1,000, a male chorus of thirty-six and a mixed chorus of 200 took part. Among the larger works given were: Rossini's "Stabat Mater"; an oratorio, "Resurrection," by Mr. Venth; piano concertos by Tchaikowsky, Chopin and Beethoven, and violin concertos by Wieniawski and Lalo.

The result is that the District Attorney who opposed the orchestra concerts has been retired, the town has voted for Sunday amusements, the city has given \$3,000 for free band concerts during the Summer in the public parks, and a guarantee fund of \$25,000 has been raised to continue the orchestra next season. All this has been done in five months in a town and State where no symphony orchestra existed before.

## SYMPHONY ORCHESTRA DRAWS LARGE CROWD

RENDITION OF CLASSICAL MUSIC  
AWAKENS MUCH ENTHUSIASM.

German Folklore Songs, Given by the  
Gesangverein Frohsinn, Is Pleas-  
ing Feature of Program.

Nearly a thousand people yesterday afternoon heard the Dallas Symphony Orchestra in what many of them declared to be the most successful concert of its career. The Gesangverein Frohsinn, Dallas' oldest German singing society, was featured in four selections from the German folklore songs and there were to be seen in the audience many people evidently of German extraction attracted there by their natural love of music and the opportunity of hearing the old German songs.

Carl Venth's new Easter oratorio, "The Resurrection," was played for the first time at a public performance, the three selections being applauded very loudly, and one of them repeated. This oratorio will be rendered in full at the May Festival of the Dallas Orchestral Association. The selections were played with enthusiasm and with the usual high degree of technical excellence shown by the orchestra.

Accompanied by the orchestra, Miss Henrietta Gremmel played Beethoven's Fifth or "Emperor" Concerto, showing a rare skill in execution and a high appreciation of the musical value of the selection. She was roundly applauded and played Poldini's beautiful "Mignon" March as an encore. In the "Emperor" Concerto the orchestra played for the second time as accompaniment to the piano and the effect was strikingly harmonious and pleasing.

Nessler's "Wedding Procession" was the first number on the program. This is not so striking as the Mendelssohn march, but it is pretty and effective and is practically new to American audiences. It was followed by the "Il Guarany" of Gomez, a bit of wild Spanish music with South America as the theme. It was played at a previous concert and was repeated with even greater success than before.

For an encore Leoncavallo's "Pagliacci" overture, long a favorite with hearers of the Dallas Symphony Orchestra, was played. The next number after Miss Gremmel's selections was the "Samson and Delilah" of Saint-Saens, played extremely well and in a manner to do full justice to the best of Saint-Saens' work. This also has been played at previous concerts.

The Frohsinn Male Chorus of thirty sang without accompaniment, being directed by Mr. Venth. "In einem kuehlen Grunde," or "The Old Mill," was first sung, then "Die Heimathsroseh," or "Roses from Home," and as a third number "Guter Rath," or "Good Advice." For an encore the beautiful "Lorelei" was sung. In each selection the thirty men's voices combined in a degree of melody and feeling that seem to be caught only by the German choruses.

Carl Venth's oratorio, "The Resurrection," was rendered in part, the introduction, the chorale and the "Sunrise" being played. "Sunrise" was repeated.

Ellenberg's "Mill in the Forest," which was met with such favor at the previous concert, was repeated by request, Mr. Venth having added to the introduction descriptive of the forest scene a bird song that made even more effective the sylvan tone of the piece. The selection was greatly applauded and was repeated.

The program was ended with Liszt's "Second Rhapsodie," also played by request. It was played exquisitely and furnished a most attractive finale for the performance.

Next week the orchestra will play twice, giving the usual Sunday afternoon concert at the Coliseum and playing in the Young Women's Christian Association benefit the night following, April 15.

# Service Recital

(UNDER THE AUSPICES OF THE GUILD OF TEMPLE EMANU-EL)

Temple Emanu-El Dallas, Texas  
FRIDAY, MARCH 15, 1912, AT 8:00 P. M.

## Programme

Service . . . . .	Music by Spicker and Sparger
Ave Verum . . . . .	Mozart
Andante Religioso . . . . .	Gurlitt
Music of the Spheres . . . . .	Rubinstein
Baritone Solo—"The Lord is My Shepherd"	Schnecker
MR. M. W. POWERS	
Adagio . . . . .	Haydn
Violin Solo . . . . .	Largo . . . . . Venth
MR. CARL VENTH	
Traumerei . . . . .	Schumann
Organ Solo . . . . .	"Fantasie" . . . . . Guilmant
Evening Song . . . . .	Venth
Andante Cantabile . . . . .	Tschaikowsky
Adon Olam . . . . .	Spicker

Rabbi . . . . . WILLIAM H. GREENBURG  
Organist . . . . . MRS. J. H. CASSIDY

THE CARL VENTH STRING QUARTETTE

MELTON, DALLAS



# MAY FESTIVAL ARTISTIC SUCCESS

SPRING MUSICAL EVENT CLOSED  
LAST EVENING WITH BRIL-  
LIANT PROGRAM.

## THE LEADING SOLOISTS

Taken as a Whole, Last Evening's Pro-  
gram Probably Most Excel-  
lent Ever Given  
Here.

The May Musical Festival of 1912 closed last evening with a superb program of song solos, violin and piano concertos, elaborate symphony orchestra numbers and fine choruses.

Artistically the May Festival has been a brilliant success. It has done its mission in placing Dallas first among the musical centers of the Southwest. It has demonstrated what combined effort and harmonious co-operation of the leading musicians of the Southwest can accomplish.

To the promoters and those who lent their aid in making this May Festival a success, Dallas and Texas owe their sincerest appreciation and financial support. Through them, and their self-sacrificing ambition for the city and state, Dallas has moved forward musically to a remarkable position in the past winter.

The Dallas Symphony Orchestra and the choruses were augmented last evening by such leading musicians as Clarence B. Ashenden, who ranks first in the Southwest as a singer; David Ormesher, tenor; Mrs. D. M. Hartman, alto, and Miss Alice Ferguson, accompanist. Misses Catherine and Helen Norfleet of Oklahoma City, the former a violinist and the latter a pianist, were decidedly successful features of the evening program. They are pupils of Carl Venth and Harold Von Mikkowitz respectively. Miss Catherine Norfleet played the difficult first movement of Chopin's concerto with ease and a command of her instrument which was considered by her hearers as wonderful for a student. Miss Helen Norfleet rendered two movements from Wieniawski's concerto with equal success.

With the fullness and beauty of perfection, and as master of his art, Clarence B. Ashenden sang Schuman's "Two Grenadiers." In response to the insistence of the audience he sang the familiar and beautiful "Rosary" by Nevin.

The program taken as a whole was probably the most excellent ever given here under similar circumstances. Excellent in the quality of the numbers, excellent from the fact that nothing happened to mar its perfection.

The final number was the rendition of Carl Venth's "Resurrection," a sacred cantata for four solo voices, chorus and orchestra. The words are selected from the Bible and the music by Carl Venth, director of the Dallas Symphony Orchestra. The cantata describes three phases of religion; the first, darkness and despair, of the age of prophecy. In this the chorus represents the world, which is in darkness, and the soloists represent Solomon, David and Job, who have a vision of the life beyond. The music for this part is somber and moody and it ends with a chorale. In the second part, which opens with a description of Easter morning, or the resurrection, the soloists represent the Savior or angels and the chorus the witnesses of the resurrection. This is the age of sight. Here the music is soft and satisfying. In the third part, which is the age of faith, the music suggests accomplishment that has not disappointed anticipation.

Yesterday afternoon's program introduced 300 children from the Oak Cliff and Dallas high schools, who sang under the direction of Miss Birdie Alexander.

An exquisite rendition of "Meditation," from Thaïs, was given by the Dallas Symphony Orchestra, which also gave the overture from Rienzi and a selection from "Mill in the Forest."

Miss Daisy Polk of Sherman, pupil of Mr. Ashenden, did the solo work. She created a splendid impression with her rendition of "Iris" from "Mignon," and the sweetness and remarkable power of her voice.

The feature of the night performance was Mr. Venth's oratorio, "The Resurrection," sung by 370 trained voices and four soloists, accompanied by the full orchestra. It was a great piece of music and was ably rendered. The prelude, by the full orchestra, were particularly fine—and the sunrise in the second prelude, as a resurrection theme, was wonderfully worked out, with its thunderous, sustained, exalted climax. The full chorus parts were rich and varied, transfused with religious fervor, stately in the chants that carried echoes of Gregorian music, and lyrical in the Old Testament passages, but everywhere full of beautiful rhythms and rich harmonies that rose to climaxes of splendid power at the conclusion of each of the three parts. The four solo parts were well handled, there being several very fine passages, which caused the audience to break into applause. Honors were about equally divided, but Mr. Ashenden's voice showed to particular advantage throughout.

# CARL VENTH

VIOLINIST, COMPOSER, DIRECTOR

Director of Violin Department  
Polytechnic College

Former Director of the Venth Violin School, Brooklyn, New York, and present Director of the Dallas Symphony Orchestra; also formerly Concert Master of the Opera Comique, Paris, France; the Metropolitan Opera House, New York City, and Director of the Seidl Orchestra Concerts, New York City, and the Brooklyn Symphony Orchestra.

The National Encyclopedia says: "Mr. Venth is one of the finest violinists of today, as well as an eminently successful teacher, many of his pupils being well known professional musicians."

Mr. Venth has appeared in Concerts in all of the large cities of America, Germany, France, Belgium and Norway.

He will be in Fort Worth every Monday and Thursday afternoon, at the

Polytechnic City Conservatory  
Phone Lamar 5356 907 Houston Street

## SYMPHONY ORCHESTRA

WILL GIVE CONCERT

PROGRAM WILL BE RENDERED AT  
DALLAS OPERA HOUSE.

First Five Numbers Will Be Part  
of Elks' Memorial  
Service.

With full orchestration, a varied popular classic program will be rendered this afternoon at the Dallas Opera House by the Dallas Symphony Orchestra. The first five numbers in the list will be offered as a part of the Elks' Memorial Day service. This will begin at 2:30 o'clock. At 4 o'clock the second part of the program will begin, and of its six numbers, "The Carneval Venetian" will be the most elaborately rendered. There are four "scenes" in this prettily varied composition, which Director Carl Venth said is to be given for the first time in Texas.

The full program will have the following order:

- "Funeral March".....Tschaiakowsky
- At 2:30.
- Overture, "A Pledge".....Massenet
- Memorial exercises of Elks.
- "Auld Lang Syne."
- At 4 p. m.
- "The Red Mill".....Herbert
- "Suesser Traum".....Bion
- "Carneval Venetian".....Burmeln
- (a) "Florindo."
- (b) "Rosaura."
- (c) "Colombine."
- (d) "Le Selgneur Arlequin."
- (e) "New—First Time in Texas."
- Concerto No. 4, for piano.....Rubenstein
- (a) "Moderato Assai."
- (b) "Andante."
- (c) "Allegro."
- Miss Marion Cassell.
- "Al Fresco".....Herbert
- "Swedish Coronation March".....Svensen
- (Knabe piano loaned by Sanger Bros.)



# SYMPHONY ORCHESTRA GIVES FINE PROGRAM

FEATURE IS ROCOCO SUITE BY  
PROF. CARL VENTH.

Solo Work of Miss Grimmel and Mrs.  
Charles Wenzel Is Pleasing  
in Its Brilliancy.

The presentment, in modernized measures, of one of the most floridly fantastic periods of the past was offered in a wealth of appealing daintiness to those who attended the Dallas Symphony Orchestra's weekly concert at the opera house yesterday afternoon. This delectable feature came in the "Suite Rococo," a composition in "ye olden style," by Prof. Carl Venth, and one not only heard for the first time in Texas, but a creation entirely unique and distinctive in the orchestration of all the world.

Some years ago—and if you ask how many Prof. Venth will declare the number too appallingly large to recount—the while a whimsical smile beams upon a face that will never grow old—anyhow, in bygone years, when Prof. Venth was a director of the Manuscript Society of New York, one of the most important organizations of American composers, he produced the "Rococo Suite" for one of the society's concerts. Reviving the dance forms of the seventeenth century, he introduced into them a harmonizing distinctly modern—giving to the classical dance measures the spirit of Haendel and Bach—adhering to the old yet retaining it through the new—and weaving the tone picture by the strings, the harp and the English horn, a combination of instruments not duplicated in any other composition. Paderewski and Scarlatti have accomplished upon the piano that which Prof. Venth has effected in orchestration with his "Suite Rococo," otherwise the creation of the Dallas composer is without parallel in conception and execution.

The work was received with rare interest by music lovers at its initial production in New York, and upon subsequent occasions when it was heard there, yesterday it met with a favor which should bring its author much gratification and which, all who heard it hope, will insure its repetition during some of the Christmas concerts.

The four numbers of the suite breathe the gay, flamboyant spirit of the Rococo period. The measure of the stately minuet in the opening movement, of the gay gavotte in the second, the quaint melody of the pastorale and finally the fanciful flinging dance of the tambourine have a quaint charm that is most appealing.

## Miss Grimmel Gives Solos.

Miss Henrietta Grimmel, the piano soloist of the afternoon, rendered with brilliant precision—yet an accuracy never found by sacrifice of feeling—the Andante Spinato and Grand Polonaise by Chopin. Perhaps, in the tenderness of the prelude, her interpretation was at its best. Her work was accomplished in its detail and of a quality thoroughly pleasing. Miss Grimmel gave as an encore the Mendelssohn Spring Song, and here, more even than before, the graceful delicacy of her touch was evident.

Mrs. Charles Wenzel played the "Schuerker Mazourka" as a harp solo. Her performance upon this instrument is a feature of each concert at which she appears as a soloist, and yesterday she added to the laurels she has won from the orchestra patrons. As an encore she played "Annie Laurie," the sad strains of which simple song never seem to come with more unaffected simplicity, more genuinely from the heart, than at the touch of the strings of this instrument.

Quite the oddest and most bizarre number of this concert was the symphonic poem, "Danse Macabre," by Saint-Saens. To the reckless rush of a jig played by the bony hand of death, the skeletons make merry in the burial ground at midnight—their bones clatter to the measure of the dance and harsh, cold chuckles are wafted upon the sigh of the winter wind. The stroke of the bell signals the hour for their return—the strings shriek a protesting wail, and jarringly sound the grating of dry bones, as the skeletons scurry away to the throb of the falling jig—and the Dance of Death is done.

The martial strains of Wagner's overture from "Rienzi" opened the program yesterday. It was followed by Delibes' "Dance of the Hours," from "Coppelia," a ballet of surpassing grace and beauty. The audience demanded a repetition of this number, as an encore, and a storm of applause after the second playing indicated the favor it gained. The program also contained Massenet's Intermezzo, "Thais," W. J. Fried playing the violin obligato, and receiving a profusion of applause in token of the excellence of his work, and closed with the Aerial Valse by Oehlshlaegel.

# ARE ASKING FOR ORCHESTRA FUNDS

CHAIRMAN W. P. UPHAM IS ACTIVE  
IN CAMPAIGN TO HELP OR-  
GANIZATION.

## REHEARSAL ON TUESDAY

Tickets Will Be Sold to Rehearsal at  
Adolphus Hotel Tuesday  
Morning to Swell  
Funds.

Following a meeting of those interested in the Dallas Symphony Orchestra at the Oriental Hotel Thursday, it was decided that the musical organization would give a public rehearsal in the Palm Room of the Adolphus Hotel at 10:30 o'clock Tuesday morning.

Tickets to the rehearsal which will be informal will be sold at \$1. and the funds derived from the sale will be used to help in the disposal of existing financial obligations. The entire orchestra will participate in the performance. The Palm Room of the hotel was kindly donated for the purpose by Manager Alvah Wilson.

Chairman W. P. Upham of the special Chamber of Commerce committee in charge of raising funds for the maintenance of the orchestra and the payment of its debts has written circular letters appealing for funds as follows:

"It is necessary to call on you, as a public spirited citizen of the city of Dallas, for a contribution to assist in liquidating the indebtedness of the Dallas Orchestral Association.

"This association is owing at the present time, about \$5,000. This money is due to the musicians for services;

in other words, the association owes these musicians for five weeks' salary.

"Mrs. E. J. Kiest, with other Dallas women, has given a great deal of time and money to this organization, and merit your hearty support in raising this indebtedness.

"Won't you kindly send her your check for \$10—more if you feel able to give it—made payable to the Dallas Orchestral Association, care of the Chamber of Commerce, to assist us in taking care of what we believe is rightfully an obligation of the Dallas citizenship?"

Letters have been received from many Dallas and North Texas citizens advocating the perpetuation of the Symphony Orchestra. In part George Morrell of Dallas writes:

"The Symphony Orchestra ought to have the support of every citizen of Dallas who claims education and who strives for the higher things in life. Most of all it merits the support of the churches, institutions whose aims ought to be to elevate mankind above the sordid thought, 'What is there in it for me?'"

"In Italy, France, Germany, and even in Mexico and Russia (which we claim to be far behind us in education) they maintain municipal bands, municipal opera and playhouses, and take a civic pride in them."

From Grand Saline, Tex., Thomas S. McSwain of the Grand Saline Salt Company, writes in part as follows:

"We thought it might be of interest to you to know what some of your neighbors think of your Symphony Orchestra, and of their efforts to educate not only Dallas, but the entire Southwest along musical lines. We had the pleasure of hearing the Dallas Symphony Orchestra in concert at Grand Saline on January 6, and they played a program of exceptional merit and it was played in a masterful fashion and this concert was one of the rarest treats that the citizens of Grand Saline have ever had the privilege of enjoying, and it is impossible to estimate in words the value of an organization like the Dallas Symphony Orchestra not only to Dallas, but to the entire Southwest.

"We hope that the Dallas Symphony Orchestra will become a permanent organization in Dallas and that they will make the annual, or preferably semi-annual, tours of all of the nearby towns in the state and we can see no

reason why the organization should not in time become even more than a self-sustaining institution. This orchestra is the greatest advertisement Dallas could possibly have."

# SUNDAY'S PROGRAM PLEASING TO ALL

CONCERT GIVEN BY SYMPHONY OR-  
CHESTRA WAS APPRECIATED  
BY MUSIC LOVERS.

(By F. E. S.)

The concert of the Dallas Symphony Orchestra Sunday afternoon at the opera house was another triumph for the organization. There was a large crowd and an enthusiastic one, and it would seem that the possibility of the disbanding of the orchestra had materially increased the interest in the concerts. The program was a worthy one—mostly new music, but good music and almost the only familiar notes were the encores.

Miss Fern Hobson was the soloist and she played Godard's Concerto No. 2 with a display of ability that, considering her youth, amounted to genius. Her interpretation was fine and her tone production was at times quite extraordinary. One of the delightful things about this concerto is the rich accompaniment and the orchestra played it well. But Miss Hobson's individual work would have stood out just as strong, even without the orchestra, but the two together made an impressive combination. Her bowing is particularly good and shows the excellent training she has received under Mr. Venth—her fingering is accurate and unusually strong.

Mr. Venth made a happy little speech before playing Anrooij's Holland Rhapsodie "Piet Hein," which was played for the first time in America, as the music was sent straight from Holland to Dallas. Mr. Venth's explanation of the music helped the audience to enjoy the strange Dutch music that sounded as queer as the name of the composer. The music was very much as if some one had written a fantasia around "Yankee Doodle." The theme was just as humorous and the variations were as fantastic as the theme. The oboe and bass clarionette were the colorful elements in the music and their flavor was delightfully Dutch. Mr. Anrooij orchestrated his music with wonderful effect and many of the results brought a thrill of delight.

The other new selection was Lacomme's Gitanilla Suite in three parts. This was gypsy music intensified and made dramatic. It made a quick appeal to the audience and an encore was insisted upon, so Mr. Venth played Wagner's Traume from "Tristram and Isolde," which is among the most popular things played by the orchestra, the other encore was Blon's "Sweet Dream" which is also a great favorite.

Beethoven's "Egmont" overture bears out its revolutionary theme and is full of suggestive melodies that are given to the woods and the brass. The tremendous coda has a theme for the trombones that was remarkable for its melody and unusually so, coming as it did at the end of the coda, like the big eye on the end of a peacock's feather.

Another notable brass passage was that in the "Hymn to Brahma" by Halvorsen. This selection has not been played this year and was played yesterday in disguise as "In An Indian Temple." This music should be heard again and again to be appreciated, and it is fortunate that it was heard at least once this year.

Elgar's "Salute d'Armour" was a short melody developed by the strings that at the end was carried by the oboe, the horn and the flute. It is of a sensuous type as its name implies and was very pretty.

It was an effective program but one for lighter moods, it was a brilliant combination of sparkling effects and like a pyrotechnic display is fascinating while it lasted. It was a good program to follow the one of the preceding Sunday, as it was a strong contrast and exhibited the versatility of the orchestra.

There has been a strong popular demand to have Mr. Venth play the violin with the orchestra accompaniment some time during the season. Many people have expressed a desire that at the closing concert Mr. Venth be the soloist for the occasion. With regard to this last concert, Mr. Venth believes that the public should select the program and all suggestions will be gladly received by him and those pieces that are most in demand will constitute the program.

This is the season of the year when



# Special Christmas Concert

given by the

## Dallas Symphony Orchestra

Carl Venth, Conductor

Soloist:

David T. Ormesher



Fair Park Coliseum

Wednesday, December 25th, 1912 at 3:30 p. m.

Sandell Publicity and Print.

# SYMPHONY ORCHESTRA ENTERTAINS HUNDREDS

PROGRAM AT COLISEUM GIVEN AS  
CHRISTMAS TREAT.

First of Three Public Holiday Concerts Is Rendered to Appreciative Audience.

The Dallas Symphony Orchestra gave one of the most artistic concerts of the season in the Coliseum at the State Fair Grounds yesterday afternoon, which was listened to with evident pleasure and enthusiasm by an immense crowd, including hundreds of people from the surrounding towns and country, who came to the city for the special purpose of hearing the orchestra. The concert was a Christmas treat to the people, along with the greetings of the season, by Messrs. Stone & Webster.

It was such an audience as might well make the director and members of the orchestra realize that their efforts to raise the musical standard of Dallas is being appreciated. Every number on the program was received with prolonged applause.

The program opened with the march from the second act of Wagner's Tannhauser, which the Symphony Orchestra has made familiar to the public and which was given with all its required pomp and majesty. The second number was the overture of "Robespierre," a forgotten opera by Litloff, dealing with those events in the French Revolution which led up to the execution of Robespierre, and depicting the execution of that statesman and the frenzied joy of the mob over his death. The music of the piece is full of life and actuality. It is barbaric realism.

"The Death of Ase," from Grieg's "Peer Gynt," was rendered with fine effect. While the orchestration was originally for strings alone, Director Venth has added the deep and mellow tones of the trombones to the climax and also the tolling of the bell in the funeral movement.

"The Entrance of Bojaren," by Halvorsen, was one of the hits of the concert. The music pictures the Russian tribe of Bojaren entering Moscow to pay homage to the Czar. The marchers are heard approaching in the distance to the sound of the drums and fifes. The column files past with the tread of numbers and strength, the music reaching the climax as the troupe enters the castle hall.

The heavier and more somber numbers were relieved by alternation with selections in other moods, such as the fantasia on Mascagni's "Cavalleria Rusticana," ending with the famous intermezzo, which glows with all the varied tropical coloring and romance of this happiest of one-act operas. Another delightful number was Dvorak's "Humoresque," the pathetic strains of which have made it a favorite with violin soloists all over the world, although it was originally written for piano.

David Ormesher, the tenor singer, contributed two excellently well rendered numbers to the program, "Yesterday and Today," "My Star," both by the young American composer, Spross, whose songs have reached a wide popularity within the last three or four years.

# WEATHER DOES NOT KEEP CROWD AWAY

MANY DALLAS MUSIC LOVERS ATTENDED SUNDAY'S CONCERT BY THE ORCHESTRA.

The sixth regular season concert of the Dallas Symphony orchestra was given Sunday afternoon before an enthusiastic audience, much larger than might have been expected on account of the weather conditions.

Mr. Venth's "Suite Rococco" was the most notable feature on the program. This Suite, first composed for the Manuscript Society in New York and first performed by the New York Philharmonic, is unique in the extreme. There is no other composition to be found with the combination of instruments that Mr. Venth uses, and the effects are just hat the title describes them to be, Rococco. A delightful Watteaux effect was brought out and the tone pictures were felicitously produced.

Miss Henrietta Gremmel played Chopin's "Andante Spinato and Grand Polonaise" with great effectiveness. There was no question as to the excellence of her technique, but she combined with it a subtlety of expression that indicates the highest art.

Mrs. Charles Wenzel played a Mazourka as a harp solo, and it was received most enthusiastically, as it deserved, by the audience. Mrs. Wenzel's work on the harp shows that she is one of the few masters of that most difficult instrument. It is seldom nowadays that any one takes the trouble to master the complexities of this seven pedaled instrument, and therefore it is a rare treat to hear such music as Mrs. Wenzel produces.

Massenet's Intermezzo, "Thais," was played, Mr. Freid taking the violin obbligato. Mr. Fried's work is supremely good, and by his splendid work as concert master he contributes more to the success of the orchestra than outsiders are aware of. His work yesterday brought prolonged and deserved applause.

The Rienzli overture was finely done by the orchestra, as also was the "Danse Macabre" of Saint-Saens.



Special Christmas Concert  
given by the  
Dallas Symphony Orchestra

Carl Bentz, Conductor

Soloist:

David L. Ormesher

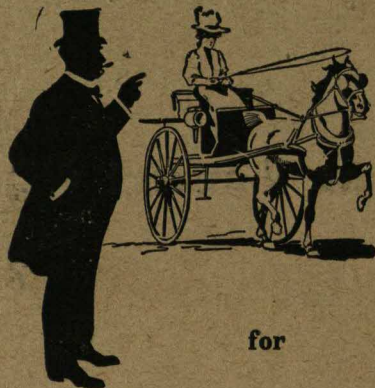


Fair Park Coliseum

Wednesday, December 25th, 1912 at 3:30 p. m.



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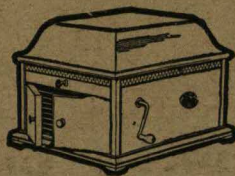
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*The Dallas Orchestral Association have pleasure in acknowledging their indebtedness to Stone & Webster, who, with the Season's Greetings, present this concert to the people of Dallas.*

## Programme

1      *March, "Tannhauser" .....* Wagner

This famous march occurs in the second act of the opera, "Tannhauser." The Minne singers and friends of Count Hermann assemble in the great hall of the castle Wartburg, to witness the contest of the minnesingers. While they enter the hall this march is played.

2      *Overture, "Robespierre" .....* Litolff

Litolff as a composer is dead and forgotten. But two of his compositions will live, the scherzo from his piano concerto and the overture to Robespierre. The greatest composers, even Beethoven, have sometimes written things which are unworthy of their genius. And so we also find among minor artists an occasional work which is far superior to their general compositions. The Robespierre overture is so intensely dramatic that it can not fail to appeal, especially to an American audience. Was not the French Revolution a direct outcome of the struggle of the colonies against the tyranny of King George? Litolff has entered in a marvellous way into the feeling and spirit of the French national character.



## Programme—Continued.

The funeral beginning of the overture, foreshadowing coming events; the restless figure in the strings, picturing the excited mob, the gradually increasing pompous strain of the Marsellaise, the ascent of Robespierre to the scaffold, the beheading, and as a crowning finale, the frenzied outburst of joy by the people at the death of Robespierre—all this forms a picture so full of life and actuality as if it were acted on a stage. It may be barbaric, but it is realism.

### 3 Fantasia, "Cavalleria Rusticana"..... Mascagni

The subject of Cavalleria Rusticana is a happy one for a one-act opera. Within a very short space of time a powerful dramatic action, with all the glowing and varied Southern coloring, takes place. It is the old, old story, already a thousand times told, of love's conquest and faithlessness, and the natural tragic consequences. The scene is laid in a country of daggers and stilletti. This fantasia ends with the celebrated "Intermezzo."



**Programme—Continued**

- 4 **a** "Yesterday and Today"..... **Spross**  
6 **b** "My Star"..... **Spross**

**Tenor Solo—David L. Ormesher.**

**Accompanist—Miss Julia Graham Charlton.**

Spross is one of the younger generation of American composers. Until a few years ago he was best known in New York as a very excellent accompanist, but his songs have reached a wide popularity during the last three or four years. He knows how to write effectively for the voice and his accompaniments are always playable.

- 5 **"Humoreske"..... Dvorak**

This beautiful number was originally written by Dvorak for piano, and has mostly been heard in an arrangement for violin solo. The rich orchestral garb enhances the effect of this piece. The title is rather a misnomer. There is very little humor in this composition—rather a pathetic, sad strain. Whatever there is of humor is of the peculiar kind which, while smiling, sheds tears.



6 "Sweet Dream" ..... **Blau**

7 a. "Axe's Death" from "Peer Gynt" **Grieg**

There can be no greater contrast than these two numbers by Norwegian composers.

This is a short funeral movement upon the death of Peer's indulgent and trusting mother. It is one of the most exquisitely pathetic and touching regrets ever penned. The persistence with which the mournful semi-phrases are repeated expresses the very monotony of grief irreconcilable. And here again the peculiar genius of Grieg manifests itself in the deep gloom of the harmonization, especially noticeable in the beginning of the second section. The orchestration is originally for strings alone. To enhance the effect, Mr. Venth has added the deep and mellow brass tones of the trombones to the climax and also the tolling of the funeral bell.

b "Entrance of the Bojaren" **Halvorsen**

The entrance of the Bojaren is like reading an old legend from a printed page. The hearer sees the proud Russian tribe of the Bojaren entering Moscow to do homage to the Czar. He hears them approaching from a distance to the sound of the drums and fifes. The column files past in magnificent numbers and strength, and the music reaches the climax as the troupe enters into the castle hall.

8 "My Queen" ..... **Buccalossi**

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Mason and Hamlin Piano used

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*The Seventh regular season Concert will be given next Sunday afternoon at 3:30 p. m., December 29th, 1912 at the Dallas Opera House.*



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THE DALLAS

# Symphony Orchestra

CARL VENTH, ..... Conductor  
HAROLD ABRAMS, ..... Manager  
JAS. R. SAVILLE, Concert Direction



SECOND SEASON  
1912 - 1913

## OPERA HOUSE

Wichita Falls, Texas  
November 21, 1912

Matinee and Evening  
MASON & HAMLIN PIANO USED

SEARCHLIGHT PRINT

### MR. VENTH'S LECTURE-RECITAL.

Admirers of Mr. Venth and Norwegians away from home, were instructed and entertained last Tuesday evening at the First Unitarian Church, when the Director of the Dallas Symphony Orchestra, assisted by Mrs. Venth, gave a lecture-recital on Norway, its custom, scenery, and people.

Mr. Venth took the pictures himself when in Norway last summer, and the 200 views gave vivid portrayals of mountains, lakes, and cities of that wonderful country of the north. Some of the slides were beautifully colored. At times the pictures were explained with Mrs. Venth's clear-cut descriptions, and others were accompanied by musical numbers on violin and piano, which were very appropriate explanations.

The musical selections besides being adopted in a descriptive way to the pictures, were representative of Norway and product of its composers. The national air was a rousing, stirring strain, and Mr. Venth put his soul into its interpretation. Folk songs and dances were played for the pictures of the people in their holiday dress and country customs. The picture of Grieg, the famous Norwegian composer, was accompanied by one of his own plaintive selections. The last three views, which were gorgeous scenes of the midnight sun, brought the evening to an impressive close.

### SYMPHONY ORCHESTRA PROGRAM.

Regular Concert Will Be Given This  
Afternoon at Dallas Opera House.  
Director, Carl Venth.

The regular concert program of the Dallas Symphony Orchestra will be offered this afternoon at the Dallas Opera House. The exercises will begin at 3 o'clock. Director Carl Venth announced yesterday the following program:

Emperor March .....	Wagner
Overture, "Midsummer Night's Dream" .....	Mendelssohn
Intermezzo, Ratcliffe .....	Mascagni
(New, first time in Texas.)	
Aria, from "Gloconda" .....	Simpson
Alto Solo, Mrs. G. Hunnicut.	
Introduction, "Red Rose" .....	Simpson
(New, first time in Texas.)	
"Humoreske" .....	Dvorak
Songs .....	Grieg
Mrs. G. Hunnicut.	
Emperor Valse .....	Strauss

### ORATORIO FOR SHRINE MEETING.

Carl Venth Plans Musical Feature for  
Convention—Many Interesting Features  
Being Arranged.

An oratorio, to be produced by Carl Venth, director of the Dallas Symphony Orchestra, is planned as a special musical event during the Shrine convention in Dallas next May. There will be many concerts and other musical features, at least six big parades and ten or twelve balls during the week.

A pageant depicting "Texas under six flags," to be participated in by the school children of the city is planned as a big event of the Shrine parade. The local executive committee is receiving announcements from Temples all over the country giving assurance of an unprecedented attendance at this convention.



THE DALLAS

# *Symphony Orchestra*

CARL VENTH, ----- Conductor  
HAROLD ABRAMS, ----- Manager  
JAS. R. SAVILLE, Concert Direction



SECOND SEASON  
1912 - 1913

## **OPERA HOUSE**

**Wichita Falls, Texas**  
**November 21, 1912**

Matinee and Evening  
MASON & HAMLIN PIANO USED



**PROGRAM**  
**FOR**  
**Matinee Concert**

3:30 O'Clock Thursday Afternoon



1. Babes in Toyland ..... Herbert
2. Overture "Raymond" ..... Thomas
3. Marche Tannhauser ..... Wagner
4. Harp's Solo
5. Chines Dance ..... Puerner
6. Sweet Dream ..... VonBlon
7. The Mill in the Forest ..... Eilenberg
8. American Fantastic ..... Herbert





**PROGRAM**  
**FOR**  
**Evening Concert**

8:15 O'Clock Thursday Nov. 21



1. Marche Heroique .....Massenet
2. Overture "William Tell" .....Rossini
3. Entrance of the Bajaren .....Halvorsen
4. Harp's Solo
5. (a) Entire Act "Colombe" .....Gounod
5. (a) Entre Act "Colombe" .....Gounod
6. Sisilietta .....VonBlon
7. Reve Angelique .....Rubenstein
8. Marche Tannhauser .....Wagner





# The Dallas Symphony Orchestra

CARL VENTH . . . Conductor  
HAROLD ABRAMS, . . . Manager  
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Music is like Life; Its power is in how  
it interprets and what it  
inspires to.

—\*—

## The Dallas Symphony Orchestra

Memphis, November Nineteenth  
Nineteen Hundred Twelve

Auspices Library Board

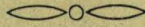
The best is none to good  
for Memphis.

—\*—

Carl Venth's lecture on Norway, with lantern slides and with music illustrations, was greatly enjoyed by a large number of people last Tuesday evening in the First Unitarian Church. Carl Venth is familiar with the scenery, customs of the people and folk lore of that far Northern land, and understands their peculiar and distinctive music thoroly and interprets it with both strength and tenderness. He was assisted in carrying out the program by Mrs. Venth, who is a native of Norway.



# The Dallas Symphony Orchestra



CARL VENTH . . . Conductor  
HAROLD ABRAMS, . . . Manager  
JAS. R. SAVILLE, Concert Direction



SECOND SEASON  
1912 - 1913

MASON & HAMLIN PIANO USED



The Dallas Symphony Orchestra, founded by public-spirited citizens, with the endorsement and aid of the Dallas Chamber of Commerce, in the fall of 1911, and endowed by popular subscription, begins its second season with a personnel of forty-five musicians of ability and experience.

The Conductor, Carl Venth, is a native of Cologne, Germany, and received his musical training at the conservatory of that city. Coming to America as a young man, he was a member of the Metropolitan Opera Orchestra in New York for a number of years, and gained his experience as a Conductor under Dr. Leopold Damrosch and Anton Seidl. Later he established the Brooklyn Symphony, and was afterwards instrumental in the foundation of the Saint Paul Symphony. Under Mr. Venth's able leadership the Dallas Symphony has in a comparatively short time developed into an organization that will bear favorable comparison with any orchestra to be heard in the Southwest.

The musicians of the orchestra have for the most part been secured from the symphony and grand opera orchestras of the North and East, and, as great care has been exercised in their selection, comprise a body of players that has no equal in any city of the Southwest.

The repertoire of the orchestra includes practically all the standard overtures, symphonies and selections from the operas, as well as a great many lighter numbers.

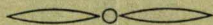
On account of the great success of the first season of twenty weeks in Dallas, it has been decided to play a limited number of engagements in the other cities of the Southwest during the present season.

copy



## Specimen Program

1. Kaisermarsch.....Wagner
2. Overture, "William Tell".....Rossini
3. Hymn to Brama.....Halvorsen  
From the Suite of "Hasanparsena"
4. Invitation to the Dance.....Weber-Rihm
5. Unfinished Symphony.....Schubert  
a. Allegro Moderato  
b. Andantino Commodo
6. Symphonic Poem, "Les Preludes".....Liszt



## PRESS NOTES

The orchestra seemed to enter fully into the beauty and inspiration of the music and prolonged applause forced another encore.—Dallas News.

Peer Gynt Suite: They swung through this like the birds it represents and finished this difficult music to the satisfaction of the conductor and audience.—Times-Herald.

The program was Italian, except the encores. The two Rossini overtures were great, particularly the semeramede, which was the last on the program, and by that time everybody was feeling good and the musicians put their very best into it, and Venth conducted like a man inspired. It really was brilliant.—Times-Herald.

It was a regular Symphony program and as heavy as any undertaken by any of the great orchestras of the country. There was little doubt that the numbers were appreciated, for the applause was of the kind that is prompted by appreciation, and this goes far to prove that the orchestra was equal to the undertaking.—Dallas Morning News, March 8, 1912.

The heaviest number for the Orchestra and the greatest one from the standpoint of the audience was the Symphonic Poem, "Les Preludes," by Liszt, which contains appeals to almost every sentiment that can be reached by music. They were assisted in this by Madie Watkin Ingram and Harriet Bacon MacDonald with two pianos. The performance of this production brought the enthusiasm of the audience to the highest point of the evening.—Dallas News.



Music is like Life; Its power is in how  
it interprets and what it  
inspires to.

f. 2

The Dallas  
Symphony  
Orchestra

Memphis, November Nineteenth  
Nineteen Hundred Twelve

Auspices Library Board

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for Memphis.

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The Library Board is entitled to and expects the support of every citizen who is interested in the social, moral and educational development of our people.

## Program

1. Entrance of the Bojaron.....Halvorsen
2. Overture, "William Tell"..... Rossini
3. Selection, "Carmen".....Bizet
4. Harp Solo..... Selected  
Mrs Chas. Wengel
5. Intermezzo from "Cavalleria Rusticana"..... Mascagni
6. Sizilietta.....Blon
7. Violets.....Waldtenfen
8. American Fantasie.....Herbert

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Preliminary Program.

The Dallas Orchestral Association  
has the honor to present the

Dallas Symphony Orchestra

Carl Venth, Conductor

in an

Ante-Season Concert

at the

Majestic Theatre

Sunday afternoon, November the third  
Nineteen hundred and twelve.

Programme

1. Marche Heroique..... Massenet
2. Overture "Tannhaeuser"..... Wagner
3. La Colombe ..... Gounod
4. Le Desir ..... Servais  
(Cello Solo, Mr. Chas. Menzel)
5. Cavalleria Rusticana ..... Mascagni
6. Sizilietta..... Blon  
(By Request)
7. Entrance of the Bojaren ..... Halvorsen  
(By Request)
8. Marche Slave ..... Tschnikowsky  
(By Request)

NOTE—This is an extra performance and is in advance of the regular season of 1912-1913, for the purpose of introducing to the music lovers of Dallas and vicinity an Orchestra augmented and greatly improved since last season

Programme

Dallas Symphony Orchestra

Carl Venth, Conductor



Dallas Opera House

Sunday afternoon, November the tenth  
Nineteen hundred and twelve.



**Programme**

---

**Dallas Symphony Orchestra**

**Carl Venth, Conductor**



**Dallas Opera House**

Sunday afternoon, November the tenth  
Nineteen hundred and twelve.



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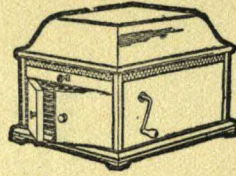
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The Dallas Orchestral Association  
has the honor to present the

# Dallas Symphony Orchestra

Carl Bentz, Conductor

in

## CONCERT

at the

Dallas Opera House

Sunday afternoon, November the tenth  
Nineteen hundred and twelve.



## Programme

---

1. March "Tannhaeuser" ..... Wagner
2. Overture "Wm. Tell" ..... Rossini
3. Reue Angelique ..... Rubinstein
4. La Dementin ..... Lorenzin

Harp Solo, Mrs. Charles Menzel



Programme—Continued.

---

5. a) Sweet Dreams.....Blon  
b) Longing .....Nenth  
For String Orchestra. First time.
6. Hymn to Brana.....Halvorsen
7. Intermezzo "Il Pagliacci"....Leoncavallo
8. Fantasia "La Traviata".....Verdi



# **Announcement!**

**The first**

**Regular Season**

**Concert**

**will be given**

**Sunday Afternoon**

**November 17th**

**3 p. m.**

**at the**

**Dallas Opera House.**



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## Programme

Dallas Orchestral Association's  
Popular Sunday Afternoon Concerts

given by the

Dallas Symphony Orchestra

Carl Venth, Conductor

Soloist:

Mrs. Beryl Colby Bryan.



Dallas Opera House

Sunday, November 17th, 1912 at 3:00 p. m.

Sandell Publicity and Print.

## Second Regular Season Concert

Dallas Orchestral Association's  
Popular Sunday Afternoon Concerts

given by the

Dallas Symphony Orchestra

Carl Venth, Conductor



Dallas Opera House

Sunday, November 24th, 1912 at 3:00 p. m.

Sandell Publicity and Print.



# Programme

Dallas Orchestral Association's  
Popular Sunday Afternoon Concerts

given by the

Dallas Symphony Orchestra

Carl Bentz, Conductor

Soloist:

Mrs. Beryl Colby Bryan.

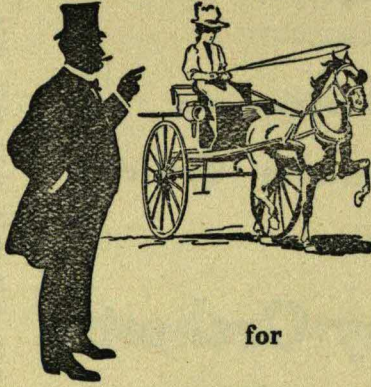


Dallas Opera House

Sunday, November 17th, 1912 at 3:00 p. m.



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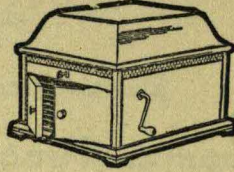
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## Programme

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1. Pomp and Circumstance.....Elgar
2. Overture "El Guarany".....Gomez
3. Intermezzo "The Jewels of the  
Madonna".....Wolf-Ferrari  
(Played for first time here.)  
*This is a charming composition on the style of  
Mozart, with a modern harmonization.*
4. Entr' Act "Philemon and Baucis" Gounod



Programme—Continued.

---

5. Scene from "Romeo and Juliet" . Gounod  
Soprano Solo: Mrs. Veryl Colby Bryan.
6. Gavotte "The Bells" ..... Lilenberg
7. Suite "Peer Gynt" ..... Grieg

*This Suite was composed by Grieg as a musical illustration of certain scenes in Ibsen's drama "Peer Gynt."*

**a. Morning**

This is a reverie. Peer Gynt in the mountains at early dawn looks out on the world which he believes to be subject to his sway. The expression is fresh and spontaneous, but not without a certain seriousness and mystery which lend it an additional charm.



## Programme—Continued.

---

### b. Asa's Death

This is a short funeral movement upon the death of Peer's indulgent and trusting mother. It is one of the most exquisitely pathetic and touching regrets ever penned. The persistence with which the mournful semi-phrases are repeated expresses the very monotony of grief irreconcilable. And here again the peculiar genius of Grieg manifests itself in the deep gloom of the harmonization, especially noticeable in the beginning of the second section.

### c. Anitra's Dance

This represents an episode in Peer's wanderings. It has an oriental, fascinating air, somewhat similar to the dance of the Bayedares which Rubinstein has so characteristically portrayed.



Programme—Continued.

---

**d. In the Hall of the Mountain King.**

It pertains to a scene in the Dovre mountains to which Peer has been admitted. In spite of the softness of the beginning there is a sense of vastness conveyed by the peculiar intervals of the music and the gradual development of the motive throughout the entire compass of the orchestra. The dances and trolls and processions of the subterranean genii attendant upon the giant mountain king, and the mysterious incantations associated with these cavernous domains, all pass before us in strangest fancy. And what is most remarkable in this number is, that it is not only developed out of a single motive, but that this motive is not in the least altered or deviated from.

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***The Second regular season Concert  
will be given next Sunday afternoon at  
3 p. m. November 24th 1912 at the  
Dallas Opera House.***

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NOTE! Season Tickets for 1912-1913, good for all Concerts, and including the Six Special Concerts, may be secured at the office of the Orchestral Association, Bush & Gerts' Piano Store. Southwestern Phone M. 5285.  
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**Second  
Regular Season Concert**

---

Dallas Orchestral Association's  
Popular Sunday Afternoon Concerts

given by the

**Dallas Symphony Orchestra**

Carl Bentz, Conductor



**Dallas Opera House**

Sunday, November 24th, 1912 at 3:00 p. m.



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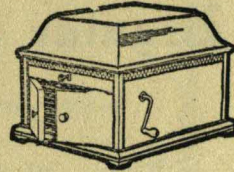
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# Programme

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1. March "Coronation".....Svendson
2. Overture "Raymond".....Thomas
3. Fantasie "Carmen".....Bizet



Programme—Continued.

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4. *Piccolo Solo*..... Selected  
Mr. Simon Culp.
5. *Hymn to Brahma*..... Halvorsen
6. *The Mill in the Forest* ..... Lilienberg



Programme—Continued.

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7. Violets ..... Waldteufel  
8. Baron Trenk ..... Albini
- 

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NOTE! Season Tickets for 1912-1913, good for all Concerts, and including the Six Special Concerts, may be secured at the office of the Orchestral Association, 817 Praetorian Building, Southwestern Phone M. 1084.

(Over)



**The Dallas Orchestral  
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*Orchestra*

**CARL VENTH, Conductor**

in

**Third  
Regular Season**

**CONCERT**

**Sunday Afternoon**

**December 1st. 1912**

**at 3 p. m. promptly.**

*Note! The place of appearance of the Dallas Symphony Orchestra for next Sunday's Concert will be announced later, as the Elks have engaged the Opera House for their memorial services Sunday afternoon December 1.*



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Third  
Regular Season Concert

Dallas Orchestral Association's  
Popular Sunday Afternoon Concerts

given by the

Dallas Symphony Orchestra

Carl Venth, Conductor

Soloist:

Miss Marion Cassell



Dallas Opera House  
Sunday, December 1st, 1912 at 4:00 p. m.

Sandell Publicity and Print.



Carl Venth

Director of Dallas Symphony Orchestra



DALLAS SYMPHONY ORCHESTRA



Third  
Regular Season Concert

Dallas Orchestral Association's  
Popular Sunday Afternoon Concerts

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Dallas Symphony Orchestra

Carl Venth, Conductor

Soloist:

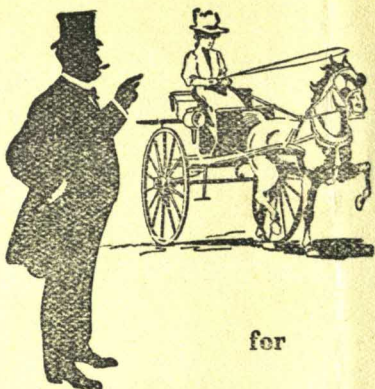
Miss Marion Cassell



Dallas Opera House  
Sunday, December 1st, 1912 at 4:00 p. m.



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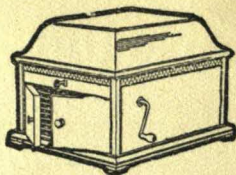
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### **LEYHE PIANO CO.**



# Programme

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1. *The Red Mill*.....Herbert

2. *Suesser Traum*.....Blon

This is a delicious bit of Valse movement. It opens with a Solo for the French Horns, after which the Strings alone take up the theme and develop it, gradually becoming softer, until a tremendous crash of the full orchestra dispels the sweet reverie and brings the piece to an unexpected close.

3. *Carnival Venetian* .....Burgmein

The Venetian Carnival Suite has created a tremendous success in New York. This is the first time that this Suite is played in Texas. It is a musical illustration of four persons, taking part in the frolics of the Carnival in Venice. The first part, Florindo, is description of one of the Venetian golden youths, Florindo, frolicsome and good humored in spirit, full of life and gayety. The second part, Rosaura, describes a beautiful Italian



## Programme—Continued.

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### CARNIVAL VENETIAN—Continued.

girl, reclining in her gondola, and pining for her lover, Florindo. The third part, Colombine, describes this well-known character, archly asking a question of Pierrot. She does not receive the answer she expects, and turns away from him, executing a capricious little dance, but ever returns to her question. The last movement is a portrayal of Pierrot, or Arlequin, full of a boisterous spirit. At the end of the movement the question of Colombine is heard again, but it remains unanswered.

The whole Suite is built on the old, classical dance forms, and is one of the most refined bits of orchestra music of the present day.

- a. *Florindo*
- b. *Rosaura*
- c. *Colombine*
- d. *Le Seigneur Arlequin*

*(New, first time in Texas.)*



Programme—Continued.

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4. Concerto No. 4, for Piano..... Rubinstein

a. Moderato assai

b. Andante

c. Allegro

Miss Marion Cassell.

5 Al Fresco..... Herbert

(Over)



## Programme—Continued.

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### G. *Swedish Coronation March.....Swendsen*

This March was composed by Swendsen for the inauguration of King Oscar, the Second. The Norse character of this celebrated march is very pronounced. The juxtaposition of the pompous, heroic first theme with the tender second motive is a happy inspiration. The whole march is full of life and character, and altho national in character, will not fail to appeal even to people not conversant with the Norse element in Music.

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Sanger Bros.*

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*The Fourth regular season Concert will be  
given next Sunday afternoon at 3 p. m., December  
8th, 1912 at the Dallas Opera House.*

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NOTE—Season Tickets for 1912-13, good for all twenty-six Concerts, which include the Six Special Concerts, may be secured at the office of the Orchestral Association, 817 Praetorian Building. 'Phone M. 1084.

Balcony subscription \$5.00; Lower Floor \$10.00.

To compensate new Subscribers for the three concerts missed, 3 passes will be given each for relatives or friends, entitling to free admission, for future Concerts.



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# MUCH APPLAUSE GIVEN TO DALLAS ORCHESTRA

**SYMPHONY CONCERT MEETS WITH  
MOST HEARTY APPROVAL.**

**Director Venth Demonstrates That  
His Organization Equals Any in  
the Handling of Music.**

If prolonged demonstrations of appreciation of every number on the program go for anything, Carl Venth may be said to have succeeded in showing by the concert of the Dallas Symphony Orchestra at the Dallas Opera House last night that the orchestra is worthy of all the support it has received at the hands of the people. It was a regular symphony program, as heavy as is undertaken by any of the great orchestras of the country. Director Venth undertook to show that his orchestra can handle such music, and to ascertain if the patrons of the organization care for such productions. There was little doubt that the numbers were appreciated, for the applause was of the kind that is prompted by appreciation, and this goes far to prove that the orchestra was equal to the undertaking on its part. At the conclusion of the concert Director Venth expressed himself as highly pleased with the manner in which the members of the orchestra acquitted themselves. It was encouraging to the promoters of the orchestra to see that in spite of the rain a large audience came out, though it was nothing like so large as the character of the entertainment deserved.

With the exception of the "Hymn to Brahma," the program was made up largely of compositions of the romantic composers. It opened with Wagner's Kaiser march, written for Emperor William I. of Germany, a majestic triumphant martial production, with strains of Luther's reformation hymn, suggesting a combination of State and Church militant. This was followed by the weird trumpeting of freedom in the mountains of Switzerland, in Rossini's overture to William Tell, the storm scene which realizes a height of orchestral writing which has seldom if ever been surpassed, and all the uproar of which was brought out in the performance last night.

The "Hymn to Brahma" is a part of a larger work by Halvorsen, called Vespasena. It was produced in America for the first time last night, it was said. While it is dazzling with the splendors of the Orient, still it suggests the nothingness of man and his longing to be absorbed in Nirvana. Its beauty is the beauty of annihilation.

But the heaviest number for the orchestra and the greatest one from the standpoint of the audience was the symphonic poem, "Les Preludes," by Liszt, which contains appeals to almost every sentiment that can be reached by music. It is now a pastoral, calling to mind all that was idyllic in ages antedating even classic times, and now rushing to a climax of terror. In it Liszt broke with the severely formal symphony of Mozart and Beethoven who were influenced by church traditions, handed down by Bach, Haydn and others, and undertook to demonstrate that music, like poetry, should have for its field the whole range of the human emotions. As the scoring of this work calls for instruments which Director Venth has not at his command, he substituted for the two harps and the double set of wood instruments, two pianos, which were played by Mrs. Madie Watkin Ingram and Mrs. Harriett Bacon MacDonald. The performance of this production brought the enthusiasm of the audience to the highest point of the evening.

A delightful feature of the evening was a modernized arrangement of Von Weber's "Invitation to the Dance," played by Mrs. Ingram and Mrs. MacDonald. In this waltz Von Weber undertook to show that it was high time to introduce emotion in dance music, and this weirdly voluptuous composition was popular for many years all over the world. Recently Alexander Rihm has given it a still more gorgeous dress, greatly enhancing its beauty. Mrs. Ingram and Mrs. MacDonald brilliantly rendered it last night. For an encore they played a little waltz from the "Sleeping Beauty" of Tschalkowsky, a dazzling, sparkling measure which was even more appreciated than the original number.

For encores the orchestra played the "Second Hungarian Dance" by Brahms, and the "Cortege from the Queen of Sheba" by Gounod.

# ORCHESTRA WILL PLAY NEXT SUNDAY

**FIRST CONCERT OF PRESENT SEASON  
WILL BE RENDERED ON  
NOVEMBER 8.**

## NEW MEMBERS ARE HERE

**Dallasites Will Be Surprised at Change  
for Better in Musical Organization—Words of Praise for  
Orchestra.**

The season for the Dallas Symphony orchestra opens Sunday, November 3, with a concert at Fair park coliseum. Rehearsals begin Monday morning, October 28, and the orchestra gathered together, under Mr. Venth's direction, will be almost entirely a new one. Many of the men are from Chicago and New York, who have reported to Dallas for the rehearsals. Seven new men arrived Sunday from New York. Saturday Mr. Culp arrived from Chicago, and will play first flute. A number of other musicians have been in Dallas for the past two weeks waiting for rehearsals to begin. One of the horn players from Ellery's band and a bass clarinet player from San Antonio, have joined the orchestra.

During the coming week a whirlwind campaign will be made to raise the money to support the orchestra for the coming season. H. H. Adams is chairman of the membership committee and will direct the work of the several committees. Each member of the board of directors has pledged him their personal support during this campaign, and it is expected that the committee will be increased until it reaches forty or fifty members.

At a meeting of the board of directors Friday morning last, the number of directors was increased from thirteen to fifteen, and the resignation of Sloan Simpson, who will be in Europe for the next five or six months, was not accepted. H. H. Adams was elected to a place on the board, leaving one place vacant. The board at present is composed of the following: Mrs. Jules Schneider, Sloan Simpson, Mrs. Elihu Sanger, Mrs. W. G. Scarff, Louis Dabney, Mrs. E. J. Kiest, J. B. Rucker, Harold Abrams, Mrs. Edgar L. Flippen, George Gilmour, Mrs. Hubert Adams, Dr. Wm. H. Greenburg, Dr. Rufus Whitte and H. H. Adams.

The Dallas Symphony orchestra was founded in the fall of 1911 by Harold Abrams, and was supported by public subscriptions during its first season. This year the orchestra has been increased to forty-eight members and the instrumentation is complete. There was no harpist last year; this year the harpist is Mrs. Wenzel of New York, who will be only lady in the orchestra. There will be the following instruments: Twelve first violins, ten second violins, four cellos, four violas, four basses, two flutes, two clarinettes, two bassoons, two oboes, two cornets, four horns, three trombones, one tympany, one drum and one harp.

### About Leader Venth.

The conductor of this orchestra, Carl Venth, is one of the finest violin players in the United States and is so recognized throughout the country. He is a native of Cologne, Germany, and received his musical training at the conservatory of that city. Coming to America as a young man, he was a member of the Metropolitan Opera orchestra in New York for a number of years, and gained his experience as a conductor under Leopold Damrosch and Anton Seidl. Later he established the Brooklyn Symphony orchestra and was afterwards instrumental in the foundation of the St. Paul Symphony. Under Mr. Venth's able leadership, the Dallas Symphony orchestra has in a comparatively short time developed into an organization that will bear favorable comparison with any orchestra in this country. The musicians have for the most part been secured from the symphony and grand opera orchestras of the North and East, and comprise a body of players that has no equal in any city of the Southwest.

The repertoire of the orchestra includes practically all of the standard

overtures, symphonies and selections from the operas, as well as a great many lighter numbers.

On account of the great success of the first season of twenty weeks in Dallas, it has been decided to play a limited number of engagements in the other cities of the Southwest during the present season.

### Views of Mrs. Kiest.

In speaking of the orchestra, Mrs. E. J. Kiest said:

"I consider the Dallas Symphony orchestra one of the three most important enterprises fostered by the Dallas people. First, comes the State Fair, and, in my opinion, second comes the Art association, and third comes the Dallas Symphony orchestra. The orchestra we had last year was such as to cause all Dallas people to be proud and happy that such an organization existed in its midst, but the orchestra that has been gathered together this year will be a great surprise to every one, because it will compare favorably with any orchestra that has ever been heard in this section.

"I do not believe that the Dallas orchestra has been fully appreciated yet, as an advertising feature for the city. All over the Southwest people have expressed the hope that Dallas would keep alive the only symphony orchestra south of St. Louis, and I believe with Mr. Venth as conductor, our orchestra is better than that of either St. Louis or Kansas City."

### Believes in Dallas People.

Mrs. Edgar L. Flippen said: "At first I did not believe it was possible for Dallas to have a Symphony orchestra that would be anything more than an amateur organization, but to my great surprise and gratification, the orchestra which began with local musicians only, has developed into an enterprise which I feel sure will be the equal of any of the Eastern orchestras. I believe in Mr. Venth we have a conductor who ranks most favorably with the three or four great musical conductors of his class in this country, and I believe Dallas is doing a great thing artistically in supporting an organization such as Mr. Venth has gathered together. By giving the Sunday afternoon concerts at the coliseum for the small amount of twenty-five cents, great missionary work is being done among the people, and the effect on Dallas socially and spiritually will more than repay the money spent.

"Music has been defined as an art which strengthens the bond of civilized society, humanizes and softens the feelings and disposition of men, produces a refined pleasure in the mind and tends to raise up in the soul emotions of an exalted nature. I believe that the people of Dallas, the people who encourage and make possible all things meant for the betterment and education of their city, will lend their support to the Dallas Symphony orchestra. The same spirit that voted the school bonds, that gave the necessary money for the Southwestern University and that maintain our excellent State Fair, will not suffer this organization to fail.

"In order to live up to the Dallas standard in other matters, our orchestra should be the best in the Southwest. With the superior body of musicians that has been gotten together under the brilliant directorship of Carl Venth, this ambition can surely be realized. We are elated over having grand opera next February for four performances, let us give generously to the support of our home orchestra and the enjoyment will be ours week after week and month after month."

### Known Over the State.

J. B. Rucker says: "I recently made a trip all through the southwestern part of the state and almost the first question asked me by everyone, as soon as they found out I had any connection with the Dallas Symphony orchestra, was whether or not it would be supported by the Dallas people. There seemed to exist some doubt as to whether Dallas was able to support such a great enterprise, but in every instance was the hope expressed that the orchestra would be kept alive, as it was the only organization of its kind within reach of them, and if it was supported and made permanent, they would see what arrangements could be made for engagements throughout the state where all the people might have an opportunity to hear it.

"Now, we cannot afford to send out on the road an orchestra that is less excellent than other orchestras which are heard in this part of the country, such as Herbert's and the Russian symphony orchestra, and from the number of New York and Chicago players we have added to our orchestra, we will undoubtedly have an organization that Dallas, as well as the entire state, can be proud of. Until I had made this trip through the state, I did not realize how much the orches-

tra had been talked about and how pleased the other cities in Texas are that Dallas, with only 100,000 inhabitants, is able to support an organization which heretofore seemed possibly only in a city twice or three times its size. Dallas has made herself what she is by doing big things before the other cities could do them, and in establishing this symphony orchestra she has taken another step in progress, which places her in a class by herself among Southern cities. From an artistic and advertising standpoint, the orchestra is entitled to the support of every citizen of Dallas."

# ORCHESTRA GOES TO WEST TEXAS

**DALLAS SYMPHONY ORGANIZATION  
WILL GIVE PROGRAMS AT SEVERAL  
PLACES.**

## CONCERT WELL ATTENDED

**Program Given Was Well Received and  
Music Lovers Showed Their Appreciation—Will Give Concert  
Next Sunday.**

The Dallas Symphony orchestra left Sunday night at 8 o'clock for a week's tour in the Panhandle playing matinee and night performances at Electra, Bowie, Wichita Falls, Amarillo and Memphis. They will return to Dallas Saturday morning in time for a rehearsal for next Sunday's concert. They have a special sleeper in which they will make the entire trip. They carried cooks and provisions and their meals will be served in the sleeper, which will be parked at each stop.

There was a good crowd at the concert Sunday afternoon and a very finished program was presented. Among the interested listeners was Channing Ellery of Ellery's band, who was very much pleased with the work of the orchestra, and said a number of complimentary things about Mr. Venth, whom he knew in Brooklyn. Mr. Ellery's band is now in Brooklyn preparing to make records for the Columbia phonograph, after which a European tour has been planned.

The soloist for the concert was Mrs. Beryl Colby Bryan, who sang a scene from "Romeo and Juliet," by Gounod. She captivated the audience with her wonderful soprano, and as an encore sang "The Last Rose of Summer."

Elgar's "Pomp and Circumstance" was the opening number and was played as a tempo that reminded one of a metronome on a spree. Then the abrupt music of Gomez "El Guarany" was well rendered, with "As audiphone theme handled by brass and strings, as an encore Blou's "Sweet Dreams" was given.

Great interest was manifested in the new intermezzo from "The Jewels of the Madonna," by Wolf-Ferrari, which, with its echoes of Donizetti and Nozzari under modern treatment, was like seeing an eighteenth century beauty in a short panna skirt.

The best work done by the orchestra, and perhaps the best single number, as ever rendered was Asa's dash from the Peer Gynt suite. No attempt is made to make any detailed criticism of the performance, as the orchestra was playing under a strain due to the extra rehearsals preparatory to their Panhandle trip.

**PUBLIC HEALTH SERVICE**



## PRAISES SYMPHONY ORCHESTRA.

Col. Channing Ellery Heard Concert  
Sunday Afternoon—Pleased  
with Texas Tour.

Among the audience that listened to the concert of the Dallas Symphony Orchestra on Sunday afternoon was Channing Ellery of the famous band bearing his name. He reached this city on Saturday from San Antonio. The band closed its season in that city about ten days ago. Col. Ellery sent the members home direct to Philadelphia and is himself making the journey by easy stages.

He spoke enthusiastically of the work of the orchestra and its director, Mr. Venth, whom he has known for many years by sight and reputation in New York and Brooklyn. In telling of his experiences in Texas, Col. Ellery said:

## TO RAISE FUNDS FOR ORCHESTRA.

Members Will Begin Today in Effort  
to Secure Fund of \$5,000 for  
Its Support.

Estimating that \$21,000 is needed to furnish proper support to the orchestra for the season just opening, members of the Dallas Orchestral Association have planned to spend all of today in soliciting subscriptions for the support of the Dallas Symphony Orchestra. The needs of the orchestra are declared to be such that cash must be provided immediately and it is hoped that the whirlwind campaign today may result in contributions amounting to at least \$5,000. With this above the amounts to be secured from seat sales and ticket sales it is believed that the orchestra will be put on a firm basis.

## SOLICIT FUNDS FOR ORCHESTRA.

Campaign to Raise Money for Immediate  
Needs Closes Today.

Several members of the Dallas Orchestral Association spent a portion of the day yesterday in soliciting contributions for the support of the Symphony Orchestra during the season. The solicitors did not make a report of the results of their work. Today will be the last day of the campaign, the object of which is to raise \$5,000 with which to meet the pressing needs of the orchestra. It is estimated that about \$21,000 will be needed to keep the organization together during the season.

## SYMPHONY ORCHESTRA CONCERT IS GIVEN

LARGE AUDIENCE HEARS SPLEN-  
DID MUSICAL PROGRAM.

Piccolo Solo by Simon Culp Echoes  
Prolonged Applause—All-Classi-  
cal Contribution.

Yesterday afternoon's concert of the Dallas Symphony Orchestra was, to all appreciative of musical merit, a most gratifying demonstration of the potentialities of Prof. Carl Venth's organization. For various reasons it was decided to disregard the program as it had been announced, and as it was printed and distributed to those who attended the concert, and to present an entirely different series of selections. The determination upon this change of program gave the orchestra one hour and a half in which to rehearse the numbers which were played yesterday afternoon. Notwithstanding this brevity of preparation the renditions were possessed of all the smoothness of execution, fidelity to technique and charm of performance which is characteristic of concerts to which have been given a plenitude of practice.

At the conclusion of the program many admirers came to Prof. Venth, assuring him that they regarded it as little less than remarkable that a concert of such satisfying qualities should follow so limited a rehearsal.

Notwithstanding the distinct appreciation of the performance, and the merits of the selections that were substituted, there was some disappointment occasioned by the changes—certainly to many a keen regret at the elimination of Halvorsen's "Hymn to Brama," one of the most generally favored compositions in the orchestra's repertoire.

Of the orchestration of the afternoon, the last number of the program, "Heroic Marche," by Masserit, takes precedence, as the strongest feature. The entire performance, however, was enlivened by the piccolo solo by Simon Culp and to many of those assembled this number was of surpassing merit.

### Piccolo Solo, by Culp.

Mr. Culp played the concertstueck, by Popper, with orchestra accompaniment, and to profuse applause responded with a nocturne by the same composer, Prof. Venth at the piano. Both in initial offering and encore the soloist projected a pleasing personality. The concertstueck was exquisite; each note cut with cameo clearness, the whole reflective of pronounced artistry.

The march, "Coronation," Svendsen, opened the program, followed by overture, "Raymond," by Thomas—a composition which was presented with much effect upon the Western tour of the orchestra last week. An encore was demanded, and in response Prof. Venth gave the ever charming intermezzo, "Cavalleria Rusticana."

Puccini's "La Boheme" was played brilliantly, and was received with proportionate applause—an applause distressingly unproductive of encore, however.

Following Mr. Culp's piccolo solo, and taking the place upon the program given to the "Hymn to Brama," the orchestra played the fantasia from "Sampson and Delilah," by Saint-Seans, this being the most heroic offering of the program to that point, and excepting the march which marked the finale, the strongest of the afternoon.

Four suites from Luigini's "Egyptian Ballet" were played with admirable interpretation; the weird wailing accentuation of the wood winds in the second contrasting vividly with the bold motive of the final.

Another suite, three dances from German's "Henry the Eighth," tripping measures, daintily sustained, preceded the final feature, Masserit's "Heroic Marche," effecting, to the very last, a continuation of the contrasts which began to characterize the program early in its presentation.

## SYMPHONY ORCHESTRA WILL PLAY SUNDAY

REGULAR CONCERT WILL BE HELD  
AT OPERA HOUSE.

Musical Organization Returns from  
Successful Tour of Texas Towns.  
Program Announced.

The Dallas Symphony Orchestra will give its second regular concert in the Dallas Opera House at 3 o'clock Sunday afternoon.

The Orchestra will return this morning from Bowie, after a very successful trip in the Panhandle. It played to a crowded house in Electra, at which over 200 people were refused admittance. At Memphis it played to an audience of 1,200. At Amarillo and Wichita Falls it played to large audiences and finished at Bowie last night. It secured return engagements at each of the points mentioned.

The program for Sunday afternoon is as follows:  
March, "Coronation".....Svendsen  
Overture, "Raymond".....Thomas  
Fantasie, "Carmen".....Bizet  
Piccolo Solo.....Selected  
Simon Culp.  
"Hymn to Brama".....Halvorsen  
"The Mill in the Forest".....Eilenberg  
"Violets".....Waldtenfel  
"Baron Trenk".....Albini

## SYMPHONY ORCHESTRA GIVES CONCERT TODAY

FREE PROGRAM WILL BE OFFERED  
AT OPERA HOUSE.

George Patullo Attends Rehearsal  
and Expresses Surprise at  
Talent.

Under the direction of Carl Venth, the Dallas Symphony Orchestra will render a free concert program at the Dallas Opera House this afternoon, beginning promptly at 3 o'clock. The orchestra has been rehearsing for three or four weeks and it is expected that the program today will be excellently rendered.

The program for this afternoon will begin with the "Tanhauser" march and the overture from "William Tell." A special feature will be a harp solo. There will be a Blon selection never before played in Dallas or the Southwest. It is for strings only, and is full of the weirdnesses of Norwegian music. One of the full orchestral numbers will be a selection from "Traviata," with fine opportunity for cadences of the clarinet, solos by the horn, the trombone and the violoncello and one or two splendid openings for the violin. Short intermezzos from Pagliacci and Rubinstein's "Reve Angellique" will have place.

George Patullo, versatile writer of Western stories and familiar with musical matters in New York and Boston, heard the rehearsals of the orchestra. He said:

"I used to be a constant attendant at the rehearsals of the Boston Symphony, and I must confess that I liked the rehearsals more than I did the more formal regular performances, but I was a little skeptical when I was asked to come and hear the rehearsal of the Dallas orchestra. I had no idea that there was such an organization here and I am astonished at the excellence of their work. I have heard all of the big orchestras, the Philharmonic, Damrosch, the Pittsburg and the Chicago Symphony, and this orchestra compares very favorably with the best I have heard."

Mr. Patullo was an attentive listener until the rehearsal ended. "Where did you get these men?" he asked. "They seem to be as good as any I have heard in New York." Of the forty-nine men in the orchestra over twenty are direct importations from New York this season and the rest are all professional musicians, who have taken up their residence in Dallas after having had experience in other organizations in all parts of the country.

"Dallas is a constant astonishment to me," Mr. Patullo said. "On almost every trip I find something new to indicate the progress that is being made, but the possession of this orchestra is about the most astonishing thing that I have seen yet. I would have been willing to believe that you had an orchestra, but not such an excellent one."



# SYMPHONY ORCHESTRA GIVES SUNDAY CONCERT

## VENETIAN CARNIVAL SUITE IS GREAT SUCCESS.

Piano Playing by Miss Marion Cassell Feature of Program.

At its regular weekly concert at the Dallas Opera House yesterday afternoon the Dallas Symphony Orchestra, under the conductorship of Prof. Carl Venth, literally captivated a large audience with a memorable presentation of four numbers from Burgmeier's "Carnival Venetian." This was the first hearing in Texas of this most charming orchestration. It is said that the Venetian carnival suite has scored a tremendous success in New York, a statement given unqualified credence by those so fortunate as to hear it yesterday.

The composition is rarely delectable in its commingling of the essentials of romanticism with the flavor of modern attainment and expression—and yet built throughout on the old, classical dance forms. Virtuosoos have called it "one of the most refined bits of orchestra music of the present day."

### Piano Contribution.

An event upon yesterday's program equally as conspicuous in merit, equally as predominant in musical attainment of this concert season, was the finished execution by Miss Marion Cassell of Rubinstein's Concerto No. 4 for piano. In her interpretation of each of the three difficult movements, as well as in her encore, "Little Twilight," by Mickwitz, Miss Cassell gave a shading of pronounced beauty and a tone of delightfully unusual quality and distinction. Her appreciative audience accorded this feature the abundant applause it deserved.

While these numbers were surpassing in their captivation and are unassailable in their position of foremost favor, that security could only be prejudiced—were a studied effort made to that end—by the presence upon the program of Blon's "Suesser Traum," a favorite of established rank, and more familiar to patrons of the orchestra under its translated title, "Sweet Dreams." Under the fascination of its lilting charm the elusive fabric of "the stuff that dreams are made of" is woven by the magic of music's loom into a veritable tonal tangibility. The charm of the delicious dream theme, suggested first by the horns, carried afterward by the strings alone, finally fading faintly into the whispering shadow of the reverie, closed elastically, abruptly, with the play of the entire orchestra. The dream music is over; its close attended by the same regretful sigh that follows an awakening from soothing slumber and its fanciful images and a return to matters prosaic.

### Modern Program.

The orchestral program yesterday was entirely modern; it began with Herbert's "The Red Mill;" it contained the far more satisfying "Al Fresco" by the same composer, and closed with Swendson's "Swedish Coronation March." The latter was played here first by Prof. Venth's orchestra last winter, and demanded quite a following at the time. It is, characteristically, a Norse composition, vibrant throughout with the touch of the Northland. It was composed for the inauguration of King Oscar II., and is entirely National in character.

The first movement of the "Carnival Venetian," gay, joyous, effervescent with youthful vitality, represents the antics of Florindo, a gay blade of the city, in his carnival disportations. The tremulous, wailing measures of the second tell of the beautiful Italian maiden, Rosaura; the throbbing hopelessness of her love, as she reclines in her swaying gondola, torn with the orgasm of her passion for the gay Florindo, absent in carnival gaiety.

The third movement, and the most appealing of all, represents the capricious Columbine, serious for the time, and in that mood asking of Pierrot, or Arlequin, a reply to a question she voices archly, coquettishly, yet with insistent earnestness. With a clash of the strings the answer is given; its harshness the opposite of her expectation. Piqued, turns away, dancing, but ever returning to the indifferent Pierrot, repeating her pleading appeal.

With all the rush of exuberant youth itself the fourth and final movement bursts into a portrayal of the bolsterous Arlequin, rioting in carnival unconventionality. With a beauty that haunts the hearer long afterward the plaintive notes of little Columbine's aching question are heard softly, very softly. It throbs through the measure once again—and dies unanswered in the crashing finale.

At the performance yesterday there were quite a number of out-of-town music lovers. George E. Sandell has secured the co-operation of all the interurbans entering Dallas in the distribution of information regarding the orchestra to people along their lines. Many of the non-Dallas people at yesterday's performance came in from various cities on the several interurban lines, and from reports received by Mr. Sandell it is thought that this class of orchestra patrons, already growing, will attain considerable proportions. In the concert yesterday a Mason-Hamlin piano was used.

## LONDON'S MUSICAL SEASON.

(Contributed by Carl Venth.)

Among the attractions of the London season, music takes a very prominent part; indeed it would be hard for any pleasure seeker to escape from it, even if he had the will to do so. People lunch and dine and sup to music; there are afternoon and evening concerts of the public kind, to which all may go, and there are afternoon and late evening concerts of a special kind, given by enormously wealthy hosts, whose invitations are so very eagerly sought after. There are the recitals of the far-famed, and there are the recitals of the unknown, who are hoping, often against hope, to be famous some day, and above all, there is Covent Garden.

There are weeks when, in addition to the performances at the opera, as many as fifty concerts are given. These include the largest entertainments given under the auspices of such associations as pay special attention to Sunday music, and it ignores altogether the many concerts given, by direction of the London County Council, in parks and public places throughout London, at no cost to the public, and the concerts given free within the walls of exhibitions and houses like Crystal Palace. If all these concerts were included, the weekly sale would run into three figures.

By far the greater part of the distinguished players and singers who appear in London are foreigners. There are fine British soloists, but they are few, and it may be doubted whether England will ever be able to compete with the continent in the supply of virtuosi. On the continent, music enters far more freely into the life of the ordinary man and woman than it does in England. The instinct to play or to sing would appear to be inborn, more particularly in Russia and Austria, whence come so many of the "wonder children." The stars of the London season belong to several classes.

There are fixed stars, who have been visible for some years, and probably have an ample period before them in which to shine. There are other stars like planets, visible only for a time; when they appear, it is to give a recital or two, perhaps with an orchestra and a great conductor, who himself may be a member of their own fleeting class. In addition to this, there may be one or two appearances in the music room of some London mansion, in return for an enormous fee, and then London knows them no more until another season comes around. There are the operatic stars in London for the first time, unable to speak one syllable of English, but yet finding all their wants anticipated, and some little gatherings of countrymen whose presence enables them to forget that they are not at home. Certain restaurants cater for them and thrive by their patronage.

Then there are the young soloists who

make a promising debut upon the concert platform, only to disappear from her. Our own Oscar Hammerstein is competing with Covent Garden in his beautiful London Opera House, altho rumor says that he has lost all he had in this venture. There are two performances of the King Circle of Wagner and a six weeks' season of the Imperial Russian Ballet, at Covent Garden. Among the great conductors this season are Nikisch, Mengelberg, Gustave Dores and Siegfried Wagner, Madame Melba, Sembrich, Elena Gerhardt and Julia Culp, are among the singers. The pianists are Emil Sauer, Robert Lortat, Marcian Thalberg and Miss Vera Brocos; the violinists, Carl Flesch, Dettmar Dressel and Miss Margaret Holloway. There are also a few artists who do not appear before the public, but visit London to fulfill some private engagements without risking the expense and uncertainty of the recital. Franz von Vecsey, Madame Albani and Muriel Foster are booked for this month.

Chamber music will claim a growing place in the public regard this season, and among the groups of fine players that will supply it are the Sevick Quaret and the St. Petersburg String Quartet, which is in the regular service of the Dowager Duchess of Mecklenburg, but will visit London in May. Much could be added to this list, which does but seek to give a general idea of the musical attractions, but it will show how large music looms upon the London horizon.

## SYMPHONY ORCHESTRA BEGINS TOUR MONDAY

TO SPEND WEEK PLAYING AT SEVERAL TEXAS CITIES.

Concert Will Be Given at Dallas Opera House This Afternoon—Good Program Arranged.

The Dallas Symphony Orchestra will give the second concert of the season at the Dallas Opera House at 3 o'clock this afternoon. The orchestra will leave Monday for a tour of some of the Panhandle towns, playing at Electra Monday night, Memphis Tuesday night, Amarillo Wednesday night, Wichita Falls Thursday night and Bowie Friday night. The orchestra will return to Dallas Saturday morning in time to rehearse the program for the concert to be given in the Opera House Sunday afternoon, Nov. 24.

The program for this afternoon concert follows:  
"Pomp and Circumstance".....Edgar  
Overture, "Il Guarany".....Gomez  
Intermezzo, "Jewels of the Madonna"  
(New; first time in Texas.)  
Wolf-Ferrari  
Entre Acte, "Philemon and Baucis".....  
Gounod  
Scene from "Romeo and Juliet".....Gounod  
Soprano solo  
Mrs. Byrle Colby Bryan  
Gavotte, "The Bells".....Ellenberg  
Suite, "Peer Gynt".....Grieg

MOTOR SMOKER.



# SYMPHONY ORCHESTRA

## LARGE CROWD HEARS DALLAS ORGANIZATION

The most notable musical event that has ever taken place in Memphis was the appearance of the Dallas Symphony Orchestra which appeared here last Tuesday night at the Methodist church. The appearance was arranged for by the commercial club for the advertisement it would be to Memphis and the proceeds over the expense was to go to the library board for buying books. A good campaign of ticket-selling was waged and as a result the large auditorium of the Methodist church was filled with people at \$1.00 per seat for adults and 50 cents for children. Among those present were about a dozen from Childress and an equal number from Estelline. The orchestra consisted of 48 people under the directorship of Prof. Carl Venth. They came in from Electra on the morning train and put in the day here. During the afternoon they were taken out in automobiles and given a ride over the residence and manufacturing parts of the city. This they greatly enjoyed.

As there were no reserved seats at the church the crowd began to gather at an early hour after dark, and before 7,30 every seat was filled.

To accommodate the musicians, the rostrum at the church had been temporarily built out to about double the regular size. At eight o'clock the orchestra came in and a few minutes later Mr. Venth appeared and was cheered to the echo by the audience.

The program was opened by the "Entrance of the Bojaren" by Halvorsen, a magnificent tonal picture of surpassing beauty. From the beginning of this piece to the final number the orchestra held its hearers in thrall. Every number was a masterpiece and, under the able direction of Mr. Venth, were presented in a masterly and appealing manner. In response to the demand of the audience, several encores were rendered during the program.

The harp solo by Mrs. Wenzel was superbly executed and was a marvel of melody. Enthusiastic applause was accorded her and she responded with an encore.

If any distinction could be drawn, the most pleasing number of the evening was perhaps Rossini's "Overture from William Tell," an exquisite wonderfully brilliant composition, running all the way from the softest of tonal poems to wild bursts of supreme melody.

## HUNDREDS LISTEN TO CHRISTMAS CONCERT

Symphony Orchestra Entertains Hundreds of Music Lovers at Fair Park Coliseum.

Hundreds of out-of-town people and an immense throng of local music lovers gathered at the Fair Park Coliseum Christmas afternoon to hear the Dallas Symphony Orchestra in a free concert. The entertainment was given to the public as a Christmas treat by the Stone & Webster corporation.

A most artistic program was presented and every number was received with prolonged applause. The first rendition was the march from the second act of Wagner's "Tannhauser." This was followed by the overture from Robespierre, "The Death of Ase" from Peer Gynt, and the "Entrance of the Bojaren" by Halvorsen. Dvorak's "Humoresque" and the "Cavalleria Rusticana" were lighter numbers. David Ormershear, possessor of a wonderful tenor voice, contributed two excellent vocal numbers to the program.

## LARGE CROWD HEARS SYMPHONY ORCHESTRA

### SPLENDID MUSICAL PROGRAM CHARMS HUNDREDS.

"Longing," New Composition of Carl Venth, Makes Hit—Addresses by Citizens.

Liberal attestation of the favor of the Dallas Symphony Orchestra with people of this city and abundant evidence of the extent of the appreciation of good music here were shown at the Dallas Opera House yesterday afternoon, when it was impossible to seat all of the great crowd that gathered for the Symphony Orchestra concert.

Prof. Carl Venth rewarded the patrons with a program of surpassing merit. Several numbers never before heard in Dallas were offered yesterday, and all were so executed as to effect that perfect charm which can only follow the accomplished leadership of a thoroughly trained corps of musicians of real ability. Than yesterday's concert none more meritorious has been heard in this city, and at its conclusion a profusion of complimentary expressions were heard upon every hand through the crowd.

#### Speeches by Citizens.

During an intermission, Harold Abrams, to whose efforts in promoting the enterprise much of its success is due, presented H. H. Adams, Dr. J. O. McReynolds and R. E. L. Knight, each of whom addressed the audience in furtherance of the sale of season tickets for the concerts of the winter. Many of those present indicated their desire to participate in the maintenance of the orchestra, and to demonstrate Dallas' ability to perpetuate the organization by their subscription for season tickets. Blanks were passed through the house, and it was said that gratifying responses were received. One man present, who does not live in Dallas, gave \$20 as indicative of his valuation of the merits of this music. Each of the speakers stressed the essentiality of music for the production of a high citizenship in any people, and all pointed to the possibilities Dallas has in the assemblage by Prof. Carl Venth of so talented an array of performers.

Yesterday's program opened with the stirring Wagner march, "Tannhauser," which was followed by the well-known overture, "William Tell" (Rossini).

Rubinstein's "Reve Angelique" was played for the first time by the orchestra, as was Lorensin's "La Dementin." Both were accorded applause so insistent that encores were responded to. "La Dementin" was particularly effective, the somber strains of its stately finale making one of the tensest periods of the performance.

Mrs. Charles Wenzel delighted the audience with a harp solo, and responded to an encore which was received with as hearty acclaim.

#### "Longing" Wins Applause.

This was followed by Blon's "Sweet Dreams" and Carl Venth's "Longing," each entirely new in Dallas orchestration. Prof. Venth's composition evoked applause of a variety so abundant as to forcibly bespeak the appreciation of his audience for the work of the man who has been so tireless in the creation of the Dallas Orchestra. "Longing" was composed by Prof. Venth during the past summer, while he was in Norway, and its soft, sweeping strains seemed to breathe of the thoughts that only the majestic solitudes could inspire.

As the encore Prof. Venth gave a lively Venetian Galop. It was necessary to eliminate Halvorsen's "Hymn to Brahma," because of the late hour to which the program had already been extended, and after Leoncavallo's intermezzo, "Il Pagliacci," a favorite with Dallas music lovers, the program closed with the remarkable fantasia, "La Traviata," by Verdi, played by the orchestra for the first time, and accepted as cordially as had been the other new offerings, and the favorites which had preceded.

## SYMPHONY ORCHESTRA CONCERT.

Solos of Mrs. Hunnicut Is Feature of Much Appreciated Program at Opera House.

An audience, diminished by bad weather, but enthusiastic and appreciative, greeted the Dallas Symphony Orchestra yesterday afternoon at the Opera House for the fourth of the series of twenty-six concerts planned for the season of 1912-13. The feature of the program, consisting of eight well-selected numbers and one appropriate encore, was the singing of Mrs. Gertrude Mills Hunnicut, who rendered two selections, one from Ponchielli and one from Grieg.

The introduction to "Red Rock," a new suite by Mr. Simpson, a Dallas composer, was received with evident signs of appreciation. It was the first time the suite or any part of it had been given in Texas, and the orchestra was led by the composer. The suite is based upon Thomas Nelson Page's novel, "Red Rock," a story of the old South in the days of the reconstruction. In the introduction the composer portrayed first the dignified, gentle Southern man and then the fascinating, capricious, lovable woman of the Southern love story.

The intermezzo, "Ratcliff," by Mascagni, was also played for the first time in Texas, it is said, and was much applauded. It is an excellent example of the work of the modern or "Young Italian" school of composition. The "Humoreske" of Dvorak, a favorite of orchestra audiences last year, was rendered in the usual winning manner.

The program:  
"Emperor March," Wagner.  
Overture, "Midsummer Night's Dream," Mendelssohn.  
Intermezzo, "Ratcliff," Mascagni.  
Aria from "La Gioconda," Ponchielli.  
Alto solo, Mrs. Gertrude Mills Hunnicut.

Introduction to "Red Rock," Simpson.  
"Humoreske," Dvorak.  
Songs from Grieg, Mrs. Hunnicut.  
"Emperor Waltz," Strauss.



# SYMPHONY ORCHESTRA GIVES PUBLIC CONCERT

*Dallas News*  
Sunday, Nov. 17  
SPLENDID PROGRAM RENDERED AT  
DALLAS OPERA HOUSE.

Musical Organization Leaves for  
Week's Tour in North-  
west Texas.

An audience which was thoroughly appreciative of the beauties of the program Prof. Venth had prepared gathered at the Dallas Opera House yesterday afternoon for the regular concert of the Dallas Symphony Orchestra.

The most wonderful piece of work of the afternoon—one of the most extraordinary creations of any performance of which it is a part—was the second movement from the "Peer Gynt" suite, "Asa's Death." The descriptive note upon the program is most apt and satisfying: "It is one of the most exquisitely pathetic and touching regrets ever penned. The persistence with which the mournful semi-phrases are repeated expresses the very monotony of grief irremediable." It has been said that the peculiar genius of Grieg has never been so forcefully manifested as in this harmonization. And certainly it may be added that the genius of the Dallas Symphony Orchestra and the leadership of Prof. Venth have been demonstrated through no medium more thoroughly effective than this.

### Orchestra En Tour.

Last night the members of the orchestra left in a special Pullman over the Texas and Pacific and Fort Worth and Denver City roads for a week's engagement, during which concerts will be given at Electra, Bowie, Wichita Falls, Amarillo and Memphis. The party will reach Dallas next Saturday morning in time for rehearsal in advance of the concert for next Sunday afternoon, which will be given as usual at the Dallas Opera House.

This marks the first tour of the Dallas Symphony Orchestra, and, according to expectation, it is the beginning of a series of such trips, by which not only the people of Dallas, but of the entire State, will be given an opportunity of enjoying their wonderful music. The members will travel in a special Pullman, with dining facilities, and with every provision made for comfort and convenience during the trip.

Yesterday's program began with Elgar's "Pomp and Circumstance," rendered with a spirit prophetic of the forceful measures to be found further in the program. The overture, "El Guarang," by Gomez, rich and magnificent in effect, was received with such fervor that Prof. Venth repeated "Sweet Dreams," by Blum, as an encore. Many more ambitious compositions have been heard from the orchestra, but few occupy a more favored place with local music lovers than "Sweet Dreams," with its soft strains and soothing motif.

"The Jewels of the Madonna," intermezzo by Wolf-Ferrari, was played for the first time in Dallas, and with no small measure of success, although to most of those present its charm was not so compelling as other numbers of the program.

### Mrs. Bryan Gives Solo.

The fourth number, Entr' Act, "Philemon and Bancia," Gaunod, cheery and vivacious, came sparkling with crisp movements to enliven the entire program, and was followed by an altogether delightful soprano solo, scene from Romeo and Juliet, by Gounod, sung most charmingly by Mrs. Beryl Colby Bryan. In response to determined applause she sang as beautifully as the song itself deserved. "The Last Rose of Summer," thereby but adding to the overwhelming proof that the old favorites have a place in our hearts which others cannot wrest.

Ellenberg's gavotte, "The Bells," demanded another encore, Paglicci's intermezzo, and these were followed by the incomparable Suite, "Peer Gynt," by Grieg—the morning reverie; Asa's Death, "Anitra's Dance" and "In the Hall of the Mountain King." The Peer Gynt suite was played by the patrons hope to hear it and most of the again during the season. The second movement is considered a masterpiece, yet the fascination of the dance in the third number and the majestic motive of the last bewilder the mind in seeking to formulate an appropriate comparison of their charms.

# CROWDED HOUSE GREET'S ORCHESTRA

MANY MUSIC LOVERS ATTENDED  
SECOND CONCERT OF THIS SEASON OF THE ORGANIZATION.

## CHANGE IN THE PROGRAM

Despite Fact That Change Was Rather Unexpected, Musicians Rendered All the Numbers Without Hitch.

(By F. E. S.)

The second regular season concert of the Dallas Symphony Orchestra drew a good crowd at the opera house Sunday afternoon. It was an unexpectedly good crowd, considering the fact that the performance was not advertised and that there were almost no preliminary announcements. One noticeable feature was the number of men in the audience.

The program was entirely different from that printed in the papers, and remarkably well rendered when one considers that it was presented after only one rehearsal. It was quite a tribute to the orchestra to present such a difficult program almost at sight, and made the work heavy for the conductor. Mr. Venth put them through brilliantly and deserves much credit for the performance.

Elgar's massive march, "Pomp and Circumstance," opened the program and Massenet's new "March Herogue" closed it. These marches would appear to be first cousins. They deal with the pomp of war and in both the theme is handled powerfully. Elgar's march gets a strength and weight out of the strings that is amazing—it builds up a massive volume of sound that is impressive in the extreme. The final dominance is given to the brass. Almost covered by the zooming of the strings, the horns are heard, they are reinforced by the trumpets, and finally the trombones join in and with the battery working overtime the whole orchestra crashes to a glittering crescendo. It is noisy, but it is music.

Massenet's March was unusually well played. Its triumphant paean is ingeniously built up. The trombones hold tenaciously to a few notes, which are repeated again and again, until their insistence creates a curious expectancy. When relieved they take up the theme and give it a tremendous brassy whirl, as the orchestra thunders to its climax.

The Raymond overture showed the orchestra at its best. There was a fine precision and a fine sense of values that showed the steady improvement that is being made each week. It was all good from the staccato introduction to the splendid coda, with a number of features that ought to have special mention, such as the cello solo, the fairy work on the violins with the oboe obligator, and the effective crescendo effect Mr. Venth brought out on the strings from a spider web pianissimo to a full forte and back again, like the gathering and recession of a splendid wave. As an encore to this, which was very enthusiastically applauded, the "Intermezzo" from "Cavaleria Rusticana" was played.

Mr. Culp, formerly music director at the New theater, in New York, played a flute solo accompanied by the orchestra, which received greater applause than any other selection on the program. Mr. Culp is an artist and it is doubtful if any one in the audience ever heard a flute so well played. His playing was—we use the word advisedly—magnificent. He had fine expression, wonderful tone and perfect technique.

Luigine's "Egyptian Suite," with its quaintly conceived rococo music and its dainty airs, with unexpected quirks in them, was delightfully rendered. The Oriental atmosphere was there, with fine little threnodys of Lydian music—always capricious with an occasional slam bang and with elusive rills of the harp woven through it.

It was followed by three dances from Henry the Eighth, by German. There were other numbers deserving extended notice, did space permit, such as a selection from La Boheme and the "Fantasie" from "Sampson and Delilah," by Saint Saens, with its surpassing melody and its oboe cadenza. The program was unusually good and worthy of a crowded house.

# ORCHESTRA WILL GIVE CONCERT

The Dallas Symphony Orchestra will give a free performance in the Dallas opera house at 3 o'clock this afternoon, with an additional week's re-

hearsale the orchestra will show to ten better advantage than they did in last Sunday's concert. The regular season will begin Sunday, Nov. 17, and these free performances are in the nature of public rehearsals to give the people an opportunity to hear the orchestra before the sale of season tickets begins.

There is an interesting finish and delicacy noticeable in the Dallas rehearsals and the men are beginning to work with a better understanding of what Mr. Venth desires. All of the players who were expected from other cities have arrived and the organization is now complete in every detail. One of the latest additions was the horn player who came from Ellyer's band. His tone is noticeably sweet, and in the program tomorrow he has several opportunities to play solo parts. The horns lack a little in volume, but they make up for that by the sweetness and quality of their tone. The orchestra is now filled up with excellent musicians, and to mention one excellent player almost compels a mention of others. The flute player from Chicago is a great addition, and the oboes are

very good as also the clarionets. Instead of two bassoons there is one bassoon and a bass clarinet, secured from Ellyer's band which makes a very strong wood section. There are some fine soloists among the first violins and the two violas are fine. The first cello by his work last Sunday showed what he could do.

The program today begins with the Tannhauser March, and is followed by William Tell. In this overture, there is the opportunity for finished work and Mr. Venth gets a splendid contrast between the gentle opening with the forestal piping of the wood winds and the storm which follows. There is a splendid duel between the flute and the clarinet and the oboe also has a fine passage. Mrs. Weizer will play a harp solo which will be an unusual treat for Dallas people. Mr. Venth will play for the first time a composition he wrote in Norway last summer, which is written for strings only and which is lyrical and full of Norwegian melody. A new selection from Blon called "Sweet Dreams" will also be a feature. This is said to be as beautiful as his Sziglietta. Ruben Steiers' Rove Angelique was one of the very popular selections last year and

will be rendered extremely well. The last piece on the program will be a selection from Taviita, which while it is by no means new, has never been played by this orchestra. It is a brilliant selection and gives the orchestra a fine opportunity to exhibit itself at its best.

H. & W. C. Changes Announced.

The Houston & Texas Central announces the following changes in their schedules: The local to Houston leaves at 8:15 a. m. The Hunter to Houston,



# GREAT CROWD HEARS ORCHESTRA

EVERY SEAT IN BALCONY AND ON FIRST FLOOR TAKEN AND PEOPLE IN ROOST.

## BRILLIANT EXECUTION

Dallas Organization Produces Splendid Program—William Tell Overture Especially Popular With Number of People Who Were Present.

The orchestra scored a big success at its concert Sunday afternoon. Every seat was taken in the balcony and on the first floor and a considerable overflow found seats in the roost. There was much good music and a vivid flow of oratory by way of lagniappe. After the third number, Harold Abrams introduced H. H. Adams, a member of the executive committee of the Orchestral Association and the chairman of the membership committee. Mr. Adams made a rattling good speech and concluded by asking Dr. McReynolds to address the audience on "Why Dallas Should Support a Symphony Orchestra." Dr. McReynolds took the stage and ran the whole gamut from diatonic to sub-dominant and finished his cadenza with impressive pianissimo by asking those present to subscribe to season tickets.

### Orchestra Excellent.

The orchestra has never played to so large an audience or one more enthusiastic, and it acquitted itself well. There was a fine balance, an added precision, a depth to the middle tones, and a brilliance in the execution that gives promise of a very fine orchestra. The orchestra is extremely good now, but orchestras are not put together in a few weeks, nor a few months, and Mr. Venth expressed himself as being very much pleased with the excellent work, considering the fact there have been only two weeks' rehearsals.

The program was admirably adapted for a large public concert, as the music was, most of it, familiar. The William Tell overture and the selection, Traviata, would popularize any program and they both gave the orchestra full scope. There were some people present who said they never heard the Tell overture better played, people who have heard lots of good music, too, and allowing for the enthusiasm of the moment, they probably never did. As a matter of fact, this orchestra will play this overture better in a few months itself, but it was played yesterday right up to and beyond the capacity of the average musically trained listener. William Tell requires good solo work. The wood, winds and oboe, clarionette and flute parts were splendidly handled, as was also the cello solo. The overture was more enthusiastically applauded than anything else the orchestra played, and as an encore Mr. Venth played a Venetian Gallop.

### Reve Angellique.

Rubenstein's Reve Angellique is a wonderful piece of music and requires a great deal of delicate work, but the orchestra played it with surprising finish and brilliance. The horn and clarionette antiphonally carried the air, to the intricate accompaniment of the strings, with a clarity and sweetness of tone that was delightful. The harp added wonderfully to the accompaniment.

Mrs. Wenzel captured the audience with her harp solo, "La Dementin," by Lorenzin. There has been little opportunity in Dallas to hear a harp well played, and Mrs. Wenzel was compelled to play an encore to satisfy the insistent applause of the audience.

Blon's "Sweet Dreams" was a finished lyric and gave the first strings an opportunity to get in the limelight and stay there, and they played it admirably—they played effectively in unison and though the passages were intricate, they showed fine precision.

### Venth's "Longings."

Venth's "Longings" for strings only was short but very beautiful.

The selection from Traviata struck the popular fancy and it was thoroughly enjoyed. There were solo opportunities for the horn and trombone, a fine cadenza for the clarionette, a short but brilliant passage for the concert master, Mr. Fried, and a cello solo, all of which were splendidly handled. Every section had its chance, the strings, the reeds, the brass and the battery, and there is no weakness in any of them. The orchestra is fully equipped for a brilliant season and will be able to give Dallas such music as it has never had before.

# LARGE CROWD HEARS SYMPHONY ORCHESTRA.

Splendid Musical Program Charms Several Hundred.

The Methodist church was crowded almost to its capacity Tuesday night to hear the Dallas Symphony Orchestra. They arrived in our city Thursday morning in two special cars from Electra, where they appeared Monday night.

During the afternoon quite a number of business men in company of Mr. Saville, business manager of the orchestra together with the members of the orchestra, enjoyed an automobile ride over the city. Long before the hour for beginning, people began to gather at the church in order that they might secure preferable locations in the church.

The program was opened with a stirring piece entitled, "Entrance of the Bojaron. Prof. Carl Venth rewarded the patrons with a program of surprising merit. Each selection on the program was heartily encored which was the evidence of the extent of the appreciation of good music. Each member of the orchestra showed that they had been thoroughly trained and were accomplished musicians. From complimentary expressions heard upon every hand at the conclusion it is safe to say that this is the largest and best musical aggregation that will visit our city or this part of the country for many years. Memphis feels herself lucky and highly complimented indeed by this great orchestra stopping with us.

During the program, Mrs. Charles Wenzel delighted the audience with a harp solo, and responded to a hearty encore, which was also received with a hearty applause. The program closed with the beautiful "American Fantasia."

The orchestra departed today for Amarillo where they will play tonight. They will play in Wichita Falls Thursday night and at Bowie Friday night.

The management and members of the orchestra expressed themselves as desirous of returning to Memphis again at some future date.

MYSTIC WEAVERS MEET

## FIRST SECTION.

# CONCERT TODAY AT THE MAJESTIC

DALLAS SYMPHONY ORCHESTRA WILL TENDER INVITATIONAL CONCERT AT 3 O'CLOCK.

## WILL GIVE NEW NUMBERS

Director Venth to Offer Music Lovers Something New—Can Secure Invitations at the Box Office. Orchestra Enlarged.

The first concert of the Dallas Symphony Orchestra will be held at the Majestic theater at 3 o'clock this afternoon. The program will be a brilliant one and Herr Venth expects his orchestra to show a remarkable finish for a concert held so early in the season. Invitations have been sent to those interested in music, but it is not the desire of the directors to overlook any patron and if invitations have not been received by mail those who desire to come may obtain invitations at the Majestic theater at 2 o'clock.

The program for the concert is unusually interesting. It begins with a tremendous smashing march of Massenet's, which is new to the Southwest. Mr. Venth brought this with him from New York to introduce to the people of Dallas. It is far more than a march—it is a symphonic dramatic sketch in march time. It is jubilation over a victory that the Hungarians or Bulgarians had over the Turks when they attempted to invade their country. The exact historical incident may be had on application to Mr. Venth, but for the ordinary listener, it would be just the same to apply it to Bull Run or Gettysburg, or the battle of Manila. It looms up even to the casual listener as a battle march, with the thunder of drums and guns, with the cries of the wounded and the fierce battle shouts of the victors and concludes with the most triumphant exultory crashes. It is a noisy piece, but it has life and meaning and dramatic surprises that are a triumph of musical composition. It makes one's hair stand on end, and is the kind of music that would fill one's soul with joy when one's college wins its big annual football game.

The difference between the orchestra this year and of last year will not be very noticeable in this selection, as there is no particular basis of comparison, but in the overture to Tannhauser it will be noticed how much more effective the work is. The first and second strings are much strengthened, and there are four violas, when last year there were but two; there are also four cellos. The two excellent cello players of last year are still with the orchestra, but two more have been added, which builds up in volume the middle tones. The bass strings are the same as last year, and it would be hard to find better ones. The whole string section, led by Mr. Fried, the concert master, does fine work with a finish and polish indicating a high degree of efficiency.

The wood winds have been increased since last year. There will be two flutes, two oboes, two clarionets, a bass clarionet and a bassoon.

The brass for this performance will be short two horns, but the one who will bear the brunt of the work is from Ellery's band and has a very fine tone. There will be a trumpet and cornet, three trombones and a tuba. There will be a drum and tympany player, and last, but by no means least in importance, is the harp which will be played by Mrs. Wenzel—the only lady in the orchestra—and which adds very much to the music. The harp will be particu-

larly noticed in some of the passages of Gounod's Le Colombe, also in Cavalleria Rusticana. This number is one of the most brilliant that the orchestra plays, and concludes with the intermezzo. The people of Dallas are so familiar with the Sizzietta and the Entrance of the Bojaron that we need hardly mention them, as these are among the most popular selections played by the orchestra last season.

The Marche Slave is one of the heaviest marches attempted and it is an extremely difficult number, but it will be well rendered.

The orchestra has already been booked for one solid week on the road beginning Nov. 18 at Electra; Nov. 19 at Memphis; Nov. 20 at Amarillo; Nov. 21 at Wichita Falls; Nov. 22 at Bowie, and a number of other cities throughout the state are negotiating for it.

The orchestra has been greatly augmented and is better than it was last season, although it has only had about one week's rehearsal. With another week or two rehearsing the Dallas Symphony Orchestra will not only be an organization of which the city of Dallas can be proud, but the entire state as well, because it will be a most favorable advertisement for Dallas and for Texas.



# FIRST CONCERT MARKED SUCCESS

ANTE-SEASON PROGRAM RENDERED BY DALLAS SYMPHONY ORCHESTRA PLEASED MANY.

## IMPROVEMENT IS SHOWN

Musicians Under Leadership of Director Venth Know What He Wants. Dallas Now Has Real Symphony Orchestra.

(By F. E. S.)

The ante-season concert of the Dallas Symphony Orchestra was in every way a success. There was a large, enthusiastic audience in the Majestic theater and there were several people from surrounding towns who came in to hear this first performance. There was a conspicuous improvement over last year, both in the number and quality of the players. The middle voices were developed both in string and winds and the solo parts were handled more surely. It is, however, no reflection on the work of last year to claim that the playing this year is better. It would be a lamentable condition if there were not progression. The players of last year are nearly all of them still with the orchestra and they have had a year's experience, they know the music, they know what Mr. Venth wants and they are able to begin this season where they left off in the spring. These old players are the backbone of the orchestra and the additions that have been made from New York, Chicago and Pittsburg and from Ellery's and Conway's bands, simply add fullness and strength and finish to the sections that were incomplete last year.

The point is, however, that Dallas has now a real symphony orchestra, which is a very remarkable thing, more remarkable than the people realize, considering the fact that it began with just an idea, or a dream, and one conductor, which brings us to the point that an orchestra can be gathered together almost anywhere if one can get a real live, *simon pure* conductor, with the label blown in the bottle, such as Herr Carl Venth.

Mr. Venth has the material to work with this year and he is going to get splendid results, judging from yesterday's performance. The new March of Massenet was rather spectacular with its noise of war and its paeon of victory, but coming first on the program it did not make as much of an impression as it deserves, as there were many people coming in and the others did not get their attention focused until the Overture of Tannhauser, which was very finely played. You need full instrumentation to do justice to Wagner's music and the orchestra lost none of the embellishments. The theme and accompaniment were both fully carried and when co-ordinate themes came in all the strains were distinct and not blurred and each given its proper value. The different voices were all audible and in the different sections one ear could pick up flute, oboe, horn, viola or what not even when they were carrying subordinate parts. Mr. Venth was able to get the values out of the music—different qualities of the piano and pianissimo, and crescendos that had all the difference between hills and Himalayas.

La Colombe, by Gounod, was delicately played and the harp was noticeably good. The harp was a great addition in several of the selections, particularly in Cavalleria Rusticana, where horn and harp were heard together with great effect. In the same selection there was a duet beautifully rendered; we might almost say superbly rendered between the flute and oboe, and much favorable comment was heard on the playing of both these instruments through the program.

Mr. Chas. Wenzel's solo on the cello, "Le Desir," by Servais, gave him an opportunity to show a marvelous technique as this selection calls for almost everything of which a cello is capable and Mr. Wenzel established himself in the esteem of the Dallas public. In his encore, "Chopin's Nocturne," he was accompanied by his wife on the harp and it was beautifully done. Mr. Wenzel was secured from the Pittsburg orchestra and Dallas is fortunate to have so capable a player.

The Sizilietta and the entrance of the Bojarin, old favorites, were better rendered than ever.

The tumultuous, rock, slavonic, tooth splintering March Slave by Tschai-kowsky, concluded the very fine program. This march was played first by the orchestra last year as a sort of tour de force, then it became the bete noir of the musicians and its appearance in any program was considered to be a coup de grace. Having got three French phrases in that last sense, I can now let up and take it easy. But the more one hears the Slave March, the more treacherous it seems. Just as soon as an orchestra thinks they have got it—it springs new surprises on them and gets away. Last year's orchestra thought they had this march nailed down—but the truth must have been that some of it was slurred—for the orchestra yesterday while it went bravely to it, had its hands full and only secured a dog fall. Any orchestra anywhere that can play the March Slave as it ought to be played is entitled to step right up to the head of the class. Parts of it sound and always will sound as though Tschai-kowsky tried to reproduce symphonically the music of a rock crusher.

Taking the program from start to finish it was a splendid beginning—one any orchestra would be proud of and Mr. Venth is very much pleased over the possibilities of this year and he hopes very much that it will have enthusiastic public support.

During the intermission Mr. Venth, after a brief speech, introduced Henry D. Lindslev, who spoke on the advertising possibilities of the orchestra and said that when the shriners were here that some opportunity should be given the orchestra to help in their entertainment. He was followed by L. M. Dabney, who spoke on behalf of the board of directors and explained the manner in which it was proposed to support the orchestra.

## VENTH LECTURES ON NORWAY.

Large Audience Hears Dallas Musician Talk on Historic Land. Lantern Slide Illustrations.

An audience of substantial size heard, with much appreciation, the lecture upon Western Norway, given at the First Unitarian Church last night by Prof. Carl Venth, the leader of the Dallas Symphony Orchestra.

The lecture was profusely illustrated with lantern slides, depicting wild scenes of the Western coast of Norway, intimate views of the life of the people, pictures of historic ruins and was accompanied by a fascinating presentment of the music, past and present, of that land and people.

Most of the lantern slides shown were from pictures taken by Mr. Venth while he was in Norway during the last summer, and of which he gave most interesting descriptions. His personal familiarity with these places, with the history of the land, the folk lore and legends, the customs of the people and his ability forcefully to interpret their music, made of the evening one of unusual pleasure to all who attended.

Mrs. Venth assisted her husband in the carrying out of the musical features of the program in very effective man-

## SYMPHONY ORCHESTRA GIVES FINE PROGRAM

LIGHTER COMPOSITIONS OF MASTERS SELECTED FOR CONCERT.

"Piet Hein," by Anvoovij, Is Played for First Time in America—Miss Fern Hobson Appears as Soloist.

There is one word which can most appropriately be used in describing the concert given by the Dallas Symphony Orchestra at the opera house yesterday afternoon. It is "different." There are also other adjectives which might well be applied, such as entrancing exquisite, inspiring, glorious, and the rest of the superlatives commonly used by the ultra-enthusiast, for the music was all that those words implied in their original and unacknowledged meaning.

If Carl Venth, conductor, had foreseen the particular brand of weather which would be the lot of Dallas people Sunday, he could not have arranged a more appropriately contrasting program. Gray skies there were outside, and cold and rain and wind. But inside the four walls of the Dallas Opera House there was liquid sunshine, if ever music produced such a thing. Tragedy and pain and pathos and sadness were banished for the day, and instead there was the fragrance of flowers, and the warmth of June, and the very essence of the joy of living, in the melody created for an audience not lacking in appreciation.

Beethoven and Rubinstein in their happiest moods; Godard, the soulful; the brilliant Lacomme, the immortal Wagner, and a modern Dutch composer, Anvoovij, were contributors to the program of the afternoon. The orchestra itself appeared to be in a spirit of collective good humor, and the combination of willing players with wonderful compositions produced music that one would travel far indeed to hear excelled.

It would be hard to say which of the seven numbers on the program was the favorite of the afternoon. From first to last the offering was superb and one selection hardly outshone another.

### Program Opens with "Egmont."

The program opened with a short overture, "Egmont," from the pen of the great Beethoven, an offering typical of the scintillating brilliance of the composer in his not deeply serious moods. Opening with a simple, swinging melody, the overture swells into a crashing march and closes with a resounding finale that is inspiring. It is very short and proved highly appropriate as a kind of relish to whet the appetite for the good things to follow.

Rubinstein was chosen for the second number, his "Pecheur Napolitain et Napolitaine" and "Toreador et Andalouse" being spiritedly rendered by the orchestra. The first selection is a melodious little piece, the action lying largely in the violin and wood-wind sections, with often two separate and distinct themes weaving in and out and across, clearly discernible and still vaguely elusive. The second, as may be judged by the theme, is distinctly Spanish in tone, written in waltz time, increasing in speed from first to last and ending in a swelling crescendo of crashing chords.

The third number, to many, was the real feature of the afternoon's program. "In an Indian Temple," by Halvorsen, was the title of the selection which proved to be one of the most wonderful pieces of descriptive music which has been presented this season. With nothing more than the title as a suggestion the hearer needs little imagination to follow the brush of the artist in sound as he paints a picture. The opening movement is a monotonous, undulating, swelling and diminishing symphony, clearly presenting the picture of the temple interior with its swaying, murmuring throng of worshippers. Then there is a pause, and loud and clear and harsh the blast of a horn rings out. Clearly the priests have entered and the multitude sways forward in reverential devotion. A march then begins in which can be heard the steady tramp and shuffle of naked feet, and as the sacred rites progress the action grows faster and faster until it is a wild, almost discordant dissonance. Suddenly it stops. The rites are ended. The priests and the worshippers depart, and once more there is the colorless, lifeless monotony of sound swelling and dying again as the wind sways a tapestry or the smoke flickers before an altar.

### Miss Hobson Is Soloist.

Miss Fern Hobson, violinist, was the only soloist of the afternoon, and her offering was one of the delightful features of the program. Godard's Concerto No. 2 for violin was the composition selected for her rendition and proved eminently suited to her talents. Especially did Miss Hobson show to advantage in the first movement of the piece, where the full, rich singing quality of her execution was given free reign. In the second movement, which was much faster and much more difficult, she was also enabled to display a high order of classical technique. For an encore she played a simple little melody, "To a Wild Rose," by McDowell.

The fifth number, "Salute d'Amour," by Elgar, was one of the short, frothy, spicy and "Frenchy" pieces of the afternoon.

The last two numbers on the program were new compositions, offered for the first time in Dallas. The first of this pair was a most attractive composition by Lacomme, whose "Los Toros" and "La Farzuela" won such favor earlier in the season.

The "Gitanilla Suite" was the new offering and proved to be equally as good as the two earlier pieces from the same composer. The suite is divided into three movements, each one depicting a different phase of the life of the Gypsies, the first, "Sous le Soleil," or in the sunlight; the second, "Sous les Etoiles," or under the stars, and the third, "Les Romani," the Romans, or on the march. As a whole it is a wonderful piece of orchestration and was well received.

The last number offered, according to Mr. Venth, was played for the first time in America, having been sent directly to Dallas from Holland, the home of Anvoovij, the composer. "Piet Hein" was the name of the piece, which proved to be one of the unusual and attractive selections of the program. Built on a Dutch folk song as a theme, the "Piet Hein" is a fantastic composition, made up of froths and frills and variations, extremely out of the ordinary and very pleasing withal.

To encores were played during the afternoon by the orchestra, the first being "Sweet Dreams," by Blom, and the second, "Dreams," from "Tristan and Isolde," by Wagner.

## SUGGESTS BENEFIT FOR KARL VENTH

E. G. COUNCIL BELIEVES DALLAS MUSIC LOVERS WOULD BE GLAD TO SHOW APPRECIATION.

Declaring that Karl Venth had done more for the upbuilding of the musical spirit in Dallas in the short time that he had been a resident of Dallas than any other one person, E. G. Council, connected with one of the big music houses, proposes that a benefit performance be given in the near future for the well known musician and orchestra conductor. Mr. Council declares that Mr. Venth expects to soon take up his residence in either Fort Worth or Houston and he is of the opinion that Dallas should take some action to show Mr. Venth the high esteem in which he is held by the music lovers of this city.

Mr. Council expresses the opinion that the concert next Sunday will be the last given by the Dallas Symphony Orchestra and suggests that the benefit concert be given a week later. He believes that such an affair would call for an outpouring of Dallas music lovers that has never been equalled owing to the popularity of Mr. Venth and to show the high esteem in which he is held by all who know him.



# SYMPHONY ORCHESTRA GIVES CONCERT TODAY

REGULAR SEASON WILL BEGIN  
NEXT SUNDAY, NOV. 10.

Today's Program Is to Be Preliminary  
Event to Show Advance  
of Work.

Work for the season by the Dallas Symphony Orchestra is to begin next Sunday afternoon. At that time the season tickets will entitle their holders to admission. As a preliminary event there will be an invitation program this afternoon at 3 o'clock. All of the subscribers to season tickets have been invited to this event and the invitation has been extended to others believed to be interested in good music and appreciative of the first season's record.

The place for the preliminary concert will be the Majestic Theater. It is expected that besides the Dallas people there will be visitors from Fort Worth, Waxahachie, Denison and from places along the three interurbans between those places and Dallas.

### Season Begins Next Sunday.

Relative to the program and the preparations for it, the management has made the following announcement:

"This is an extra concert today. The regular season will not start until the following Sunday and all those who have subscribed for season tickets will be expected to attend this concert.

"The program for this concert is especially prepared for the occasion, which is designed to show how much the orchestra has improved since last season. There will be a finish and delicacy noted that is unusual in any orchestra which has had only one week's rehearsal.

"In the selection from 'Cavallera Rusticana' it will be noted the tremendous forte passages followed by almost hair-strike pianissimo. There is an accent to the music, a perfect balance in the instrumentation, and the middle voices, which were really somewhat lacking last year, are full and resonant in the present organization.

"The program will begin with 'March Heroique,' which is a new composition by Massenet. This is a thunderous and wonderfully dramatic piece and will certainly be a favorite with the Dallas public. This composition has never been played in the Southwest before.

"Two of the numbers played by request are 'Sizillette' and 'Entrance of the Bajaren,' the most popular selections played by the orchestra during its entire season last year. The last number, which is also played by request, is one of the heaviest marches attempted by the orchestra."

### Program for Today.

- The program is as follows:
- "Marche Heroique" ..... Massenet
  - Overture, "Tannhauser" ..... Wagner
  - "La Colombe" ..... Gounod
  - "Le Desir" ..... Servais
  - (Cello solo, Mr. Wenzel.)
  - "Cavallera Rusticana" ..... Mascagni
  - "Sizillette" ..... Bion
  - (By request.)
  - "Entrance of the Bajaren" ..... Halvorsen
  - (By request.)
  - "Marche Slave" ..... Tschaiakowski

# SYMPHONY ORCHESTRA CONCERTS ANNOUNCED

FIRST OF WINTER SERIES WILL BE  
GIVEN NOVEMBER 3.

Musical Organization Plans Number  
of Out-of-Town Engagements  
This Season.

The Dallas Symphony Orchestra will give its first concert at the Fair Park Coliseum Sunday, November 3. The orchestra has been very much enlarged and the instrumentation has been made complete. Already four soloists are in Dallas and sixteen other New York musicians are under contract to report at the time of the first rehearsal. Herr Carl Venth is enthusiastic over the prospects and has arranged a splendid series of programs for the season. There will be six symphony concerts at the opera house, four weeks apart, and twenty regular Sunday afternoon concerts. The symphony programs are unusually fine and for each one a soloist of National reputation will be engaged. The orchestra will be supported by the sale of season tickets. A ticket for the twenty-six concerts will be sold for \$10 and for the second best seats for \$5.

### Out-of-Town Trips.

In addition to the revenue from season tickets, a number of out-of-town engagements will be made. Already dates have been booked for Houston, Corsicana, Denton, Waxahachie and Sherman. A week's trip has been planned covering all of the cities between Dallas and Amarillo. The cello soloist is Mr. Wenzel, who is here from the Pittsburg Symphony, and Mrs. Wenzel will play the harp. The viola soloist is Mr. Buschman, from the Metropolitan Opera House, New York, and the first of the second violins is Mr. Laurier, who was the conductor of the Navy Band and the leader of the orchestra on the President's yacht; these have already arrived in Dallas. Those who are to report from New York for the first rehearsal are a solo flute, a solo oboe, two bassoons, four first violins, four second violins, two violas and one cello. There will be practically the same local musicians in the orchestra that played last year. The local men last season were paid so much a concert, but this year they are all on a salary basis, and under contract for the season.

The program committee consists of Mrs. Jules E. Schneider, Mrs. Edgar L. Flippen and J. B. Rucker. They will have the revision of the program and will engage all of the soloists for the

## DALLAS ORCHESTRA

Mr. William Laurier of the Dallas Symphony Orchestra, was in Grand Saline on Tuesday trying to make arrangements for the appearance of the Dallas Symphony orchestra in concert at the Opera House, and if present plans work out and the ego citizen-ship of our town will support the proposition, there is no question but that we will be able to secure the Dallas Symphony orchestra for an concert during the holiday season, or soon after that time. Mr. Laurier will be back in Grand Saline on Thursday and if the management of the opera house receives sufficient encouragement from the citizens a deal will be closed with Mr. Laurier and a date set for the appearance of the Orchestra.

The Dallas Symphony Orchestra is equal in rank with the best orchestras of the country and the conductor, Mr. Carl Venth, expects to make his organization one of the famous orchestras of the country and there is no reason why the south, with the talent and brains they have, should not develop some of the most wonderful musical organizations in the world. All it takes to accomplish this with the material we have to work on in the south is time, patience, finances and a lot of encouragement from the general public and the last named item is one of the most essential in developing any great undertaking.

The management of the band are particularly well pleased over having an opportunity to bring such an exceptionally fine musical organization to our town; feeling that it will be a great encouragement to the band boys to see at first hand what constant and such well directed work will accomplish along musical lines, for the band management is ambitious to develop a band organization very much along the same lines as are followed by the Dallas Symphony Orchestra and we hope in time to be able to reach the same high degree of perfection along hand lines that the Dallas Symphony Orchestra has reached along orchestral lines. It is seldom that a town the size of Grand Saline has an opportunity to enjoy such a rare treat as this concert will be and we hope that all of the good citizens of Grand Saline will take advantage of this opportunity to aid in securing the Symphony orchestra and support this undertaking.

It may of interest to the general public to know that Dallas has subscribed \$30,000.00 to defray the expenses of this orchestra for this season and there will be some of the best soloists in the country with the orchestra.

# The Dallas Symphony Orchestra

The one great thing Dallas has lacked until last winter, and she felt it keenly, was a well trained symphony orchestra. Realizing that such an organization is as essential to the mental growth of a city as manufactures are to commercial success, Dallas citizens quickly responded to Harold Abrams' request for subscriptions to make such a musical venture possible.

When Mr. Abrams suggested the organization of a symphony orchestra to Carl Venth, that gentleman, judging from his experience in other and larger cities, expressed his doubt of being able to find enough home talent to warrant the venture, or enough money to import talent. But Mr. Abrams, full of enthusiasm and knowing more about Dallas musicians than Carl Venth, who was a comparative stranger, assured him that talent was abundant and proceeded to prove his assertion, much to the surprise of Carl Venth, who has since said that the amount of talent really available and really superior, was not only amazing, but unusual, and he has had experience in such organizations in the largest cities in the world.

Within six weeks after the orchestra was formed, it ceased to be experimental or a venture. It was an assured success, and never was there a more enthusiastic director than Carl Venth. With his wide and cosmopolitan experience he was able to accomplish a great deal in a short time. It will be recalled that a very foolish and unnecessary scare over spinal meningitis stopped the march of events as completely as would martial law. Yet despite such unfavorable conditions, he kept his promises

to the stockholders and gave the twenty concerts agreed upon.

Today, the treasurer, J. B. Rucker, reports not only all indebtedness for salaries, rents, advertising, library, janitor services and other minor expenses cancelled in full, but a small balance in the treasury. The salary paid Carl Venth is not enough by several thousand dollars. Every city in the world willingly contributes large sums of money for musical organizations. Cincinnati has reached the apex of musical fame by her generous endowments of her orchestras and musical colleges. Minneapolis appropriates \$65,000 annually for the support of her orchestra, enabling it to compete with the orchestras of New York and Chicago. New York money for such projects is freely given. This spirit of generosity and civic pride has won for New York the unique distinction of being the only city in the world that supports grand opera without loss to the stockholders, altho Chicago is ready to make a similar claim.

But this has nothing to do with Dallas. She is old enough, big enough, rich enough and knows enough not to need urging or reminder. She has an orchestra composed of fine and talented musicians and most ably conducted. Let her keep it and make it prosperous. But with Mrs. E. J. Keist, who is a "good music" enthusiast and an indefatigable worker in a cause so worthy and beneficial, on the executive committee, Harold Abrams as president, and an efficient Board of Directors, we have no fear for the future of the Dallas Symphony Orchestra. The Board of Directors for last year, and with few changes for this year, are Mrs. W. G. Scarff, Mrs. E. J. Kiest, Mrs. Edgar L. Flippen, Mrs. Ellhu A. Sanger, Mrs. Hubert W. Adams, and Messrs. Lewis M. Dabney, Bryan T. Barry, Sloan Simpson, J. B. Rucker, George Gilmour, Dr. Rufus Whitis, Rev. Wm. H. Greenburg and Mr. Harold Abrams. Mrs. Jules E. Schneider is also a director and vice president.



# SYMPHONY ORCHESTRA AS BUILDER OF CITIES

THOSE WHICH HAVE SUPPORTED  
THEM CONTINUE TO GROW.

Writer Talks of Possibilities in Future of Dallas—Lesson of Acting in Concert.

BY MISS NIDA H. HOPKINS.

We who have studied world conditions and who have some knowledge as to how to build and beautify a city are taking this occasion to get a few facts to the thinking people of Dallas. What we say is said unsolicited by either The News, the Dallas Orchestra or even by any Dallas citizen. The suggestions herein are merely offered for the people to accept or reject as seems best to them.

It is our experience that many a city has built a few tall office buildings and one or two great hotels and then stopped growing, but it has never been our experience that any city has organized and supported a symphony orchestra that was not destined to become a great city. If you will give this a little thought you will find that it is true. People who are accustomed to look at the outsides of things will look up to your tall buildings and say, "This is destined to become a great city." Those accustomed to look at the insides of things will look up to your symphony orchestra and say, "Truly this is destined to become a great city." In our opinion Dallas has come to the parting of the ways and whether she leads the Southwest depends upon her choice, the choice she makes now.

Let us study the possibilities of a symphony orchestra for a moment. Let us stand first with the conductor and see what his duties are. It is his duty to draw out every instrument and every group of instruments, to see that each instrument and group of instruments has an opportunity to speak at the proper time without interfering with other instruments or groups of instruments. If he permits instruments to overlap and interfere with one another he will cause disorder rather than harmony. Here we find a great life lesson if we are willing to learn it. All men and women who stand as leaders of organizations can learn how to conduct their work without causing discord if they will study the symphony orchestra with a view of applying the principles there learned to their own work.

Now let us consider the orchestra from the standpoint of the players themselves. The first duty of the individual players is to get in tune. How do they do this? Does each one tune up to the other fellow, the one next to him personally? Not at all. They all take the "A" from one instrument, that is, they get together at a common point of interest. If you take the "A" from the fellow nearest to you you risk being out of tune, for he may not have as perfect a sense of pitch as you and may have missed the pitch by a hair's breadth and, if you tune to him, you are also off. If the next one tunes to you he is also off, and the greatest conductor living can bring no harmony out of such conditions. If you all tune to a common point the man with the faulty ear has not succeeded in throwing the whole orchestra off the pitch, but his discord will be drowned by the others who have tuned correctly. For an orchestra to get in tune properly then is the first duty. Next, each individual instrument has its part to play. It must know when to speak and when to be silent. It must be content to play the part suited to it. If the flute makes up its mind it will do the violin's work the result is that it has neither done its part as a flute nor has it succeeded in becoming a violin and doing a violin's work. Discord is again the result. Unless each instrument does its part and the part suited to its nature and capacity the result can not be harmonious. Also unless each instrument retires modestly into the background after having done its part and respects the right of some other instrument to lead for the time being, being willing to play an accompaniment to that other solo part, harmony and co-operation of instruments can not be obtained.

Here lies another great lesson. How many of us are playing our parts correctly and in tune? How many are willing to speak when it is necessary to play our own solo part and to be silent and let the other fellow lead sometimes, and furthermore co-operate so as to assist in playing a beautiful accompaniment to his solo part? If you wish to learn how to apply these principles to your own life, study your symphony orchestra both from the director's standpoint and the standpoint of the player. Our experience has been that we can get more music out of a human instrument than was ever made through man-made ones. It is our belief that Dallas will make a right choice, that its people will tune up to a common point of interest; that each individual and each organization will learn to play its part without interfering with others or overlapping the work. In order to get at these principles and learn how to apply them you must study your symphony orchestra.

## Dallas Symphony Orchestra Programs for the

Six Symphony Concerts Give Promise of Music for Patrons of Dallas' Own Orchestra Soloist From Metropolitan Opera House  
Teen New York Musicians to be Members of Organization.

(By F. E. S.)

The Dallas Symphony orchestra is completely organized and Herr Carl Venth is ready to wave his baton the 3rd of November when the first regular concert of the season will be given in the Fair Park Coliseum.

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A committee is at work at the present time selling season tickets. A ticket for the twenty-six concerts will be sold for \$10. A ticket for the second best seats for the entire season will be sold for \$5. The orchestra will be supported entirely by the funds derived from the sale of season tickets.

### Plan Tour in Texas.

The orchestra has an advance agent on the road booking engagements for them during the intervals between concerts in Dallas. Already Houston, Corsicana, Denton, Waxahatchie and Sherman have secured dates and a tour has been scheduled from Dallas to Amarillo, covering one week, taking in the principal cities between the two places.

Last year the orchestra numbered forty to forty-two men, but this year there will be fifty men under contract. The instrumentation has been made complete and a number of soloists have been brought from New York. At present in Dallas there are four of the soloists, and sixteen other musicians will come from New York later to take places in the organization. The cello soloist is Mr. Wenzel, who has been playing in the Pittsburgh orchestra and was much needed last year. The viola soloist is Mr. Buschmann, who comes from the Metropolitan Opera house in New York. The first second violinist is Mr. Laurier, who was the leader of the navy band and the conductor of the small orchestra on the president's yacht. Under contract to come from New York is a solo flute, a solo oboe and two bassoons, four first violins, four second violins, two violas and an additional cello. These will be added to the orchestra, which, as re-

gards local musicians by the same as last season. Last season the each concert, but will be under contract. This puts the orchestra on a basis and enables engagements.

### To Engage Talents

There will be good for the concerts and the direction of the consisting of Mrs. Mrs. Edgar L. Flipper. It is stated that the committee will have programs as published in the orchestra interested in the orchestra send in requests to music they may wish season. Mr. Venth accord with this idea to the fullest extent possible. Mr. Venth final arbiter as to what he knows the orchestra. The programs as Venth are built up and cover a wide range of the music made will be played as possible the orchestra that has been re-

Programs for the concerts follow:

- NUMBER ONE.  
Overture, "Egmont" ..... Beethoven  
Italian Symphony ..... Mendelssohn  
Intermission.  
Les Preludes ..... Liszt
- NUMBER TWO.  
Overture "Sakuntala" ..... Goldmark  
Symphonie No. 2 ..... Beethoven  
Intermission.  
Solo.  
Capriccio Espagnol. Rimsky-Korsakow  
Albavada.  
Variations.  
Albavada.  
Scene and Gypsy Song.  
Fandango of the Asturias.  
(Played without pause.)
- NUMBER THREE.  
Prelude, "Meistersinger" ..... Wagner  
Symphony No. 6, "Pathique" .....  
..... Tchaikowsky  
Adagio, Allegro, Andante, Allegro vivo.  
Allegro con grazia.  
Allegro molto vivace.  
Adagio lamentoso.  
Intermission.  
Solo.  
Casse Moissette ..... Tchaikowsky  
Overture, "Tanhauser" ..... Wagner  
Unfinished Symphony ..... Schubert  
Intermission.  
Solo.  
Symphonic poem, "In the Mountains" ..... Venth
- NUMBER FIVE.  
Midsummer Night's Dream overture  
Symphony No. 5, Eninoir ..... Dvorak  
"From the New World."  
Adagio-Allegro molto.  
Largo.  
Scherzo.  
Allegro con fuoco.  
Intermission.  
Solo.  
Symphonic poem, Francesca da Rimini ..... Tchaikowsky
- NUMBER SIX.  
Overture, 1812 ..... Tchaikowsky  
Symphonie No. 5 ..... Beethoven  
Intermission.  
Solo.  
Symphonic poem, "The Moldau" ..... Smetana  
Programmes for the twenty Sunday afternoon concerts:
- SUNDAY, NOV. 3.  
Marahae Neroique de Szabadi ..... Massenet  
Overture, "Phedre" ..... Massenet  
Solo.  
Selection, "Thais" ..... Massenet  
Dreams ..... Wagner  
Selection, "Cavalleria Rusticana" ..... Mascagni  
Solo.  
Selection, "Carmen" ..... Bizet
- SUNDAY, NOV. 10.  
Marche, "Tannhauser" ..... Wagner  
Overture, "Il Guarany" ..... Gomez  
Solo.

- SUNDAY, NOV. 17.  
Emperor March ..... Wagner  
Selection, "La Boheme" ..... Puccini  
Solo.  
Ariel Valse ..... Oehlschlegel  
Melodie in F ..... Rubenstein  
Solo.  
At Twilight ..... Venth  
Kosakenrit ..... Ellenberg
- SUNDAY, NOV. 24.  
Xaviere ..... Dubois  
Overture "Zampa" ..... Herold  
Agnus Dei ..... Bizet  
Selection, "Aida" ..... Verdi  
Solo.  
Emperor Valse ..... Strauss  
Salut d'Amour ..... Elgar  
Mit Humor ..... Schreiner
- SUNDAY, DEC. 1.  
Marche Militaire ..... Schubert  
Overture, Midsummer Night's Dream ..... Mendelssohn  
Solo.  
a. Pecheur Napolitain.  
b. Toreador et Andalouse ..... Rubenstein  
Selection, "Les Pecheurs d'ers Perles" ..... Bizet
- SUNDAY, DEC. 8.  
Marche Slave ..... Tchaikowsky  
Overture, "Raymonde" ..... Thomas  
Sweet Dreams ..... Blon  
Selection, "Indigo" ..... Strauss  
Solo.  
Al Fresco ..... Herbert  
Chinese Dance ..... Behr  
Militaria ..... Schreiner
- SUNDAY, DEC. 15.  
Cortege, "Queen of Sheba" ..... Gounod  
Overture, "Flying Dutchman" ..... Wagner  
Fete Arabe ..... Luigini  
Selection, "Gypsy Baron" ..... Strauss  
Solo.  
Entereact "La Colombe" ..... Gounod  
Valse "Violets" ..... Waldenfel  
Meyerberiana ..... Schreiner
- SUNDAY, DEC. 22.  
Coronation March ..... Meyerbeer

- Robbers" ..... Suppe  
et Baucis ..... Gounod  
Gounod  
Solo.  
Mascagni  
Thomas  
Trenk" ..... Albini  
Elgar  
Tell" ..... Rossini  
Klein  
Butterfly" ..... Puccini  
Solo.  
Gillet  
Forest ..... Ellenberg  
Wagner  
AN. 5, 1913.  
March, Svendsen  
ser" ..... Wagner  
Behr  
Mitt" ..... Herbert  
Solo.  
Blon  
pagnole" .....  
Rimsky-Korsakow  
JAN. 12.  
Solo.  
Berloiz  
Wagner  
Ellenberg  
Herbert  
Solo.  
Strauss  
Glinka  
Liszt  
JAN. 19.  
Halvorsen  
Auber  
Rubinstein  
Wagner  
Solo.  
Deslibes  
Handel  
Katterer  
N. 26.  
Rubinstein  
Litolff  
Leoncavallo  
Roberts  
Solo.  
Herbert  
Ellenberg  
Liszt  
EB. 2.  
Solo.  
Herbert  
Thomas  
Saint Saens  
Solo.  
Bucalossi  
German  
Strauss  
SUNDAY, FEB. 9.  
Fackeltanz ..... Meyerbeer  
Overture, "Lutspiel" ..... Keler Bela  
The Voice of the Chimes ..... Luigini  
Selection, "Vogelhandler" ..... Zeller  
Solo.  
Naughty Nymphs ..... Roth  
Suite, "La Perla" ..... Lacomme  
SUNDAY, FEB. 16.  
Tartaron Reveille ..... Machts  
Overture, "The Two Hussars" .....  
Dappler  
Naila ..... Deslibes  
Selection, "Robin Hood" ..... De Koven  
Solo.  
Festival Dance "Cappella" ..... Deslibes  
Dream Melody ..... Herbert  
Two Hungarian Dances ..... Brahms  
SUNDAY, FEB. 23.  
Wedding Procession ..... Nessler  
Overture, "La Garza Ladra" ..... Rossini  
Valse Lente ..... Deslibes  
Selection, "Rob Roy" ..... DeKoven  
Solo.  
Album Leaf ..... Wagner  
Russian Peasant Dance ..... Lehar  
Gitanela ..... Lacomme  
SUNDAY, MARCH 2.  
Wedding Procession ..... Nessler  
Overture, "Semiramide" ..... Rossini  
Diamant ..... Bizet  
Solo.  
(a) Heart Wounds (for strings) ..... Grieg  
(b) Arragonaise ..... Massenet  
Malaguena ..... Moszkowski  
Tribute of of Zamova ..... Gounod  
SUNDAY, MARCH 9.  
Inauguration "Boabdil" ..... Moszkowski  
Overture, "Bronze Horse" ..... Auber  
Sweet Revery ..... Tchaikowsky  
Selection, "Parsifal" ..... Wagner  
Solo.  
Valse Triste ..... Sibelius  
Vasantasena Suite ..... Halvorsen  
SUNDAY, MARCH 16.  
Huldigungsmarsch ..... Wagner  
Festival Overture ..... Lassen  
Two Spanish Dances ..... Moszkowski  
Selection, "Il Trovatore" ..... Verdi  
Solo.  
Scenes Picturesques ..... Massenet  
Finlandia ..... Sibelius  
American Fantasia ..... Herbert



# SYMPHONY ORCHESTRA AS BUILDER OF CITIES

THOSE WHICH HAVE SUPPORTED  
THEM CONTINUE TO GROW.

Writer Talks of Possibilities in Future of Dallas—Lesson of Acting in Concert.

BY MISS NIDA H. HOPKINS.

We who have studied world conditions and who have some knowledge as to how to build and beautify a city are taking this occasion to get a few facts to the thinking people of Dallas. What we say is said unsolicited by either The News, the Dallas Orchestra or even by any Dallas citizen. The suggestions herein are merely offered for the people to accept or reject as seems best to them.

It is our experience that many a city has built a few tall office buildings and one or two great hotels and then stopped growing, but it has never been our experience that any city has organized and supported a symphony orchestra that was not destined to become a great city. If you will give this a little thought you will find that it is true. People who are accustomed to look at the outsides of things will look up to your tall buildings and say, "This is destined to become a great city." Those accustomed to look at the insides of things will look up to your symphony orchestra and say, "Truly this is destined to become a great city." In our opinion Dallas has come to the parting of the ways and whether she leads the Southwest depends upon her choice, the choice she makes now.

Let us study the possibilities of a symphony orchestra for a moment. Let us stand first with the conductor and see what his duties are. It is his duty to draw out every instrument and every group of instruments, to see that each instrument and group of instruments has an opportunity to speak at the proper time without interfering with other instruments or groups of instruments. If he permits instruments to overlap and interfere with one another he will cause disorder rather than harmony. Here we find a great life lesson if we are willing to learn it. All men and women who stand as leaders of organizations can learn how to conduct their work without causing discord if they will study the symphony orchestra with a view of applying the principles there learned to their own work.

Now let us consider the orchestra from the standpoint of the players themselves. The first duty of the individual players is to get in tune. How do they do this? Does each one tune up to the other fellow, the one next to him personally? Not at all. They all take the "A" from one instrument, that is, they get together at a common point of interest. If you take the "A" from the fellow nearest to you you risk being out of tune, for he may not have as perfect a sense of pitch as you and may have missed the pitch by a hair's breadth and, if you tune to him, you are also off. If the next one tunes to you he is also off, and the greatest conductor living can bring no harmony out of such conditions. If you all tune to a common point the man with the faulty ear has not succeeded in throwing the whole orchestra off the pitch, but his discord will be drowned by the others who have tuned correctly. For an orchestra to get in tune properly then is the first duty. Next, each individual instrument has its part to play. It must know when to speak and when to be silent. It must be content to play the part suited to it. If the flute makes up its mind it will do the violin's work the result is that it has neither done its part as a flute nor has it succeeded in becoming a violin and doing a violin's work. Discord is again the result. Unless each instrument does its part and the part suited to its nature and capacity the result can not be harmonious. Also unless each instrument retires modestly into the background after having done its part and respects the right of some other instrument to lead for the time being, being willing to play an accompaniment to that other solo part, harmony and co-operation of instruments can not be obtained.

Here lies another great lesson. How many of us are playing our parts correctly and in tune? How many are willing to speak when it is necessary to play our own solo part and to be silent and let the other fellow lead sometimes, and furthermore co-operate so as to assist in playing a beautiful accompaniment to his solo part? If you wish to learn how to apply these principles to your own life, study your symphony orchestra both from the director's standpoint and the standpoint of the player. Our experience has been that we can get more music out of a human instrument than was ever made through man-made ones. It is our belief that Dallas will make a right choice, that its people will tune up to a common point of interest; that each individual and each organization will learn to play its part without interfering with others or overlapping the work. In order to get at these principles and learn how to apply them you must study your symphony orchestra.

# Dallas Symphony Orchestra Programs for the Season

Six Symphony Concerts Give Promise of Unusual Music for Patrons of Dallas' Own Orchestra. :: ::  
Soloist From Metropolitan Opera House and Nineteen New York Musicians to be Members of the Organization. :: :: :: :: :: ::

(By F. E. S.)

The Dallas Symphony orchestra is completely organized and Herr Carl Venth is ready to wave his baton the 3rd of November when the first regular concert of the season will be given in the Fair Park Coliseum.

It is customary in the large cities for the program for the season to be published in advance of their presentation and the program for the twenty-six concerts are given exclusively in this paper for the first time. There will be six symphony concerts which will be given in the Opera house at night and the dates for these can not be given at this time, but they will be given at intervals of about four weeks. On each of these symphony programs the name of the soloist is left blank as it is impossible in advance to say what artists will be engaged on the various dates. For each concert, however, an artist of national reputation will be secured.

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gards local musicians, will be practically the same as last year.

Last season the men were paid for each concert, but this year each man will be under contract and on a salary. This puts the orchestra on a permanent basis and enables it to make foreign engagements.

### To Engage Talented Soloists.

There will be good soloists engaged for the concerts and this will be under the direction of the program committee consisting of Mrs. Jules E. Schneider, Mrs. Edgar L. Flippen and J. B. Rucker. It is stated that this program committee will have the revision of the programs as published, and that those interested in the orchestra are asked to send in requests to them for particular music they may wish played during the season. Mr. Venth is thoroughly in accord with this idea and will co-operate to the fullest extent with this committee. Mr. Venth is, of course, the final arbiter as to what shall be played for he knows the library and also knows what the orchestra is prepared to play. The programs as arranged by Mr. Venth are built upon the Thomas plan and cover a wide range of music. Much of the music made familiar last year will be played as encores and where possible the encores will consist of music that has been requested.

Programs for the six Symphony concerts follow:

#### NUMBER ONE.

Overture, "Egmont" ..... Beethoven  
Italian Symphony ..... Mendelssohn  
Intermission.  
Les Preludes ..... Liszt

#### NUMBER TWO.

Overture "Sakuntala" ..... Goldmark  
Symphonie No. 2 ..... Beethoven  
Intermission.  
Solo.  
Capriccio Espagnol. Rimsky-Korsakow  
Albovada.  
Variations.  
Albovada.  
Scene and Gypsy Song.  
Fandango of the Asturias.  
(Played without pause.)

#### NUMBER THREE.

Prelude, "Meistersinger" ..... Wagner  
Symphony No. 6, "Pathique" ..... Tschalkowsky  
Adagio, Allegro, Andante, Allegro vivo.  
Allegro con grazia.  
Allegro molto vivace.  
Adagio lamentoso.  
Intermission.  
Solo.

Casse Molsette ..... Tschalkowsky  
Overture, "Tannhauser" ..... Wagner  
Unfinished Symphony ..... Schubert  
Intermission.  
Solo.

Symphonic poem, "In the Mountains" ..... Venth

#### NUMBER FIVE.

Midsummer Night's Dream overture  
Symphony No. 5, Eninor ..... Dvorak  
"From the New World."  
Adagio-Allegro molto.  
Largo.  
Scherzo.  
Allegro con fuoco.  
Intermission.  
Solo.

Symphonic poem, Francesca da Rimini ..... Tschalkowsky

#### NUMBER SIX.

Overture, 1812 ..... Tschalkowsky  
Symphonie No. 5 ..... Beethoven  
Intermission.  
Solo.

Symphonic poem, "The Moldau" ..... Smetana  
Programmes for the twenty Sunday afternoon concerts:

#### SUNDAY, NOV. 3.

Marahae Nerolique de Szabadi ..... Massenet  
Overture, "Phedre" ..... Massenet  
Solo.

Selection, "Thais" ..... Massenet  
Dreams ..... Wagner  
Selection, "Cavalleria Rusticana" ..... Mascagni  
Solo.

Selection, "Carmen" ..... Bizet  
SUNDAY, NOV. 10.

Marche, "Tannhauser" ..... Wagner  
Overture, "Il Guarany" ..... Gomez  
Solo.

Overture, "Jolly Robbers" ..... Suppe  
Entreact "Philemon et Baucis" ..... Gounod  
Selection, "Faust" ..... Gounod  
Solo.  
Intermezzo "Ratcliff" ..... Mascagni  
The Black Rose ..... Thomas  
Selection, "Bar on Trenk" ..... Albin  
Pomp and Circumstance ..... Elgar  
Overture, "William Tell" ..... Rossini  
Prelude, "Kenilworth" ..... Klein  
Selection, "Madam Butterfly" ..... Puccini  
Solo.  
Reine et Bergere ..... Gillet  
The Forge in the Forest ..... Ellenberg  
Selection, "Rienzi" ..... Wagner

#### SUNDAY, JAN. 5, 1913.

Swedish Coronation March ..... Svendsen  
Overture, "Tannhauser" ..... Wagner  
The Bells ..... Behr  
Selection "The Red Mill" ..... Herbert  
Solo.  
Sizilietta ..... Blen  
Suit "Capriccio Espagnole" ..... Rimsky-Korsakow

#### SUNDAY, JAN. 12.

Marche Hongroise ..... Berlioz  
Overture, "Rienzi" ..... Wagner  
The Mill in the Forest ..... Ellenberg  
Algeria ..... Herbert  
Solo.  
Valse, "Artists' Life" ..... Strauss  
Kamarinskaga ..... Glinka  
Les Preludes ..... Liszt

#### SUNDAY, JAN. 19.

Bojaten March ..... Halvorsen  
Overture, "Masaniello" ..... Auber  
Revere Angelique ..... Rubinstein  
Selection, "Walkure" ..... Wagner  
Solo.  
Pizzicato ..... Desibes  
Largo ..... Handel  
Vienne Galop ..... Ketterer

#### SUNDAY, JAN. 26.

Wedding Procession ..... Rubinstein  
Overture, "Robespierre" ..... Litloff  
Intermezzo, "Pagliacci" ..... Leoncavallo  
Roszika Selection ..... Roberts  
Solo.  
Badinage ..... Herbert  
Le Carillon ..... Ellenberg  
Second Rhapsodie ..... Liszt

#### SUNDAY, FEB. 2.

Toyland March ..... Herbert  
Overture, "Mignon" ..... Thomas  
Danse Macabre ..... Saint Saens  
Selection, "Samson and Delila" ..... Saint Saens  
Solo.  
My Queen ..... Bucalossi  
Three Dances from Henry VIII. German  
Selection, "Valse Dream" ..... Strauss

#### SUNDAY, FEB. 9.

Fackeltanz ..... Meyerbeer  
Overture, "Lutspiel" ..... Keler Bela  
The Voice of the Chimes ..... Luglin  
Selection, "Vogelhandler" ..... Zeller  
Solo.  
Naughty Nymphs ..... Roth  
Suite, "La Feria" ..... Lacomme

#### SUNDAY, FEB. 16.

Tartaron Reveille ..... Machts  
Overture, "The Two Hussars" ..... Dappler  
Naila ..... Desibes  
Selection, "Robin Hood" ..... De Koven  
Solo.  
Festival Dance "Cappella" ..... Desibes  
Dream Melody ..... Herbert  
Two Hungarian Dances ..... Brahms

#### SUNDAY, FEB. 23.

Wedding Procession ..... Nessler  
Overture, "La Garza Ladra" ..... Rossini  
Valse Lente ..... Desibes  
Selection, "Rob Roy" ..... DeKoven  
Solo.  
Album Leaf ..... Wagner  
Russian Peasant Dance ..... Lehar  
Gitanelia ..... Lacomme

#### SUNDAY, MARCH 2.

Wedding Procession ..... Nessler  
Overture, "Semiramide" ..... Rossini  
Diamlele ..... Bizet  
Solo.  
(a) Heart Wounds (for strings) ..... Grieg  
(b) Arragonaise ..... Massenet  
Malaguena ..... Moszkowski  
Tribute of Zamova ..... Gounod

#### SUNDAY, MARCH 9.

Inauguration "Boabdil" ..... Moszkowski  
Overture, "Bronze Horse" ..... Auber  
Sweet Revery ..... Tschalkowski  
Selection, "Parsifal" ..... Wagner  
Solo.  
Valse Triste ..... Sibelius  
Vasantasena Suite ..... Halvorsen

#### SUNDAY, MARCH 16.

Huldigungsmarsch ..... Wagner  
Festival Overture ..... Lassen  
Two Spanish Dances ..... Moszkowski  
Selection, "Il Trovatore" ..... Verdi  
Solo.  
Scenes Picturesques ..... Massenet  
Finlandia ..... Sibelius  
American Fantasie ..... Herbert



# Music Shows Architecture and Pulse Says Composer

CARL VENTH.



Carl Venth Studies Out Relationship Between Pulse and Tempo—Notes Trace Style of Building.

BY KITTY BARRY.

Do you ever think of music and architecture in vital connection?

To Carl Venth, the spirit of both are synonymous. He works out his theory by the fundamental principles of the two arts.

Venth is the new instructor in violin at Polytechnic College to take the place of Josef Rosenfeld resigned. Twice each week he leaves the Dallas symphony orchestra long enough to come over and take charge of his class in Fort Worth.

He is a big, kindly man, a German with an American quick sense of humor, and right now he is mighty interesting to talk to. He is fresh from three months in Norway. And Norway without doubt is the most intellectually active country in modern Europe.

The contact with the big creative minds of Scandinavia has stimulated Mr. Venth to enthusiastic work. He spent much time with Halvoisen, the greatest Norwegian composer since Grieg, and with Sinding, another music writer. He is busy now between times of orchestra rehearsal and concert conducting on a series of musical lectures that put all his novel ideas into concrete form.

Mr. Venth's theory of the connection between music and architecture is one of the most novel ideas that has been advanced in many years among musical folk. The crux of the theory is this: Venth believes that musical and architectural structures are identical. "Architecture is form," the violinist explained as he sat in his Fort Worth studio Thursday afternoon. "There is no music without form, even though in modern music the form seems to have disappeared.

"The seeming lack of form in modern music is explained by the fact that we live in a Renaissance of music. Strict form almost disappears in the effort of the composer to express a mood. Moods are changeable things, and as the mood changes, so also changes the structure. Modern music has form, however. But because of the subtle change and surprises, this structure is difficult to follow."

"Take a pencil and a piece of paper," Mr. Venth directed, "and follow the progress of melodic and harmonic structures. While the melody is straightforward, trace the pencil in a straight line. When the melody goes up or down, follow it with the pencil. When the music stops you will find that you have traced the outline of a building on the paper."

To illustrate this principle, Mr. Venth hummed an aboriginal Indian melody, and followed the progress of the theme with a pencil on a piece of paper. When he had finished the melody, he had drawn the outline of an Indian tepee. He sang a few measures of queer music used in the old Egyptian temples. His pencil traced the square form used in the architecture of the old Egyptian houses worship. By drawing the structure of the music of ancient Greece, he indicated the dominant outline of ancient Grecian architecture.

"When you follow with lines the form of a Beethoven symphony," Mr. Venth finished, "you have the prevail-

ing form of a Gothic cathedral, with a spire for the climax. The Gothic is the highest form of architectural development."

The theory of rhythmic foundation on the beats of the human heart Mr. Venth advances to explain the difference in tempo of the various musicians. Every composition has a tempo indication. No two musicians ever play the same composition in the same time, however. Mr. Venth thinks that the beating of the pulse of the musician determines whether he will play it fast or more slowly.

"But there is one thing I have never been able to solve," he admitted. "Have you ever heard music that made you shiver, or put so much awe into you that you found it impossible to control the sensation? I do not understand why that is.

"Music has the most physical effect of all things artistic. Painting you see. Sculpture you can both see and feel. Literature you get into your mind through your eye. Music you hear, and get also through bodily vibration, the physical effect being direct.

"This does not explain the emotional effect of music, however."

In the Venth musical library are more than one hundred and fifty of the published composition written by Mr. Venth himself. One of the most charming of these is the "Sonata of the Seasons," written for the violin which Mr. Venth himself plays charmingly. Each movement represents the mood of a season. It begins with a light, fantastic movement for spring, passes into a rich, sunny theme variation representing summer, goes through a more somber movement in the autumn music, and sweeps into a stormy, climatic rush of sound for winter.

Mr. Venth has written a number of especially nice humoresques and light lyrics for the violin.

## LARGE AUDIENCE ATTENDED CONCERT

Inelegant Weather Did Not Keep Music Lovers Away From Program Given Sunday.

Before a remarkably good crowd, considering the weather, the Dallas Symphony Orchestra gave its fourth regular concert at the Opera House Sunday afternoon. The program was full of good things, there was the Kaiser March, one of Wagner's characteristic pieces which was better played by the orchestra than ever before. Wagner crowds this march with almost parallel themes and not always has the orchestra kept all the parts distinct. The heavy string passages were well rendered and with a perfect balance. It might be said here that the two viola players do remarkable work throughout to keep up in volume as they do. Wagner always somewhere brings out his brass and in this march the trombones take up the Lutheran Hymn and persistently hang on to it, the trumpet, giving them an echo once in a while until the entire orchestra takes it up. The improvement in the orchestra was conspicuous in this march. The Midsummer Night's Dream overture was worthy of a crowded house and should be repeated again at the earliest opportunity. Mr. Venth's comment on this overture is so good that it is repeated in full:

"Mendelssohn wrote this overture at the age of sixteen. In form, structure, orchestration and contents this overture is as mature as any of Mendelssohn's later works. Well had the lad of sixteen read his Shakespeare, the bard who fascinates the heart and soul of childhood before any child can be supposed to understand him. What a felicitous reproduction of the fairy element in tones! The perfect fairy overture! It is still heard with delight by old and young, and ever will be; it is so fresh, spontaneous, genuine; such an honest emanation from the enthusiastic heart and imagination of the boy composer. This music is a mediation on the play, a bridge between Bottom and Oberon, without which the passage into Fairy Land is almost impossible."

The Ratcliff Intermezzo of Mascagni was captivating and was played over on account of the enthusiastic applause.

One of the conspicuous features of the program was the production of the Introduction to "Red Rock" of Simpson, which was conducted by the composer. This brilliant work was new to the public and was most enthusiastically received. To quote Mr. Venth, "The main musical theme is broad and dignified and typifies the best elements of Southern manhood, while the second and brighter subject is more indicative of the grace and delicacy of the Southern women. The whole number is full of splendid contrasts and was highly praised by the Leipzig critics when it was played there under the composer's direction.

Mrs. Gertrude Mills Hunnicut sang very delightfully with orchestra accompaniment an aria from "La Gioconda," and two songs from Greig accompanied by Miss Charlton.

Mr. Venth certainly excelled himself in the notes on the program for the concert and his comments on the Humoresque of Dvorak must be repeated: "This beautiful number was originally written by Dvorak for piano, and has mostly been heard in an arrangement for violin solo. The rich orchestral garb enhances the effect of this piece. The title is rather a misnomer. There is very little humor in this composi-

tion—rather a pathetic, sad strain. Whatever there is of humor is of the peculiar kind which, while smiling, sheds tears."

The excellent program closed with the Strauss Emperor Valse.

The orchestra handled the unusually good program unusually well. They show the effect of the steady drill they are receiving and they answer Mr. Venth's baton with increasing intelligence.



All musical roads lead to Carl Venth, composer, violin virtuoso, teacher and director. He was born in Cologne, Germany, and altho he does not need the stamp, and never mentions it, he is of the titled class in that land of the Hohenzollerns. Mr. Venth was educated in Europe. He studied the violin with Georg Japha, and composition with Ferdinand Hiller. In Brussels he studied with Wieniawski and August Dupont, and the same year was concert master at the Flemish Opera House there. He has toured Europe in concert with eminent musicians and was concert master at the Opera Comique in Paris. He made his first appearance in this country in Boston with Julia Rive King. He was a member of the Metropolitan Opera House Orchestra under the direction of the great Anton Seidl and Leopold Damrosch, father of Walter and Frank Damrosch, and organized the well-known Venth Violin School in Brooklyn. He then became leader of orchestral concerts with Seidl and organized the Brooklyn Symphony Orchestra, and these were the first attempts at Sunday night concerts in that city. He was leader of the Euterpe Orchestral Society, and conductor of the famous Brooklyn Maenner chor Society, and is now one of the directors.

Carl Venth has had many compositions published here and abroad and many have been rendered in public. An orchestral suite, "Forest Scenes," was given under the baton of Anton Seidl, which is an honor many celebrated musicians coveted, for he was the greatest conductor New York ever has had. To mention all the honors Carl Venth has had showered upon him would take more space than the Viewpoint has, suffice it to say that we have a great musician and director with us. As a man, he goes about making hosts of friends by a generous estimate of values and a willingness to help other musicians. And he has organized an orchestra that Dallas intends to sustain, for she knows its value.

### GOOD WORK OF THE SYMPHONY ORCHESTRA.

The manifestations of appreciation of the work of the Dallas Symphony Orchestra wherever that organization has played is ample evidence of the fact that those who have been instrumental in promoting it have made no mistake in their judgment that it is a needed factor in the civic and educational growth of the community. Its renditions both in Dallas and other cities have been heard by most appreciative audiences. It has developed that during its tour in the Panhandle, where large crowds heard its programs, many traveled by private conveyance twenty miles or more in order to be present, and expressed themselves to the effect that they had been more than repaid for their trouble. Since then many requests have been received for recitals in other towns. Some of these from East Texas cities.

From this it would seem that, besides being a source of pride and pleasure to the people of Dallas, the Dallas Symphony Orchestra is making friends for itself wherever it is heard. And, taking another and perhaps a less esthetic view of the matter, it is doubtful if a more effective method of advertising for this city could be devised. Its effectiveness in this direction is made so to a great extent by the very nature of the organization. There are those who look upon the means necessary to the maintenance of the organization as being well invested, even from the standpoint alone of the prestige it gains for the city.

The News has been informed that the cost of maintaining the orchestra is very heavy, as one would naturally suppose, and that so far this expense has devolved upon comparatively few. It is stated that at present the amount of funds in hand is not such as to be encouraging, and the hope is expressed that not only the lovers of music and those interested in civic matters, but that from the standpoint of business and city patriotism, all business men should have their attention called to the matter because of the good name and prominence it gives the city. No other city in the State has such an organization.

## Fourth Regular Season Concert

Dallas Orchestral Association's  
Popular Sunday Afternoon Concerts

given by the

# Dallas Symphony Orchestra

Carl Venth, Conductor

Soloist:

Mrs. Gertrude Mills Gunnicut



## Dallas Opera House

Sunday, December 8th, 1912 at 3:00 p. m.



Fourth  
Regular Season Concert

Dallas Orchestral Association's  
Popular Sunday Afternoon Concerts

given by the

Dallas Symphony Orchestra

Carl Wentz, Conductor

Soloist:

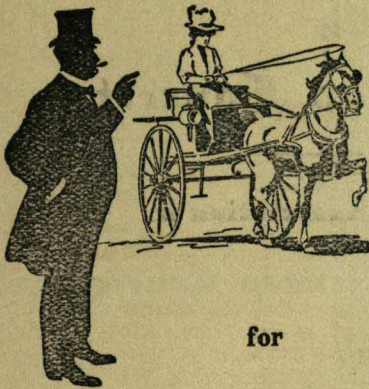
Mrs. Gertrude Mills Hunnicut



Dallas Opera House  
Sunday, December 8th, 1912 at 3:00 p. m.



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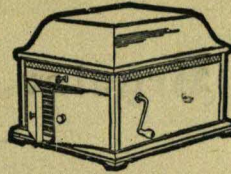
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# Programme

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1. **Emperor March..... Wagner**

This march was written to celebrate the victory of the Germans over the French in 1871; and also as a greeting to the newly-made Emperor of Germany—William I. Parts of the Luther hymn are heard throughout the march, suggestive of the fact, that the German Emperor is the nominal head of the State Church.

2. **Overture "A Midsummer Night's Dream"  
..... Mendelssohn**

Mendelssohn wrote this overture at the age of sixteen. In form, structure, orchestration and contents this overture is as mature as any of Mendelssohn's later works. Well had the lad of sixteen read his Shakespeare, the bard who fascinates the heart and soul of childhood before any child can be supposed to understand him. What a felicitous reproduction of the fairy element in tones! The perfect fairy overture! It is still heard with delight by old and young, and ever will be; it is so fresh, spontaneous, genuine; such an honest emanation from the enthusiastic heart and imagination of the boy composer. This music is a meditation on the play, a bridge between "Bottom and Oberon," without which the passage into Fairy Land is almost impossible.



## Programme—Continued.

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3. **Intermezzo „Ratcliff”.....Mascagni**

*(New, first time in Texas.)*

When the modern young Italian school of composers was born there was a general striving after condensing the rather long spun out opera books of an older date. The result was the one act opera, mostly in two scenes. This arrangement caused the “Intermezzo” to be used extensively. Intermezzo is an interlude, a detached piece introduced between the scenes or acts of an opera. Several of these short interludes have become world-famous, like the ones from Cavalleria and Pagliacci. The Intermezzo from Ratcliff is new to Texas, and one of the finest and most dramatic examples of this class of music.

4. **Aria from “La Gioconda” . . Ponchielli**

**Alto Solo, Mrs. Gertrude Mills Hunnicut.**

5. **Introduction to “Red Rock” . . Simpson**

*(New, first time in Texas.)*

**Conducted by the Composer.**

The composer of this brilliant work comes from Southern parents, and this probably had much to do with the strong appeal made to him by Thomas Nelson Page's story, “Red Rock,” a typical narrative of Southern love and chivalry. The introduction is the first number of a suite composed of musical



## Programme—Continued.

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pictures of episodes in Page's story. The main musical theme is broad and dignified and typifies the best elements of Southern manhood, while the second and brighter subject is more indicative of the grace and delicacy of the Southern women. The whole number is full of splendid contrasts and was highly praised by the Leipzig critics when it was played there under the composer's direction.

### 6. Humoreske. .... Dvorak

This beautiful number was originally written by Dvorak for piano, and has mostly been heard in an arrangement for violin solo. The rich orchestral garb enhances the effect of this piece. The title is rather a misnomer. There is very little humor in this composition—rather a pathetic, sad strain. Whatever there is of humor is of the peculiar kind which, while smiling, sheds tears.

### 7. Songs..... Grieg

Mrs. Gertrude Mills Hunnicut.

Miss Julia Graham Charlton, Accompanist

(Over)



## Programme—Continued.

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### 8. *Emperor Valse* ..... **Strauss**

This is one of the most fascinating concert valses of the valse king. The rather long introduction is suggestive of the Austrian Emperor reviewing his favorite regiment from the window of his castle. In the coda are some delicious bits of orchestration, and the whole structure of this valse is far superior in a musical sense to almost any other valse by Strauss.

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***The Fifth regular season Concert will be given next Sunday afternoon at 3 p. m., December 15th, 1912 at the Dallas Opera House.***

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NOTE—Season Tickets for 1912-13, good for all twenty-six Concerts, which include the Six Special Concerts, may be secured at the office of the Orchestral Association, 817 Praetorian Building. Phone M. 1084.

Balcony subscription \$5.00; Lower Floor \$10.00.

To compensate new Subscribers for the four concerts missed, 4 passes will be given, each for relatives or friends, entitling to free admission, for future Concerts.



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Fifth  
Regular Season Concert

Dallas Orchestral Association's  
Popular Sunday Afternoon Concerts

given by the

Dallas Symphony Orchestra

Carl Venth, Conductor



Dallas Opera House

Sunday, December 15th, 1912 at 3:30 p. m.

Sandell Publicity and Print.

SYMPHONY ORCHESTRA  
WILL GIVE CONCERT

MUSICAL PROGRAM IN DALLAS  
OPERA HOUSE.

Classical and Lighter Selections Will  
Be Given Under Direction of  
Carl Venth.

The Dallas Symphony Orchestra will give a concert this afternoon, the program to begin at 3 o'clock in the Dallas Opera House. Carl Venth will be music master for the occasion and has arranged a program of pleasing variety in classical and lighter selections. The most ambitious of the numbers of the orchestra will be Bergmeins "Le Roman de Pierrot et Pierrette," a companion piece to the "Venetian Carnival," recently rendered. This romance is delightfully told in the music of the arrangement, and it is declared that this is one of the most attractive selections the orchestra has attempted.

As vocalist Miss Agnes Gannon is to render Massenet's *Il Est Bon, Il Est Doux.*

The orchestra will have two selections from Wagner, the favorite from the "Walkuere" and the "Tracume" from "Triston and Isolde," the latter opera one of the favorites in the voting for a matinee in the grand opera program at Dallas in February-March at the Coliseum. Libolff's very dramatic "Overture Robespierre" will be played by the orchestra for the first public rendition. Waldenfel's catchy waltz, "Violets," will be in the list.

The following is the schedule for the afternoon:

Overture, Robespierre	.....	Libolff
La voix des Cloches	.....	Luigini
Fantasia, Dis Walkuere	.....	Wagner
Aria, "Il est bon, Il est doux"	.....	from
Herodiade	.....	Massenet
Le Roman de Pierrot et Pierrette (a)	.....	
Serenade de Pierrot a Pierrette (b)	.....	
Dus amoureux (c) Bal de Noces (d)	.....	
(New, first time in Texas.)	.....	
Trasame, from Tristan and Isolde	.....	Wagner
"Violets" (by request)	.....	Waldteufel

SYMPHONY ORCHESTRA  
IN SUNDAY CONCERT

CLASSICAL PROGRAM RENDERED  
BEFORE LARGE AUDIENCE.

Piccolo Solo of Simon Culp Feature of  
Performance—Wagnerian  
Selections.

In the Dallas Opera House yesterday afternoon satisfaction and content and that ineffable charm that can be brought only by the greatest musical agencies, a complete orchestra capably directed, came to the large crowd gathered for the weekly concert of the Dallas Symphony Orchestra. The program, intrinsically, was of exceptional merit, but its inherent appeal was enhanced in no small measure by a peculiarly receptive attitude of the audience. This came as the psychological effect of the gloomy, murky weather, which whetted a normal music hunger veritably to a degree of ravenousness.

Prof. Carl Venth has guided his musicians into no more masterful a rendition than the interpretation of a fantasia from Wagner's Walkuere, which easily became one of the most delightful features of yesterday's program. "The Ride of the Walkuere," Siegmund's low song and the magic fire scene, perhaps best known of all this wonderful opera, were incorporated in this fantasia.

The soloist of the afternoon was Simon Culp, whose piccolo performance at earlier concerts this season has brought him a profusion of compliments. Mr. Culp played a composition of his own, "Pierpie Polka," to orchestra accompaniment, thoroughly fulfilling the expectations which his former work had aroused. He was accorded most liberal applause, and repeated the selection in response thereto.

A new work by Burgmeins, "Le Roman de Pierrot et Pierrette," was offered for the first time in Texas, and immediately established itself in as favored a rank with the orchestra patrons as was accorded this composer's carnival Venetian suite when it was first presented here at the concert two weeks ago. The "Pierrot and Pierrette" suite is more fantastic than the "Venetian Carnival." However, the subtle delicacy of expression which constitutes the extraordinary charm of the carnival suite is found in the new orchestration in undiminished quantity. The four movements are imbued with the spirit of romance, of moonlight serenades in fragrant gardens, of quaint old-fashioned dance forms, all concluding with a fitting finale, a gorgeous, colorful wedding procession of the playful Pierrot and the pretty Pierrette.

Libolff's overture, "Robespierre," heroic and realistic to an unusual degree, began yesterday's program. The picture it presents is tragic, essentially and fundamentally so, and thereby its appeal is lasting. In striking contrast followed Luigini's "La Voix des Cloches," just a simply little melody intended to picture a quiet Sunday morning in a peaceful Holland village by the sea. Its soothing motive—the rippling of the waves upon the even beach, the chiming of the bells in the distant church—stilled the turbulence of the preceding picture of the French Revolution as only such a composition could.

Wagner's "Dream" from Tristan and Isolde and Waldeufel's "Violets," each soothing and soft, almost caressingly satisfying, and a new composition by Prof. Venth—"A Norwegian Wedding"—brought, each, an added charm to the concert. Prof. Venth's new orchestration is a weird conception, carrying with it all the odd suggestions characteristic of Norwegian melody. Its unexpected presentation as an encore to the Luigini number was but an additional treat in a program already unusually pleasant. Its authorship was unannounced, but many recognized it at once as the work of a composer of the Northland, and from those who discovered its parentage Prof. Venth received hearty congratulations after the concert.



Fifth  
Regular Season Concert

Dallas Orchestral Association's  
Popular Sunday Afternoon Concerts

given by the

Dallas Symphony Orchestra  
Carl Venth, Conductor

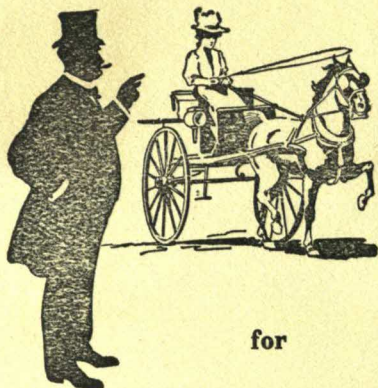


Dallas Opera House

Sunday, December 15th, 1912 at 3:30 p. m.



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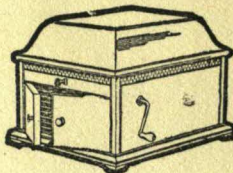
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# Programme

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1. Overture "Robespierre".....Litolff

Litolff as a composer is dead and forgotten. But two of his compositions will live, the Scherzo from his piano concerts and the Overture to Robespierre. The greatest composers, even Beethoven, have sometimes written things which are unworthy of their genius. And so we also find among minor artists an occasional work which is far superior to their general compositions. The Robespierre Overture is so intensely dramatic that it cannot fail to appeal, especially to an American audience. Was not the French revolution a direct outcome of the struggle of the colonies against the tyranny of King George? Litolff has entered in a marvelous way into the feeling and spirit of the French national character. There is something akin to the East African in the Frenchman. Human feelings and emotions are alike in all nationalities, but the Frenchman, even in his saddest and most emotional moments never loses the sense of the dramatic, and the sense is also uppermost in the East African. In this overture we never lose for an instance the feeling of the dramatic. The funereal beginning, foreshadowing coming events, the restless figure in the strings, picturing the excited mob, the gradually increasing pompous strain of the Marsellaise, the ascent of Robespierre to the scaffold, the beheading, and as a crowning finale, the frenzied outburst of joy of the people at the death of Robespierre—all this forms a picture so full of life and actuality as if it was acted on a stage. It may be barbaric, but it is realism.



## Programme—Continued.

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### 2. *La voix des Cloches* . . . . . Luigini

A beautiful mood picture of a Sunday morning in a little Holland village on the sea coast. The broad flowing melody with the rippling pizzicato accompaniment of the second violins, is suggestive of the majestic, calm flow of the ocean. Then the imitation of the bells, given out by the horns and finally by the actual chimes, bring in the religious sentiment of a Sunday morning. Here we have melody—melody and rhythm. Rhythm is a great thing. We have it in nature.

### 3. *Fantasia "Die Walkure"* . . . Wagner

This Fantasia contains some of the best known and best liked scenes of the Walkure. Siegmund's love song, the Ride of the Valkyries and the magic fire scene will be recognized by those who have been fortunate enough to hear this wonderful opera. When the "Ride of the Valkyries" was first tried in Beireuth, Wilhelmj, the great violinist, and at that time the concertmaster of the orchestra, told Wagner that the violin passages were impossible to play. Wagner replied with a sly smile: "Why, that is just what I want. One man will play some of the notes, another some others, and the final effect will be the undefinable rustling of the wind while the horses of the Valkyries pass through the air at tremendous speed."



## Programme—Continued.

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4. **Pierpie Polka** ..... **Culp**  
**Piccolo Solo: Mr. Simon Culp**
5. **Le Roman de Pierrot et Pierrette'**  
..... **Burgmein**

The big success of Burgmein's Suite Carnival Venetian a few weeks ago at the Opera House will be intensified by the performance of his new work, "Pierrot et Pierrette." Here he tells the love story of these two characters. But it is not Pierrot of our present time, rather a Pierrot of the time of Rococco. The opening of the first number, a delicious serenade, is suggestive of mandolins and guitars. Only a small part of the orchestra is used in this number, no heavy brass at all. It is a real old-fashioned serenade, suggestive of love-making in an old-fashioned garden, filled with the aroma of lavender and heliotrope, and bathed in moonlight. Pierrette's coy answer to Pierrot's serenade and his little capers are delightful. The second number is an illustration of Pierrette coming out into the garden to meet Pierrot, when she is finally won by him. Here, also, obtain the same dainty colors in the orchestration.

(Over)



## Programme—Continued.

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The third number illustrates the wedding ball, for which the composer uses old-fashioned quaint dance forms, and the number ends with the recurrence of the love motive. The last number is called the wedding procession, and here come all the funny characters which are usually associated with Pierrot, to do homage to the newly wedded pair. The piece ends with a glorious blast of the full orchestra. The suite is full of the spirit of old romance.

a. *Serenade de Pierrot et Pierrette*

b. *Duo amoureux*

c. *Bal de Noces*

d. *Cortège nuptiale*

*(New, first time in Texas.)*

e. *Violettes*..... *Waldteufel*

*(By Request.)*

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*The Sixth regular season Concert will be given next Sunday afternoon at 3:30 p. m., December 22nd, 1912 at the Dallas Opera House.*



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BRYAN T. BARRY DECLARES DALLAS SYMPHONY ORCHESTRA RANKS WITH BEST.

## IS BUILDING DALLAS

Symphony Orchestra Is Going Far Towards Making Dallas the Foremost Musical Center of the South.

"The Dallas Symphony Orchestra, in its second season, takes its place towards the head of musical organizations in the country. Indeed, I heard no better music, if as good, in New York and the seashore places, such as Atlantic City, which I visited last summer. I regret that our people do not seem to understand what a good thing they have, as the attendance has never been anything like what it should be," says Bryan T. Barry, one of the supporters of the orchestra.

"I am sure that the people of Dallas are a music loving people and that if more of them knew what a pleasant hour and a half's time they could spend Sunday afternoons and at what small cost, very many more of them would attend the concerts. I have been surprised to have several ladies and gentlemen tell me they did not know anything about the concerts, and this shows how long it takes to reach the public eye with real merit, but without the noise of the snare drum and street parade.

"These performances are given every Sunday afternoon at 3 o'clock at the Dallas Opera house, the price of admission being 25c in the balcony and 50c on the first floor. And it is my understanding that tickets can be bought for the season, including twenty-odd concerts, six of which are special with soloists of national reputation, for \$5 and \$10 respectively, in the balcony and first floor.

"The people of Dallas are wide awake and appear to do almost everything they can to build up the city and make it a better and more pleasant place to live. I don't know anything that would help more to entertain our own people and visitors than musical concerts of a high order. And besides this feature, the number of people engaged in this work has already added a considerable number to our population and it is well known that it is the beginning of making Dallas a musical center where people come for instruction in different lines of music and for musical instruments.

### Should Fill Opera House.

"I sincerely hope that the attention of the people of the city can be directed to these concerts and this musical organization and that all of the seats in the Opera house will be filled hereafter."

Sunday's program in detail is as follows:

- Overture, Robespierre.....Libloff
- La voix des Cloches.....Luigini
- Fantasia, Die Walkuere.....Wagner
- Aria, "Il est bon, il est doux," from Herodiade.....Masset
- Le Roman de Pierrot et Pierrette (a) Serenade de Pierrot a Pierrette (b) Dus amoureux, (c) Bal de Noces (d) Cortege Mystique.....Burgmeim (New, first time in Texas.)
- Traume, from Tristan and Isolde..... Wagner
- "Violets" (by request).....Waldtenfel

Owing to the fact that the orchestral parts for Massenet's aria, "Il est bon, il est bon" have not arrived, Miss Agnes Gannon, who has been announced as the soloist for Sunday's orchestral concert, will not sing, her solo having been postponed until a later concert.

In her stead Simon Culp, first flutist of the orchestra, will play one of his own compositions, a polka for piccolo. The very favorable impression made by Mr. Culp at his last appearance as soloist insures a hearty reception for his excellent work at the coming concert.

Mules For Texas Prisons

# CONCERT HEARD BY LARGE NUMBER

DALLAS SYMPHONY ORGANIZATION GREETED SUNDAY BY MANY MUSIC LOVERS.

## FEATURES OF PROGRAM

Mr. Culp's Piccolo Solo Was Well Received—Robespierre's Overture and the Walkuere Big Numbers Offered Sunday.

(By F. E. S.)

There was a splendid audience at the concert of the Symphony Orchestra Sunday afternoon at the opera house—the best audience since the first free concert.

The program was very good from first to last and there were enough features to make a three-column article if the space permitted. To single out the most noteworthy number is difficult, but probably Mr. Culp's piccolo solo, playing his own composition, "Pierpie Polka," deserves to have first place. That a piccolo was capable of such range, such flexibility, such klangfarbe was a revelation. There certainly are not many piccolo players in this country that could show greater facility than did Mr. Culp. Not only was his execution fine, but the music which he had written stamps him as a virtuoso—as a composer of unusual talent.

Another feature was the encore that Mr. Venth played—putting in his own orchestration of a wedding procession in Norway. Few people knew what the weird composition was and it was not just the music to make a very strong first appeal. But with all its whimsicalities, it is a very unusual contribution to the collection of folk songs and like caviarre, when the taste for it is acquired, it becomes irresistible. The little threnody has been richly dressed and is like a Grieg melody with the capricious orchestration of the modern school. The old fiddler who gave Mr. Venth the theme would no doubt rub his eyes to find his music made so notable. Mr. Venth has cast into a very exceptional form this original piece of music, and it will be valued not alone for its intrinsic merit, but also because of the human interest element.

The two big numbers were the Robespierre Overture and the Walkuere. The Walkuere is a good measuring stick to show how much better the orchestra now is than it has ever been. Something must be allowed for local pride, but it is hard to believe that the fine music could be better played. Those who have been fortunate enough to hear many orchestras will hold up their hands in horror—but I say again that it is hard to believe that it could be better played. Of course I take their word for it that it can. It was very impressive certainly, and the orchestra seemed to be at the very top notch of its best work. The selection from Tristan and Isolde was unusually good and showed how Mr. Venth has got the men to understand every crook of his elbow, as the modulation was from double pianissimo to a moderate forte and back, and it was done as Mr. Venth would say placevolmente.

The Burgemein Suite, with its coquettish airs and pizzicato surprises, and its daring use of wood bases and dainty string effects did not catch the crowd as much as it deserved. It is very refreshing music, with lots of gentle comedy, and one never wearies of the capers of the Harlequin and the coy insouciances of Columbine. Burgemein does not care how he gets his effects—as in the Venetian Suite he had harp and tympany—we might say it was a tympany solo, with harp accompaniment. But he gets effects, he gets color from the strings, and it is astonishing how much tone variety there is in this roccoco music.

The Violets Waltz of Woldtenfel, than which there is no finer waltz, even Strauss has none more to my liking, concluded what we may say was a brilliant program. The very dramatic Overture of Litloff has not been mentioned, and it was one of the big numbers. It is very easy to follow and very hard to play. When given the name "Robespierre" the dramatic completeness is such that the scene unrolls itself with no chance to misunderstand—the mob scene, the beheading, the shouts of joy, the military funeral march and the very atmosphere of the French revolution is all depicted. It is not deep emotional music, it is a dramatic reading, and it made a strong appeal to the audience.

# FORT WORTH TURNS OUT TO HEAR ORCHESTRA

Dallas Musical Organization Pleased Large Audience of Music Lovers.

Thursday night the Dallas Symphony orchestra played before a large audience in the auditorium of the high school at Fort Worth. This, it is said, was an introductory concert, and it is expected that at least two other concerts will be arranged for in Fort Worth during the season.

The orchestra will start on its second trip on Jan. 6. This trip will cover evening concerts at Terrell, Grand Saline, Longview, Marshall and Tyler.

During the coming holiday season, in addition to its regular concerts, three free public concerts will be given. One donated by Stone & Webster, one by the Dallas Park Board and one by the Chamber of Commerce. The idea of these public concerts was conceived by H. H. Adams, and they should go a long way toward making the orchestra a more popular organization.

The following will be the program for next Sunday afternoon's concert:

- Overture, "Rienzi," Wagner.
- Dance of the Hours, from "Gloconda," Ponchielli.
- Suits Rococco "In Ye Olden Style," Venth.
- For string orchestra, harp and English horn (new first time).
- (a) Minuet.
- (b) Gavotte and Mussette.
- (c) Pastorale.
- (d) Tambourine.
- Andante Spinato and Grand Polonaise Chopin (piano solo, Miss Henrietta Grenneth).
- Symphonic Poem, "Dance Macabre," Saint Saens.
- Harp solo, Mrs. Wenzel.
- Intermezzo, "Thais," Massett.
- Ariel Valse, Blon.
- Mason & Hamlin piano used.

### Choir Program.

The following program of music will be given this and morning by the

# PUBLIC CONCERTS DURING HOLIDAYS

THREE BIG MUSICAL EVENTS ARRANGED FOR CHRISTMAS WEEK.

Symphony Orchestra Secured to Play Music for People of City.

The Park Board, in special session in Mayor Holland's office yesterday morning, acquiesced to the payment of \$600 to the Dallas Symphony Orchestra for a free concert to be given during the Christmas holidays, upon the condition that two other local organizations provide for a concert each, making three free concerts in all. H. H. Adams of the orchestra committee announced that the local Stone & Webster companies had accepted the proposition. The board of directors of the Dallas Chamber of Commerce decided yesterday afternoon to engage the orchestra to play at the Coliseum on the afternoon of New Year's Day. It is understood that the Stone & Webster concert will be given on the afternoon on Christmas Day, and is probably to be at the Coliseum also. The date for the Park Board concert has not been determined upon, nor has the place where it is to be given been selected, although the members of the board have expressed a preference for the Opera House or some down-town hall, if one that is appropriate can be secured. It is understood that the \$1,800 which the Symphony Orchestra will receive from these three concerts will almost offset the present indebtedness of the association.

The Park Board considered no other matters than the question of this free concert at the meeting yesterday morning. There were present Mayor Holland, Emil Fretz, Edgar L. Pike and J. J. Simmons. The committee appearing for the Symphony Orchestra Association was H. H. Adams, Henry D. Lindsley, Judge Bryan T. Barry, Hearne Adams and Rev. William H. Greenburg.



FIRST SE

# PROFESSOR VENTH REVIEWS PROGRAM

LEADER OF SYMPHONY ORCHESTRA TELLS SOMETHING ABOUT TODAY'S CONCERT.

## CONCERT AT OPERA HOUSE

Something About the Writers of the Music Which Will Be Rendered by Well Known Musical Organization.

The Dallas Symphony Orchestra will give its regular concert this afternoon in the opera house at 3:30 o'clock. The program is an interesting one but most of the music is new and therefore the following notes prepared by Mr. Venth should be of unusual interest:

"Overture to Rienzi." Richard Wagner; born at Leipzig. "Rienzi" was the first opera composed by Wagner and is still mainly built according to the old Italian recipe, but in the overture we already perceive the master touch of genius. Wagner's political ideal was liberty, and it is no wonder that Bulwer's novel, "Rienzi," should have appealed to Wagner to such a degree as to write an opera on the subject of a people's liberator. Rienzi's fate was that of many benefactors of the people—after he had defeated the nobles they struck back at him by underhand methods, and finally destroyed him. In the overture Wagner gives us Rienzi's prayer and the songs of battle and victory. It is full of life, glowing in orchestral color, and the martial strains will stir the blood of the most phlegmatic.

"Dance of the Hours," from the ballet "Coppelia." Leo Delibes; born 1840 at Paris. Delibes is famous for his ballets. The best of these are "La Source" and "Coppelia." The Frenchmen have a special talent for the writing of ballet music, unsurpassed by any nationality. Their grace and esprit, inborn heritage of the French composers, make their dances ravishing things of beauty.

"Suite Rocco" "In ye olden style." Carl Venth. This suite was composed for the Manuscript society in New York and first performed by members of the New York Philharmonic at one of the Manuscript society's concerts. The suite is a revival of the old dance forms, in vogue about the year 1750; it is especially classical in form. The composer has striven to introduce the spirit of Handel's time into these ancient forms, and while he adheres to the old-time development and counterpoint, the harmonization is at times made modern. The orchestration of this suite is unique. There is no other composition to be found with just this combination of instruments, but these instruments were chosen for a reason. One suite tries to give a picture of the times of 1750; at that time there was a sharp class distinction; only the nobility used these dances at their functions. The piano was not used as it is today; in fact a modern piano did not exist. Its place was taken by the harp. Therefore the composer added the harp to the strings. During the Rococo age the wealthy class cultivated many forms of sentimentality, though they never mingled with the so-called lower class, still they liked to imagine themselves shepherds and shepherdesses and aped them in their costumes, and painters like Watteau have introduced these figures into almost all their paintings. To give this rural character to the suite, the English horn was introduced. The English horn is not a horn at all, it is a species of oboe. Its tone color is melancholy and tender. The first number, "Mennett," is the most important of the dance forms. It is the only dance regularly admitted into the modern sonata and symphony. It was danced in a slow and stately way. The second number, "Gavotte," is of a different character, rather genial and skipping. The middle part of the "Gavotte," called "Mussette," has a rustic character. The "Mussette" has generally a drone bass, which imitates the bagpipe. The third number, "Pastorale," means a dramatic production, the personages and scenery of which are rural. A pastoral is also any lyrical production, the subject of which is taken from rural life; and the Italians gave the same name to an instrumental composition written in the pastoral style. The fourth number is a "Tambourine," that was usually danced out of doors, accompanied by the tambourine, a small instrument of percussion, like the head of a drum, with little bells placed around its rim to increase the noise.

"Andante Spirato and Grand Polonaise." Frideric Chopin, born in 1809 in Zelazowa, Wala. This is one of the best known compositions of this illustrious master. The "Polonaise" proper is preceded by an independent prelude, treated in nocturne style. It is like a boat ride on a still, fragrant moonlight evening in spring time. At the end of the voyage the portals of a brilliantly illuminated ball room are opened, festal strains resound. What a contrast to the preceding gondola ride.

Symphonic Poem "Dance Macabre." Camille Sains-Saens, born 1835 in Paris. Twelve strokes of a bell-midnight, zig-zag. Death knocks on a grave with his bony hand. Death at midnight plays a jolly tune—"Zig-Gig" on his fiddle. The winter winds sigh. The night is dark. There's a wailing in the trees. The white skeletons step out of their graves. Running and pushing each other in their haste to join in death's dance—"Zig-Gig." They all shiver. You hear the clatter of the bones of the dancers, but hush. All of a sudden there is the crow of a cock! One stroke of the bell! Death is gone and the dead skip back into their graves. The cock has crowed.

# Sixth Regular Season Concert

Dallas Orchestral Association's

Popular Sunday Afternoon Concerts

given by the

## Dallas Symphony Orchestra

Carl Venth, Conductor

Soloist:

Henrietta Gremmel



### Dallas Opera House

Sunday, December 22nd, 1912 at 3:30 p. m.

Sandell Publicity and Print.



Sixth  
Regular Season Concert

Dallas Orchestral Association's  
Popular Sunday Afternoon Concerts  
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Dallas Symphony Orchestra

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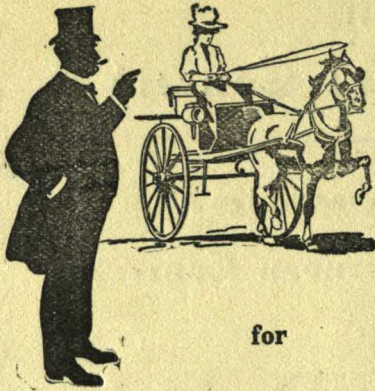


Dallas Opera House

Sunday, December 22nd, 1912 at 3:30 p. m.



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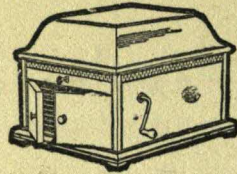
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## Programme

1 **Overture "Rienzi" ..... Wagner**

Rienzi was the first opera composed by Wagner, and it is mainly built according to the old Italian recipe. But in the overture we already perceive the master touch of genius. Wagner's political ideal was liberty, and it is no wonder that Bulwer's novel, "Rienzi," should have appealed to Wagner to such a degree as to write an opera on the subject of a people's liberator. Rienzi's fate was that of many benefactors of the people. After he had defeated the nobles they struck back at him by underhand methods, and finally destroyed him. In the overture Wagner gives us Rienzi's prayer, and the songs of battle and victory. It is full of life, glowing in orchestral color, and the martial strains will stir the blood of the most phlegmatic listener.

2 **Dance of the Hours, from "Coppelia" ..... Delibes**

Delibes is famous for his ballets. The best of these are "La Source," and "Coppelia." The French have a special talent for the writing of ballet music—unsurpassed by any other Nationality. Their grace and esprit, inborn heritage of the French composers, make their dances ravishing things of beauty.



Programme—Continued.

3 Suite Rococco "In Ye Olden Style"

.....Denth

*for String Orchestra, Harp and English Horn*

*(New, first time in Texas,)*

- a. Mennett
- b. Gavotte and Musette
- c. Pastorale
- d. Tambourin

This suite was composed for the Manuscript Society in New York, and first performed by members of the New York "Philharmonic" at one of the society's concerts. The suite is a revival of the old dance forms in vogue about the year 1750. It is strictly classical in form. The composer has striven to introduce the spirit of Haendel's time into these ancient forms and, while he adheres to the old time development and counterpoint, the harmonization is at times more modern. The orchestration of this suite is unique. There is no other composition to be found with just this combination of instruments. But these instruments were chosen for the following reason: The suite tries to give a picture of the times of 1750. At that time there was a sharp class distinction. Only the nobility used dances at their functions. The piano was not used as it is today. In fact the modern piano did not exist. Its place was taken by the harp. Therefore the composer added the harp to the strings. During



## Programme — Continued.

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### SUITE ROCOCO — Continued.

the Rococo age the wealthy class cultivated many forms of sentimentality. Though they never mingled with the so-called lower class, still they liked to imagine themselves shepherds and shepherdesses, and aped these in their costumes. To give this rural character to the suite the English horn was introduced. The English horn is not a horn at all, but a specie of oboe. Its tone-color is melancholy, and under the first number menuett is the most important of the dance forms. It is the only dance regularly admitted into the modern sonata and symphony. The second number, gavotte, is of a different character—rather genial and skipping. The middle part of the gavotte is called a "Musette," and has a rustic character. The musette has generally a drone bass—which imitates the bagpipe drone. The third number, Pastorale, means a dramatic production, the personages and scenery of which are rural. A pastorale is also any lyrical production, the subject of which is taken from rural life; and the Italians give the same name to an instrumental composition written in the pastorale style. The fourth number is a Tambourine. This was usually danced out of doors, accompanied by the tambourine, a small instrument of percussion, like the head of a drum, with little bells placed around its rim to increase the noise.

#### 4 *Andante Spinato and Grand Polonaise* ..... Chopin

##### Piano Solo "Miss Henrietta Gremmel"

This is one of the best-known compositions of this illustrious master. The polonaise proper is preceded by an independent prelude treated in nocturne style. It is like a boat-ride on a still, fragrant, moonlit evening in spring time. At the end of the voyage, the portals of a brilliantly illuminated ball-room are opened. Festal strains resound.



Programme—Continued.

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- 5      **Symphonic Poem "Danse Macabre"**      **Saint-Saens**  
.....

Twelve strokes of a bell—midnight. Zig! Zig!  
Death knocks on a grave with his bony hand.  
Death at midnight plays a jolly tune! Zig! Zig! on  
his fiddle. The winter winds sigh.

The night is dark. There's a wailing in the trees.  
The white skeletons step out of their graves, run-  
ning and pushing each other in their haste to join  
in the dance of Death. Zig! Zig! They all shiver.  
You hear the clatter of the bones of the dancers.  
But hush! All of a sudden there is the crow of a  
cock. One stroke of the bell! Death is gone and  
the dead skip back into their graves. The cock has  
crowed.

- 6      **Mazourka**      **Schuecker**

**Harp Solo "Mrs. Charles Menzel"**

- 7      **Intermezzo "Chais"**      **Massenet**

**Violin Obligato "Mr. W. J. Fried"**

- 8      **Ariel Valse**      **Oehlshlaegel**

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**Mason and Hamlin Piano used**

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**The Seventh regular season Concert will be  
given next Sunday afternoon at 3:30 p. m.,  
December 29th, 1912 at the Dallas Opera House.**



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# Christmas Charity Musical Festival

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## Redemption

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DALLAS SYMPHONY ORCHESTRA

CARL VENTH, Director  
In Full Orchestral Concert

Auditorium Central High School

### Soloists

MRS. ROBERT I. MERRILL, Soprano  
MISS MARY JOHNSON, Soprano  
MRS. J. C. FOSTER, Contralto  
MR. DAVID ORMESHER, Tenor  
MR. SAMUEL S. LOSH, Baritone  
MR. JOSEPH ROSENFELD, Violinist  
MRS. JAMES F. ROACH, Pianist  
MRS. CHAS. WENZEL, Harpist

And Chorus of 100 Voices

Direction JAMES F. ROACH

## THREE FREE CONCERTS DURING HOLIDAY WEEK

SYMPHONY ORCHESTRA TO GIVE  
PUBLIC ENTERTAINMENTS.

Musical Treat Arranged by Park  
Board, Chamber of Commerce and  
Stone & Webster.

The Dallas Symphony Orchestra will give free concerts at the Fair Park Coliseum during the holidays. The first concert will be given Christmas Day and the expenses have been paid by Stone & Webster, the Park Board has guaranteed the expenses of a second and the Chamber of Commerce a third. Speaking of the Christmas Day concert Rev. George Gilmour said:

The concert on Christmas afternoon at 3:30 o'clock in the Coliseum will be full of the Christmas spirit. A river of joy will sing through it all, which will make it pre-eminently a festival of gladness. Some of Mr. Venth's selections will interpret this season of midwinter when the days are shortest and the nights are longest; when the outer world's sunshine is reduced to its minimum. The sad, sweet strains will be heard of the last days of autumn, with their departing flashes of brightness in forests of red and gold, and then the melancholy, dreary strains which tell us we have plunged into the depths of midwinter, and through the music is heard the rattle of the sleet and the crack of the bare branches. The orchestra takes us right up on the edge of desolation until we find ourselves on Christmas Day face to face with a day that blooms with a beauty and sings with a joy that neither spring nor summer knows.

The program is as follows:

1. March, "Tannhauser".....Wagner
2. Overture, "Robespierre".....Littolff
3. Fantasia, "Cavalleria Rusticana".....Mascagni
4. a. "Yesterday and Today".....Spross  
b. "My Star".....Spross  
Tenor Solo—David L. Ormesher.
5. "Humoreske".....Dvorak
6. "Sweet Dream".....Blow
7. a. "Ase's Death," from "Peer Gynt".....Grieg  
b. "Entrance of the Bojaren".....Halvorsen
8. "My Queen".....Buccalossi  
Accompanist—Miss Julia Charlton.

The conditions which the Dallas Board stipulated in offering to appropriate \$600 for one free concert by the Dallas Symphony Orchestra have been complied with; that is, two other concerts have been arranged for, one by the Chamber of Commerce and the other by the street railway company. Thus there will be three concerts by this organization free to any resident of Dallas who cares to attend, at dates yet to be determined, though, as to two, one will probably be on Christmas and the other on New Year's Day. As a Christmas present in which all can share, this is about as graceful a one as could be conceived. The notion that such music as the Symphony Orchestra plays is not popular with the masses is a mistake that results from the failure to recognize that for the masses of the people there are no opportunities to enjoy such music. It is not a lack of appreciation, but a lack of money that keeps them away from such concerts. But even if there were no love of such music among the mass of the people, there could be no greater kindness than to cultivate a love of it and to give opportunity to indulge that love, once it is engendered; for he who surrenders to the spell of good music enables himself to be transported above the pettiness and vexations of sordid affairs. For such music is an exaltation of the spirit, some of which endures even after the ecstasy of the moment is passed. This innovation ought to become a custom, with the exception that instead of only three, there ought to be a dozen such concerts at least during the winter season.

With the women of several cities



# Christmas Charity Musical Festival

*Benefit Fort Worth Poor; Under Auspices*  
**FORT WORTH RELIEF ASSOCIATION**

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**Fort Worth Choral Society**  
IN  
*GOUNODS*

## Redemption

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ASSISTED BY

**DALLAS SYMPHONY ORCHESTRA**

**CARL VENTH, Director**

*In Full Orchestral Concert*

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*Auditorium Central High School*

### Soloists

*MRS. ROBERT I. MERRILL, Soprano*

*MISS MARY JOHNSON, Soprano*

*MRS. J. C. FOSTER, Contralto*

*MR. DAVID ORMESHER, Tenor*

*MR. SAMUEL S. LOSH, Baritone*

*MR. JOSEPH ROSENFELD, Violinist*

*MRS. JAMES F. ROACH, Pianist*

*MRS. CHAS. WENZEL, Harpist*

*And Chorus of 100 Voices*

**Direction JAMES F. ROACH**



## Orchestra Concert

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Tannhauser March *Wagner*

William Tell Overture *Rossini*

Norwegian Group—

Ase's Death "Peer Gynt Suite" *Grieg*

Entrance of the Bojaren *Halvoisen*

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Pagliacci Intermezzo *Leoncavalli*

Humoreske *Dvorak*

Conducted by CARL VENTH

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Red Rock Overture *Simpson*

The composer, Prof. George E. Simpson,  
Dean of Fine Arts, Polytechnic College,  
will conduct this number.

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Violin Solo, "Meditation" From "Thais"

JOSEPH ROSENFELD



# Redemption

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## PROLOGUE

ORCHESTRAL PRELUDE. "The Creation"

RECIT., tenor. O, Lord, when Thou didst rest

“ bass. But since He, in revolt

“ tenor. But of the spotless Lamb

CHORUS. The earth is My possession

## PART I

RECIT., bass. Then is Jesus condemned

“ Jesus. If my deeds have been evil

“ bass. When the hour was at hand

MARCH TO CALVARY, orchestra

CHORUS. Forth the Royal banners go

RECIT., tenor. Behold, when they are come

“ bass. Then with words they blaspheme Him

CHORUS. Ha! Thou that dost declare

“ priests. Can He not save Himself?

RECIT., tenor. And the Lord, in His love

SOLO, Jesus. Pardon their sin, My Father

CHORUS. O My vineyard

RECIT., tenor. And Jesus then, as down

“ Jesus. Woman, behold thy son

QUARTET AND CHORUS. Beside the cross remaining

SOLO, Mary. While my watch I am keeping

CHORAL. While her watch she is keeping

RECIT., bass. While the crowd at their feet

“ 1st thief. Thou canst not be the Christ

“ 2nd thief. Ah! and fearest thou not

O, Lord, wilt Thou remember me?

“ tenor. And the Lord was touched

“ Jesus. In very truth, say I to thee

CHORAL. Lord, Jesus, Thou to all bringest light

RECIT., bass. Now from the sixth hour

THE DARKNESS, orchestra

RECIT., bass. And about the ninth hour

“ Jesus. My God, why hast Thou forsaken me?

My Father, into thy hands

DUET, tenor and bass. And then the air was filled

RECIT., bass. And when the Centurion

CHORAL. For us the Christ is made a victim

CONTINUED ON NEXT PAGE



# Special Sunday Concert

given by the

## Dallas Symphony Orchestra

Carl Bentz, Conductor



Fair Park Coliseum

Sunday, December 29th, 1912 at 3:30 p. m

Sandell Publicity and Print

## SYMPHONY ORCHESTRA DRAWS LARGE CROWD

NEARLY THREE THOUSAND PEOPLE AT FREE CONCERT.

Program Is Complimentary by Park Board to Citizens of Dallas.

The second of the three free concerts to be given during the holidays by the Dallas Symphony Orchestra drew a large crowd to the Coliseum at the Fair Grounds yesterday afternoon. This concert was paid for by the Park Board, the one Christmas afternoon by Stone & Webster and the third and last of the free holiday concerts will be given Wednesday, New Year's night, at the Coliseum at 8 o'clock, under the auspices of the Chamber of Commerce.

The Coliseum was about half filled yesterday afternoon, and upon the basis of its capacity being 6,000, this would indicate the presence of some 3,000 people. The program was a very pleasing one and it was most enjoyable to a great many of those gathered.

Burgmeil's Venetian Carnival Suite, which was played for the first time in Texas by the Dallas Orchestra at a concert a few weeks ago, was repeated in response to many requests, and, very clearly, was the most popular feature of the program. The four movements are filled with capriciousness, with gay movements and haunting little melodies, and it is an orchestration calculated to charm far more than most modern compositions.

The soloist of the program, Charles Wenzel, with cello, gave Popper's "Tarantella," and was forced by long and enthusiastic applause to respond with an encore.

### "New World Symphony."

The largo from the "New World Symphony," the last symphony written by Dvorak and composed while the Bohemian master lived in New York, moves with mingled stateliness and plaintive melody. It is interesting and impressive, and was received with much satisfaction by yesterday's audience.

The Program included two of Brahms' Hungarian dances and Liszt's "Second Rhapsodie," a masterpiece of Hungarian musical interpretation. Dappler's overture from "The Two Hussars," which at this concert was played for the first time in Texas; Bizet's "Agnus Dei" and Soederman's "Broellop's March" finished the program.

## SYMPHONY ORCHESTRA PROGRAM FOR SUNDAY

FREE CONCERT AT COLISEUM, COMPLIMENTARY OF PARK BOARD.

Second of Series of Three Public Entertainments Arranged for the Holidays.

The second of a series of three free holiday concerts by the Dallas Symphony Orchestra will be given under the auspices of the Park Board, at the Coliseum at Fair Park Sunday afternoon, commencing at 3:30 o'clock.

There will be no admission charge whatever to this concert, and the public generally is invited to attend. By the arrangement made for the three free concerts during the holidays the Stone & Webster companies, the Dallas Park Board and the Dallas Chamber of Commerce agreed to pay \$600 each for a concert, a total of \$1,800.

The concert provided by Stone & Webster was given Christmas afternoon. Sunday's concert will be by the Park Board, and the Chamber of Commerce concert will be on the afternoon of New Year's Day.

The program for Sunday's concert is an interesting one. It contains the Burgmeil Carnival Venetian Suite, played for the first time in Texas by the orchestra about a month ago, and one of the most fascinating compositions presented during this season.

The program is:  
Overture, "The Two Hussars"....Dappler  
(New; first time in Texas.)  
Danse Bretonne.....Widor  
(New; first time in Texas.)  
Andante from "New-World Symphony" . . . . .Dvorak  
Tarantelle . . . . .Popper  
Violoncello solo, Charles R. Wenzel.  
Carnival Venetian, (a) Florindo, (b)  
Rosaura, (c) Colombine, (d) Le  
Seigneur Arlequin.....Burgmeil  
Agnus Dei.....Bizet  
Broellop's March.....Soederman  
Second Rhapsodie.....Liszt



Special Sunday Concert  
given by the  
Dallas Symphony Orchestra  
Carl Henth, Conductor

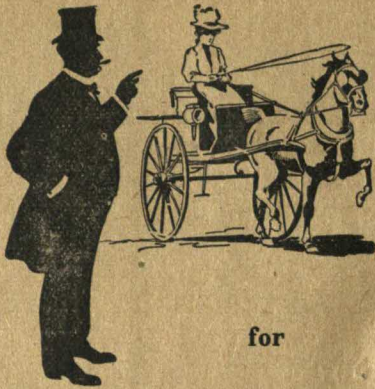


Fair Park Coliseum

Sunday, December 29th, 1912 at 3:30 p. m



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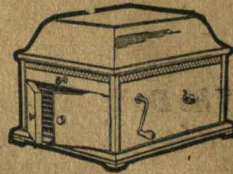
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## Programme

- 1 Overture "The Two Hussars" ..... Doppler  
(New, first time in Texas,)
- 2 Two Hungarian Dances ..... Brahms

Brahms composed these dances in Vienna about 1864. They were originally written for piano, but are, of course, much more effective for orchestra. Brahms, one of the last of the classic writers, made a deep study of the Hungarian Folk music, and was, next to Liszt, who was a Hungarian by birth, the one to enter most fully into the spirit of the national Hungarian music. These dances have been played all over the world, and were the first compositions of Brahms to win him a wide recognition as a composer.

- 3 Largo from "The New World Symphony"  
..... Dvorak

This, the last symphony which Dvorak wrote, was composed during the Bohemian master's residence in New York, and it was one of the compositions in which, in a practical fashion, he set forth his belief that in the songs of the negroes lay the foundation



## Programme—Continued.

### THE NEW WORLD SYMPHONY — Continued.

and the future of an American school of composition. But the passages of the symphony and of other works of this American period which, as some pretend, have been taken from negro airs, are absolutely Dvorak's own mental property. As in his Slav pieces he never used Slav songs, but being a Slav, created what his heart dictated—all the works of his American period, the symphony included—respond to Slav origin. Dvorak is said to have been inspired by reading in Longfellow's *Hiawatha* the story of the courtship of Hiawatha and Minnehaha.

After a short prelude, in which solemn chords are intoned by the woodwind and brass, the English horn sings the principal theme—a plaintive melody—over sustained harmonies of the strings. It is a suggestion of a lovely night on the margin of a forest. The middle section of the Largo is intended to suggest the gradual awakening of animal life in the prairie, and striking use is made of trills, which are exchanged between the different instrumental choirs, as if they were voices of the night and dawn in converse. At the close of this section the opening theme returns, and the movement closes with the solemn chords with which it had begun.

4      **Tarantella** ..... **Fopper**  
          Cello Solo "Mr. Charles Menzel"

5      **Agnus Dei** ..... **Bize**

Bizet is best known as the composer of *Carmen*. His *Agnus Dei* was originally written as a song for barytone, with accompaniment of cello obligato, harp and organ. In its orchestral garb, this religious



## Programme— Continued.

piece of music is intensely dramatic. Bizet uses melody, expressive harmony, ingenious counterpoint, an unerring sense of the value of a peculiar tone of an instrument or the advantage of a combination of instruments simply to express the truths. This was the purpose of his life; this was the motto of his existence.

6 **Carnival Venetian** ..... **Burgmeier**

The Venetian Carnival Suite has created a tremendous success in New York. This is the first time that this Suite is played in Texas. It is a musical illustration of four persons, taking part in the frolics of the Carnival in Venice. The first part, Florindo, is descriptive of one of the Venetian golden youths, Florindo, frolicsome and good humored in spirit, full of life and gayety. The second part, Rosaura, describes a beautiful Italian girl, reclining in her gondola, and pining for her lover, Florindo. The third part, Colombine, describes this well-known character, archly asking a question of Pierrot. She does not receive the answer she expects, and turns away from him, executing a capricious little dance, but ever returns to her question. The last movement is a portrayal of Pierrot, or Arlequin, full of a boisterous spirit. At the end of the movement the question of Colombine is heard again, but it remains unanswered. The whole Suite is built on the old, classical dance forms, and is one of the most refined bits of orchestra music of the present day.

- a. **Florindo,**
- b. **Rosaura,**
- c. **Colombine,**
- d. **Le Seigneur Arlequin.**



Programme—Continued.

7 **Broellop's March** ..... **Soederman**

August Johan Soederman was one of Sweden's greatest and most beloved composers. He was both gifted and prolific. The Broellop's March is intended to portray a Swedish wedding procession, and is part of one of Soederman's operas.

8 **Second Rhapsodie** ..... **Liszt**

Franz Liszt, a Hungarian himself, the Gypsy music became to him an object of deep study, and he recognized the great beauty of its melodies, which, differing entirely from the music of civilization, possesses melancholy harmonies and rhythms, now blending dreamily, now rushing along with irresistible impetuosity. Liszt spent whole days in personal intercourse with the Gypsies—he became imbued with the romance of their lives and customs. All that he gathered there he imparted to the musical world in his "Hungarian Rhapsodies," performing the task much more faithfully than all the composers who before him made use of Hungarian motives. Liszt lets the Gypsies speak in their own musical idiom, and in so doing directs our attention to that source, whence alone art may receive refreshment and renewal—Nature, and the life of the people.

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*The Third of a series of three free Holiday Concerts will be given at the Fair Park Coliseum, Wednesday, New Year's Night, January 1st, 1913 at 8 o'clock, under the auspices of the Dallas Chamber of Commerce.*



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# SYMPHONY ORCHESTRA FREE CONCERT TODAY

ENTERTAINMENT COMPLIMENTARY OF CITY PARK BOARD.

Second of Series of Three Holiday  
Musicals Will Be Given This  
Afternoon.

Second of a series of three holiday concerts, arranged for the entertainment of the people of the city, with no cost for admission and no collection to meet expenses, there will be a program this afternoon at the State Fair Coliseum by the Dallas Symphony Orchestra, Carl Venth, director. The first of the complimentary concerts was paid for by a subscription of \$600 from the Stone & Webster interests. This afternoon a similar amount will be paid by the Park Board of the city. New Year's afternoon the program will be with the compliments of the Dallas Chamber of Commerce, the series costing \$1,800.

At least two of the numbers for the program to begin at 3:30 o'clock this afternoon will be offered for the first time in Texas. These are the overtures, Dappler's "The Two Hussars" and Widor's "Danse Bretonne." Popper's "Tarantelle" is one of the popular lifting selections. Charles R. Wenzel will have the violincello solo arrangement in a number. By special demand from a number of persons in the city the "Carnival Venetian" will be rendered. The Burgmeim composition has been very popular and its former rendition was done with excellence by the orchestra. The following is the schedule for this afternoon:

Overture, "The Two Hussars" . . . Dappler  
(New; first time in Texas)  
Danse Bretonne . . . . . Widor  
(New; first time in Texas)  
Andante from "New-World Symphony" . . . . . Dvorak  
Tarantelle . . . . . Popper  
Violincello solo, Charles R. Wenzel  
Carnival Venetian. (a) Florindo, (b)  
Rosaura, (c) Colombine, (d) Le  
Seigneur Arlequin . . . . . Burgmeim  
Agnus Dei . . . . . Bizet  
Broellop's March . . . . . Soderman  
Second Rhapsodie . . . . . Liszt

### Appreciation by Mr. Bonner.

"The orchestra has improved much since its organization one year ago," said Shearon Bonner. "New musicians have been added, and the material under control of the very competent leader has become more responsive to his musical nature. My Queen waltz, played Wednesday as a finale was of entrancing beauty. The vocal solos of Mr. Ormsher were much liked and the program was altogether a very pleasing one. While all tastes and temperments do not go into ecstasy over the same compositions, the programs of the orchestra are chosen from varied kinds of music, thus pleasing by their taunt ensemble the entire audience of whatever nature or tastes. The success of our orchestra should be a great pride to our people. Music is a great educator, a great means of heart and mind culture. The 'Dallas Orchestra' has put music within the reach of all people alike. It is hoped by many that the time is not very far in the future when the Municipal Government shall see fit to assume the financial burden of so great, yet so beneficial an undertaking.

"Those who love music and who have not heard our orchestra, as well as all other people should not miss today's concert."

# ORCHESTRA PLAYS PLEASING PROGRAM

DESPITE WEEK ON ROAD MUCH  
SPIRIT PUT INTO MUSIC BY  
THE PLAYERS.

## REVIEW OF THE PROGRAM

Musical Authority Declares That Program Rendered Sunday Was Played in With Keen Spirit.

(By F. E. S.)

The concert of the Symphony Orchestra Sunday afternoon at the opera house was unusually successful. The attendance is on the increase and the appreciation of the audience is getting keener. It was quite a tour de force for the orchestra to play with such spirit, precision, and unusual finish, after an exhausting week on the road and without the opportunity for a single rehearsal. It is true that there was no new music, but the orchestra outplayed itself, take it from any angle that you will. Mr. Venth's baton was followed with military precision and the orchestra gave back the modulation that he called for with an exactness that they have never before exceeded. From the moment they began Massenett's thunderous march they got together, the different sections played in absolute unison and each voice gave just the right value, so that for the first time this dramatic composition got the applause it deserved. As an encore "The Humeresque" put the audience in a fine humor and the orchestra, too, apparently, for they played the ever popular Wm. Tell with unquestionable brilliance. For the first time (I believe it was the first time) the full five cello parts were taken, the violas carrying the fifth. Certainly there was a richness in the accompaniment of the solo which Mr. Wenzel played so well, that was due to the other cellos and the violas. The flute, oboe and clarinet parts were admirably taken.

The hardest thing Mr. Venth did was to carry the orchestra through the accompaniment to Miss Weeks' piano concerto. There was one rehearsal on this only, but it was done apparently without a hitch. The work here fell on Mr. Venth, it was he who pulled them through, and it was perhaps as fine a piece of conducting as he has ever displayed. The accent often fell on the second note and it was no slight feat to put the accompaniment just where it belonged. Of Miss Weeks' playing too much praise could not be given, her work had a dash and a clear cut phrasing that was remarkable; with largo parts she had fine color and at all times her technique was amazing. It is a good thing to be able sometime to praise extravagantly and enthusiastically and this is one of the times when it can be done. Miss Weeks' work was brilliant with the full force of the adjective.

Miss Hallette Searcy sang the Jewel song from Faust. She has a clear, sweet soprano voice and has evidently been excellently trained. Her enunciation was good and she took her notes roundly and without strain. She was particularly good in dramatic recitative as her middle tones were fine and rich. The Jewel song usually requires a Sogato soprano but Miss Searcy sang it with great finish. Her encore, "When the Roses Bloom Again," was most beautifully sung and was exactly suited to her voice.

Jose Cima and Simon Culp on the horn and flute played Titli's Serenade with fine effect. This was Mr. Cima's

first appearance as soloist with the orchestra and he acquitted himself creditably on that most difficult of all brass instruments, the horn.

Wagner's Dream from Tristan and Isolde was most effectually played and also the Dance of the Hours from Des-Liebes' Coppellia. In this selection attention should be called to the playing of the violas, they carried a heavy part and the two violas got such fine tone and volume that it sounded like a whole section.

The whole program reflected great credit on Mr. Venth and his men and pleased the audience as much perhaps as any performance the orchestra has given.

## ORCHESTRA BADLY IN NEED OF FUNDS

Directors Meet on Saturday to Consider Plan to Finance Musical Organization.

The Dallas Symphony Orchestra is in need of financial assistance in order to continue its weekly concerts. Salaries amounting to \$2900 are due to the musicians after this Sunday's concert and other bills amount to \$600.

The amount subscribed up to January 22 has been \$11,600. This has been used to pay for the concerts which began about the first week in November.

The weekly payroll of the orchestra is \$950 to \$1000. The drayage costs \$25 a month and the charge for the use of the opera house on Sunday afternoon is \$68.25 per week.

The orchestra has made Dallas known as the greatest musical center in the Southwest, and it would be a great loss to both Dallas and the state of Texas if it ceases to exist on account of failure to support it.

There will be an important meeting at the Chamber of Commerce Saturday of the stockholders of the orchestral association. An effort will be made to devise a plan to continue the season which ends about the first week in May. There will also be an election of officers and directors at the Saturday meeting.

## Dallas Symphony Orchestra To Visit Tyler

At a meeting of Carnegie Library Board held a day or two ago, it was unanimously decided to have the Dallas Symphony Orchestra visit this city and give a performance under the auspices of the board on January 7th.

It is contemplated that both an afternoon and night performance will be given. The afternoon performance will be primarily for the benefit of the school children, and at that performance, all school children will be admitted for fifty cents. Admission at night will be \$1.00.

It is announced that a program is to be submitted to the board which will in turn be passed on by the local music people, from which will be selected a program to be rendered on the occasion of the visit of the orchestra to our city.

It is necessary to give a guarantee to the orchestra to secure a date for Tyler. It is a high class attraction and it will be necessary to sell a large number of tickets in advance.

The Dallas Chamber of Commerce is backing the Dallas Symphony Orchestra. It is composed of forty-five pieces and is recognized as one of the greatest musical organizations of the South, and the library board is really fortunate in securing such an excellent attraction for our city. The Electric Palace has been secured for the attraction.

## WILL ASK AID FOR ORCHESTRA.

Chamber of Commerce Committee to Begin Solicitation of Maintenance Fund Today.

The special committee from the Dallas Chamber of Commerce appointed to solicit funds for the maintenance of the Dallas Symphony Orchestra, with W. P. Upham as chairman, is to begin work today.

Mr. Upham was placed at the head of a committee of twenty-five Chamber of Commerce men who are to give the people of Dallas an opportunity to help in the effort to keep the symphony orchestra in Dallas. There is a deficit of about \$4,000 which must be raised a once, it is said, if the orchestra is to continue.



# Special New Year's Concert

given by the

## Dallas Symphony Orchestra

Carl Venth, Conductor

Soloist:

Mrs. Anne Lee Martin



Fair Park Coliseum

Wednesday, January 1st, 1913 at 8: p. m

Sandell Publicity and Print

### URGES SUPPORT OF ORCHESTRA.

Dr. William H. Greenburg Says Great Musical Organization Should Be Kept Intact.

To The News.

As I listened with rapt attention to the beautiful harmonies brought forth by our Symphony Orchestra yesterday afternoon I could not help thinking what a thousand pities it would be to allow it to disband for lack of funds. I have noticed a constantly growing appreciation of these splendid concerts on the part of the Dallas public, and it is because of this growing appreciation, which must be evident to any regular attendant; that I think a supreme effort should now be made to appeal to our public-spirited citizens to come forward and proffer their assistance.

At the last meeting of the Orchestral Association, held at the Chamber of Commerce, my attention was called to one of the many epigrammatic sentences conspicuously placed upon its walls. It was this, "What any city can do, Dallas can do."

As I have been a resident of this city for nearly twelve years and have watched its remarkable growth, I was greatly impressed with the truth of that statement. And I immediately thought of its application to our Symphony Orchestra, whose superb renditions of the great masters of tone, have already considerably enriched the hearts and minds of the Dallas people. If Minneapolis, St. Paul, St. Louis and other cities can find it not only possible but eminently profitable from an advertising standpoint to guarantee the maintenance of a symphony orchestra at a cost ranging from \$60,000 a year, it seems to me, that we ought and can without difficulty maintain our Dallas Symphony Orchestra at a yearly expense of but \$21,000.

Dallas has never, in all its history, been able to boast of any advertising medium half as efficient as this orchestra has been under the master guidance of Carl Venth. Yesterday's program was simply superb in every detail and the enthusiasm displayed by the large audience that braved the elements to hear it was exceedingly gratifying. I remember distinctly having heard the Russian Symphony Orchestra play Tschaiakowsky's wonderful symphony "Pathetique" and the thrills of delight which I experienced in listening to it, and I wish to add that yesterday's rendition of the first movement of this same symphony by our own orchestra held me spellbound. In a city as wealthy and prosperous as Dallas, can we not find enough men that will be willing to guarantee a yearly subscription ranging from \$100 downward in order to insure the maintenance of this orchestra and make it a permanent institution? It is a great opportunity. Let us grasp it before it is too late and we realize what we have lost, for such an opportunity may never present itself again. Surely this is a matter of civic pride.

WILLIAM H. GREENBURG.

## SYMPHONY ORCHESTRA FATE IS IN BALANCE

FURTHER EXISTENCE DEPENDS ON  
RESPONSE OF CITIZENS.

Chamber of Commerce Committee to  
Secure Funds—Concert Will Be  
Given This Afternoon.

Whether or not the concert at 3:30 o'clock this afternoon is to be the last appearance of the Dallas Symphony Orchestra depends upon the response of Dallas citizens to the committee of the Dallas Chamber of Commerce, of which W. P. Upham is chairman. At a meeting yesterday morning Mrs. E. J. Kiest presented the urgent need of the orchestra to the directors and asked their support. Gen. M. M. Crane presided. It was decided to appoint a committee of twenty-five men, with W. P. Upham as chairman, who will solicit funds from Dallas citizens during Monday and Tuesday to meet a deficit of \$4,000 in the finances of the orchestra and to put it in condition to conclude the season.

At a meeting of the Orchestral Association yesterday the plan of assistance from the Chamber of Commerce was discussed. W. U. Upham presided and directed the discussion of ways and means of sustaining the orchestra.

It was decided to retain all of the present officers of the association until it is seen what is to be the fate of the orchestra.

President Harold Abrams spoke yesterday of the advertising value of the orchestra for Dallas.

Mrs. Hubert Adams called attention to the attitude of the other cities of Texas who are regarding Dallas with jealous eyes and wondering if Dallas is going to make the orchestra a success.

Concert This Afternoon.

The orchestra will give the regular Sunday afternoon concert this afternoon at 3:30 o'clock at the Dallas Opera House and it is "up to" Dallas people as to whether this is to be the last appearance of the artists in the Dallas Symphony Orchestra. The program for this afternoon is as follows:

Vorspiel-Meistersinger.....Wagner  
Danse des Bachantes.....Gounod  
An der Schoenen Blauen Donau...Straus  
Pathetique Symphony.....Tschaiakowsky  
Capriccio Espagnol.....Rimsky Korsakow



**Special New Year's Concert**  
given by the  
**Dallas Symphony Orchestra**

**Carl Venth, Conductor**

**Soloist:**

**Mrs. Anne Lee Martin**

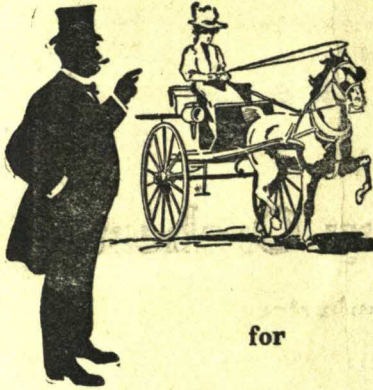


**Fair Park Coliseum**

**Wednesday, January 1st, 1913 at 8: p. m**



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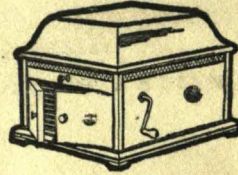
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## **Programme**

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- 1 Overture, "Tannhauser" ..... Wagner  
Largo ..... Haendel



## Programme—Continued

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3      **Second Rhapsodie** ..... **Liszt**

Franz Liszt, a Hungarian himself, the Gypsy music became to him an object of deep study, and he recognized the great beauty of its melodies, which, differing entirely from the music of civilization, possesses melancholy harmonies and rhythms, now blending dreamily, now rushing along with irresistible impetuosity. Liszt spent whole days in personal intercourse with the Gypsies—he became imbued with the romance of their lives and customs. All that he gathered there be imparted to the musical world in his "Hungarian Rhapsodies," performing the task much more faithfully than all the composers who before him made use of Hungarian motives. Liszt lets the Gypsies speak in their own musical idiom, and in so doing directs our attention to that source, whence alone art may receive refreshment and renewal—Nature, and the life of the people.

[By. Request]



Programme—Continued.

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4      One Fine Day, From "Madame Butterfly"

..... Puccini

Soprano Solo: Mrs. Anne Lee Martin

5      Fantasia "La Traviata" ..... Verdi



Programme—Continued.

- 6 *Walse Ariel* ..... *Oehlischlegel*  
(*By Request*)
- 7 *March Heroique* ..... *Massenet*
- 8 *American Fantasia* ..... *Herbert*

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# SYMPHONY ORCHESTRA GIVES SUNDAY CONCERT

CLASSICAL PROGRAM RENDERED  
AT OPERA HOUSE.

Musical Organization, Returning from  
Tour of East Texas, Plays to Ap-  
preciative Home Audience.

Returning Saturday from a trip to East Texas cities, the Dallas Symphony Orchestra presented their regular weekly concert at the Dallas Opera House yesterday afternoon to a large audience. Ideal winter weather, combined with the never-falling popularity of the organization, brought out a near-record crowd, and the auditorium was well filled from orchestra to gallery.

The program, which was unusually long, was excellently arranged and happily chosen, embodying in just the right proportion the great compositions of the masters of technique and the less famous gems of the lesser artists. The best of Liszt, Gounod, Rossini and Wagner were included in the score for the evening, with Tittl, Delibes and Lacomme as secondary attractions. The program was largely confined to numbers for the orchestra, with a piano solo by Miss Emily Weeks and a vocal number by Miss Hallette Searcey.

The feature of the program was undoubtedly the overture from "William Tell," Rossini's great masterpiece, which was played with more of expression and feeling by the musicians than any other number of the afternoon. The violinists especially seemed carried away with the wonders which they themselves were creating, and as the crashing strains of the inspiring march, which comes as a finale to the overture, swelled from the stage the audience which held breathless, a breathlessness which gave way to a storm of applause as Conductor Carl Venh brought the number to a resounding close and turned to bow his thanks for the vociferous appreciation.

The opening number of the afternoon was the "Marche Heroique," by Massenet, a sprightly, dashing composition, filled with ringing crescendos, which brought a round of applause. For an encore the orchestra played "Humoreske," written by Anton Dvorak for the violin and only recently arranged for orchestration.

"William Tell" Overture.

The second number was the famous "William Tell" overture, which was easily the best thing of the afternoon. "The Hungarian Dance," by Brahms, was played as an encore.

Gounod's "La Columbe" was the third number on the program and furnished one of the entertaining light pieces of the afternoon.

The technique of the pianoforte in its highest development was exemplified in the piano selection played by Miss Emily Weeks, accompanied by the orchestra. The "Concerto in E Flat," by Liszt, than which few more difficult piano compositions have ever been written, was the number chosen, and while, perhaps, not so well suited to the popular ear as some other selections on the program, was nevertheless appreciated by the audience. Miss Weeks' rendition of the difficult score was faultless, bringing out with striking emphasis the melody contained in the queer little broken strains of the composition, as well as the stirring force and power contained in the crashing, jarring, wide-open chords of the third movement.

The fifth number was a pleasing little serenade for horn and flute duo, written by Tittl. Joe Clma and Simon Culp were the soloists with horn and flute, respectively, and their capable work won for them appreciative applause from the audience.

### Vocal Contributions.

The vocal portion of the program was rendered by Miss Hallette Searcey, soprano soloist. Her first number was the "Jewel Song" from "Faust," which, like the Liszt piano selection, was probably appreciated more for the technique involved than for any other reason. The song was beautiful, of course. Gounod could hardly be anything else, but if the truth were told no doubt the large majority of the audience would state their preference for the little song which Miss Searcey sang as an encore. "When the Roses Bloom Again" was the Anglicized name of it, and it was written almost two centuries ago by a little-known German composer whose name was Reichardt. A plaintive, haunting little melody, it won its way straight to the hearts of the audience. Miss Searcey was accompanied by Mr. Venh at the piano.

"The Dance of the Hours," from "Coppelia," by Delibes, furnished a second of the short and light orchestral selections, and was followed by the well-loved traume from "Tristan and Isolde," from the pen of the great Wagner. Softly shaded melodies, woven through with queer and scarcely audible strains from the reed instruments, are the striking features of this wonderful Wagnerian composition, which was played with perfect appreciation by the orchestra.

The closing number of the program was played by special request from some of the patrons of the orchestra and included the two Spanish compositions by Lacomme, "Los Toros" and "La Fanzuela," which were a feature of last Sunday's program.

The orchestra will present another concert next Sunday afternoon, and it is thought that the third tour of the season will begin in about two weeks, a trip to South Texas being contemplated.

# Fate of Orchestra Will Be Decided By Efforts Of Dallas Business Men

The future of the Dallas Symphony Orchestra trembles in the balance, Saturday morning the directors of the Chamber of Commerce, at request of Mrs. E. J. Klest, appointed a committee of twenty-five business men to raise money to defray a deficit of almost \$4,000 incurred by the orchestra during the present season.

With current debts squared, the question as to whether or not the premier musical organization of the South will be held for Dallas is a matter which must be decided by business men and music lovers of the city within the next few days. Both Houston and Fort Worth have made bids for the Symphony Orchestra, and unless financial support is immediately pledged it is probable that Sunday's concert at the opera house will be the final effort of the musicians.

True music lovers are making a final fight in order to keep the orchestra in Dallas during the coming season. Should ample funds be forthcoming the Symphony Orchestra will be kept until

the end of the season, when a final entertainment will be given in order to raise money for its perpetuation.

With talented musicians from the North and East added this season to perfect the concerts, the pay roll of the orchestra has amounted to the sum of approximately \$1,000 a week. Three week's salary is at present unpaid to the musicians.

Sunday concerts staged by the orchestra have been attended by meager crowds of paid admissions and only recently have increased so that they were not run at a dead loss.

Saturday afternoon the Dallas Orchestral Association will meet at the Chamber of Commerce and Chairman W. P. Upham of the special committee will review the situation and ask that strenuous efforts be made by the membership both to help in defraying debts and also to secure money to hold the orchestra in Dallas permanently.

Mrs. E. J. Klest Saturday morning gave a detailed statement of the difficulties encountered by the Orchestral

Association in keeping the organization on its feet during the current season. She explained that last year the orchestra barely cleared expenses, but owing to the heavy additional pay roll of 1912-13 it was rapidly going in the hole.

She declared that efforts had been made by both Houston and Fort Worth to secure the orchestra and that she saw no reason, if business men interested would come to the aid of the orchestra, why it should not be permanent in Dallas.

Gen. M. M. Crane presided over the meeting in the absence of President C. W. Hobson. All members present agreed that immediate action should be taken, and W. P. Upham was appointed chairman of the special committee of twenty-five to begin immediate work in raising funds. The membership of the committee will be announced later.

All directors pledged themselves to attend Sunday's concert and to pay admission. They also urged every stockholder to be present and to pay his admission fee.

## PROGRAM OF INTEREST HAS BEEN ARRANGED

Offering of Symphony Orchestra For  
Sunday Afternoon Declared to  
Be Excellent.

The Dallas Symphony orchestra will hold its regular concert Sunday afternoon at 3:30 o'clock at the opera house. The program is the most interesting one the orchestra has ever presented. The musicians will present this concert at their own risk, as they have not received any salary for the last three weeks. Considering these facts, it is hoped there will be a good attendance.

The orchestra will be assisted by the Frohsinn Male chorus, who will sing with orchestra accompaniment, the most famous of Strauss' waltzes, "The Beautiful Blue Danube."

The features of the performance will be the prelude to the Meistersinger, Tschalkowsky's Pathetique Symphony and Rimsky-Korsakow's most famous Capriccio espagnole. The orchestra has never attempted a more difficult program, and they have worked hard to present it properly, notwithstanding they have not been paid recently for any of their services.

## SYMPHONY ORCHESTRA IN PLEASING CONCERT

### LARGE CROWD LIBERALLY AP- PLAUDS INTERESTING PROGRAM.

Organization Will Leave Dallas for  
Tour This Week of Points in  
Eastern Part of State.

One of the most enjoyable concerts of the season was rendered yesterday afternoon at the Dallas Opera House by the Dallas Symphony Orchestra under the direction of Carl Venh. An unusually large and appreciative audience attended the rare musical feast. The enthusiasm with which yesterday's concert was received was an eloquent expression of the place in the lives of Dallas people that the Symphony Orchestra has come to take.

The orchestra will be absent from the city all this week on a tour through Eastern Texas, visiting Grand Saline, Longview, Marshall, Tyler and other points in that vicinity.

Walter J. Fried was accorded repeated and hearty applause upon his exquisite rendition of the violin solo in the Bruch "Concerto." Mr. Fried is always popular with a Dallas audience and he was never more at ease with his bow and violin than yesterday. The sweet, alluring tones of his instrument, almost indistinguishable in its softness against the background of the supporting orchestra, in subdued fabric of musical sound was fascinating, evasive and delightful.

The recognized feature of the program was the "Unfinished Symphony" by Schubert in parts A (allegro) and B (andante). This wonderful bit of expression from the mind of an evermore-wonderful composer was something unusual in the way of a musical treat. Rarely has any audience had the privilege of hearing a more sublime example of the art of the most wonderful musical instrument in the world—the full orchestra.

Played for the first time in Dallas, "Premier Amour," by Benoit, was heard by Dallas music lovers yesterday with a delightful appreciation which bids fair to make this composition an oft-repeated favorite.

As an overture the orchestra selected yesterday the famous Wagnerian number from "The Flying Dutchman," which, while it has been heard many times by the patrons of the Dallas Symphony Orchestra, never fails to please. The first of the closing number was said to be a part of the "Los Toros" was said to be a part of its impressions of the beautiful women with its laughter of beautiful women and the resplendent costumes of matadors at the bull ring. "La Fanzuela" was typically Spanish in measure and was typically cheerful finale for the entertaining emotional program.



## Regular Season Concert

Dallas Orchestral Association's  
Popular Sunday Afternoon Concerts  
given by the  
Dallas Symphony Orchestra  
Carl Venth, Conductor

Soloist:  
Mr. M. Paioff, Violin.



Dallas Opera House

Sunday, January 19th, 1913 at 3:30 p. m.

Sandell Publicity and Print

## Regular Season Concert

Dallas Orchestral Association's  
Popular Sunday Afternoon Concerts  
given by the  
Dallas Symphony Orchestra  
Carl Venth, Conductor

Soloists:  
Miss Emily Weeks.  
Miss Hallette Searcey.



Dallas Opera House

Sunday, January 12th, 1913 at 3:30 p. m.

Sandell Publicity and Print



# Regular Season Concert

Dallas Orchestral Association's  
Popular Sunday Afternoon Concerts

given by the

## Dallas Symphony Orchestra

Carl Henth, Conductor

Soloist:

Mr. M. Paiott, Violin.



### Dallas Opera House

Sunday, January 19th, 1913 at 3:30 p. m.



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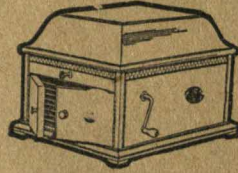
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# Programme

---

## 1. Overture Solemnelle "1812" Tschaikowsky

This overture opens with a Russian chant, given out by the basses, celli and violas. It gradually increases in power until we hear heroic battle strains. Napoleon is defeated! Driven out of Russia. You hear part of the "Marsellaise," the French anthem, and finally the frenzied outburst of joy by the people of Moscow at the victory. The bells of the Kremlin are ringing, cannon thundering, bands playing, and with this tremendous climax the overture comes to a close. One of the most stupendous pieces of orchestration of modern times.

## 2. Un Peu d'Amour ..... Silesu

*(New, first time in Texas.)*

A new composition, rather French in style. A lovely, impassionate melody, in simple song form. A straightforward, simple and effective setting, which cannot fail to appeal.



## Programme—Continued

---

3 **Fete Arabe** ..... **Luigini**

*(New, first time in America.)*

This is the musical description of an Arab Festival Day, called "Yom el-id." The composition consists of three native Arab dances, skillfully put together. The first is the Dance Soudanese. The persistent bass and the regular melody are descriptive of the movements of the dancers, without being profane. It is followed by an Arab song. You hear a plaintive melody, which, however, does not portray sadness, but rather suggesting Oriental love affairs. This is followed by a monotonous dance movement, where the musical phrase is expressive of the motion of white draperies, the undulations of the limbs and bodies of the dancers. The piece closes with a repetition of the Dance Soudanese, in richer coloring, till finally a single flute tells, like an echo, again about the rhythm of the Soudan, and the voice of an old Arab repeats this familiar song.

4. **Fantasia Appassionata for Violin**  
..... **Viouxtemps**

**Mr. M. Paioff.**



## Programme ~ Continued.

---

### 5. Adoration . . . . . Venth

There is no definite program underlying this melody. It is a piece of absolute music, imbued with a spirit of religious ecstasy.

### 6. Dance of the Dryads . . . . . Criswell

Conducted by the Composer.

Scene: "Grove of Parnassus, moonlight, a Shepherd asleep under a tree."

The piece opens with a blast from Artemis' Horn. A nymph springs from the heart of an oak. After four have come from their homes in the trees, the shimmering, phantomlike dance begins. At the end of the first part they discover the sleeping shepherd, expressed in a pastoral melody for the woodwind. Another blast of the horn sets them wildly dancing about the now awakened bewildered boy. He becomes intensely curious about his beautiful new-found companions, who are there and not there as he vainly tries to seize them. After teasing him to their heart's content they induce him to dance with them. Here we have the two leading motives together in a kaleidoscopic change of orchestral color leading to the final denouement of the dance motive, the nymphs rushing away to the protecting Artemis.



## Programme — Continued.

---

7. **Three Dances from the Music to  
Henry VIII..... German**
- a. **Morris Dance.**
  - b. **Shepherds' Dance.**
  - c. **Torch Dance.**

\* German is an Englishman, who composed these dances for Henry Irving's production of Henry VIII in London. He has given a faithful reproduction of the style of dances in vogue at this particular time. While simple in structure, they are modern in the treatment of the orchestra.

8. **Symphonic Poem "Les Preludes ... Liszt**
- 

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# Regular Season Concert

---

Dallas Orchestral Association's  
Popular Sunday Afternoon Concerts

given by the

## Dallas Symphony Orchestra

Carl Venth, Conductor

Soloists:

Miss Emily Weeks.

Miss Hallette Searcey.

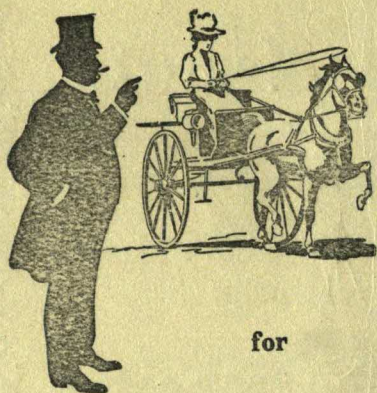


Dallas Opera House

Sunday, January 12th, 1913 at 3:30 p. m.



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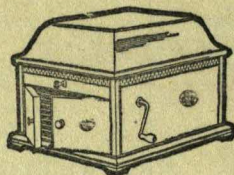
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# Programme

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1. Marche Heroique.....Massenet
2. Overture "Wm. Tell".....Rossini
3. La Colombe.....Gounod



Programme—Continued

---

4. Concerto in E flat, for Piano.....Liszt  
Miss Emily Weeks.
  
5. Serenade for Horn and Flute.....Till  
Horn: Mr. Joe Cima.  
Flute: Mr. Simon Culp.



Programme-- Continued.

---

6. Jewel Song from "Faust" ..... Gounod  
Soprano Solo: Miss Hallette Searcey.
7. Dance of the Hours, from "Coppelia"  
..... Delibes
8. Træume from "Tristan and Isolde"  
..... Wagner



Programme—Continued.

---

- g. La Feria (Spanish Dances) ..... Lacome
- a. Los Toros
- b. La Farzuela

(By Request.)

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# DALLAS SYMPHONY ORCHESTRA

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OPERA HOUSE  
Grand Saline, Texas.  
JANUARY 6, 1913.

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## PROGRAM

- (1) Overture, "Tannhauser," ..... Wagner
- (2) (a) Intermezzo. "Pagliaccia," ..... Leoncavallo  
(b) Hungarian Dance ..... Brahms
- (3) Violin Solo: Adagio from Concerto ..... Bruch  
Mr. Walther J. Fried
- (4) The Mill In The Forest, ..... Eilenberg
- (5) (a) Ases Death, from "Peer Gynt," ..... Grieg  
(b) Entrance of the Bojaren, ..... Halvorson
- (6) Valse, "Violets," ..... Waldtenfel
- (7) Hungarian Fantasia, ..... Roberts
- (8) Second Rhapsodie, ..... Liszt

---

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# THE DALLAS .....SYMPHONY ORCHESTRA.....

CARL VENTH, Conductor

HAROLD ABRAMS, Manager

JAS. R. SAVILLE, Concert Director

Afternoon and Night

Tuesday, January 7th, 1913

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**THE DALLAS**  
**.....SYMPHONY ORCHESTRA.....**

**CARL VENTH, Conductor**

**HAROLD ABRAMS, Manager**

**JAS. R. SAVILLE, Concert Director**

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**Afternoon and Night**

**Tuesday, January 7th, 1913**

**THE ELECTRIC PALACE**

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## PROGRAMME

### AFTERNOON

- |                        |         |
|------------------------|---------|
| 1. Babes in Toyland    | Herbert |
| 2. Overture, "Raymond" | Thomas  |

### EVENING

- |                           |          |
|---------------------------|----------|
| 1. March Herioque         | Lassenet |
| 2. Overture, "Tannhauser" | Wagner   |

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### PROGRAMME

#### AFTERNOON

- |                        |          |
|------------------------|----------|
| 3. March, "Tannhauser" | Wagner   |
| 4. Instrumental Solo   | Selected |

#### EVENING

- |                         |          |
|-------------------------|----------|
| 3. Intermezzo-Rusticana | Mascagni |
| 4. Violin Solo          | Selected |
- 

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### PROGRAMME

#### AFTERNOON

- 5. Selection, "The Red Mill" Herbert
- 6. The Mill in the Forest Erlenberg

#### EVENING

- 5 { (a) American Fantasia Herbert
- (b) Hungarian Dance Brahms

---

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## PROGRAMME

### AFTERNOON

- |                        |          |
|------------------------|----------|
| 7. Intermezzo, "Thais" | Massenet |
| 8. Hungarian Fantasie  | Roberts  |

### EVENING

- |                       |         |
|-----------------------|---------|
| 6. Humoreske          | Dvorak  |
| 7. Dance of the Hours | Desibes |
| 8. Second Rhapsodie   | Liszt   |

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**STORY OF "THAIS," BY CARL VENTH, DIRECTOR OF SYMPHONY ORCHESTRA.**

A lyric opera in three acts by Massenet, 1842-1912. Text by Gallet. First performance in Paris, 1934.

**CAST.**

- Athanael, a monk .....Baritone
- Nicias, a young Sybarite .....Tenor
- Palemon, an old monk .....Basso
- Thais, a courtesan .....Soprano
- Albine, an abess .....Mezzo Soprano
- Crabyle and Myrtle, slaves .....Soprano
- La Charmeuse, a dancer .....

Scene: Thebes and the Theban Desert, Egypt.

Period: Greek occupation of Egypt.

**ACT I.**

The abbot, Athanael, who is a young man, had been decidedly gay, tells a group of Cenovite monks that he will journey to Alexandria for the purpose of revealing the true light to the most notorious courtesan, Thais. The second scene depicts the house of the wealthy vane, Nicias; Thais is his mistress. Nicias and Athanael had been schoolmates together, and Athanael is a welcome guest at the house of Nicias. But as the monk states the purpose of his visit Nicias gives vent to derisive laughter. Thais enters; she is deeply moved by the fervent manner of Athanael. He entreats Thais to accept the work of God.

**ACT II.**

Thais, before a statue of Venus, appeals to the goddess for lasting beauty. Athanael enters. A fervid scene takes place. She repels his endeavor. Change of scene. Athanael is sleeping. His words have taken effect; Thais, repentant, determines to leave the ways of sin. About to set out with Athanael for the convent she is intercepted by Nicias and his companions. The two at length manage to go their way.

**ACT III.**

As they rest, weary and foot-worn, Athanael enlightens Thais in the faith. The White Sisters approach and receive Thais; she is spiritually uplifted, but alas! Athaniel's human passion is aroused and he is in distress—he loves Thais.

Final Scene: Thais, overcome by the vigor of penance, is dying. Athanael, unable to resist, goes to her. She dies, secure in the faith to which Athanael led her but which he now rejects.

**BRYANT T. BARRY ISSUES AN APPEAL**

**EX-MAYOR COMES TO DEFENSE OF SYMPHONY ORCHESTRA IN APPEAL FOR FUNDS.**

**SHOULD KEEP ORCHESTRA**

**In Communication Mr. Barry Points Out That Maintenance of Organization Would Be of Great Benefit.**

To The Times Herald:

I have just read Mr. Gilmour's article in today's paper and regret very much to hear that the Symphony orchestra is in such great need of financial assistance. I had hoped that there would be no question about funds to carry the orchestra successfully through the present season. I knew, of course, that the receipts of the concerts were not sufficient to pay the expenses of the orchestra. This, however, has been the history of all organizations of the kind, and it has not been possible at any place for the first few seasons to take in enough money at concerts to pay the expenses, and in Chicago, as well as Dallas, donations by public spirited citizens, who feel an interest in music and all of the good things that grow out of it, have been found necessary.

It was, of course, a part of the Dallas spirit that prompted the formation of the orchestral association and the organization of the orchestra, and that spirit won out last season and I still hope will do so this season, and also continue this splendid institution of our city for many years. It is, of course different from many of our public institutions and business ventures, but it is just as necessary to our symmetrical growth and development as anything we have or can have. This high class of music is not only entertaining, but it is educational and refining, and I feel sure if it could live over this season, there would be no trouble hereafter.

I have attended most of the concerts and the attendance has been increasing right along since the three free concerts given during the holiday week, showing that those public entertainments increased the popularity of the orchestra and also the desire of more of our people to hear more of this good music.

I should be very sorry indeed if for financial or any other reason this orchestra is not kept together. The intention was for the orchestra to make trips to different parts of the state and two of these trips have already been made, and I have heard from numerous

friends and also from the local newspapers the most complimentary reports of these concerts given away from Dallas, and that a return engagement to any of these places would be better attended than heretofore.

I am sure that nothing we could do would advertise Dallas more than this orchestra and we cannot afford to let it suspend and I am willing to pay my part of the expenses necessary to keep it going, and hope that enough people, who feel as I do, will come to the assistance of the orchestra at once. I understand a meeting is to be held at the Chamber of Commerce rooms, next Saturday afternoon, and I should like to see a large attendance at that meeting to discuss and act in this important matter.

BRYAN T. BARRY.

**AID FOR SYMPHONY ORCHESTRA.**

**Bryan T. Barry Urges Support of Musical Organization and Offers to Do Part.**

To The News.

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BRYAN T. BARRY.

**ORCHESTRA IN NEED OF FUNDS.**

**Rev. George Gilmour Appeals for Financial Aid to Maintain Musical Organization.**

To The News.

The Dallas Symphony Orchestra is in need of funds to continue its season. H. H. Adams, chairman of the finance committee, has given much time and energy in collecting the funds so far secured. About thirteen thousand dollars has been raised; this sum has almost covered expenses up to date. It looks, however, as if all the golden apples within reach have been plucked. There are other apples on the tree, but they are far away on the upper farther side, high above a stone wall, and unless there is some way to dislodge them there will doubtless be an immediate close to the concerts of the orchestra.

Now one of the richest pleasures an ever increasing body of our people have had during the last year and a half has been attendance on the Sunday afternoon concerts of the Dallas Symphony Orchestra. It has educated the taste of many for the best music; many have grown to learn how substantial a thing music is. The Symphony Orchestra has brought a new and commanding melody into the heart and soul of this city; there is more of the innermost quality here since the orchestra has been diffusing, feeding and instituting the taste for music. We cannot afford to lose our orchestra, because a city is never in tune with itself while it lacks the grace of art. Races and grades of human beings that make up the population of a city may not understand each other's speech during the week, but the Sunday afternoon concerts with their magic tone sound through the life of this city, lift us above the mart, and in the bonds of perfectness, we all sit in the universal language of our innermost spiritual nature. Let us see to it that the aroma, color, breadth, dignity and elevation which the orchestra has brought into our life shall not disappear. Let not the lack of funds strike out its life, for we shall be losing with every week of its disappearance. Strike the eye from the human race and human life would thenceforth be palsied to the whole extent of the truth that knocks for entrance into the spirit through the optic nerve. Destroy the ear, and life is robbed of the nutrition offered by the truth that rides towards us on waves of sound, in conversation, eloquence, music. When a man's spirit is stimulated and refreshed by beauty of sound, his life is increased as really as it is sustained by the products of the soil. Just as the artist is fed by a landscape, breathing in its mists, its sunshine, drinking in the aerial glory of its morning and evening hues—feel it dissolve into his being until it exudes upon canvas in the spiritual glory of art. So when any citizen of Dallas gets into the mystic breathings and melodies of the opera house air on Sunday afternoons he is conscious of the light and glory that was never on land or sea. We seem to be as Emerson once said: We sit by the sacred fire, and in its inspiration take hold of the poles of the earth.

Do let us retain this rosy realm of music in Dallas, benefiting our life, and enlarge our conception of its breadth, depth and glory. GEORGE GILMOUR.



## SYMPHONY GAVE PLEASING CONCERT

SUNDAY'S EFFORT OF DALLAS SYMPHONY ORCHESTRA DREW LARGE CROWD.

The concert of the Symphony Orchestra Sunday afternoon at the opera house was one of the best, if not the best performance given this year. There were two big pieces of music, the "1912" Overture and Liszt's Symphonic Poem; there was Venth's superb "Adoration" and Criswell's well conceived "Dance of the Dryads;" and there was Paloff's violin and to say nothing of the new music of Luigini and Silesu. It was a high class program with a variety to satisfy the most capricious.

Venth's "Adoration" was perhaps the most notable feature—the melody was broad and sweeping, with splendidly full orchestration, and rose to a crashing climax that still preserved the simplicity of the original theme and died away with cathedral bells and the harp. There was a nobility about the music; it was a strong conception worked out on big lines and it should bring the composer much in the way of reputation. It pleased the audience and Mr. Venth played the coda over again.

Mr. Paloff's "Fantasia Appassionata" of Vieuxtemps was very fine. His sureness of tone, his clean cut fingering, his accuracy of technique gave to his playing a lucidity and clearness that was very refreshing. There was nothing blurred, the effects were clear and finished and in addition to these excellent qualities he played with considerable expression.

Mr. Criswell conducted his own "Dances of the Dryads" and it was cleverly worked out. The music was very effective and showed unusual ability.

The 1912 Overture is a tremendous piece of orchestration and very effective. It was very well played, although it taxed the capacity of the orchestra. This was also true of Liszt's Symphonic Poem but the orchestra handled this with unusual effect. These were both big numbers and not to be handled by small or amateurish organizations and nothing could better demonstrate the fact that the Dallas Orchestra is in splendid shape than the playing of both on one program with such excellent results.

Silesu's "Un Peu d'Amour" was a lovely melody with a few capricious little turns in it and made a quick appeal to the audience. The most bizarre number on the program was Luigini's "Fete Arabe" but it was very attractive, much more attractive in fact than the cold, formal dances of German.

The encores were the Intermezzo from Pagliacci and the March from the Babes in Toyland.

It was an excellent program, excellently carried out and Mr. Venth deserves much credit for the performance.

## Regular Season Concert

Dallas Orchestral Association's

Popular Sunday Afternoon Concerts

given by the

# Dallas Symphony Orchestra

Carl Venth, Conductor

Assisted by

The Frohsinn Society.



Dallas Opera House

Sunday, January 26th, 1913 at 3:30 p. m.

Sandell Publicity and Print

## CROWD APPRECIATES SYMPHONY CONCERT

The popularity of the symphony concert was attested yesterday afternoon by the large crowd that attended the concert at the Dallas Opera House.

More than 600 loyal music-lovers paid their tribute to the organization.

The program was short when compared to other programs of the season, but was excellent in every detail. The masters whose compositions were played were Wagner, Gounod, Strauss, Tschai-kowsky and Rimsky-Korsakow.

Viewpoint has repeatedly spoken of the necessity for Dallas to give a certain sum every year to maintain an orchestra, and has several times mentioned Minneapolis, which city gives its orchestra \$65,000 a year, and has now an orchestra ranking with any in New York. Dallas has just as fine material and as capable a conductor and leader in Carl Venth as any other city. All that is needed is an assurance that money will be forthcoming for all necessary expenses. A city without an orchestra, in this age, is decidedly behind the times and can not claim to be a progressive. A tax for the orchestra would be cheerfully paid. Dallas pays other taxes and gets no return for the money. A tax for maintaining a first-class orchestra would bring in returns in pleasure and mental profit. Let us keep the orchestra.



Regular Season Concert

Dallas Orchestral Association's  
Popular Sunday Afternoon Concerts  
given by the

Dallas Symphony Orchestra

Carl Venth, Conductor

Assisted by  
The Frohsinn Society.

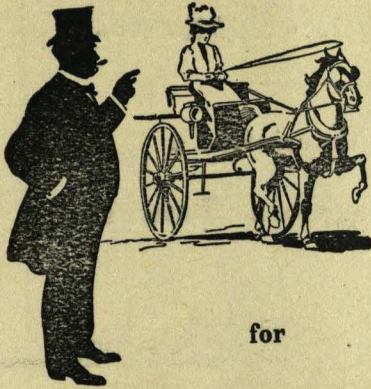


Dallas Opera House

Sunday, January 26th, 1913 at 3:30 p. m.



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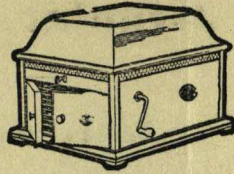
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# Programme

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1. Vorspiel "Die Meistersinger" . . Wagner

This is the introduction to Wagner's most beautiful work, a work in which the human element predominates. He calls it a "Vorspiel," thus indicating that he has broken with the old traditional form of overture. It may seem paradoxical that this most modern work contains at the same time as much of counterpoint as any work of Bach. The main subjects introduced are the march-like entrance of the Meistersingers and the famous Prize Song.

2. Danse des Bacchantes, from  
"Philemon et Baucis" . . . . . Gounod

This charming one act opera of Gounod, based on an old Greek subject, has been neglected by opera companies. Gounod's music is always full of charm, and this entre-act is a delightful portrayal of a dance of Greek revelers about the year 400 B. C.



## Programme—Continued

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3. **An der schoenen, blauen Donau . Strauss**  
**Male Chorus "Frohsinn."**

A most effective setting of this, the most popular of all Strauss' waltzes for Male choruses.

4. **Symphony No. 6, "Pathetique"**  
**First movement . . . . Tschaiowsky**

This is the most beautiful Symphony of modern times. The last work of the composer, it foreshadows his death. While the work is full of gloom, there are occasional flashes of the most inspired, intense and warm-blooded melody. The second subject in this first movement is one of the most beautiful melodies ever conceived by mortal man. It is like a farewell to the world by a big heart, full of love, embracing all humankind.

5. **Two "a capella" Choruses**  
**Male Chorus "Frohsinn."**



## Programme ~ Continued.

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### 6. Capriccio Espagnol . Rimsky-Korsakow

This work was first performed at a Russian Symphony Concert in St. Petersburg. There are five movements which the composer directs to be played without pause.

1. Alborada.
2. Variations.
3. Alborada.
4. Scene and Gypsy Song.
5. Fandango of the Asturias.

(Played without pause.)

1. Alborada. This word has several meanings all, however, connected with dawn or morning. In the sense employed by Rimsky Korsakow it is a morning serenade, or what the French call Aubade. Upon the



## Programme—Continued.

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vigorous theme given out at once by the violins, the whole movement is constructed.

2. Variations. There are five variations, based on a theme given out by the horns over a lightly scored accompaniment in the strings.

3. Alborada. This is a repetition of No. 1, with a change of key and of orchestration, and on a pedal, B flat, which is kept throughout.

4. Scene and Gypsy Song. The movement is largely made up of a succession of cadenzas, the Gypsy song appearing after the last one, which is given to the harp. This melody—almost savage in character—is allotted to the violins, and alternates with a subject announced at the beginning of the movement by the horns over a roll of the snare drum. The music becomes still more impetuous, and finally dashes, without pause, into the finale.

5. Fandango of the Asturias. The Fandango was originally an Andalusian dance with accompaniments of guitar and castanets. The principal theme is divided between a four-bar phrase announced by the trombones and a lively passage in the wood wind. A solo violin plays a variation of this theme which is the basis of the whole movement. At the end the Alborada is repeated as a coda.

Tschaikowski said of this work: "I must say that your Spanish Caprice is a colossal masterpiece of instrumentation, and you may regard yourself the greatest master of the present day."

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# SYMPHONY ORCHESTRA GIVES SUNDAY CONCERT

THREE NEW SELECTIONS IN PROGRAM AT OPERA HOUSE.

Dallas Composers Present Efforts to  
Music Lovers of  
City.

With two composers personally directing the playing of their own musical creations, and a program in which three of the eight numbers were played for the first time in this part of the country, the Dallas Symphony Orchestra scored a triumph yesterday afternoon before a large audience at the Dallas Opera House. Always refreshingly original, Carl Venth, conductor, outdid himself in the arrangement of yesterday's program, with the result that the concert was one of the most enjoyable which has been presented this season. With the exception of the opening and closing numbers, from Tschalkowsky and Liszt, respectively, the program was not overly heavy, and was, therefore, ideally suited to the popular fancy, as was attested by the prolonged applause following each selection.

The feature numbers on the program were, of course, those written by the Dallas musicians, Mr. Venth and H. B. Criswell, by reason of the personal interest of the audience in the composers. But it was not prejudice which accounted altogether for the storms of applause which followed their playing. They did not suffer by comparison with the other compositions from the pens of more famous artists listed on the afternoon's program. It might truly be said, in fact, that Mr. Venth's composition, "Adoration," presented for the first time to a Dallas audience, was, next to Liszt's masterpiece, the most captivating selection of the concert.

### Prof. Venth's Composition.

"There is no definite program underlying this melody," said the note printed beneath the number listed on the program. "It is a piece of absolute music, imbued with a spirit of religious ecstasy." That phrase, "absolute music," was a happily chosen one for Mr. Venth's composition. It is pure melody from the soft opening notes to the ringing climax and conclusion. It is soft melody, for the most part—although it is not without its moments of fire—and the orchestration largely favors the violins, celli, violas and reed instruments. Its captivating sweetness at times almost reminds one of Mendelssohn. So pleased were the hearers with Mr. Venth's production, and the spirited manner in which it was rendered by the orchestra, that they would not be still until the last movement had been repeated.

The composition of Mr. Criswell, "The Dance of the Dryads," was equally well received. The orchestra was conducted by the composer and lent itself to the spirit of the sprightly piece with admirable results. "The Dance of the Dryads" purports to be a musical conception of a very pretty little mythological scene set in a moonlit grove of Parnassus. The various stages of the piece portray the arrival in the grove of four wood nymphs, the discovery of a shepherd asleep under a tree, his awakening, and a dance which follows. Even without a knowledge of the theme upon which the succeeding movements are based, the piece would be pleasing, for it is melodious, and is so filled with queer little strains, especially from the wood-wind instruments, that it possesses a uniqueness which is appealing.

### "Fete Arabe" Is Pleasing.

One of the most striking pieces of the program was the "Fete Arabe," by Luigini. Unusual in the extreme, it found immediate favor with the audience. It is a musical description of an Arab festival so realistically portrayed that one hardly needed a knowledge of the history of the piece to grasp its full significance. With its regular, pulsating bass background across which is sketched the throbbing, slightly whirling Arabic dance music, the piece is unmistakably Oriental in flavor. Into it is woven a plaintive little native love song that recurs at intervals and forms one of the chiefest fascinations of the composition. The "Fete Arabe" was played for the first time before an audience in Texas, but it is probable that it will not be the last.

The opening and closing numbers of the program supplied the really superb music of the afternoon. Tschalkowsky's Overture Solemnelle "1812," one of the most stupendous pieces of orchestration of modern times, was chosen for the initial number and Liszt's superlatively beautiful symphonic poem, "Les Preludes," served as a finale. Both were played in an exceedingly creditable manner.

The other numbers were:  
Fantasia Appassionata, for violin.....  
.....Vieuxtemps  
.....Mr. M. Paloff.  
Un Pen d'Amour.....Silesu  
Three dances from music to Henry  
VIII.....German  
(a) Morris Dance.  
(b) Shepherd's Dance.  
(c) Torch Dance.

Two encores were responded to with:  
Intermezzo from Pagliacci.....Leoncavallo  
March of the Toys.....Herbert

# MAY LEVY TAX FOR ORCHESTRA

PROPOSED TO HAVE MUNICIPAL  
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FREE MUSIC.

## THE DIRECTOR'S IDEA

CARL VENTH BELIEVES THAT PUBLIC  
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AT LOW COST.

## NOW THE FINAL EFFORT

Dallas Orchestral Association Will  
Strain Every Nerve to Perpetuate  
Orchestra—Concert  
Today.

Carl Venth, conductor of the Dallas Symphony Orchestra, said last night: "I believe that the orchestra should be made a municipal organization. A tax of one-twentieth of one per cent on the property owners of this city would furnish an income sufficient to support a first-class orchestra during the winter season and a splendid brass band for the summer concerts. The two organizations would work together perfectly, as nearly all the players on the string instruments can also play any instrument necessary in the band. This would relieve the park board of the expense of the summer concerts which at present amounts to about \$4,000 each summer. The one-twentieth of one per cent tax would be negligible to the property owners as it would be too small to be felt and would furnish funds for an organization similar to the Houston Municipal band. In Houston \$20,000 is appropriated by the city annually for music and a good band is supported the year round."

### Music for People.

Dallas can do better for it can have both a band and an orchestra in one. Whenever conventions are here the orchestra would turn out as a band and could also give regular weekly concerts free to the public, similar to the concerts given all this winter in the opera house, to be given at such places and at such times as designated by the city commission.

This arrangement would not prevent the orchestra from giving Symphony concerts once a month during the winter season."

### Orchestral Meeting Held.

Whether or not Dallas is to have a Symphony orchestra now rests with business men and music lovers of the city. The Dallas Orchestral association, sponsor for the premier musical organization of the South, figuratively threw up their hands at their annual meeting Saturday afternoon. It was decided that the orchestra could not be continued in Dallas without funds.

The proffer of the aid of the Chamber of Commerce committee for the purpose of collecting money to defray the \$4000 indebtedness of the organization, which is actually needed to pay back salaries of musicians, was accepted with thanks. Resolutions were also made by music lovers present to work tooth and toe in order to perpetuate the orchestra in Dallas.

It was decided that the pressing debts must first be paid out of the money raised, after which, if generous support is given, plans will be made for the continuance of the orchestra. As a small starter, in response to a spirited address made by Mrs. E. J. Kiest Saturday morning, all the directors of the Chamber of Commerce promised to attend the Sunday concert at the Dallas opera house and to pay their admittances. The business men also urged all stockholders to rally to the support of the organization and to pay their way into what may be the last concert of the kind ever given for the benefit of the Dallas public.

### Many Support.

In the face of almost insurmountable difficulties a faithful few have supported the Dallas Symphony orchestra through all stages. It was declared, last season's report showed that expenditures were cleared by a mere margin, and relying on the Dallas public, the orchestra added skilful and experienced players from the North and East, running the pay roll up to \$1000 weekly.

# MAY LEVY TAX FOR ORCHESTRA

(Continued From Page One.)

ported the Dallas Symphony orchestra through all stages. It was declared, last season's report showed that expenditures were cleared by a mere margin, and relying on the Dallas public, the orchestra added skilful and experienced players from the North and East, running the pay roll up to \$1000 weekly.

Musical critics of the highest order who have listened to local orchestral performances are unanimous in their opinion that the efforts of the assembled musicians are equal if not superior to much vaunted orchestras of Eastern cities of undoubted culture.

The orchestra has not "gone" in Dallas, however. For once it appears that the business men of the town have set their hands to a project that will be doomed to failure without a supreme final effort.

### Rays of Light.

The meeting of the Orchestral association Saturday was gloomy and tomblike. Mrs. E. J. Kiest, E. M. Kahn and John R. Babcock shed the only rays of light when they exhorted those present not to "give up the ship."

"Who knows, a Moses may arise from the wilderness and lead all to safety," declared Secretary Babcock.

"Let us pay the money which we owe, and if the business men of Dallas respond liberally we will get enough funds to perpetuate the orchestra," said Mrs. Kiest.

Various musicians present declared that they would practice during the coming week without hope of recompense. They said that they wanted Mrs. E. J. Kiest, "loved by members and musicians alike," to explain matters to the orchestra.

W. P. Upham, chairman of the Chamber of Commerce committee of twenty-five, which has been appointed to raise funds to defray the indebtedness of the orchestra, presided at the meeting at request of Mrs. Kiest. He bluntly outlined the situation in regard to raising money and continuing the orchestra.

### No Change in Officers.

On Mr. Upham's motion it was decided to be inadvisable to change any of the officers or directors of the Dallas Orchestral association at the present time. Should the business men of the city respond liberally to the appeal for funds another meeting of the orchestra stockholders will be called and plans made for further proceedings.

### Regular Concert.

The Dallas Symphony orchestra will give its regular concert Sunday afternoon at the opera house at 3:30. The program will be one of the most brilliant presented by the orchestra and contains three difficult numbers. The Vorspiel of the "Meistersinger" is like a piece of Persian tapestry. The contrapuntal passages, where two or more themes are carried by the different voices at the same time are quite unusual.

Mr. Venth gave the following analysis of the different numbers:

### Vorspiel "Meistersinger."

Wagner has tried in the Meistersinger to give a beautiful picture of mediaeval life. At the period when he wrote the Meistersingers he had entered

ed the second period of his life work. The first period, which composes the early operas Rienzi, Tanhauser and Lohengrin was more or less modeled after the old Italian and French operas. But in the Meistersinger he broke away entirely from all tradition and went his own way. While the Meistersinger was built upon absolute modern lines, still to portray the life of the middle ages Wagner used counterpoint in just as masterly fashion as Bach ever did in his Fugues and Fantasies. The Meistersinger is not a story of Wagner's own fight for supremacy among the musicians of his time. The fight of the young Knight Walter, who tries for admission into the guild of the Meistersingers and

ground that his songs had no melody, only typical of Wagner's own struggle in making the musicians of his time understand what he meant to do and to create. He uses a great deal of musical sarcasm in portraying the fighting among the guild of the singers and uses his musical sarcasm combined with his old time judgment and the counterpoint which he handles in such a masterly manner that all is combined in big flowing melodies that the listener is hardly aware of the great technique with which this composition is saturated. Instead of his usual overture Wagner wrote a prelude to the Meistersinger, which is absolutely free in form and which contains two minor motives, the Guild march. When the Meistersingers enter into the church to hold the meeting and the celebrated Prize Song.

### Danse des Banchantes.

Danse des Banchantes, from Philemon of Baucis-Gounod is founded upon a Greek theme about 400 years before Christ, is a most charming opera, consists of two scenes, one act and during the change of scene this dance of Banchantes is played in which Gounod gave a faithful portrayal of the reveries of the semi-religious life of the Greeks.

An der Schoenen Ibaue Donan Strauss.

"Beautiful Blue Danube Waltz." This has been arranged with a setting for male chorus with orchestra accompaniment.

Symphony No. 7, Pathetique Tschalkowsky.

Of this the orchestra will play only the first movement. It was Tschalkowsky's swan song; immediately after writing the symphony he died. It was officially given out that he died as a victim of cholera but the truth is that he committed suicide. In this symphony Tschalkowsky gives a picture of his life very much as Wagner gave a picture of his life in the Meistersingers. It is the picture of a dying man who in the paroxysm of fever sees his past life pass before his mind. The symphony opens with a groan of agony, sadness and despair. The sick man clings to life, he fights against his destiny. A restless, excited figuration in the strings portrays his resistance against his sickness. This leads to a climax in which the fever produces hallucinations and the first one of these hallucinations is the picture of his love for a pure, sweet woman. The melody which portrays his love is one of the most beautiful which has ever been conceived by mortal man. It comes again and again, interrupted by his fighting against sickness and finally dies down gradually, and the movement closes with the absolute exhaustion from the fever stricken man. You can almost hear the beats of his pulse as he grows weaker and weaker. The other movement of the symphony portrays other periods of his life, his battles and his victories as a master musician and the last movement is a long drawn out, agonizing wail of despair. In the future the orchestra hopes to give the symphony complete.

### The Capriccio.

Capriccio espagnole by Rimsky-Korsakow.

Korsakow, who wrote this stupendous bit of orchestration, is a general in the Russian army and professor at the St. Petersburg conservatory. The title general was given him in recognition of his musical labors and at the same time to secure him an independent income. This Capriccio espagnole is a series of Spanish dances in different rhythms. Alborada means white or morning and the sense which it is employed here is a Morning Serenade. The second number, variations is a short Spanish theme, which is brought and now by this instrument, now by another, in different colorings and different treatment and withal preserving the Spanish dances. Number 3 is a repetition of Alborada in a different key with a different orchestration and with an underlying organ point in B flat which means to say that through the whole number the basses keep a steady note without changing once. No. 4 Scene and Gypsy Song is probably the most interesting of the whole work. The composer, Korsakow, here grouped the instruments in a manner which had never heretofore been attempted. He makes the most daring combinations. He has a lot of little cadenzas for the solo instruments, he begins with a quartette for the brass with an accompaniment of the tympany, then follows a cadenza for solo violin with an accompaniment of snare drum, then another cadenza for flute with an accompaniment of a roll of the sables and then a cadenza for a harp with accompaniment of the triangles and now when you think that nothing else would be possible the whole orchestra bursts out with an accompaniment of tympany, snare drum and triangle and the number ends with a most effective song in which a theme is given out in bold manner by the strings, followed by a big climax. The last number Fandango is a national dance of the province of Asturias in Spain which brings the work to a brilliant close.

### Played in Moscow.

Capriccio espagnole was first played in 1884 in Moscow. Tschalkowsky, who was present at that performance, sent a letter to Rimsky Korsakow the next day in which he said "you are the greatest living master of orchestration in the world today, there is no one like you and no such work as Capriccio espagnole has ever been written."

Perhaps it may interest Texans to know that Herold Mickwitz, who has been so closely identified with musical life of Texas, was formerly a pupil of Korsakow at the St. Petersburg conservatory.



# PLANS TO FINANCE SYMPHONY ORCHESTRA

MUSICAL ORGANIZATION IN DAN-  
GER OF DISSOLUTION.

Matter Will Be Taken Up with Direc-  
tors of Chamber of Commerce  
This Morning.

Mrs. E. J. Kiest will meet with the directors of the Chamber of Commerce this morning in an effort to arrange for further financing the Dallas Symphony Orchestra, and upon the success of her plea, she said, depends the future of the musical organization which has delighted Dallas audiences many times. The orchestra, Mrs. Kiest said, is at the end of its financial resources, and unless means are devised for assistance at once the concert next Sunday afternoon will probably be the last given.

Mrs. Kiest will ask the directors of the Chamber of Commerce to assist in providing the sum of \$3,300 due the musicians at this time and in securing funds for maintaining the organization.

This afternoon the annual meeting of the Dallas Orchestral Association will be held at the Chamber of Commerce. At this time directors and officers will be elected and matters of finance will be considered. It is urged that there be a large attendance of members of the association as the orchestra right now faces a crisis.

### Program for Sunday.

Mrs. Carl Venth yesterday gave the following notes regarding the program to be given Sunday:

1. "Vorspiel-Meistersinger" (Wagner). This is the introduction to Wagner's most beautiful work, a work in which the human element predominates. He calls it a "Vorspiel," thus indicating that he has broken with the old traditional form of overture. It may seem paradoxical that this most modern work contains at the same time as much of counterpoint as any work of Bach. The main subjects introduced are the march-like entrance of the Meistersingers and the famous "Prize Song."

2. "Danse des Bachantes," from "Philemon et Baucis" (Gounod). This charming one-act opera of Gounod, based on an old Greek subject, has been neglected by opera companies. Gounod's music is always full of charm and this entracte is a delightful portrayal of a dance of Greek revelers about the year 400 B. C.

3. "An der Schoenen Blauen Donau" (Strauss). A most effective setting of this, the most popular of all Strauss waltzes for male chorus.

4. First movement of the "Pathetique Symphony" (Tschalkowsky). This is the most beautiful symphony of the modern times. The last work of the composer, it foreshadows his death. While the work is full of gloom, there are flashes of the most inspired, intense and warm-blooded melody. The second theme in this first movement is one of the most beautiful melodies ever conceived by mortal man. It is like a farewell to the world by a big heart full of love, embracing all humankind.

6. "Capriccio Espagnol" (Rimsky Korsakow). This work was first performed at a Russian symphony concert in St. Petersburg. There are five movements which the composer directs to be played without pause. (1) Alborada. This word has several meanings, all, however, connected with dawn or morning in the sense employed by Rimsky Korsakow. It is a morning serenade or what the French call Aubade. Upon the vigorous theme given out at once by the violins the whole movement is constructed. (2) Variations. There are five variations based on a theme given out by the horns over a lightly scored accompaniment in the strings. (3) Alborado. This is a repetition of variation No. 1 with a change of key and changed orchestration and on a pedal B flat, which is kept throughout. 4. Scene and Gypsy song. The movement is largely made up of a succession of cadenzas, the Gypsy song appearing after the last one, which is given to the harp. This melody, almost savage in character, is allotted to the violins and alternated with a subject announced at the beginning of the movement by the horns over a roll of the snare drum. The music becomes still more impetuous and finally dashes, without pause, into the finale. (5) "Fandango of the Asturias." The fandango was originally an Andalusian dance with accompaniments of guitar and castanets. The principal theme is divided between a four-bar phrase announced by the trombone and a lively passage in the wood wind. A solo violin plays a variation of this theme, which is the basis of the whole movement. At the end the Alborada is repeated as a coda.

Tschalkowsky said of this work: "I must say that your 'Spanish Caprice' is a colossal masterpiece of instrumentation, and you may regard yourself the greatest master of the present day."

# VENTH PICTURES NORWEGIAN LIFE

Recital at the First Methodist  
Church by Polytechnic Col-  
lege Director of Violin Is En-  
tertaining and Instructive.

Dr. Carl Venth, director of the violin department of the Polytechnic conservatory, delighted a large audience with his illustrated recital on Norwegian Folk songs at the First Methodist church last night. The novelty of the entertainment, alone, would have served to hold the interest of the audience, but that was far from being its greatest merit.

In picture, song and story, Dr. Venth depicted many phases of the Norwegian life, and he did not fail to make effective use of all these means of getting his subject before the audience. None could have sat through the recital without getting a much clearer insight into the life and character of Norwegians.

Dr. Venth knew his subject and handled it in a thoroughly efficient manner. His sense of humor served to make the recital a success.

It was distinctively a Norwegian recital and harmonious in every detail. As the pictures were thrown on the screen, the Norwegians, rendering the national anthem of that country, as an instance, with the screening of views showing the Norwegian national life.

Distinctly different from the livelier music of sunnier climes, the Norwegian airs made a deep impression on those who heard them rendered by Dr. Venth. His wife played his accompaniments.

Dr. Venth's recital marks the inauguration of a lyceum series in the First Methodist church. It is planned to have these entertainments in that building weekly, Friday of each week being set apart for the lyceum series.

# THE DALLAS ORCHESTRA

RED LETTER DAY FOR THE CITY  
OF GRAND SALINE

The Dallas Symphony Orchestra concert on Monday night was one of the rarest musical treats that Grand Saline has ever had.

A glance at the program, which is given below is proof of the merit of the entertainment. Notwithstanding the fact that the weather was very disagreeable, the audience at the concert was good and the Symphony Orchestra was at its best.

Every number was rendered gloriously and the appreciation of the audience was very much in evidence for they encored every number vigorously. The violin solo by Mr. Fried was especially enjoyed.

It is only once in a life time that a town the size of Grand Saline has an opportunity to enjoy such a rare musical treat as the Symphony Orchestra, and Monday night the entire audience showed their appreciation of this fact, and the only regret of any one who attended is that some of our good people failed to hear the concert. They will never know what they have missed for words are inadequate to express the appreciation of those who attended.

After the experience of Monday night we doubt whether it would be possible to get a large enough building to accommodate the crowd if the Dallas Symphony Orchestra were to play another concert in Grand Saline.

The audience all enjoyed Mr. Venth's directing immensely and feel that Dallas is extremely fortunate in having such a famous director and musician at the head of her symphony Orchestra. Mr. Venth is certainly an artist and his directing Monday night was glorious.

Our neighboring towns certainly have a rare treat in store for them in the concerts which will be given during the week of this tour and we hope next season that the Symphony Orchestra will not fail to make another tour of East Texas. They will always find an appreciative audience at Grand Saline.

Below is the program they rendered.

- (1) Overture, "Tannhauser" . . . Wagner
- (2) (a) Intermezzo, "Pagliaccia" . . .  
 . . . . . Leoncavallo
- (b) Hungarian Dance . . . Brahms
- (3) Violin Solo, Adagio from Concerto  
      Mr. Walter J. Fried.
- (4) Mill in The Forest . . . Eilenburg
- (5) (a) Ases Death, from Peer Gynt  
      (b) Entrance of the Bojaran . .
- (6) Valse, "Violets" . . . . . Waldtenfel
- (7) Hungarian Dance . . . . . Roberts
- (8) Second Rhapsodie . . . . . Liszt

# CALL WOMEN OF THE CITY

ASKED TO MEET AT ADOLPHUS TO  
HELP SAVE THE OR-  
CHESTRA.

Women of Dallas who are interested in the Symphony Orchestra and its future have been called to meet by Mrs. E. J. Kiest, one of the officers of the organization, in the Palm Room of the Adolphus Hotel Thursday morning at 10:30 o'clock. It is proposed at this meeting to formulate a campaign for securing funds for the orchestra and make plans for the permanent establishment of this splendid musical organization in Dallas.

Mrs. Kiest calls upon the women of Dallas to help in this movement. It will be, perhaps, a test of the ability and energy of the womanhood of the city directed to help a most worthy cause.

Friends of the orchestra ask that this publication in The Times Herald today be considered a personal appeal by every woman reader to attend the meeting at the Adolphus Thursday morning and lend their moral as well as their active support.

The open rehearsal of the Symphony Orchestra in the Palm Room of the Adolphus Tuesday morning was a success in every way. Approximately \$350 was secured from the sale of seats and this will go toward the reduction of the orchestra's outstanding indebtedness. The many patrons of the orchestra were delighted with the program rendered by the musicians. The fact that it was informal, perhaps, made it more novel and attractive.

Society Women Assist



**DALLAS SYMPHONY ORCHESTRA LAST NIGHT.**

**Music Lovers of Marshall Given a Rare Treat at the Grand.**

Do you love music, music that is music? Well if you do and never lose a chance to hear good music, you certainly missed one last night by staying away from the Grand theatre. The Dallas Symphony Orchestra played a concert at the Grand last night which was listened to with the utmost attention by quite a large, but not near

as large audience that there should have been, and one who knows a Marshall audience could plainly see how enraptured the audience was last night, as they sat in their seats for about two hours and listened to the music played by this superb organization of forty-five people under the leadership of Mr. Carl Venth. Never did a violin sound sweeter, nor did the double bass give out deeper notes or the deep sweet mournful sounds of the cello reach the strains of music, that there is in ones soul than it did at times last night and so enrapt-

ured was the audience that each and every number was applauded to the echo and many encores were played to please the audience.

The Dallas Symphony Orchestra is a Dallas institution and cost the music loving people who support this organization \$1200 per week just to hear one concert played a week on Sunday, and to say that they have such an organization in their city and to hear their music last night, there is no doubt but what it is money well spent and that value is received every time they play a concert.

Manager Powell & Moore just about come out even last night, if they did not lose a few dollars, but they are hustlers and can say that they give the people of Marshall a treat anyway that will surely come back to them in the future by bringing them more business at their popular playhouses.

Many members of the Dallas Symphony Orchestra are members of Dallas Lodge of Elks and yesterday evening and last night the Elks and many other members of the company and their ladies spent their idle time in the Elk's club rooms and last night before they departed, Conductor Venth and the entire party expressed themselves as being delighted with Marshall and the kind and courteous treatment accorded them while here, and hope some day to return here.

The following was the program played last night that was written for the Noonday Sentinel by Conductor Venth:

- March, "Tannhauser," Wagner.
- Overture, "Wm. Tell," Rossini.
- Entrance of the Bojaren Halvorsen.

Piccolo Solo, The Texas Spirit. Composed and played by Mr. Simon Culp.

Intermezzo, from Cavallera Rusticana Mascagni.

Encore: Babes in Toyland, Herbert.

Second Rhapsodie, Liszt.

One Fine Day, from Madame Butterfly, Puccini. Soprano sol: Mrs. W. J. Fried.

Encore: Believe Me Humoreske, Dvorak.

Encore: Siziotta Blow. Intermezzo, from Thais, Massenet.

Violin solo: Mr. W. J. Fried.

Dance of the Hours, Deslibes.

Harp solo: Mrs. Wenzel.

The Two Hussars, Danpler.

Dallas is the only city in Texas that has organized and maintained for a short time, however precariously, a musical organization such as the Symphony Orchestra. The existence of that organization has given the city no little advertising, and advertising of the kind it gets least of and most needs. Dallas is proclaimed abundantly as a place where men are feverishly engaged in great commercial, industrial and financial undertakings, where money-making enterprises flourish and abound. Dallas has not been much proclaimed as a place of much artistic life, where there is a considerable number of people capable of enjoying ennobling music, and that is the reason the existence of the Symphony Orchestra has given us a kind of fame in which we are deficient. The Symphony Orchestra is in danger of dissolution because of inadequate support, and that would be a serious misfortune, and not merely to those who are capable of enjoying its concerts, but to every one who is concerned in the welfare of Dallas. The help of the Chamber of Commerce has been enlisted accordingly, and it has responded, as this is a matter which legitimately concerns a body of that character. Those who are trying to keep the Symphony Orchestra alive ought, however, to get the help of other organizations and of individuals who are not affiliated with any. Only a very small fraction of those who can afford to do so have subscribed to the Symphony Orchestra, else it would not be in need of help. For such as these, there would be a nice display of patriotism and civic pride in subscribing, for in that way they would aid in saving the city from a sore humiliation.

**LARGE CROWD HEARS SYMPHONY ORCHESTRA**

**FROHSINN SOCIETY MALE CHORUS ASSISTS IN PROGRAM.**

**Attendance Is Greatest of Season and Applause Is Generously Bestowed on the Musicians.**

Whether the people of Dallas as a whole are sufficiently interested in the Symphony Orchestra to contribute toward its maintenance yet remains to be proven by the campaign for funds which will be begun today, but if the outspoken sentiments of the 600-odd men and women who attended yesterday's concert is any indication of the public pulse there is little doubt as to what the answer will be. Not during the present season has a larger or more enthusiastic audience paid homage to Dallas' premier musical organization than on yesterday afternoon at the Dallas Opera House.

Apparently alarmed by the announcement that the orchestra is in imminent danger of disruption on account of financial stringency, the lovers of music throughout the city, in spite of extremely disagreeable weather, turned out in force and by their applause bespoke their individual and collective appreciation of past and present entertainments and earnest desire for a continuation of activities.

To Carl Venth, the conductor of the orchestra, went the lion's share of the applause. At every turn he was greeted with an outburst of hand-clapping. At the close of the first number the audience would not be stilled until the entire orchestra had risen and bowed their thanks.

Not during the entire season has the Dallas public been treated to a more superb rendition of classical music than on yesterday. If matters are such as to take from the city the Symphony Orchestra as an organization, the members may rest assured that their last performance in public was one grand swan song. It was as stirring and impressive in its way as was the magnificent symphony of Tschalkowsky, the farewell gift to the world of that great composer, which was the feature number of the afternoon.

**Frohsinn Society Assists.**

The program was short, in comparison with other concerts of the season, including only six numbers, but four of which were for the orchestra itself. The other two featured the male chorus of the Frohsinn Society, a variation of the customary offerings which was greatly appreciated. Wagner, Gounod, Strauss, Tschalkowsky and Rimsky-Korsakow were the masters whose greatest works were interpreted, a program uncompro-misingly classic.

The opening selection of the afternoon was one of the late Wagnerian compositions, "Die Meistersinger," a work which is somewhat new to Dallas musical circles. The subjects introduced are the entrance of the Meistersingers and the famous Prize Song, and the treatment is along new lines, somewhat differing, but still retaining much of the rigid counterpoint of the old school. The inspiring march-like rhythm of the opening movement and the melody of the Prize Song combine to make it one of the most beautiful of Wagner's modern masterpieces.

One of the charming offerings was a selection from a little known opera of Gounod's, "Philemon et Baucis." "Danse des Bachantes" was the title of the piece, the theme being a dance of Greek revelers, graphically portrayed by the treatment of the subject. Its rendition brought such a storm of applause to give the orchestra was compelled to give an encore, playing the always popular "Dance of the Hours," by Deslives.

The work of the male chorus of the Frohsinn Society was one of the features of the program, their first selection particularly delighting the audience. Accompanied by the full orchestra and directed by Mr. Venth, the chorus of twenty-four voices sang the famous Strauss waltz, "Au der Schonen, Blauen Donau," more commonly known as the "Beautiful Blue Danube," its English translation. To the hearty applause the chorus responded with a short, unaccompanied German selection.

The second offering of the Frohsinn chorus was two "a capella," or unaccompanied songs, led by Mr. Venth. German selections were chosen in each instance.

**Tschalkowsky's Work Features.**

The beautiful symphony of Tschalkowsky, "Symphony No. 6, Pathetique," was the selection par excellence of the program. It is the last work of the great composer, and is regarded by musical critics as his finest composition. It begins with a funeral-like dirge from the bass instruments, swelling into a wild fanfare at the end of the first movement, and in the second dropping into a plaintive little melody, as sweet and haunting as an evening lullaby. It is a striking composition of sudden impulsive changes and contrasts, and as rendered by the orchestra was one of the best things which has been heard this season.

The closing number introduced a difficult Spanish caprice written by Rimsky-Korsakow, in which the great power of Mr. Venth as a conductor was clearly demonstrated. Throughout the rapidly changing tempo he held his musicians well in hand, and not one blunder was made in the extremely difficult score. The piece is composed of five short movements, each entirely different, but played without pause. They are named, respectively, Alborada, Variations, Alborada, Scene and Gypsy Song, and Fandango of the Asturias. The composition is distinctively Spanish in tone, introducing in the last two movements the typical Spanish dance rhythm, with the metallic notes of cymbals and clatter of castanets.

The crashing, vibrating finale to the piece formed a fitting conclusion to the afternoon's program, and so carried away with it all was the audience that not one person moved from his seat until the members of the orchestra had risen and begun to put away their instruments.



## Regular Season Concert

Dallas Orchestral Association's

Popular Sunday Afternoon Concerts

given by the

# Dallas Symphony Orchestra

Carl Venth, Conductor

Soloist:

Miss Fern Hobson.



Dallas Opera House

Sunday, February 2nd, 1913 at 3:30 p. m.

Sandell Publicity and Print

## SYMPHONY ORCHESTRA WILL GIVE REHEARSAL

PROGRAM WILL BE RENDERED AT  
ADOLPHUS HOTEL TUESDAY.

Proceeds Will Go Toward Fund Being  
Raised for Organization — Appeal  
Sent Out by Chamber Commerce.

Following a meeting of women who are interested in the work and future of the Dallas Symphony Orchestra, held yesterday morning in the rooms of Mrs. Hubert Adams at the Oriental Hotel, it was announced that a public rehearsal will be given at the Palm Room of the Adolphus Hotel Tuesday morning at 10:30 o'clock by the Symphony Orchestra.

The meeting was inspired by the desire of these music-loving women to keep the orchestra in Dallas, and the proceeds of the rehearsal will be devoted to the fund now being raised by the Chamber of Commerce committee for the purpose of financing the orchestra and disposing of existing financial obligations.

It was announced that the complete orchestra will participate in the rehearsal and the program will be informal. Tickets will be \$1. The use of the Palm Room was very kindly donated by Manager Wilson of the Adolphus.

### Appeal Is Sent Out.

In an appeal to the Dallas citizenship to pay the amount now due in back salaries to the musicians of the Dallas Symphony Orchestra, Chairman W. P. Upham of the special orchestra committee, appointed by the Dallas Chamber of Commerce, sent out yesterday a circular letter which it is hoped will bring in a large amount of cash toward the \$4,000 or \$5,000 that is now overdue.

Following a report made by Mr. Upham to the directors of the Dallas Chamber of Commerce, Mr. Upham was instructed by the board to turn over all funds already collected to Mrs. E. J. Klest, vice president of the Dallas Orchestral Association, with the final report to her that this is all the Dallas Chamber of Commerce board of directors feel that they can do in the matter. Mr. Upham was tendered a vote of thanks for his energetic efforts to collect the necessary funds.

The letter which has been mailed by the committee says in part:

### Asks for Contributions.

"It is necessary to call on you, as a public-spirited citizen of the city of Dallas, for a contribution to assist in liquidating the indebtedness of the Dallas Orchestral Association.

This association is owing, at the present time, about \$5,000. This money is due to the musicians for services; in other words, the association owes these musicians for five weeks' salary.

Mrs. E. J. Klest, with other Dallas women, has given a great deal of time and money to this organization, and merit your hearty support in raising this indebtedness.

"Won't you kindly send your check for \$10—more if you feel able to give it—made payable to the Dallas Orchestral Association, care of the Chamber of Commerce, to assist us in taking care of what we believe is rightfully an obligation of the Dallas citizenship?"

## WILL INVITE FORT WORTH

SISTER CITY WILL BE ASKED TO  
HELP SUPPORT SYMPHONY  
ORCHESTRA.

Chairman W. P. Upham of the special Chamber of Commerce committee, in company with other business men interested in the welfare of the Dallas Symphony Orchestra, will probably make a trip to Fort Worth Monday afternoon.

Music lovers living in the sister city have expressed frequent desires that they be afforded a chance to participate in the benefits of the musical organization and they will now be asked to help in the perpetuation of the body which may in future be known as the Dallas-Fort Worth, or the North Texas, orchestra.

Chairman Upham has not yet appointed his committee of twenty-five to raise the \$4,000 necessary to defray the debts incurred by the orchestra but will commence active work as soon as a conference has been held with Fort Worth people interested. The money will be raised within the next few days.

The Sunday concert given by the orchestra at the Dallas Opera House Sunday afternoon, in spite of inclement weather, was the most successful of the season. The sum of \$104 was cleared.

Mrs. E. J. Klest has not yet spoken to the musicians regarding their ideas about the perpetuation of the musical organization but will do so at the rehearsal Tuesday morning.

Photo by American Press Association

## MUSICIANS PLEDGE ENTIRE SUPPORT

MEMBERS OF DALLAS SYMPHONY  
ORCHESTRA WILL HELP IN  
RAISING OF FUNDS.

Musicians of the Dallas Symphony Orchestra at their rehearsal Tuesday morning were addressed by Mrs. E. J. Klest who explained to them the exact situation in regard to the finances of the musical organization.

All the musicians present were enthusiastic in emphasizing the fact that they would do all in their power in order to perpetuate the orchestra. A special committee of musicians were appointed who will aid Chairman W. P. Upham in raising the money to defray debts and to work out a scheme for the continuance of the enterprise.

Chairman Upham Tuesday morning conferred with several people who are interested in the welfare of the orchestra and will probably nominate his committee of twenty-five Wednesday morning and start active work in the raising of funds.



Regular Season Concert

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Dallas Orchestral Association's  
Popular Sunday Afternoon Concerts  
given by the

Dallas Symphony Orchestra

Carl Denth, Conductor

Soloist:

Miss Fern Hobson.

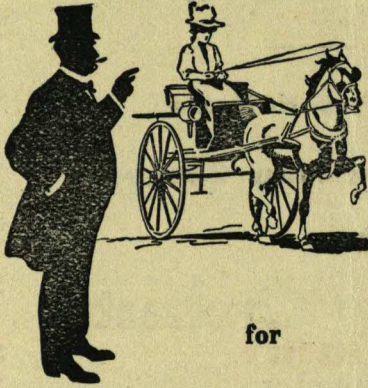


Dallas Opera House

Sunday, February 2nd, 1913 at 3:30 p. m.



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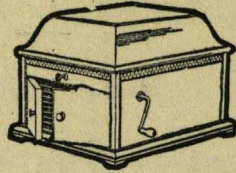
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# Programme

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1. Overture "Egmont" ..... Beethoven
  
2. a. Pêcheur Napolitain  
et Napolitaine ..... } Rubinstein
- b. Toreador et Andalouse }



Programme—Continued

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3. In an Indian Temple ..... Halvorsen
4. Concerto No. 2, for Violin..... Godard  
Miss Fern Hobson.
5. Salut d'Amour..... Elgar



Programme ~ Continued.

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6. Gitanilla Suite.....Lacome

a. Sous le Soleil

b. Sous les Etoiles

c. Les Romani

(New)



Programme—Continued.

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7. Piet Hein, a Holland Rhapsodie . Anvooij

*(First time in America.)*

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# SUNDAY'S PROGRAM PLEASING TO ALL

CONCERT GIVEN BY SYMPHONY ORCHESTRA WAS APPRECIATED BY MUSIC LOVERS.

(By F. E. S.)

The concert of the Dallas Symphony Orchestra Sunday afternoon at the opera house was another triumph for the organization. There was a large crowd and an enthusiastic one, and it would seem that the possibility of the disbanding of the orchestra had materially increased the interest in the concerts. The program was a worthy one—mostly new music, but good music and almost the only familiar notes were the encores.

Miss Fern Hobson was the soloist and she played Godard's Concerto No. 2 with a display of ability that, considering her youth, amounted to genius. Her interpretation was fine and her tone production was at times quite extraordinary. One of the delightful things about this concerto is the rich accompaniment and the orchestra played it well. But Miss Hobson's individual work would have stood out just as strong, even without the orchestra, but the two together made an impressive combination. Her bowing is particularly good and shows the excellent training she has received under Mr. Venth—her fingering is accurate and unusually strong.

Mr. Venth made a happy little speech before playing Anrooij's Holland Rhapsodie "Piet Hein," which was played for the first time in America, as the music was sent straight from Holland to Dallas. Mr. Venth's explanation of the music helped the audience to enjoy the strange Dutch music that sounded as queer as the name of the composer. The music was very much as if some one had written a fantasia around "Yankee Doodle." The theme was just as humorous and the variations were as fantastic as the theme. The oboe and bass clarionette were the comic elements in the music and their flavor was delightfully Dutch. Mr. Anrooij orchestrated his music with wonderful effect and many of the results brought a thrill of delight.

The other new selection was Lacomé's Gitanilla Suite in three parts. This was gypsy music intensified and made dramatic. It made a quick appeal to the audience and an encore was insisted upon, so Mr. Venth played Wagner's Traume from "Tristram and Isolde," which is among the most popular things played by the orchestra, the other encore was Blon's "Sweet Dream" which is also a great favorite.

Beethoven's "Egmont" overture bears out its revolutionary theme and is full of suggestive melodies that are given to the woods and the brass. The tremendous coda has a theme for the trombones that was remarkable for its melody and unusually so, coming as it did at the end of the coda, like the big eye on the end of a peacock's feather.

Another notable brass passage was that in the "Hymn to Brahma" by Halvorsen. This selection has not been played this year and was played yesterday in disguise as "In An Indian Temple." This music should be heard again and again to be appreciated, and it is fortunate that it was heard at least once this year.

Elgar's "Salute d'Armour" was a short melody developed by the strings that at the end was carried by the oboe, the horn and the flute. It is of a sensuous type as its name implies and was very pretty.

It was an effective program but one for lighter moods, it was a brilliant combination of sparkling effects and like a pyrotechnic display is fascinating while it lasted. It was a good program to follow the one of the preceding Sunday, as it was a strong contrast and exhibited the versatility of the orchestra.

There has been a strong popular demand to have Mr. Venth play the violin with the orchestra accompaniment some time during the season. Many people have expressed a desire that at the closing concert Mr. Venth be the soloist for the occasion. With regard to this last concert, Mr. Venth believes that the public should select the program and all suggestions will be gladly received by him and those pieces that are most in demand will constitute the program.

# SUNDAY CONCERT WAS BRILLIANT

PROGRAM RENDERED BY SYMPHONY ORCHESTRA CAPTURED HEARTS OF MUSIC LOVERS.

## REVIEW OF THE NUMBERS

Singing of Frohsinn Male Chorus Was an Enjoyable Feature—Program Difficult But Effective.

(By F. E. S.)

The concert of the Dallas Symphony Orchestra Sunday afternoon at the opera house was a brilliant affair. There was a very large crowd that was enthusiastic and appreciative, and before the performance began when Mr. Venth took up his baton he was given an ovation.

Before the audience gathered the musicians in the dim light back of the stage formed in a line and marching in lock step in the wings played the Dead March from Saul. It was an amusing performance, but for all their assumed cheerfulness, there was an intensely tragic side to it.

The Tschalkowsky Symphony was the most wonderful musical—it was Tschalkowsky's masterpiece and his farewell. His mood of resignation and retrospection was the mood of the orchestra itself. They played with fine sympathy and feeling. Carl Venth conducted it as though each phrase suited and soothed his spirit and he called for the splendid brass crashes with all the fire and the vehemence the men could give. The love theme which recurred again and again with the most delightful surprises in the orchestration was played indeed like a "farewell by a big heart, full of love toward all mankind." Tschalkowsky's music always means something and this symphony is packed full of thoughts and meanings that would break through language, and that are caught in his restless figuration on the strings, in his oboe cadenzas, in the theme on the base reeds and in his marvelous orchestrations. It is to be hoped that at sometime the entire symphony may be played.

The Rimsky-Korsakow selection was a notable one. It was rich in musical oddities that were all effective and beautiful. Nearly all the instruments had solos embellished by unusual accompaniments and the whole orchestra was put to it to execute some of the more difficult passages.

The singing of the Frohsinn male chorus was highly enjoyed by the audience. The Beautiful Blue Danube was the hit of the concert and it deserved to be. The audience insisted on an encore for every song sung and with the exception of the Strauss Waltz they were all sung a capella. The Frohsinn contains many admirable voices and they were beautifully trained and followed Venth's baton with fine fidelity. They had splendid strength in the open choruses and were particularly good in piano passages.

The Meistersinger Prelude which opened the concert was another difficult number that the orchestra handled extremely well. The interwoven melodies in this are such that one could easily use an extra pair of ears to follow the different voices—yet the main effect is of simple broad melody.

The orchestra never played a more difficult program nor one more effective. The audience was literally spellbound and at the end of the performance people kept their seats and applauded until the musicians left the stage. It was a complete demonstration of the hold Mr. Venth and his orchestra have on the music lovers of the city.

# WILL BEGIN CAMPAIGN FOR ORCHESTRA TODAY

COMMITTEE TO ASK MERCHANTS TO CONTRIBUTE \$6,000.

Figured That Sum Is Necessary to Keep Musical Organization Together.

That the fund of about \$6,000 needed to insure the successful conduct of the season for the Dallas Symphony Orchestra may be secured promptly, a committee from the Dallas Chamber of Commerce will this morning call upon the business men of the city and others who may be interested. It is estimated that the expense of the orchestra, of which Carl Venth is director, is about \$1,000 a week. The first season's expense was borne by subscriptions given at the beginning of the season. This year a more ambitious program was outlined and a score of musicians from the Eastern cities came to Dallas to assist in the entertainments. "The orchestra has been a great advertisement for Dallas," Secretary J. R. Babcock of the Chamber of Commerce said yesterday. "It has been of great entertainment value to the people of the city and to many in other places in the State. Its work has been an incentive and inspiration to persons in Dallas and over the State who are studying music or who care for its rendition."

## More Than \$500 Pledged.

Chairman W. P. Upham, in a telephone canvass yesterday afternoon, secured pledges for more than \$500. His committee is to meet him at the Chamber of Commerce this morning and begin an active campaign. Letters will be mailed to persons the committee does not visit personally.

The following appeal to the people of the city was prepared yesterday by Chairman W. P. Upham, with the approval of President Hobson and Secretary Babcock of the Chamber of Commerce:

"More or less publicity has been given in the public press to the financial condition of the Dallas Orchestral Association. A committee has been appointed by the Chamber of Commerce to raise funds to take care of the indebtedness of that association. This is a matter in which every Dallas citizen is vitally interested. The association is in arrears for salaries for the musicians, and it is absolutely necessary for the good name of Dallas that our citizens come to the front and save the embarrassment of the Dallas ladies who have had the matter in charge. The situation is serious and we are asking contributions in any amount that you feel disposed to give to assist in liquidating debts which our Dallas ladies have incurred. Please make your check as large as your conscience will allow you to give, making same payable to the Dallas Orchestral Association, care of the Dallas Chamber of Commerce."



# PLANS ORDINANCE FOR FREE MUSIC

GEORGE CLIFTON EDWARDS WILL DRAFT MEASURE IN SUPPORT OF BAND AND ORCHESTRA.

George Clifton Edwards, attorney and secretary of the Dallas Central Labor Council, has been requested by a committee from the Dallas Symphony Orchestra to draft an ordinance providing that the musical organization be provided municipal support.

Under the ordinance as proposed, the orchestra would in the summer time resolve itself into a band which would give free concerts to the Dallas public and in the winter time would give free orchestral service. It is pointed out that in the summer months a sum of about \$4000 is expended by the Park board for band concerts and that expenditure would be stopped by the provision of free music for the people.

"I have not had time as yet to make a detailed investigation as to the cost of the maintenance of the orchestra nor the tax necessary for its maintenance," said George Clifton Edwards Wednesday morning. "I think, however, that the cost to the taxpayers of the city in order to provide free music for everyone would be very little and almost imperceptible so far as pocket books are concerned. The present generosity of Dallas people has kept the orchestra on its feet for some time. The people who have helped the musical organization have mostly been rich men and women. If the people of Dallas pass a small tax to support free music for themselves and their children taxpayers, rich and poor alike, will be contributors to the cause. I hope to prepare an initiative ordinance within the next few days."

Chairman William P. Upham has been active in soliciting funds for the payment of the debts of the orchestra. He has not as yet announced the personal of the committee of twenty-five. Mr. Upham says that over \$500 has already been pledged and gives out the following statement:

"More or less publicity has been given in the public press to the financial condition of the Dallas Orchestral Association. A committee has been appointed by the Chamber of Commerce to raise funds to take care of the indebtedness of that association. This is a matter in which every Dallas citizen is vitally interested. The association is in arrears for salaries of the musicians and it is absolutely necessary for the good name of Dallas that our citizens come to the front and save the embarrassment of the Dallas ladies who have had the matter in charge. The situation is serious and we are asking contributions in any amount that you feel disposed to give to assist in liquidating debts which our Dallas ladies have incurred. Please make your check as large as your conscience will allow, making same payable to the Dallas Orchestral Association, care of the Dallas Chamber of Commerce."

It is to be hoped that Mr. George Clifton Edwards will discover a way whereby the Municipal Government may contribute toward the support of the Symphony Orchestra, and thus provide a series of free concerts during the winter, and toward the support of bands to play in the parks during the summer. If he can find no authority in the charter for such an appropriation, then we must seize the first opportunity to give such authority. If we comprehend the proposal, it is not meant that the Orchestra shall derive all its support from the Municipal Government, but only that the Municipal Government shall pay for a certain number of free concerts, and that the organization will continue to derive the chief part of its income from individual subscriptions and patronage. There are not many ways to spend municipal money more worthily or more profitably. The disparity between the rich and the poor is in nothing greater or more poignant than in their respective opportunities for enjoyment. This would be a measure of equalization, of narrowing the gulf at one point at least. Such an act would be quintessentially democratic, and we think there can be no doubt that Mr. Edwards is correct in assum-

ing that the laboring men of the city would be foremost in supporting such a proposition.

# SYMPHONY ORCHESTRA GIVES FINAL CONCERT

SPIRIT OF GOOD-BYE PREDOMINANT IN PROGRAM.

Conductor Carl Venh Makes Personal Adieu and Musicians Bid Comrades Public Farewell.

The Dallas Symphony Orchestra gave its last concert yesterday afternoon. To an audience which exceeded in numbers any other of the season, and which filled the Dallas Opera House almost to capacity, the most pretentious musical organization which this city has ever boasted bade a tuneful farewell. It was an enthusiastic audience, too, although the applause may have been tempered somewhat by a touch of regret for the misfortune which has caused the premature disbanding of the orchestra.

The spirit of good-bye was prevalent throughout the concert, reaching a climax just before the last number, when Conductor Carl Venh made his personal adieu to the audience, thanking them, in a few words, for the interest and enthusiasm which they have shown, and assuring them that he will always keep a warm spot in his heart for the people of Dallas. He then turned to the orchestra, and each man rose in his place to bow farewell to the patrons and to each other.

The closing program was one of unusual diversity and brilliance, and was played with a fire and expression which has not been excelled since the Symphony Orchestra came into existence. Every musician seemed to be inspired with a desire to make the last concert one to be remembered, and this they undoubtedly succeeded in doing.

### Play Director's Composition.

The opening number was one of peculiar interest to the audience, written especially for the occasion by Mr. Venh and dedicated to the patrons of the Symphony Orchestra. "The Dallas Spirit" is the title given to the composition by the composer, and the music was undoubtedly written to fit the name. Dash and color and life, energy and indomitable courage are expressed in the music, the orchestration of which at times approaches the majestic. There is in it a steady, surging movement, combined with big resounding chords, which are inspiring by reason of their very bigness. The number was received by the audience with an applause which reached deafening proportions, and Mr. Venh was compelled to rise and bow, and rise and bow again.

The second number was also of more than intrinsic interest, having been chosen for sentimental reasons. It was the famous overture "Rienzi" by Wagner, which was the feature number of the first concert ever played by the Dallas Symphony Orchestra, on Dec. 10, 1911. It is safe, at least, to say that it was not played then as it was played yesterday. No orchestra could put more expression into the expressive composition than did the Dallas organization. Running the gamut of orchestration from the faintly sweet melodies in the violin section to the wild and passionate dissonances in the brass and wood wind, the overture left the audience almost gasping at the crashing finale.

### Miss Kouns as Soloist.

The soloists of the afternoon were not the least of the pleasing features of the program. Dallas music lovers were introduced to a new singer in the person of Miss Sarah Kouns, and he it said that they were treated to a surprise. No more finished soprano has been heard here this season than Miss Kouns, and her two solos were greeted with storms of applause. Her first selection was the famous "Drinking Song," by Richard Strauss, which she sang in German. For an encore she sang "I Hear You Calling Me," by Marshall. It was in the latter piece that Miss Kouns demonstrated the remarkable range of her voice, and finally clinched the conquest of her hearers, which she began with the first notes of clear and expressive vocalization. Miss Kouns sang with piano accompaniment played by her sister, Miss Melle Kouns.

Two flute solos were played by Simon Culp, one of the recognized artists of the orchestra. The first, "Victoria Regia," by Popp, furnished a convincing proof of the ability of the soloist, his finished technique and his expression. For an encore Mr. Culp played "The Swan," by Saint-Saens with harp accompaniment by Mrs. Charles Wenzel. Both selections were received with evident delight by the audience.

The third soloist of the afternoon was Charles Wenzel with his ever popular cello, "O Cara Memoria," by Servias, a passionate, haunting composition full of deep, sobbing notes from the cello, was the first offering, followed by a tender little Chopin nocturne. The first number was played with the full orchestra accompaniment, the encore being played with harp accompaniment by Mrs. Wenzel.

By special request, Mr. Venh included in the program the "Fete Arabe," by Luigini, a composition which met with much approval on the occasion of its first presentation here several weeks ago. This delightful Oriental selection was one of the most pleasing numbers of the afternoon.

### Closing Numbers Impressive.

The two closing numbers by the orchestra, which were the real features of the program, were the famous compositions of Tschalkowsky, Symphony No. 6, "Pathetique" and the great Overture Solemnelle "1812." It was in these two numbers that the musicians seemed to pour out their souls. No finer mediums for inspired expression could have been chosen, and no better advantage could have been taken of the opportunity. If the Dallas public, or that portion of it which was present at the concert, did not realize before, they realized then what the loss of the Symphony Orchestra means to the city, and an audible sigh of regret welled up from the audience

as they rose after the last resounding notes of the great composer had died away.

Clarence B. Ashenden, who was on the program for two baritone solos, was unable to sing on account of illness.

# FINAL CONCERT A BRILLIANT EFFORT

SYMPHONY ORCHESTRA UNDER DIRECTOR VENTH NEVER PLAYED BETTER THAN YESTERDAY.

## THE PROGRAM PLEASING

Concert Yesterday Was Last of the Season in Dallas—Mr. Venh to Take Up His Home in Fort Worth.

(By F. E. S.)

The last concert of the Dallas Symphony Orchestra for the season, drew one of the largest crowds to the opera house that the orchestra has ever had. There was a curious expectancy in the audience, there was a feeling that something would happen at the last minute to continue the concerts until the end of the season, but nothing happened. The curtain fell, the lights were turned out and the big audience reluctantly had to admit that the end of the chapter had come and that the Tschalkowsky Overture was merely a brilliant colophon to conclude the season.

The audience was slow in dispersing and gathered into groups, and each group was a separate indignation meeting passing formal resolutions to the effect that "it was a shame," and "we can't do without the orchestra," etc. Judging from the size of the audience Sunday afternoon it would seem that the orchestra had a firmer hold upon the people of Dallas now than at any other time. There was splendid enthusiasm and Mr. Venh and the orchestra were enthusiastically applauded after every number of the last season.

while he... greater engas... ment. The cello solo of Mr. Wenzel was the feature of features, his rare technique and wonderful expression has



