

UNIVERSITY OF TORONTO

PERSONÆ DOMO ET CIVITATI COLLEGE

MDCCLXXIV

# Concert Complimenting Carl Venth

By the Harmony, Euterpean and Carl Venth Clubs

TEXAS HOTEL BALL ROOM

—o—  
PROGRAM


1. Sonata in F ..... Grieg  
 (a) Allegro con brio  
 (b) Allegretto  
 (c) Allegro molto vivace  
 Harold von Mickwitz and Carl Venth
- Impromptu  
 2. Intermezzo ..... Chopin  
 Ballade ..... Chopin  
 Harold von Mickwitz
3. At Lake Champlain (by request) ..... Venth  
 Suite for Violin and Piano  
 (a) The Lake  
 (b) Children at Play  
 (c) Ticonderoga—The Indian's Lament  
 (d) At the Canadian Border  
 Carl Venth  
 Mrs. Carl Venth at the Piano
4. Alexander's Horse  
 A Scherzo Play ..... Venth  
 Libretto—Lord Baring  
 Catherine Parr—Mrs. Ellen Jane Lindsay  
 King Henry VIII.—Mr. B. U. Taylor  
 Mrs. B. U. Taylor at the Piano

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Baldwin Piano Courtesy Hammond Piano Co.



*The Dallas Symphony Orchestra*

Season 1926-1927



*Fourth Concert, March 20th, at 5:00 P. M.*

FAIR PARK AUDITORIUM

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Paul van Katwijk - - - - - Conductor  
Mrs. Ellen Jane Lindsay, Soprano - - - - - Soloist  
Carl Venth - - - - - Guest-Conductor

1.

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## PROGRAM

1. Symphony in C Minor - - - - - Beethoven

*Allegro con brio*  
*Andante con moto*  
*Scherzo*  
*Allegro*

*The Allegro follows the Scherzo without interruption.*

One hundred years ago, on the 26th of March, 1827, there died at Vienna, during a violent thunderstorm, Ludwig van Beethoven, perhaps the world's greatest instrumental composer. A lonely figure during his life, in his art he stands equally alone—a giant—a Michelangelo of music. Compared with modern musical superstructures, Beethoven's works seem simple; compared with the brilliant modern methods of orchestration, his scoring seems often pale and antiquated; yet, in spite of this, Beethoven's genius stands like the rock of ages. To his works musicians turn again and again for all there is good and true in music and to test their musicianship by the severe demands of his style.

What is the secret of Beethoven's power? In the first place, the sincerity, the fire, and the depth of his thoughts. In Beethoven's music there are no mannerisms, no sentimental superficialities. His ideas are the products of a powerful masculine brain, a deep-feeling elemental personality. In the second place, there is his unflinching logic and balance of form, his strict economy. There is not a superfluous note in his compositions, not a measure without its rightful place of necessity within the whole. Beethoven, the man, was like his music: fiery, humorous, combining great common sense with an ungovernable temper, and, above all deeply sincere.

As to his most celebrated work, the fifth symphony, let us see what Hector Berlioz wrote:

"The symphony in C minor seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh! so sad; his visions at night, his burst of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul—a prey to despair: not the concentrated calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music.

"The Andante has characteristics in common with the Allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united violoncellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which return constantly and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression.

"The Scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's "Faust." Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked

and strange little cluckings of bassoons. At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm: light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering of the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates.—but will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra assisted by the trombones, which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins."

## 2. Pan in America. Lyric Dance Drama - Carl Venth Synopsis:

A double stage. Above, the Courts of Heaven; below, the Plain of the World.

*The First Scene* shows Apollo, the god of music, sleeping on his throne on Mt. Olympus, surrounded by the Muses. They are awakened by a chorus of Morning Stars, heralding the coming of Dawn. The three Fates tell Apollo of the development of a new world, America, in the West. Pan, the god of Joy, enters in revelry with the Satyrs. Apollo commissions Pan to take to the new world the gifts of joy and music.

*The Second Scene* shows an Indian Village. Pan, incarnate as an Indian boy, attempts to teach the doctrine of the joyous life to the natives. A native maiden is in love with Pan and follows him through the next incarnation. The scene closes with a ceremonial to the Kiva.

*The Third Scene* shows a log hut, a small settlement by the Pilgrims. Pan, incarnate as a Courtier, and the Indian girl, incarnate as a Pilgrim maiden. Pan's success to teach the joy of life to the Pilgrims is small.

*The Fourth Scene* shows the white portico of a colonial mansion in Virginia. Pan, now appearing in the guise of a Virginian Cavalier, participates in a Christmas revel, winning a musical contest and the hand of Lady Tabitha.

*The Fifth Scene* shows a darkened stage and a group of black-robed figures of women. Civil War Period. Pan shows the power of Song not only in times of joy, but also in moments of tragedy. At the close of the scene, a foreign woman appears, indicating emigration, singing the song of Liberty and pleading for Peace.

*The Sixth Scene* shows the room of a Musician. Pan, in the guise of a musician, pleads for the Art of Music.

*The Seventh Scene* shows a garden, filled with children. Pan tells stories to the children and leads them in dance and song.

*The Eighth Scene* shows Pan returning to Olympus, announcing to Apollo that his work is done, and introducing one of



the musicians who are to be his successors in keeping alive in their country the spirit of Music and Joy. The concluding chorus is a tribute to these Masters of Music.

TWO SONGS FROM PAN IN AMERICA:  
MRS. ELLEN JANE LINDSAY, *Soprano*

I. The Awakening of Love, from Scene 4

*Awhile within the dark my heart lay dreaming,  
And then a gladness blossomed in the night,  
Golden and sweet within the shadowed night,  
And through my heart a flood of joy went streaming.  
Ah! heart's delight!—  
A sudden joy, a flood of mad delight!  
Yet in the dark I trembled in strange fear,  
In strange, delicious fear,  
For love, sweet love, my love drew near!*

II. The Foreign Woman, from Scene 5

*Out of the shadows of the past,  
Where the red wraith of ruin stalks  
And night eternal gathers fast,  
O'er storied walls and ancient walks,  
Dazed by the impact of our fate,  
Beaten and plundered, we creep out from empty hearths—  
Made desolate, and hopelessly we gaze about,  
Then sounds the call of the new morn,  
A cry of pity and of love,  
And hope awakes and faith is born  
With the first echoing sound thereof.  
O Land of Promise, Land of Song,  
We turn for shelter unto thee  
Give us peace, thy courage strong,  
Great Land of Liberty,  
Teach us to smile in spite of tears;  
Teach us to sing that have been dumb;  
We ask for Peace with pleading hands—  
We ask for songs that shall not end.*

DANCES FOR ORCHESTRA:

- III. The Fates tell Apollo about the new world. The Fates are personified in the score by three muted trumpets.
- IV. Pan teaches the minuet to the cavaliers of Virginia.
- V. Pan teaches a Clog dance to the children.
- VI. Dance of Dawn before Apollo on Mt. Olympus.
- VII. Pan shows in the Dance of Sorrow the mitigating power of music during the Civil War period.
- VIII. Pan brings music to the Pueblo Indians. Ceremonial and war dance in the Kiva. (Kivas are circular rooms devoted to ceremonial rites of the Pueblo Indians. Many of these were built by prehistoric cliff-dwellers.)

MR. VENTH, *Conducting*

*The Mason & Hamlin Piano by courtesy of the D. L. Whittle Piano Co.*

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1926-1927



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Earl McCoy  
A. A. DeMond  
E. L. Hohman  
Richard Hayes  
Irvin Navratil  
John Swenson  
Pedro Avelar  
Aristo Banuelos

*Second Violins:*

M. Cooles  
Z. Brounoff  
Albert Cohn  
E. E. McLain  
H. W. Gibb  
P. B. Maloney  
W. C. Blair  
C. D. Corbin

*Violas:*

A. Skavenna  
W. P. Romberg  
Jas. Mulhollon  
Loys Johnson

*Cellos:*

E. W. Jarnagan  
Joe Banuelos  
H. F. Hassall  
Wm. Peacock  
A. Hildebrand

*Basses:*

Chas. Winneford  
W. F. Kuehne  
Jas. Dobie  
L. E. Adler

*Flutes:*

B. E. Ludwig  
A. D. Walther

*Piccolo:*

E. M. Hawkins

*Clarinets:*

Clyde Fields  
Claude Wilson

*Oboes:*

Louis Greenberg  
A. Candiotta

*Bassoons:*

C. L. Hartman  
Chas. Lang

*English Horn:*

Louis Greenberg

*French Horns:*

Joe Cima  
August Heck  
Jas. Thurmond  
A. O. Counts

*Trumpets:*

Adolph Frick  
Gene Baugh  
Grover Morrell

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C. A. Hamm  
Mark Phillips

*Tuba:*

Paul Harris

*Piano:*

Carl Wiesemann

*Tympani:*

O. V. Crockett

*Drums:*

Russell Koch  
M. B. Hawkins

*Librarian:*

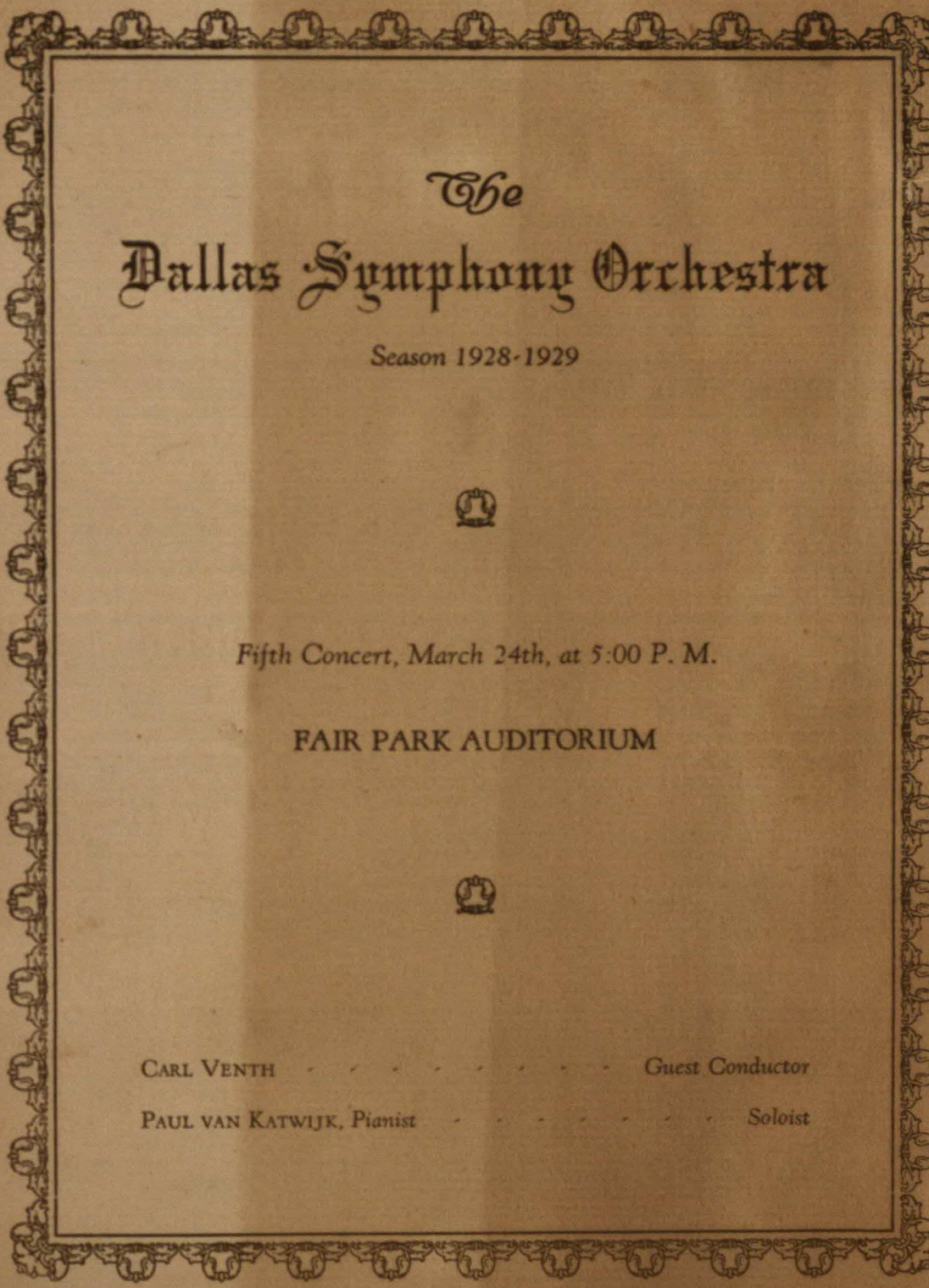
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Season 1928-1929



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## FAIR PARK AUDITORIUM

CARL VENTH . . . . . Guest Conductor  
PAUL VAN KATWIJK, Pianist . . . . . Soloist



*The necessity of completing the program on schedule time prevents a response to encores.*

## PROGRAM

### I. Romantic Symphony (First Performance) . . . . . *Carl Venth*

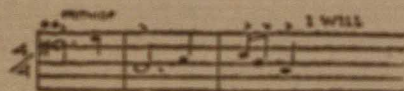
Dedicated to Mr. and Mrs. Harold J. Abrams

This composition is a portrayal of characters and events from an Icelandic Saga of the fourteenth century: Frithiof the Bold.

#### A. Moderato assai.

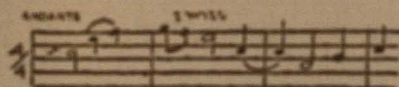
The first movement depicts the character of Frithiof, a Viking chief, who loves Ingiborg, the daughter of the king. But before he can win her, he must sail in his dragon ship to the Orkney Islands, to collect tribute due to the king. By his power of body and mind, ever with the memory of Ingiborg in his heart, he conquers hostile elements and the ruler of the Orkneys. After a short, heroic introduction, the main motive "I Will" is heard, followed by a contrasting second theme,

suggestive of his love for Ingibiorg. These two themes alternate constantly, and after a stormy episode the movement closes with a fortissimo statement of the "I Will" motive; enlarged, and in a major key, to indicate the triumph of Frithiof over adverse circumstances.



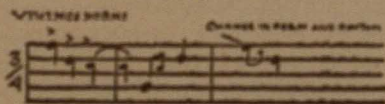
### B. Andante.

The second movement opens with the horn call of the Vikings, followed by a re-statement of the heroic theme of the first movement. By an extension and a rhythmical change the "I Will" motive of Frithiof is transformed into the motive of Ingibiorg, depicting her as the loving and longing maiden. This melody is spun out over twenty-four measures, first given out by the strings in unison, and gradually developed into a climax for the full orchestra. The movement closes very softly with the question: "When will he return?"



### C. Allegro con spirito.

The third movement illustrates a scene before Baldur's, the Sun God's, temple. Frithiof has returned victorious. The Viking horns call the people together for dancing and feasting, while the lovers rejoice in their reunion. The main theme of this movement is again obtained by a change in rhythm and progression from the "I Will" theme of the first movement. By this device, to let all the main themes grow out of a first statement, unity is obtained in all three movements. The last movement closes with a jubilant passage over a basso ostinato, during which fragments of all previous themes are heard together in a wild outburst of joy.



## II. Concerto in A Minor . . . . . Schumann

MR. VAN KATWIJK

This concerto was composed during the years between 1841 and 1845. The first movement of it was played for the first time on August 13, 1841, by the composer's wife, Madame Clara Schumann. (It is of special interest to know that Mr. Carl Venth turned the pages of the music for Madame Schumann at a later occasion.)

Regarding the concerto, Schumann wrote to his wife: "This is not a concerto for the virtuosos; it is a compromise between a symphony, a concerto, and a huge sonata." Philip Hale gives the following analysis of the work, the movements of which follow each other with but one interruption between the first and second movements:

"A. *Allegro affettuoso*, A minor, 4-4. After a short pianoforte prelude, the first period of the first theme is announced by wind instruments. The antithesis, which is almost an exact repetition of the thesis, is for the pianoforte. The second theme is practically a new version of the first, and may be considered as a new development of it. The free fantasia begins *Andante espressivo*, A-flat major, 6-4. The recapitulation section is almost a repetition of the first. There is an elaborate cadenza for the pianoforte before the coda, which is an *Allegro molto*, A minor, 2-4.

"B. *Intermezzo: Andante grazioso*, F major, 2-4. The movement is in simple *romanza* form. Dialogue between solo instrument and orchestra; then more emotional phrases for violincellos, violins, etc. (accompanied by pianoforte arpeggios). At the close there are hints at the first theme of the first movement, which lead directly to the finale.

"C. *Allegro vivace*, A major, 3-4. The movement is in sonata form. The pianoforte gives out the chief theme. After a modulation to E major, the second theme is for the pianoforte. This theme is distinguished by constantly syncopated rhythm. A contrasting theme is developed in florid fashion by the pianoforte. The free fantasia begins with a short orchestral fugato on the first theme. The third part begins irregularly in D major, with the first theme as an orchestral tutti. There is a long coda."



III. A. The Last Slumber of the Virgin . . . . . Massenet

Massenet's sacred legend, "The Virgin," was performed for the first time May 20, 1880, at the Paris Opera. The work at its first performance did not meet with a great success, but since then it has held a prominent place in the affections of the French people. "The Last Slumber of the Virgin" is the prelude to the fourth part of the work. It had to be repeated three times at the first performance. The prelude is scored for strings alone.

B. Marche Slave . . . . . Tschaiikowsky

The measured march subject appears at first darkly colored in horns, violas and bassoons. Through violins and woodwind it mounts to higher registers and is then contrasted by a major strain, broadly sung by the violins. After an animated transition, the first subject returns fortissimo. The middle section of the march is based upon a typically Russian subject in major. After the woodwinds present it, the whole orchestra repeats and develops it. The first half of the old Russian national hymn appears as a bass in cellos and trombones. Another transition leads back to the first section of the march. During the coda, for which still another motive is used, the second half of the national hymn is played by the brass. There is a brilliant close.

# Dallas Symphony Orchestra

Personnel: 1928-1929



## First Violins:

Edward Cramer,  
Concertmeister  
Curt Beck  
Alexander Skavenna  
E. L. Hohman  
Richard Hays  
Irvin Navratil  
Karl Lambertz  
Arthur Kuehne  
Mrs. Walter Fried  
Mrs. R. Courtright  
Mrs. Penn Riddle  
Mrs. M. Peterman  
Miss Louise Kramer  
Miss Alice Holcomb  
Enrique Rasaplo

## Second Violins:

M. Cooles  
Robert Pratt  
Mrs. L. Furby  
Albert Cohn  
C. D. Corbin  
E. E. McLain  
P. B. Mahoney  
H. W. Gibb  
Miss Venora De Shields  
Miss Lois Charninsky  
G. Illes  
Mason Walsh

## Violas:

W. P. Romberg  
Homer Richie  
Jeff Holcomb  
Loys Johnson  
Fred Tocker  
Frank McCammon  
Miss Helen Graves  
Miss M. May Fischer

## Violincellos:

Jose Banuelos  
E. Jarnagan  
W. L. Peacock  
Mrs. Wm. P. Erwin  
Mrs. M. Cooles  
Mrs. W. J. Meade  
Mrs. Viola Lovelace

## Double Basses:

O. C. Anderson  
Fred Moon  
G. B. Sidwell  
C. V. Tedrow  
Wm. Kuehne

## Harp:

Miss Geraldine Shanks

## Flutes:

B. E. Ludwig  
A. D. Walther

## Piccolo:

Ben Marks

## Clarinets:

Chas. Winneford  
Claude Wilson

## Oboes:

Louis Greenberg  
A. W. Rogers

## English Horn:

L. Greenberg

## Bassoons:

C. R. Lang  
A. O. Counts

## Bass Clarinet:

Joe Rumsey

## French Horns:

Joe Cima  
Spresser Wynne  
August Heck  
George Kadel

## Trumpets:

J. Cinquemani  
Adolph Frick  
John Marley  
Paul Whiteacre

## Trombones:

George Eagan  
Earl Pilcher  
Mark Phillips

## Tuba:

Paul Harris

## Tympani:

C. M. Miller

## Percussion:

Gus Bedell  
Adolph Ihfeldt

## Orchestra Manager:

C. M. Miller

## List of Subscribers for Season 1928-1929



- |                                   |                                 |                                  |
|-----------------------------------|---------------------------------|----------------------------------|
| Mrs. C. P. Adams                  | Mr. and Mrs. T. W. Griffiths    | Mr. and Mrs. Winfield S. Myers   |
| Mr. and Mrs. Nathan Adams         | Mr. and Mrs. G. W. Hardin       | Mrs. A. L. Neiman                |
| Mr. and Mrs. J. B. Adoue, Jr.     | Mr. and Mrs. Harry Harlan       | Mr. and Mrs. C. L. Norsworthy    |
| Mr. Will R. Allen                 | Mr. and Mrs. Leon A. Harris     | Mr. and Mrs. S. S. Nossek        |
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| Dr. and Mrs. R. W. Baird          | Mr. and Mrs. R. W. Higginbotham | Teachers' Assn.                  |
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| Business and Professional Women's | Mr. and Mrs. Chester L. Jones   | Mr. Hugh Prather                 |
| Club                              | Mr. and Mrs. J. Warren Jones    | Mr. Chas. E. Pringle             |
| Mrs. J. C. Buxton                 | Mr. T. P. Junkin                | Dr. and Mrs. W. C. Rice          |
| Mrs. A. W. Campbell               | Mr. and Mrs. J. Kahn            | Mr. and Mrs. A. N. Rodgers       |
| Dr. and Mrs. P. L. Campbell       | Mr. Lawrence S. Kahn            | Mr. and Mrs. W. P. Romberg       |
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| Miss Hazel Cobb                   | Mr. and Mrs. Thos. A. Knight    | Mr. and Mrs. R. E. L. Saner      |
| Mr. Sam P. Cochran                | Mr. and Mrs. Anton W. Korn      | Mr. and Mrs. Eli L. Sanger       |
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| Mr. and Mrs. Stanley Crabb        | Mr. and Mrs. H. H. Landauer     | Mr. and Mrs. Hugo W. Schoellkopf |
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| Mr. and Mrs. Percy Davis          | Mr. and Mrs. Otto H. Lang       | Mr. and Mrs. Harry L. Seay       |
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| Mr. and Mrs. Walter A. Dealey     | Mr. and Mrs. Simon Linz         | Mr. and Mrs. E. E. Shelton       |
| Mr. and Mrs. E. B. Doran          | Mr. and Mrs. I. I. Lorch        | Shubert Choral Club              |
| Mr. Girard Dreyfuss               | Mr. and Mrs. J. G. Loving       | Mr. and Mrs. R. H. Shuttles      |
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| Mr. and Mrs. Sam Dysterbach       | Mr. and Mrs. Frank L. McNeny    | Mr. and Mrs. Geo. T. Sprau       |
| Mr. and Mrs. Arthur A. Everts     | Dr. and Mrs. J. O. McReynolds   | Mr. and Mrs. R. H. Stewart       |
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| Mr. and Mrs. P. R. Freeman        | Mickwitz Club                   | Mr. and Mrs. Paul van Katwijk    |
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| Mr. Max Goettinger                | Mr. and Mrs. E. T. Moore        | Dr. and Mrs. H. G. Walcott       |
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| Mr. and Mrs. Tom C. Gooch         | Mr. and Mrs. H. M. Munger       | Mr. and Mrs. J. G. Webster       |
| Mrs. Osce Goodwin                 | Mu-Phi-Epsilon Honorary Musical | Mr. and Mrs. Alex F. Weisberg    |
| Mr. and Mrs. Holmes Green         | Sorority of S. M. U.            | Mr. and Mrs. Samuel H. Williston |
| Mr. and Mrs. W. A. Green, Jr.     | Music Study Club                | Dr. and Mrs. Henry M. Winans     |

Mr. and Mrs. J. Kahn  
 Mr. Lawrence Kahn  
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 Mr. Ernest Kunzman

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 Dr. and Mrs. B. W. Baird

Subscribers for the Season 1926-1927



Name	Finished
Address	Affiliations
Enrolled	
Alma Mater	

1926-1927

The following article appeared in the German Press,  
Stuttgart, Germany, May 3d. 1936 —

The Choir of the Cathedral gave a performance of the Mass in D by Carl Venth, which was published in the second edition by Alois Mayer in Fulda. This is one of his latest works. How devout sounds the Kyrie with the mellow progressions in thirds and sixths; The Gloria with the unusual harmonies. The Credo shows an interesting moment at the words "ascendit in coelum" and again at "et unam sanctam". Very interesting is the "Sanctus", which begins with a short solo for Bass, which then is taken up by the Chorus in a delicate manner. Very delightful is the "pleni sunt coeli", with the progressions in sixths between Alto and Tenor. This number closes with a festive "Hosanna", sung in unison. The climax of the work is the "Benedictus", for solo quartet. The "Agnus Dei", an Adagio for the Chorus, brings the splendid work to a tender and expressive end. This Mass of Carl Venth is without a doubt a composition of special merit, practical in conception, and especially adapted for festival occasions. The well drilled Chorus, under the direction of Eugen Klotsbuecher, sent with this production greetings from his homeland to the composer, who lives far away in the United States, and at the same time found a place for him in the hearts of our people. The performance of the Chorus of ninety singers was splendid, and fulfilled the intentions of the composer. The Mass will be repeated with an accompaniment for full Symphony orchestra, which will bring out the beauties of the work on a larger scale.

# "Pan in America"

An Operatic Pageant

By CARL VENTH



FRIDAY, MAY 22nd  
Chamber of Commerce Auditorium

## HARMONY CLUB HONORS VENTH

Has a Special Program to  
Celebrate Composer's  
61st Birthday.

"Honor to whom honor is due" was the motto of the Harmony club on Wednesday afternoon, Feb. 16, when it celebrated the sixty-first birthday anniversary of its noted director, Carl Venth.

A complete program of Mr. Venth's compositions was played by the composer himself, by Alfred Calzin, distinguished French pianist, and Mrs. Carl Venth, a group of songs being sung by Mrs. Ellen Jane Lindsay, with Mrs. Robert Garver at the piano.

The compositions, all of unusual brilliance of style and in the usual joyous strain of the gifted writer, were enthusiastically received by the large audience and several encores were demanded.

Following the concert Mrs. Walter N. Dobbs, director of the program, read the Harmony club's greeting to their honored director in which she likened his powers to those of Orpheus, who charmed sticks and stones; to Julius Caesar, who came, saw and conquered, and to the Pied Piper of Hamelin who drew all people after him with his beautiful music.

Mrs. John F. Lyons, president of the Harmony club, expressed the gratitude of the club for having Carl Venth as their director and for the opportunity of celebrating his birthday with him. She asked Mrs. Dot Echols McCutchan and Mrs. Will Foster to bring forward the gifts for Mr. Venth, and they came, bearing several baskets, filled to the brim with packages of all sorts and sizes. Then the fun began, and with each gift card, as Mrs. Lyons read the verse thereon and exhibited the toy trumpet, violin, drum, kewpie, box of candy, cigarettes, cunning monkey or other toys, the shouts of laughter increased and merriment reigned supreme.

Last of the gifts was a beautiful mahogany combination music stand and table presented to the composer by the Harmony club.

Dr. H. E. Stout, president of Texas Woman's college, where Carl Venth is dean of the fine arts department, complimented the gifted artist's power to reach out into space, and present to his listeners vivid pictures of nature, and presented to him in the name of the college girls, a beautiful bouquet of roses and a large box of candy.

A group of Texas Woman's college girls in the balcony of the assembly room at the First Presbyterian church, where the party was given, gave a college yell for Venth.

# "Pan in America"

An Operatic Pageant

By CARL VENTH



FRIDAY, MAY 22nd

Chamber of Commerce Auditorium

# "Pan in America"

## An Operatic Pageant

By CARL VENTH

Awarded the prize by the National Federation of Music Clubs  
in the competition of 1923.

Libretto by R. F. Allen

Music by Carl Venth

### CHARACTERS

Apollo, the God of Music.....	Bertie Ruth Durrett
Mercury, Messenger of the Gods.....	Gertrude Mae McFadden
Pan, the God of Joy.....	Bernard U. Taylor
An Indian Maiden.....	Ellen Jane Lindsay
An Indian Boy.....	Oscar Webster
Lady Alice Gay.....	Ellen Jane Lindsay
Sir Richardson Shenton.....	Bernard U. Taylor
Carew, a Cavalier.....	Oscar Webster
Fairfax, a Cavalier.....	Bertie Ruth Durrett
Beethoven.....	Bernard U. Taylor
A Foreign Woman.....	Ellen Jane Lindsay

### THE SCENES

1. Mount Olympus, the abode of the gods.
2. An Indian camping place.
3. A colonial mansion in Virginia.
4. A garden.
5. Mount Olympus.

### THE STORY

Scene 1 shows Apollo sleeping on his throne, surrounded by the Muses. They are awakened by a chorus of Morning Stars, heralding the coming of dawn. Mercury tells of the finding of a new world, America, in the West. Pan enters, in revelry with the Satyrs. Apollo commissions Pan to take to the new world the gifts of joy and music, which are celebrated in a grand choral.

In Scene 2 Pan, incarnate as an Indian Boy, first attempts to teach the doctrine of the joyous life to the natives, and finds a girl willing to follow him, and thereby to win new happiness.

In Scene 3 Pan, now appearing in the guise of a courtier, participates in a Mayday revel, winning a musical contest, and thereby gaining the title of King of the revels. A Puritan intervenes, but is forced to take part in the revelry.

In Scene 4 Pan touches the child life of the new World, and is seen in the garden, telling stories to the children, and leading them in dance and song.

Scene 5 shows Pan returning to Olympus, announcing to Apollo that his work is done, and introducing one of the musicians who are to be his successors in keeping alive in their country the spirit of music and of joy. The concluding chorus is a tribute to these Masters of Music.

### CHORUS

Mona Keith  
Ruth Heath  
Mary Neely  
Ella Snipes  
Margaret Grammer  
Thelma Hurst  
Aura Lee Tucker  
Gladys Waters  
Hansel Boyette

Ouida Watson  
Bessie Watson  
Christel Alston  
Minnie Willis  
Floy Friend  
Mrs. B. R. McLaughlin  
ZiLemma Cummings  
Lola Bills  
Estelle Moore

La Nelle Yeary  
Florence Bates  
Jessie Lou Kersey  
Gertrude Moe  
Mary Spiller  
Lillian Thompson  
Iola Stiles  
Mary Lou Smith  
Ethel Johnston

### SATYRS

Nettie Tillett  
Katherine Andrews  
Mary Noel  
Mary Joe Rogers

Lucile Thurston  
Gladys Thurston  
Mary Katherine Cooper

Bernice Kilgore  
Nona Lou Ferguson  
Oma Ellen Cahill  
Eula Taliaferro  
Mary Lillian Austin

A Puritan (speaking part).....



Indian Medicine Man (speaking part).....*Ruth Christiansen*

*NINE MUSES*

Ruth Patching (speaking part)	Venita Morrow	Carolyn Paddock
Mattie Brooks (speaking part)	Glenna Holloway	Ouida Hubbert
Claudine Smalley	Ann Christiansen	Jamie Greenwaldt

*DANCE GROUPS*

*Dawn*

Cebilla Reyer

*Morning Stars*

Martha Vernon Robinson	Elizabeth Robinson	Marguerite Bass
Alice Webb	Lois Williams	Lena Tillman
Nadine Crump	Ruth Harrison	Mignon Ingram
Lucille McElrath	Clarice Jackson	Ruby McCanne

*Indian Warriors*

Mary Hargrove	Margie Robinson	Ruth Carney
Ida Melton	Lucille Rogers	Lela Dalton
Ann Karsteter	Johanna Tolk	Vera Deets
Florine Riley	Maude Martel	Josephine Kennon

*May Pole*

Frances Kirksey	Mary Lucille Kendall	Edna Mae Alexander
Vivian Orange	Verdie Ruth Graham	Virgie Parks
Marjorie Knox	Silviana Coronado	Margaret Ellington
	Johnnie Terry	

*Minuet*

Mary Love Cunningham	Maude Maddox	Marjorie Mayhew
Charleen Elder	Ruby Burks	Clara Hayes
Charlotte McClendon	Ruth Winfield	

*School Children*

Ruth Foster	Nell Hudson	Helen Jane Tidwell
Martha Gaby	Vivian Smith	Twila Washburn
Opal McKee	Margaret Andrews	Frances Westbrook
Charlsie Snell	Cue Braselton	Azaline Cox

*Scotch Givoy*

Nancy Eddins	Mattie Mae Stevens	Maurine Harder
Addie Lou Parker	Dorothy Vernon	Edna Boles
Cecil Lee Rust	Etalea Unferth	Tom Roach
	Alline Harder	

*ORCHESTRA*

*Piano*

Wanda Dragoo

*Violins*

Wilda Dragoo  
Elizabeth Smith  
Willie Fayette Montgomery  
Mary Bowman

*Clarinets*

Madeline Ledbetter  
Bennie Burrow

*Cellos*

Sam Ziegler  
Mrs. H. L. Rudmose

Program of Music Numbers

The Songs

*FIRST SCENE*

*Mercury:* "Apollo, Apollo, Phoebus Apollo."  
*Chorus:*

*Gertrude Mae McFadden*

*Pan:* "Ho! Comrades of mine in the brave red wood."  
*Bernard U. Taylor*

*Apollo and Chorus:* "Men make lights to star the night."  
*Bertie Ruth Durrett*

# The Euterpean Club

PRESENTS

## Alexander's Horse

A SCHERZO PLAY

BY CARL VENTH

UNIVERSITY CLUB (MET. HOTEL)

TUESDAY EVE., APRIL 17, AT 8:15 P. M.

### CHARACTERS

MRS. ELLEN JANE LINDSAY, CATHERINE PARR . . . . . SOPRANO  
MR. BERNARD U. TAYLOR, JR., KING HENRY VIII. . . . . BARITONE  
MRS. MONIMIA TAYLOR RUBLE, PAGE . . . . . SOPRANO

MRS. JEAN HAYES TAYLOR  
AT THE PIANO

### Program

#### PART I.

Mrs. Leon Gross, Contralto  
Mrs. Rita Zane Cetti, Pianist

1. Donizetti: Aria—O Mio Fernando (from Opera La Favorita).  
Mrs. Gross
2. Chopin: Etude Op. 10, No. 3.  
Etude Op. 25, No. 21.  
Etude Op. 10, No. 5.  
Mrs. Zane Cetti
3. (a) Mac Dermid: Sacrament.  
(b) Glen: Twilight.  
Mrs. Gross
4. (a) Schubert-Liszt: Thou Art the Rest.  
(b) Liszt: Love Dream No. 3.  
(c) Donizetti-Leschetisky: Sextet for left hand alone, from Lucia.  
Mrs. Zane Cetti

### HARMONY CLUB TO HONOR CARL VENTH

As is its annual custom, the Harmony club will have a special program on Feb. 15 in honor of its director, Carl Venth, whose birthday they celebrate each year. The last occasion of this kind was most unique and delightful and is still fresh in the minds of all who attended.

On Wednesday the program will include a one-act opera called "Lima Beans," composed by Mr. Venth, also a group of his original violin numbers dedicated to various members of the Harmony club.

The occasion is anticipated with much pleasure and a large attendance expected.

Seven portraits for violin and piano, Lucile, Marie, Anne, Ellen, Georgia, Elizabeth, Helen, the composer and Mrs. Carl Venth.

Three songs for baritone (first performance) To Music, Slumber Song, The Three Little Pigs, Mr. Luther J. Williams and Mr. Howard Taylor.

"Lima Beans" (first performance), a Scherzo play, the Wife, Mrs. Ellen Jane Lindsay; the Husband, Bernard U. Taylet; at the piano, Mrs. Robert Garver.

### JUNIOR AND JUVENILE HARMONY CLUB MEETINGS.

The Junior Harmony club will meet

## LYRIC BY VENTH WINS CAPITAL PRIZE

The capital prize of the National Federation of Music Clubs will come to a Texas composer in 1923—to Carl Venth of Fort Worth.

Announcement of the awarding of this national honor was received by telegraph Thursday, following a final session of the judges in New York City.

The contest was for the best lyric dance drama and was open only to American composers.

Venth's composition is known as "Pan in America." The number will be given in June at the biennial meeting of the National Federation of Music Clubs in Asheville, N. C.

Venth is a well known violinist and composer, having been at Texas Woman's College for a number of years. He is director of the Fort Worth Harmony Club.

Venth has a number of original compositions which have found favor with musicians throughout the world. This is the first time a Texan has won in the national contest. Mrs. John F. Lyons of Fort Worth is president of the federation.

# The Euterpean Club

PRESENTS

## Alexander's Horse

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UNIVERSITY CLUB (MET. HOTEL)

TUESDAY EVE., APRIL 17, AT 8:15 P. M.

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MRS. MONIMIA TAYLOR RUBLE, PAGE . . . . . SOPRANO

MRS. JEAN HAYES TAYLOR  
AT THE PIANO

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4. (a) Schubert-Liszt: Thou Art the Rest.  
(b) Liszt: Love Dream No. 3.  
(c) Donizetti-Leschetisky: Sextet for left hand alone, from Lucia.  
Mrs. Zane Cetti

# Alexander's Horse

## PART II.

Words by  
Maurice Baring

Music by  
Carl Venth

### Libretto:

KING HENRY.—“My egg is raw! It really is too bad.”

CATHERINE PARR.—“Yesterday you complained of them being hard!”

KING HENRY.—“And so they were; I don't want a hard egg, and I don't want a raw egg. I want them to be cooked just right.”

CATHERINE.—“You are very difficult to please. The egg was in boiling water for three minutes and a half! I boiled it myself. But give it to me, I like them like that. I will boil you another one.”

KING HENRY.—“Wo! it's too late now. But it is a fact that you have no idea how to boil an egg. I wish you'd let them do them in the kitchen!”

CATHERINE.—“If they're done in the kitchen you complain because they're not here when you come down, and if they are here, you say they're cold.”

KING HENRY.—“I never say anything of the kind. The cook boils eggs beautifully!”

CATHERINE.—“She shall boil them tomorrow!”

KING H.—“One would have thought that a woman of your experience might at least know how to boil an egg. I hate a watery egg. Poor dear Katie used to boil eggs beautifully!”

CATH.—“Do you mean Catherine Howard of Catherine of Avagon?”

K. H.—“I was alluding to poor dear misguided Katie Howard; Catherine Avagon never was my wife. The marriage was not valid.”

CATH.—“Well, Catherine Howard ought to have known how to boil eggs, considering her mother was a kitchen maid!”

K. H.—“That is utterly false. Her mother was a Rockford!”

CATH.—“You're thinking of Anne Bullen.”

K. H.—“Yes, to be sure, Katie's mother was a Somerset.”

CATH.—“You're thinking of Jane Seymour!”

K. H.—“Not at all. Jane Seymour was a sister of Somerset's!”

CATH.—“All I know is that Catherine Howard's mother was a kitchen maid and I think it's very unkind of you to men-

tion her to me. I suppose you mean that you wish she were alive, and that you loved her better than you love me!”

K. H.—“I never said anything of the kind. All I said was that she knew how to boil eggs!”

CATH.—“You dearly meant to say that she had all the qualities which I lack.”

K. H.—“You are most unfair. I never meant to hint at any such thing. All I said was that I hate a watery egg, and my egg this morning was raw!”

CATH.—“Well, the best thing you can do is to get rid of me, and to marry some one who knows how to boil an egg.”

K. H.—“Come back! I really did not mean to offend you. You know how to boil eggs very well.”

CATH.—“One takes an endless amount of trouble, and this is all the thanks one gets! Don't think that I shall ever boil your eggs for you again, because I shan't!”

K. H.—“I was thinking we might have a little music this morning. I have composed a new ballad, which I would like to try over with you. It's for Viol and Lute and Voice. We might try it.”

CATH.—“I'm not sure if I have time. What is it called?”

K. H.—“It's called ‘The Triumph of Love,’ and it begins: ‘Come list to Alexander's deed, great Jove's immortal Son, who, riding on a snow-white steed, to Babylon did come.’”

CATH.—“Son does not rhyme with come.”

K. H.—“It's not meant to. It's assonance.”

CATH.—“Do you mean Alexander the Great?”

K. H.—“Yes, of course!”

CATH.—“The only thing is, his horse was black.”

K. H.—“No, my dear, you've mistaken; his horse was white!”

CATH.—“Black! black as jet!”

K. H.—“But I know for a fact it was white!”

CATH.—“Alexander's horse was black! Everybody knows it was black.”

K. H.—“It was white; you can ask anyone you like!”

CATH.—“Black.”

K. H.—“He would never have chosen a black horse! He was superstitious.”

CATH.—“Just because you’re superstitious and believe in Saints, you think everyone else is. As a matter of fact, he chose a black horse on purpose to show he didn’t care a pin about superstitions. I do not mean that you tell lies, but you are mistaken, that’s all.”

K. H.—“But I tell you that there is no mistake possible; I know it as well as I know my own name.”

CATH.—“Your memory plays you tricks. Just now you could not remember Catherine Howard’s mother’s name.”

K. H.—“That’s nothing to do with it. Besides I did remember it. I made a slip, that’s all, that’s all. But this is a fact which I have known all my life!”

CATH.—“I quite understand; your memory is failing absolutely, you have so many names and faces, dead and living, to remember. I expect you were confusing Alexander’s black horse with King Alfred’s white horse, the white horse of Wantage!”

K. H.—“Good gracious! If you had a smattering of education, you wouldn’t say such things. It comes of having no religion! And no education! And not knowing Latin!”

CATH.—“Thank heavens! I don’t know Latin, stupid language, fit only for the monks and bigot!”

K. H.—“I suppose you mean that I am a bigot?”

CATH.—“You can turn what one says into meaning anything you like. As a matter of fact, all I said was that the horse was black.”

K. H.—“I’d rather be a bigot than a Lutheran heretic.”

CATH.—“You know you’re wrong and you try to escape the point. That’s just like a Tudor! No Tudor could ever listen to reason!”

K. H.—“I must ask you not to insult my family!”

CATH.—“You’ve insulted mine, which is a far older one!”

K. H.—“I won’t stand this any longer! Denny Buffs! Page, who is there?”

PAGE.—Your Majesty! Your Majesty!”

K. H.—“Go and tell the Lord Chamberlain to make all the arrangements for transporting the Ex-Queen to the Tower!”

PAGE.—“Yes, yes, oh yes, your Majesty! Does your Majesty mean the late Queen’s remains?”

K. H.—“I said the Ex-Queen, you stupid boy! Queen Catherine! Parr!”

PAGE.—“Yes, yes, oh yes, your Majesty!”

K. H.—“And tell him to give orders to the governor of the tower to have everything ready for the Ex-Queen’s execution!”

PAGE.—“Is the same ceremonial to be observed as in the case of Queen Catherine Howard, your Majesty?”

K. H.—“Yes. Only there need only be one roll of drums instead of two at the end. And on your way ask Doctor Buffs whether Alexander the Great’s horse was black or white!”

CATH.—“It was black! Well, since I’m to be executed I dare say you will allow me to go and pack up my things!”

K. H.—“Wait a minute; there’s no hurry!”

CATH.—“I beg your pardon, I have very little time, and a great many letters to write.”

K. H.—“And I wanted to have some music!”

CATH.—“You don’t expect me to accompany you now, I suppose? You had better find someone else! I have got other things to think about during my last moments on earth, on earth, on earth.”

K. H.—“I was only joking, of course, my dear. You don’t mean to say you took it seriously?”

CATH.—“I am afraid I don’t appreciate that kind of a joke.”

K. H.—“Come, come, let bygones be bygones, and let us have some music! I want to play you my ballad.”

PAGE.—“Your Majesty! If you please! I can’t find the Lord Chamberlain, and Doctor Buffs says your Majesty was quite correct as to the color of Alexander’s horse.”

K. H.—“Very good, you can go; you need not deliver the message to the Lord Chamberlain. And now, my dear, we’ll go and play. You see I knew I was right, I knew it I was right.”

CATH.—“It was black all the same.”

CATH. & K. H.—“There are clouds in the sky, I’m afraid it will rain, I’m afraid, I’m afraid of rain. I can not think why there are clouds in the sky, clouds in the sky. Had I wings I would fly to the castles of Spain; had I wings I would fly to Spain! There are clouds, there are clouds in the sky, I’m afraid it will rain, I’m afraid!”

CATH.—“My Love! My Love! No, no, no, no, no, no, no, it was black! No, no, no, no, no, black, it was black, black, black, my Love; ah, my Love; oh, my Love, it was black; oh, my Love, my Love, my Love!”

CATH. & K. H.—“No more clouds in the sky, it will not rain, let the horse be black or white.”

CATH.—“On wings of Love, on wings of Love, let us fly to Spain, let us fly!”

## AN EVENING WITH CARL VENTH

Venth Day, celebrated annually by the Harmony Club of Fort Worth by "An Evening with Carl Venth," a musicale held February 20, at the First Presbyterian church. This occasion is usually observed at the regular weekly meeting of the Harmony Club, but this year it was held at eight o'clock in the evening, for the benefit of the public.

The program was arranged by Mrs. Will Collins, chairman for the celebration of Venth Day.

The first number was a "Chinese Love Cycle," which won first prize in a recent San Antonio music contest. It was beautifully given by Mrs. Ellen Jane Lindsay, in costume, with Miss Jeanette Tillett of T. W. C. at the piano, Dean Venth playing the violin obligato. This composition is Oriental in style, the text having been adapted from Chinese poems of 300 B. C. and the music corresponding in character.

Mr. Venth then gave a talk on "Famous Composers I Have Known." Among the musicians he has known have been the most famous representatives of every European nation: Wagner of Germany; Strauss of Austria; Rimski-Korsadoff of Russia; Franck of France, and Verdi of Italy; also Rubinstein, Benjamin Godard, and Saint-Saens. In his talk, Dean Venth thanked the Harmony Club for its custom of observing Venth Day. He is going to spend next year in Europe, but he intends to observe Venth Day on his return.

He also told of his connection in New York in 1885 with the Manuscript Club, of which Edward McDowell was the president. This was an organization which had as members many of the greatest composers of the time. The club produced many of Dean Venth's compositions.

The last number on the program, was the Mass in D. This composition, Mr. Venth's first of this character, is given by soloists, quartette, and chorus. Mr. Marsh played the organ accompaniment, and the Mass was sung by an exceptionally good chorus.

At the end of the program, Mr. Marsh gave a short talk. He said that it was wonderful that Dean Venth should at his age, conceive and perfect a work so exacting. He declared it to be supremely beautiful, in his estimation. He then presented the composer with an enormous box of candy in the name of the "Angel Choir."

— T. W. C. —



DEAN CARL VENTH

## MASSSED BANDS AND SOLDIERS APPEAR AGAIN

Camp Bowie's massed regimental bands and 200 singing soldiers were heard in concert Sunday afternoon at the Coliseum in what might be their last appearance in a body. No date for another concert of this kind has yet been set.

Military marches and patriotic numbers largely made up the program, which was given by the bands under the direction of Carl Venth. Camp Bowie's divisional band leader. They received the same tremendous applause that greeted them in the first concert two weeks ago.

The singing soldiers, led by Sam Losh, divisional song leader, made an especially big hit in rendering "The Panthers Are Coming." Other songs they gave which were especially well received were "Perfect Day," "Soldier's Farewell," "Liberty Bell, It's Time to Ring Again," and "It's Time to Take the Sword From William."

George Bagau, who has played with several of the biggest bands of the nation, now a member of the One Hundred and Thirty-second Field Artillery band, made his first solo appearance here by giving a trombone solo.

# Venth Day to Be Observed By Club

For many years the Harmony club has set aside a special day for honoring Carl Venth, placing the day as near as possible to the birthday of the composer, so that celebration will be doubly interesting. This year the occasion will be observed with a large musicale at the First Presbyterian church at 8 p. m. tonight. The program will consist of Venth compositions and an address by the violinist and composer. He has chosen as his subject, "Famous Composers I Have Known," and will tell of some of the experiences and observations of his musical life.

Mrs. Ellen Jane Lindsay will present in costume the "Chinese Love Cycle," by Venth, which won first prize in a San Antonio music contest recently held. Mrs. Lindsay will sing the soprano part, Miss Nettie Tillett, of Texas Woman's college will accompany her, and Dean Carl Venth will play his violin obligato. This beautiful composition, based upon an old Chinese poem, was given last year for the public during the Texas Music Teachers' convention.

Carl Venth's newest composition, a "Mass in D," dedicated to the Harmony club, will be given by a chorus composed entirely of leading professional musicians. The organ accompaniment will be played by W. J. Marsh, who selected and trained the chorus.

This mass is developed for solo, quartet, and chorus singing, and it marks a departure in a new field, as it is Venth's first composition in this form. It is stately and religious in its motif, without florid elaboration.

Sopranos for the mass will be: Mrs. Ellen Jane Lindsay, Mrs. Pearl Calhoun Davis, Mrs. W. C. Bryant, Mrs. Mabel Helcamp Neely, Mrs. Florence Naugle, Miss Clara March, Miss M. J. Higgins, and Mrs. Ethel C. Gear. The contraltos are Mrs. T. Holt Hubbard, Mrs. Louis Morris, Mrs. Dan Brown, Miss Margaret Moriarity, Mrs. Manus Cox, Miss Mae Marsh, and Mrs. Ida Mae Clagette. The tenors are C. D. Baxtresser, E. C. Price, George Parker, George Hutchins, J. Villo Maclin, O. P. Kidder, Max Shippey, Oscar Webster, James Wood. Basses are Frank Agar, Sam Losh, B. U. Taylor, J. E. Marsh, H. C. Burt and Frank Croxton. W. J. Marsh will accompany at the organ. The program was arranged by the chairman of the Venth Day celebration, Mrs. Will Collins, and the public is cordially invited to attend.

Soon after coming to Fort Worth, Carl Venth was made dean of music at Texas Woman's college, and he became director of the Harmony club chorus. This will perhaps be the last of the Carl Venth days to be celebrated for some time, as the composer will likely leave Fort Worth within the next year.

## Noted Composer Will Be Honored



CARL VENTH

# Hear Prize Winner by Carl Venth, T

## San Antonio Musical Club Entertains in Honor of Those Who Won in Con- test—'The Little Lady of Ch'ing H'si' Has Oriental Background.

What will probably go down in the history of the San Antonio Musical Club as one of the most interesting and best worth while programs in the club annals was given Monday night in the St. Anthony Hotel, when Carl Venth of Fort Worth, was present and assisted in the presentation of his prize-winning song cycle for soprano voice, "The Little Lady of Ch'ing H'si," and his "Tone Poem" for piano. Both compositions were first prize winners in the annual competition offered by the San Antonio Musical Club, and both are of marked individuality and interest.

Mr. Venth has long been acclaimed as a composer of distinction in his own state, but last year he came into wide national prominence by winning the national first prize offered by the National Federation of Music Clubs, with his lyric dance drama, "Pan in America," for solo voice, chorus and orchestra. "That music," Mr. Venth explains, "is American music, written for Americans, but this 'Little Lady of Ch'ing H'si' is Oriental music written for myself. It is much more modern in both its conception and its structure than much of the music we are accustomed to regarding as oriental and from which we get our ideas of the melodies of China and Japan."

Mr. Venth's account of the way he built the lyric of his "Little Lady of Ch'ing H'si" by taking separate lines from any number of Chinese poems of more than 2000 years ago and building them into one connected story that has a more distinct emotional appeal to Western audiences than seems decorous to poets of the Celestial kingdom, is not the least interesting part of the program.

### Simple Restrained Account.

His very delightful music, which he describes himself, as being "very simple restrained account in music of the not very deep emotions of a young Chinese girl," was given most charming and significant interpretation by Mrs. Ellen Jane Lindsay of Fort Worth. Mrs. Lindsay, who is a pupil of Rosenberg, Witherspoon and Richard Hagemann, has a particularly clear and vibrant lyric soprano voice, and a naive and unaffected style of singing that is thoroughly charming and artistic. She first began singing Mr. Venth's songs about four years ago, and since that time all of his music written for a woman's voice, has been written with the idea of having it sung by Mrs. Lindsay. She is the only soprano who has ever sung the "Little Lady of Ch'ing H'si."

Both Mrs. Lindsay's singing and Mr. Venth's music were particularly affective in the passage which reads:

"Flap, flap, you curtain in front of  
my bed,  
I hung you there, to screen us from  
the light of day.  
I brought you with me I when I left  
my father's house.  
Now I am taking you back with me  
again.  
I will fold you up and lay you flat in  
your box.  
Curtain—shall I ever take you out  
again?"

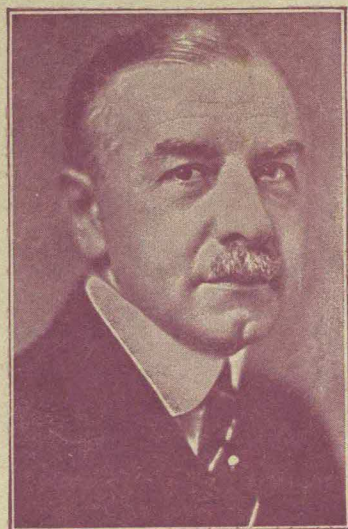
The tone poem for piano was of a totally different interest from the vocal number, and was given effective interpretation by Miss Nettie Tilleff of Fort Worth. Miss Tilleff was also accompanist for Mrs. Lindsay in the Chinese song cycle.

### Reception Afterwards.

Mrs. Guy Simpson, contralto, was heard to much



Saint Louis  
Symphony Orchestra



RUDOLPH GANZ, Conductor

LOCAL MANAGEMENT

The Harmony Club

MRS. JOHN F. LYONS, President

First Baptist Auditorium

Tuesday Night at 8:15 o'Clock

March 28, 1922

MUSICAL

Music: Vocal and Instr

ship. Not one of these four songs is without its merits, and all would seem to deserve being better known.

\* \* \*

**A Dionysiac Piano Sonata by Carl Venth** Carl Venth, a composer who has added a number of fine original works to the choral and instrumental repertoire, in his new sonata for piano "Dionysius" (Carl Venth), has



Carl Venth

written a rhapsodic, free-form composition in one extended movement which illustrates the suggestive power of a striking dramatic program. For this is a programmatic sonata. A poetic motto by Percy Mackaye has served to kindle the inspirational spark in the creative musician, and he has found means to vivify its every line in

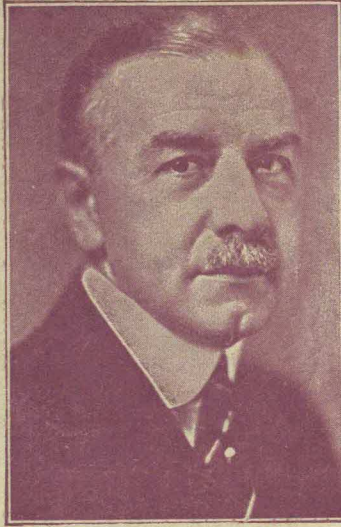
music of more than merely pictorial quality.

Stark from the tree of pain,  
Crucified, bleeding, disowned,  
They bore the beautiful God of our joy to  
his charnel;  
But there, in the flaming dark thou, thou,  
his seraph  
Rolled back the awful stone,  
For the Lord of Life, new risen!

It is the Dionysius sacrificed and reborn whom Carl Venth sings. A *Lento* of a strong and gloomy nature, richly full in tone, with massive chord progressions, followed by a development section *Moderato energico*, comment the first two lines of the poem. Then a *Maestoso* of grandiose swing seems to indicate the "bearing" of the beautiful god of gladness and the grape to his charnel. Very lovely is the *Lento* section which might, perhaps, be identified in its working-out with the "flaming dark" of Mackaye's verse; and the dramatic passage and arpeggios ending with the rolling back of the mortuary stone. The exultantly noble and majestic working-up of the climax might be taken to tell in tone the resurgence of Dionysius, the rising of the godhead from the night of oblivion. Even without a program Mr. Venth's sonata would be a fine flight of inspiration; and, having a program, the composer has given himself the fullest freedom in the detail of its interpretation. As a result he has written a sonata which will commend itself to the musician who reacts to a feeling for beauty grounded in music's higher moral law. Incidentally, Mr. Venth's Sonata, while far from easy, is thoroughly pianistic, a fact worth mentioning.

\* \* \*

Saint Louis  
Symphony Orchestra



RUDOLPH GANZ, Conductor

LOCAL MANAGEMENT

The Harmony Club

MRS. JOHN F. LYONS, President

First Baptist Auditorium

Tuesday Night at 8:15 o'Clock

March 28, 1922

Tuesday Evening, March 28, 8:15 o'Clock

Soloist: MARGUERITE NAMARA, Soprano

## PROGRAM

1—OVERTURE TO "DER FREISCHUETZ" ("The Free Shot")....  
.....Carl Maria von Weber (1786-1826)

"Der Freischütz," composed in 1819-20, is famous as an opera that is purely German in subject and treatment. So much of the story is mirrored in the overture, that a synopsis of the plot will be helpful.

Max, the lover of Agatha, can win her hand only by victory in a shooting contest. Casper, who also loves Agatha, sells himself to the fiend Zamiel in exchange for unerring, magic bullets—but later plots treacherously to deliver Max to the demon instead of himself. Max loses his skill in shooting, and, in a despondent mood, is induced by Casper (who hopes thus to propitiate Zamiel) to go with him to the Wolf's Glen and cast the enchanted pellets. At the contest, Max succeeds with six bullets, and fires the seventh at a dove that is flying past. As he shoots, it seems to him that the dove is Agatha, and that he has killed her; but Zamiel has directed the bullet to Casper's heart, and claims his victim. Max confesses to his league with the fiend, is pardoned and wins Agatha's hand.

The overture depicts the whole spirit, and even the events, of the opera, without loss of musical unity. It opens with an impressive Adagio, after which there is a horn quartet which does not appear in the opera, and which seems to reflect the happiness of simple woodland life. An episode in minor, of lattered rhythm, has to do in the opera with the apparition of Zamiel, the huntsman's Mephistopheles. The clarinet sings Agatha's beautiful air, when she meets her lover, in Act II. Then are pictured the horrors of Wolf's Glen at midnight, when the magic bullets are cast in the midst of a terrifying storm. The joyous strains of the Coda are taken from Agatha's aria and from the final chorus that hails the pardon of Max and the happiness of the lovers.

2—ARIA, "DIS MOÏ QUE JE SUIS BELLE," from "Thaïs".....  
.....Jules Frederic Massenet (1842-1912)

This air of bravado, designed to display vocal skill, is sung by the courtesan Thaïs in the second act, and is her attempt to allure the monk, Athanael, who has come to undertake her conversion.

3—SYMPHONY IN E MINOR, NO. 5, OP. 64.....  
.....Peter Ilijitch Tschaiakowsky (1840-1893)

Tschaiakowsky's symphonies usually have "programmes," either definitely stated, or implied. The First was entitled "Winter Day Dreams" by the composer; the Fourth, as he himself wrote, portrayed fate as "a power that hangs consistently over us like the sword of Damocles, and ceaselessly poisons the soul by its power overwhelming and inexorable." The Sixth and greatest, the "Pathétique," is the piercing lament of a soul diseased with wretchedness, the tortured "Confessions" of the unhappy man who stood up to his neck in an icy river with the hope of taking death from exposure.

The Fifth, so far as is known had no title or story; but there are those who would entitle it the "Revolutionary" symphony. They discern in the first movement the human race groaning under oppression and surging against the yoke; in the second, a song of universal aspiration; in a third, a dance of delicate aristocrats, heedless of the work of the workers crouching outside and also of the distant rumble of cannon; and in the fourth, democracy's apotheosis in triumphant battle. In physical form, the work is cyclic, to the extent that a "motto" theme recurs in every movement. An analysis is as follows:

I. The Introduction (Andante, E Minor, 4-4) is all-important, as it announces the motto theme—sombre, mysterious and menacing. After 37 measures, clarinet and bassoon present the first theme—derived from a Polish folksong—of the main movement (Allegro con anima). Assumed then by the strings, it is worked up to an impressive climax, after which the second theme enters softly and suddenly, in B Minor. A

discussion at some length, this topic is permitted to die out, pianissimo. With an abrupt pizzicato chord in the strings, a new idea is introduced (*Un pochettino piu animato*), in its turn to be followed 19 bars later by a melody of wistful tenderness set forth by first and second violins. The emotional intensity is built up to a fortissimo. In the Development section, both of the principal subjects receive elaborate treatment. After the Recapitulation, a long Coda is constructed upon the motto theme of the Introduction.

II. The slow movement (*Andante cantabile, con alcuna licenza, D Major, 12-8*) opens gloomily with chords in the lower strings, leading to a melody in the first horn. Then the oboe sings a new subject, to a triple figure in the strings, and the clarinets follow with another (*Moderato con anima*). As the climax of a feverish crescendo, the motto theme crashes in fortissimo. The movement concludes in doleful mood.

III. This Valse movement is one of the most popular Tchaikowsky ever wrote. Its design is simple. The subject (*Allegro moderato, A Major, 3-4*), is presented by first violins. What answers the purpose of a Trio is discoverable in a lightly dancing sixteenth-note figure moving in the strings and later in the woodwind. The opening subject of the waltz returns, and at the end the motto theme intrudes ominously—like a mutter of sullen revolt.

IV. The finale (*Andante maestoso, E Major, 4-4*) opens with the motto theme singing triumphantly in the major mode. The subject of the main movement is proclaimed vigorously in the strings (*Allegro vivace, E Minor, 2-2*). The second subject, in D Major, is stated by the woodwind. After thrilling developments, the preceding material is summed up in the Recapitulation, with the motto theme encroaching more and more portentously, until there is a change to E major (*Moderato assai e molto maestoso*), and the motto theme is presented exultantly first by the united strings, and then by the trumpets, fortissimo. There is a Coda (*Presto*), and the symphony ends with a victorious return to the principal subject of the first movement.

## INTERMISSION

### 4—SYMPHONIC PRELUDE TO "THE SON OF THE WINDS"—Carl Venth

This Prelude was written for a Drama by Cecil and William De Mille, and is intended to illustrate the action of the Prologue of the Drama. The action takes place in the desert of Arizona. Midnight. An Indian mother is discovered, crouching at the foot of a cliff, hugging her baby-boy to her breast. She was promised by her father to the chief of the Dacothas, but fell in love with the old chief's son. After the young warrior was slain in battle, her father banished the mother and child into the desert, to perish from thirst. She calls on Pauguck, the God of death, offering herself if he will only spare the child. Pauguck appears and claims them both. In despair she calls on gods of the winds for help. Only the North wind is strong enough to oppose Pauguck, and the wind gods promise her that they will take care of her child. Then Pauguck looks at her, she trembles under his gaze. Then he folds his arms around her and with a sigh she expires, while the Wind Gods carry the child softly away. The play proper begins with the Corn Festival of the Dacothas, and the music leads into this with a wild Indian Dance.

### 5—SONGS WITH ORCHESTRA:

- (a)—"A MEMORY"..... Rudolph Ganz  
 (b)—"LA GIROMETTA" ..... Cibella

MME. NAMARA.

### 6—OVERTURE TO "TANNHAUSER".....Richard Wagner (1813-1883)

Wagner himself has left an exposition of this overture, of which the following are the chief points: In the twilight is heard the song of the Pilgrims, which approaches, grows louder and louder, and at length recedes; as night comes on there arise the seductive magic spells of the Venusberg; Tannhauser, the minnesinger, approaches, troling a jubilant song; the measures of the wanton orgy intoxicate him, and Venus herself appears before him; with the highest rapture he raises his song in her praise, and is carried off, drunken with joy, to the unapproachable depths of the invisible kingdom; dawn comes; the song of the returning Pilgrims is heard in the distance, and at last, with mighty inspiration, proclaims Tannhauser's release from the curse and unholliness of the Venusberg.

# THE HARMONY CLUB

PRESENTS FOR

National Music Week

## ORPHEUS



AN OPERA BY GLUCK

FIRST PRODUCED IN VIENNA IN 1762

Tuesday, May 6, 8:00 p. m.

CHAMBER OF COMMERCE AUDITORIUM

South Virginia Holingsworth

### TUESDAY MUSICAL PROGRAM

At the meeting of the Tuesday Musical Club, March 4, Texas composers were brought forward in a program directed by Mrs. Henry Drought. A sketch of each composer chosen from the steadily growing number was assigned to various club members. William J. Marsh, Fort Worth, was assigned to Mrs. A. M. Fischer; David Guion, Dallas, Mrs. S. J. Chandler; Viola Beck Van Katwijk, Dallas, Mrs. F. E. Tucker; Horace Clarke, Houston; Mrs. Edward Sachs; Carl Venth, Fort Worth, Mrs. T. M. Wheat; Reuben Davies, Dallas, Mrs. F. E. Tucker; Helen Bates, Kathleen Blair Clarke, San Antonio, Mrs. Eli Hertzberg; Oscar J. Fox, San Antonio, Kathryn Ball; Harold Morris, San Antonio, and John M. Steinfeldt, San Antonio, Mrs. Drought. The program presented Harold Morris' piano number "Doll's Ballet," played by Ethel Crider with delicacy of tone and crisp rhythmic effect. Two violin numbers by Carl Venth held added interest after the extremely interesting extracts from his autobiography which were read by Mrs. Wheat. Bertram Simon played the Aria (dedicated to Maud Powell) and Gavotte Antique (dedicated to the Norfolk Trio) with appreciation of their merits.

Two songs by a true native Texan, Oscar J. Fox, were pleasingly sung by Mrs. Sylvester Gardner, soprano. These were the charming "Love Song" and "Rounded up in Glory."

# THE HARMONY CLUB

PRESENTS FOR

National Music Week

# ORPHEUS



AN OPERA BY GLUCK

FIRST PRODUCED IN VIENNA IN 1762

Tuesday, May 6, 8:00 p. m.

CHAMBER OF COMMERCE AUDITORIUM

# Orpheus and Eurydice

Gluck's tuneful opera which the Harmony Club has chosen to present in honor of National Music Week was composed amid the pomp and powder of the Eighteenth Century for the lively court of Vienna. It reflects in all its lovely airs and poetic lyrics the perfumed exquisiteness of this period. "Orpheus," the title role, is one of the greatest contralto parts in all opera, and the arias, "Che Faro Senza Eurydice" (I Have Lost My Eurydice) and "Che Puro Ciel" (How Pure a Light) are among the truly great contralto songs.

Orpheus was selected by the Harmony Club because it is one of the earliest and most classic of the operas. Greatly beloved in Europe it has been given in this country with such notable stars as Homer, Gadski and Gluck in its principal roles. The music is everywhere charming, and the ballet in the second act, "Dance of the Happy Spirits" will be particularly familiar to Fort Worth students who took part in the Music Memory contest this season.

The opera is here given in two parts.

## The Opera

The story concerns the Greek youth. Orpheus, patron of the twin arts of poetry and music, who grieved so despairingly over the death of his love, Eurydice, that the Goddess of Love allowed him to search for her in the underworld. He was admitted to the land of departed spirits on condition that if he found Eurydice he would forbear to look at her until he had returned to earth.

Softening the hearts of the Demon guards by the exquisite playing of his harp, he discovers Eurydice and bids her follow him. Knowing that to cast a single glance at her means death, he keeps his face averted. But Eurydice, understanding nothing of his compact, upbraids him for his coldness until he can stand it no longer. He clasps her in his arms, only to have her sink lifeless at his feet. Orpheus is about to kill himself when Love appears and Eurydice is miraculously restored. The opera violates the spirit of the classic Greek myth to effect this happy ending.

CAST

Orpheus ..... *Contralto*  
LILLI BOGEN MORRIS  
Eurydice ..... *Soprano*  
MRS. W. CULLEN BRYANT  
Amor ..... *Soprano*  
MABEL HELMCAMP NEELY  
Greek Chorus..... *Harmony Club*

BALLET

Solo Dancers..... *Classic School*  
MRS. ROBERT VEIHL  
MISS NORENE THRASH  
Ballet ..... *Classic School*  
Dancers from Louise Hudson School

ORCHESTRA

*Violin—*  
E. Clyde Whitlock  
Brooks Morris  
Mrs. Wilbur H. Fogelman  
Mrs. S. Bruce Galloway  
Miss Mary Byron  
*Viola—*Dr. Sam Jagoda  
*Cello—*Samuel P. Ziegler  
*Bass—*J. H. Bevan  
*Flute—*Mrs. Cullen Bailey

ACT I.

Entrance to the Underworld.

ACT II.

Elysian Garden.

BALLET SPECIALS

Dance of the Furies.

Dance of the Happy Spirits.

Solo work of the ballet arranged and presented by Miss Norene Thrash and Mrs. Robert Veihl. Ballet arranged and presented by Louise Hudson.

CARL VENTH

Director

MARION DUGLASS MARTIN

Accompanist



# Annual Spring Concert

OF

## THE HARMONY CLUB

FORT WORTH, TEXAS

Complimenting

The Executive Board

STATE FEDERATION OF MUSIC CLUBS



MAY SECOND,  
NINETEEN HUNDRED TWENTY-TWO

AT  
EIGHT THIRTY O'CLOCK  
IN

CRYSTAL BALL ROOM  
TEXAS HOTEL

# Annual Event Honors Venth

By EVELYN LORRAINE.

Carl Venth, violinist, composer and teacher, was given a well deserved ovation Wednesday night when he presented two of his late compositions at the First Presbyterian church auditorium. The occasion was the observance of Carl Venth day, an annual event on the calendar of the Harmony club, of which Mr. Venth has been chorus director for the last five years.

The compositions were the "Chinese Cycle" and "Mass in D." The former was presented before the San Antonio Music club in the fall, and won first prize for the composer. The Mass was composed especially for Wednesday's celebration, and is Mr. Venth's first Mass. It was written at the suggestion of W. J. Marsh, who will present it on a church program in the near future.

### CHORUS WORK EXCELLENT.

Mrs. Ellen Jane Lindsey's interpretation and presentation of the Chinese Cycle was one of her outstanding successes this season. It was pictorially beautiful with Oriental setting and costume, as well as completely satisfying from a musical standpoint.

The work of the large chorus singing the Mass, directed and accompanied on the organ by W. J. Marsh showed appreciation and understanding of the composition. The solo parts were smoothly and artistically taken by Mrs. Mabel Helmcamp Neeley, Mrs. T. Holt Hubbard, Mrs. Ellen Jane Lindsey; Messrs. Frank C. Agar and C. D. Baxtresser.

## Music Fans Throng Coliseum to Hear Camp Bowie's Massed Band Concert

Music lovers of Fort Worth jammed the Coliseum again Sunday afternoon to hear the second concert given by the eight massed bands of the 36th Division from Camp Bowie. If possible, the music even surpassed that of the previous week and the thunderous applause which greeted every number testified to the appreciation of the efforts of Carl Venth, director and his 400 artists. The singing soldiers under Sam Losh, army song leader, also added to their former triumph.

### Solo.

A feature of the concert was a trombone solo given by George Eagan, a musician of national repute of the 32nd Field Artillery band. He is an artist of genuine ability and his offering brought an avalanche of applause.

The program, selected in view of pleasing the average audience, was made up largely of stirring military marches and overtures. These contrasted with the soothing strains of a lullaby waltz.

The soldiers' chorus was given an ovation after a number of camp and popular songs. These fighting singers have won surprising popularity here and their efforts never fail to bring delight to their listeners.

### Wonderful Direction.

The selection of the "Chinese

Suppe's "Poet and Peasant" overture, both of which were done with perfection. Director Venth demonstrated a wonderful mastership over his men. He gets the most out of his instruments.

"Missouri Waltz" and "Melody Shop" brought storms of applause from the followers of the popular and "Lights Out" was vigorously received.

The concert was arranged by the music committee of the war service

Annual Spring Concert  
OF  
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TEXAS HOTEL



---

**...PROGRAM...**

---

- (a) Soupier -----Duparc  
(b) Beau Soier -----Dubussy  
(c) Are There Tears Beloved -----Grieg

**HARMONY CLUB CHORUS**

**Violin Choir**

Scene Champetre -----Papini

Mesdames Morton, Fogelman, Horn, Galloway, Zried  
Misses West, Crawford, Yantis  
Mrs. Rovert D. Garver, at Piano





## ...PROGRAM...

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- (a) Balm in Gilead -----  
(b) My Ways Cloudy -----  
(c) Didn't It Rain ----- Burleigh

### HARMONY CLUB CHORUS

Olden Times—

Cantata for Women's Voices

by

CARL VENTH

Soloists: Mrs. Luther Manchester, Soprano

Mrs. Homer J. Adams, Contralto

Mrs. W. C. Bryant, Soprano

Mrs. Louis Morris, Contralto

Carl Venth, Director

Mrs. Robert D. Garner, Accompanist



50 Pfennig

Konzert-Direktion und -Agentur Otto Barnofske, Berlin W. 35, Magdeburger Strasse 10

Am Kastanienwäldchen **SING-AKADEMIE** Am Kastanienwäldchen

Mittwoch, den 1. Oktober 1924, abends 8 Uhr

**KOMPOSITIONS-ABEND**

**CARL VENTH**

MITWIRKENDE;

**Anna Reichner-Feiten, Celeste Chop-Groenevelt,**  
(Gesang) (Klavier)

**Professor Max Saal, Konzertmeister Rudolf Deman,**  
(Klavier) (Violine)

**Kammermusiker Karl Dechert (Cello)**

**P R O G R A M M :**

1. Suite für Klavier und Violine. (1922).

Am Champlainer See.

- a) Allegro energico. Der See.
- b) Scherzo. Kinderspiel am Ufer.
- c) Lento. Indianische Totenklage.
- d) Allegro giocoso. Canadischer Scheunentanz.

Konzertmeister Rudolf Deman, Professor Max Saal

2. Das kleine Fräulein von Ching-Hsi. (1921).

Eine Gesangscene für Mezzosopran.

Text vom Komponisten zusammengesetzt aus einer Sammlung chinesischer Dichtungen aus der 10. Dynastie.

Anna Reichner-Feiten, Professor Max Saal am Flügel

3. Sonate für Klavier. (1920).

Nach der Dichtung „Dionysus“ von Percy Mackaye.  
Celeste Chop-Groenevelt

4. Trio für Klavier, Violine und Cello. (1912).

Am Hardanger-Fjord.

- a) Allegro energico. Der Fjord.
- b) Andante. Sonntagsmorgen in Odde.
- c) Scherzo. Der Wasserfall.
- d) Allegro giocoso. Dorffest.

Prof. Max Saal, Konzertmeister Rudolf Deman, Kammermusikus Karl Dechert

Erstmalige Aufführung in Deutschland!

Konzertflügel: BLÜTHNER

Während der Vorträge bleiben die Saaltüren geschlossen

## Carl Venth—Educator and Composer

CARL VENTH, educator and composer, was born at Cologne, Germany, Feb. 16, 1860, son of Carl and Fredericka (von Turkowitz) Venth. His father was a violinist; his mother, a Hungarian baroness, likewise possessed musical talent. At sixteen Carl Venth entered the Cologne Conservatory, and studied violin with George Japha and composition under Ferdinand Hiller. In 1878 he became a pupil of Henry Wieniawski and August Dupont in Brussels, and in the same year was made concertmaster at the Flemish Opera House in that city. His first concert tour was made in 1879 through Holland, and he then went to Paris as concertmaster of the Opera Comique. He came to America in 1880, making his first appearance in the United States at the Bay State concerts in Boston, with Julie Rivé-King, noted pianist.



tra, under Seidl; the cantata, "The Resurrection"; song cycle, "Hiawatha's Wooing"; song cycle, "Myth Voices," and many string quartets, sonatas, and various instrumental compositions and arrangements.

The composition of "Pan in America" which won the prize offered by the N. F. M. C. for an American operatic pageant, was undertaken at the suggestion of Mrs. J. F. Lyons, president of the national organization. Work was begun in September, 1922, and the piano score was finished the first of November, in about seven weeks. The decision of the judges came so late that only six weeks were left to score the work for orchestra. The orchestra score in its original form as produced at Asheville, covers about 800 pages. Mr. Venth found it necessary to give up all his work at

the Texas Women's College and, by working all day and part of the night, was able to finish the score in time for production. It received a very elaborate presentation at the Asheville Biennial, of the N. F. M. C. last spring and was heard by people from many states.

EDITOR'S NOTE—This is sketch No. 6 of contemporary composers, whose music is reviewed in these columns. No. 7 will appear next month.

Since then Mr. Venth has been identified with many musical activities in this country and has since 1912 been located in Fort Worth, Tex., where, in 1914 he was made director of the Conservatory, School of Fine Arts, Texas Woman's College. Some of his best known compositions, and which received their initial presentation in New York City, include "Forest Scenes," suite for orches-

## Carl Venth's Birthday.

THE custom which the Harmony Club has followed for a number of years of observing in formal fashion the birthday of Carl Venth and giving a program of his compositions is an appropriate and beautiful one and one which should engage a wider interest in Fort Worth.

It is no small thing to have among us a man like Carl Venth, and too many of us, even among those who appreciate his greatness as a musician and composer and his sterling worth as a man, are prone, we fear, to take his presence as a matter of course. When men like Henry Hadley of the Philharmonic of New York and Ossip Babrilowitsch of Detroit regard an occasion as of such moment as to call forth the messages they sent to Mr. Venth on his birthday, ought it not raise in our minds the question of whether we recognize fully the privilege we enjoy in having him with us as a friend and fellow citizen?

"It gives me the greatest pleasure," said Hadley in his message, "to offer my heartfelt congratulations on this your birthday. Bless you for the great work you have done to stimulate American music in Texas and for the glorious compositions you have given us. More power to you. Health, happiness and long life."

How much more should music lovers in Fort Worth feel such sentiments! The Harmony Club, the members of which know Mr. Venth more intimately than some of the rest of us, and consequently appreciate him more, have been performing a neglected duty for all of us. Is it not about time that we took more thought in such matters, and that we showed something of our affection for a man we should all delight to honor?

It seems so to us.

# FORT WORTH MUSIC LOVERS TO SPONSOR CONCERT IN HONOR OF DEPARTING COMPOSER, VENTH

BY ELIZABETH FOSTER.

In honor of Carl Venth, internationally known musician who has worked for the musical good of Fort Texas for 17 years and of Fort Worth for the last 11, the combined music clubs of the city will sponsor a benefit concert at The Texas in June, the program to be composed of Venth compositions. Venth will sail this summer for Europe, and will not return to Fort Worth until September, 1925.

Venth, accompanied by Mrs. Venth, will play the violin numbers of the program, and the piano selections will be given by Harold Von Mickwitz. All three artists are members of the music faculty of Texas Woman's College, of which Venth is dean of the school of music. "Alexander's Horse," a scherzo play in one act, is on the projected program.

### Plans to Return.

Venerable, with half a century's ardent devotion to music, genial and humor-loving with a sort of mellow wisdom, Carl Venth has become as much endeared to Fort Worth as a personality as he has a violinist and composer. And apparently, Fort Worth has meant something to this fertile genius who has scattered the activities of his long life over two continents, for he is firm in his intention of returning after his year abroad.

"Oh, yes," he says, "I will not leave Fort Worth for good. I can't stay away now, you know."

The eyes of the artist twinkle like a school boy's when he talks of his visit to his native city, Cologne, and to France, London and Vienna, from which he has been absent for many years, and to Brussels, where he studied the violin in his youth.

"I shall go to Havre first, and then to Brussels to see relatives, and later to Vienna. I have not told the real object of my trip, which is this:

### To Launch Operas.

"In America it is difficult to launch the production of a new opera by one of the two large opera companies until it has first been tried in Europe. I have two grand operas which I wish to present to the opera companies of Europe and which I want to see performed. If they are successful there, perhaps I shall see them given by the Metropolitan or the Chicago Company."

Venth explained his operas, the first of which is in one act and is called "The Fisherman." It is laid in a fisher-village in Maine, and its central theme is an American hymn, "Rock of Ages." The other is "The Monk of Iona." It is built about the struggle of a young Viking of long ago, with his own contending desires, the call of his Viking blood, the sea, and a bride, and the demand of the Christian religion which he has embraced and in which he has become a monk.

### Cites Musical Progress.

In talking of leaving Texas, Venth recalled the tremendous musical growth of the State which he had witnessed in his 17 years of musical work here.

In his own words, "Texas has grown like a weed musically." From a State of comparative ignorance, provincialism, and lack of interest, she has become in the last few years phenomenally active and potent in things musical. It is all the result of the music clubs. I can not say too much in praise of what the women's music clubs have done for the State. They have taught, they have interested, and they have brought beauty. No outlying State in America now enjoys more concerts by greater artists than does Texas, and it is because of the music clubs."

Carl Venth clings tenaciously to

one opinion which is not unshared by others wise in the power of music. The greatest single means for bringing music to the world is a symphony orchestra, and without a great symphony, supported with in the State, no State is complete musically, he declares.

### Symphony Orchestra His Dream.

"A great symphony supported by several Texas cities, if one is not large enough to do it, would put Texas on the map," he declared. "That has always been my ambition for the State, and that is the thing I still most long to see."

Venth came to Texas after a distinguished musical career in the East in 1907. For three years he was director of the violin department of the Kidd Key Conservatory at Sherman. After three years in Dallas, he came to Fort Worth, where he has since been engaged in teaching violin and in conducting various choruses and orchestras. Since 1914 he has been head of the conservatory of the school of fine arts of Texas Woman's College, and for the last 10 years he has been director of the Harmony Club chorus.

### Compositions Presented Here.

During his long service in Fort Worth, Dean Venth has directed innumerable choral and instrumental productions, among which have been "Fair Betty," one of his own works given for the Rotary Club at the time of the purchase of Rotary Park, "Elijah" (Mendelssohn), three productions of the "Messiah" (Handel), and the recent performance of "Orpheus" (Gluck).

Many of the compositions of Venth have been performed by local musicians. "Lima Beans" and "Alexander's Horse" were given by the Harmony Club and the Euterpean Club respectively, and Venth's "Mass in D," one of his most recent works, was sung in February by the choir of St. Patrick's Church.

His "Chinese Cycle," which won first prize in the 1923 contest sponsored by the San Antonio Music Club, was sung last Fall and again this Spring by Mrs. Ellen Jane Lindsay, with Venth playing the violin obligato.

An enormous premiere, staged at a tremendous cost, of his prize winning pageant, "Pan in America," was given at Asheville, N. C., by the National Federation of Music Clubs in convention there last Summer. The pageant won first place in the contest conducted by the national federation, which was open to the entire United States. It was recently published by C. C. Birchard & Co., Boston, Mass.

# Carl Venth Wins Federation Prize for Musical Setting of Lyric Drama

CARL VENTH of Fort Worth, Tex., has won the prize of \$600 offered by the National Federation of Music Clubs for his composition, "Pan in America," for the libretto of which the Federation prize of \$400 was awarded to Robert F. Allen of Coleraine, Mass., in August last year. The new work is to be performed at the Biennial Convention in Asheville, N. C., in June.

The Federation announced these prizes in February, 1922, stipulating that the new work, a lyric drama, should portray the development of music in America, and that while it should be of a high type, it should not be too difficult or require too many performers for its production in cities of 50,000 or even 25,000 persons.

At the same time the Federation also offered a series of eight other prizes for original works—a chamber music number, a one-act opera, a women's chorus, a chorus for children, violin, organ and 'cello solos and a song. Only two of these prizes have been awarded. The winners are:

Chamber Music Number—Irene Berge, who wins the prize of \$500 offered by Mrs. Frank A. Seiberling for a setting of a poem by Cecil Fanning, baritone, "A Sicilian Spring" in which is related the story of Persephone, the Goddess of Spring, returning to the arms of her mother, Demeter.

Violin Solo—Joseph J. McGrath of Syracuse, N. Y., to whom is awarded the Helen Wheeler Blatchford prize of \$100 offered by the Musicians' Club of Chicago.

The six other prizes offered were: Harmony Club of Fort Worth, \$500 for a one-act opera; Matinée Musical Club of Philadelphia, \$200 for a women's chorus; Frances E. Clark of Camden, N. J., \$100 for a children's chorus; St. Cecilia Club of Grand Rapids, Mich., \$100 for an organ solo and \$100 for a 'cello solo, and Mrs. J. R. Custer of Chicago, \$100 for a song. It is announced that the reason none of these prizes have been won is that the Federation could not make awards save for such musical literature as it deemed worthy.

Mr. Venth, composer of "Pan in America," is dean of the fine arts department of the Texas Women's College at Fort Worth and is well known in the musical life of America as composer, violinist and conductor. He has written several cantatas and many songs and piano and violin works. Mr. Venth, who was born in Cologne and educated at the Cologne and Brussels conservatories, made his debut as a concert artist with the Utrecht Symphony in 1878 and played on a tour of the United States in 1880. He founded the Venth College of Music in Brooklyn in 1889 and the Brooklyn Symphony, of which he was conductor, in the following year. He conducted the Dallas Symphony for some years and became conductor of the Fort Worth Symphony and the Harmony Club in 1913.

Mr. Allen, who wrote the libretto of the new work, is principal of Central



Carl Venth, Composer of the National Federation's Prize Lyric Drama, "Pan in America"

Evening High School, Boston. A native of Massachusetts, he is a graduate of Boston University and is the author of many poems and articles.

## MUSICALE BIG SUCCESS

### Carl Venth's Pastoral Cantata Easily Feature of the Program.

Before an audience that filled the Majestic theater, the Harmony Club Tuesday night gave its final musicale of the season in honor of the associate members and friends of the club.

Easily the feature of the program was the rendition of Carl Venth's pastoral cantata, "Myth Voices," by the full club chorus of forty-five women's voices, the biggest women's chorus ever heard here, and easily the best.

The parts were well balanced and the soloists all showed full control of and excellent preparation for their parts. Those who had solo parts were Mrs. W. C. Bryant, Mrs. H. M. Brindley, Mrs. W. D. Smith and Miss Martha Lightfoot. Carl Venth himself directed, and Miss Dot Echols was at the piano.

The program opened with a sonata for violin and piano by Carl Venth. Venth took the violin part, while Mrs. F. B. Lary was at the piano.

A duet and choral number, "At the

Carl Venth is coming. He is "The Music Master." He will be here Monday. He comes with the soloists of Texas Woman College. He comes under the auspices of the Kiwanis club. Kiwanis, as H. N. F. has the definition, is an international organization composed of the representative business and professional men of every community devoted to applying the Golden Rule to their daily business, civic and social life. Kiwanis, H. N. F. has been told, is more than an organization. It is an ideal. It is the religion of business. Kiwanis it is said, has raised the morale of business men and is helping to place business on the high plane of service to humanity instead of merely on the plane of personal profit. Moreover, Kiwanis helps to take men out of the rut of business and make them see life in a bigger and better way. Then it is appropriate that Carl Venth and his colleagues should appear under the auspices of the Kiwanis club.

H. N. F. prizes highly the friendship of Carl Venth. It is an old friendship, a sacred friendship, for Carl Venth is more than a music master, more than a composer, more than a teacher. He is a man. He was born under Teutonic skies. His father was a Hungarian of the aristocracy and his mother a baroness. He was educated in the best schools of Europe. He is not all musician or dreamer. There is a practical side to him and the Golden Rule is his religion. In his sunnier years he established himself in the musical and art centers of the historic lands of Europe. Then he came to America. He is a naturalized citizen and he loves America. He enjoyed the friendship of the kings and the queens of the operatic world over there and the intimate championship of the composers of the world before he ever saw the blue sky of Texas or was introduced to its hospitable and breezy people. New York held him for a time. He won instant recognition as a composer, writer for the leading newspaper, on matters musical and as the leader of the Brooklyn Symphony Orchestra he was riding on the crest of the wave of success when the lamented Madame Kidd-Key, founder of one of the greatest schools for girls the country has known, made him a fabulous offer to come to Texas and direct the musical department of her flourishing and widely known college. She builded wiser than she knew—for Texas. Carl Venth repeated his successes scored in the East and in the capitals of the old world. He has hundreds of compositions to his credit. He knows music as a babe knows its mother.

He can talk it, employing the technical language of the cult, or he can write it and about it in the simple language of the plain people. H. N. F. is glad he is coming. Carl Venth is a scholar and a gentleman as well as a musician and man of the world. An hour with Carl Venth when he is in the mellow mood is like the reading of an epic poem from the soul of a genius. And yet he is a tireless plodder; he is devoted to his work. He has an acquaintance that is international and his linguistic accomplishments are a delight to the trained ear. This is just a crude pen portrait of the Texas music master. David Warfield, played "The Music Master," Charles Klein who went down on the Titanic, evolved "The Music Master" from his creative workshop. Klein saw Venth, he copied Venth and the imperishable music master of the American stage is a copy of this artist of two worlds who will appear at the Wichita Theater Mon-

(Continued From Page One.)

day night under the auspices of the Kiwanis club. There is a Mistress Carl Venth who is an artiste as well as a most accomplished woman, daughter of a Norwegian nobleman and granddaughter of a former commander-in-chief of the Imperial Army of the Nordic Kingdom. She is widely traveled, superbly educated, a brilliant conversationalist and as tireless a worker as her lovable and ever interesting life-companion. Many times the Venth's have crossed the Atlantic, many times have they visited New York and San Francisco, many times have they dreamed of a symphony orchestra away down here in Texas that would rival those of New York or Brooklyn or Chicago or San Francisco and some day the dream may come true. Flowers for the living. This bunch of wild posies are tossed toward "The Music Master" and Mrs. Music Master.

# DEAN OF FINE ARTS DEPARTMENT TEXAS WOMAN'S COLLEGE BRINGS FACULTY MEMBERS TO THIS CITY



CARL VENTH

One of the most unique characters in the musical life of America will be presented to Wichita Falls Monday night when Carl Venth, dean of the Fine Arts department of Texas Woman's college of Fort Worth, brings his faculty members here to present them in a musical program at the Wichita theater under the auspices of the local Kiwanis club.

An interesting feature of the program will be the presentation of the musical skit, "Lima Beans," by Alfred Kremborg, and set to music by Carl Venth. As a playlet, "Lima Beans" has received recognition in the theater centers of the east and now since it has been set to music, there are critics who predict that it will have a real vogue as a real opera instead of a parody as the composer evidently intended it to be.

If the Kiwanis club were to present Carl Venth alone, the evening would be worth while, for he is a master musician and composer,

having hundreds of compositions to his credit. He has appeared as soloist in practically all of the larger cities of America, has organized and conducted some of the great American symphony orchestras, has entertained royalty across the seas as well as the most critical musical audiences of the old world.

There is a tremendously human side to this quaint old music master, for he is the real Music Master that was made immortal by the pen of Charles Klein before the Titanic disaster claimed him as one of its victims.

A warm friendship had existed for many years between Mr. Klein and Mr. Venth and they spent one summer together in the Maine woods. They had long walks and talks together. Mr. Klein would present certain subjects for Mr. Venth to discuss and would listen critically and even take notes of his answers and arguments.

When the Music Master was presented to the American public with

David Warfield in the title role. Mr. Klein had as his personal guests Mr. and Mrs. Carl Venth, but he did not occupy seats with them. After the fall of the curtain, Mr. Klein rushed up to Mr. Venth and asked him, "What do you think of it?" Mr. Venth looked at him several minutes with a queer smile of his countenance. "I know now," he replied, "why you talked to me so much and so strangely in the Maine woods. It is me, but I am not disappointed."

And those who have seen the Music Master and are fortunate enough to witness Monday night's performance will note the wonderful likeness between this Music Master of Texas and the Music Master as played by the great David Warfield.

## Grand Military Concert

by the

### Massed Bands

and

### Singing Soldiers

of the

### Thirty Sixth Division, Camp Bowie

GENERAL E. ST. JOHN GREBLE, Commanding

*Under the Direction of*

CARL VENTH, Divisional Band Leader

and

SAM S. LOSH, Army Song Leader

Sunday April Twenty-eighth, Nineteen Eighteen,

3:30 p. m.

COLISEUM

FORT WORTH, TEXAS

*Special Ladies Number by the  
HARMONY CLUB CHORUS*



# Grand Military Concert

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Sunday April Twenty-eighth, Nineteen Eighteen,

3:30 p. m.

COLISEUM

FORT WORTH, TEXAS

---

*Special Ladies Number by the*

*HARMONY CLUB CHORUS*

## THE STAR SPANGLED BANNER

Oh, say, can you see, by the dawn's early light,  
What so proudly we hailed at the twilight's last gleaming,  
Whose broad stripes and bright stars, throu' the perilous fight,  
O'er the ramparts we watched, were so gallantly streaming?  
And the rocket's red glare, the bombs bursting in air,  
Gave proof thro' the night that our flag was still there.

Oh, say, does that star-spangled banner yet wave  
O'er the land of the free and the home of the brave.

Oh, thus be it ever when free men shall stand  
Between their loved homes and war's desolation;  
Blest with vict'ry and peace, may the heav'n rescued land  
Praise the pow'r that hath made and preserved us a nation.  
Then conquer we must, for our cause it is just,  
And this be our motto: "In God is our trust."

And the star spangled banner in triumph shall wave  
O'er the land of the free and the home of the brave.

---

## THE MARSEILLAISE

Ye sons of France, awake to glory!  
Hark, Hark, what myriads bid you rise!  
Your children, wives and grand-sires hoary:  
Behold their tears and hear their cries.  
Behold their tears and hear their cries;  
Shall hateful tyrants, mischief bleeding,  
With hireling hosts, a ruffian band,  
Affright and desolate the land,  
While peace and liberty lie bleeding?

To arms, to arms, ye brave!  
Th' avenging sword unsheathe!  
March on, march on! all hearts resolved  
On victory or death.

---

## GOD SAVE OUR KING

God save our gracious King,  
Long live our noble King,  
God save the King!  
Send him victorious,  
Happy and glorious,  
Long to reign over us,  
God save the King!

---

The Concert is given Complimentary to the Soldiers of Camp Bowie and the citizens of Fort Worth, under the auspices of the Music Committee of the War Service Board.  
Mrs. John F. Lyons, Chairman; Sam S. Losh, Vice Chairman; Mrs. T. L. Davis, Mrs. J. G. Randle, W. J. Marsh, and E. Clyde Whitlock.

# Program

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## MASSED BANDS

"Stars and Stripes Forever" - - Sousa  
"Poet and Peasant" Overture - Suppe

## SOLDIERS' CHORUS

Medley of Songs for The Hike and Camp

## MASSED BANDS

"Under the Eagle" - - J. F. Wagner  
"Light Cavalry" Overture - - Suppe

## HARMONY CLUB CHORUS

"Hear Us, O Lord" - - - Mozart  
"Ave Maria" - - - Gounod

Solo Parts by Pearl Calhoun Davis, Mrs. Dan Brown,  
Mrs. W. Cullen Bryant, Alta Vaughn

Violin Obligato, LEE R. SMITH, Band Leader 143rd. Inf.  
CARL VENTH, Director

DOT ECHOLS McCUTCHAN, Accompanist

## MASSED BANDS

"Amerinda"—Intermezzo - - Smith  
"Semper Fidelis" official air U.S. Marine Band, Sousa

## SOLDIERS' CHORUS

Songs for Hike and Camp

## MASSED BANDS

"Crown Diamonds." Overture - Auber  
"March Slav" - - - Tschaikowsky  
"The PANTHERS are Coming" Official Air of the  
THIRTY SIXTH DIVISION

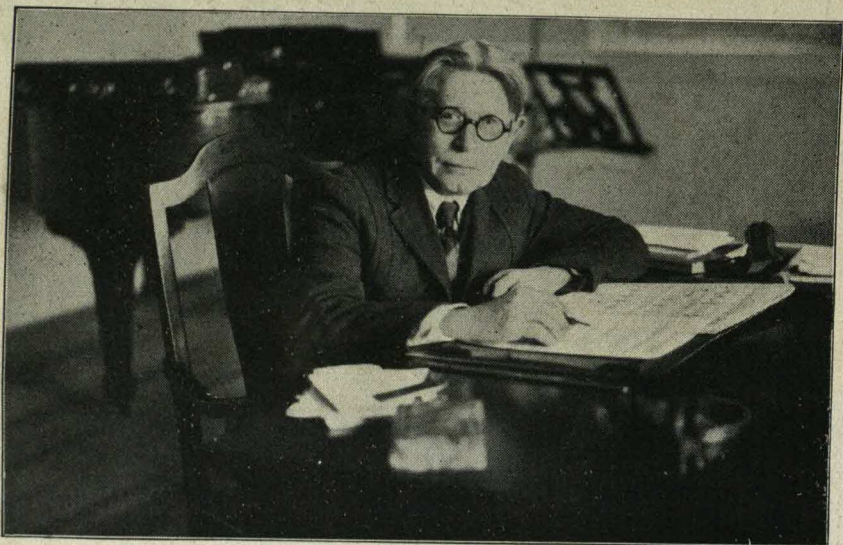
GRAND FINALE—Bands, Choruses, and Audience

National Anthems of England, France and United States

GOD SAVE THE KING

THE MARSEILLAISE

THE STAR SPANGLED BANNER



# CARL VENTH

Violinist ★ Komponist ★ Dirigent

hatte anlässlich seines Kompositions-  
Abends in der Berliner Singakademie  
am 1. Oktober 1924 unter Mitwirkung  
erstrangiger Solisten einen glänzenden  
Erfolg bei Publikum und Presse //



*An Evening*

*with*

## CARL VENTH

*Auspices*

*The Harmony Club*



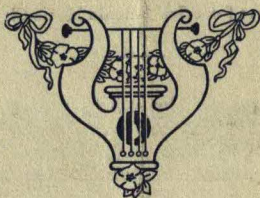
*February 20, 1924*

*First Presbyterian Church*

*Fort Worth*

*An Evening*  
with  
**CARL VENTH**

*Auspices*  
*The Harmony Club*



*February 20, 1924*

*First Presbyterian Church*  
*Fort Worth*

“Chinese Cycle” - - - *Carl Venth*

A Song Cycle for Soprano with Violin  
Obbligato

The Text compiled from Chinese Poems  
of 300 B. C. by the Composer

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MRS. ELLEN JANE LINDSAY, *Soprano*  
Fort Worth

MISS NETTIE TILLET, *At the Piano*  
Texas Woman's College

*Violin Obbligato*, CARL VENTH

(First Prize San Antonio Music Clubs)

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Her door opened on the white water,  
On the water close by the side of the timber bridge.  
That's where the little Lady lived,  
All alone, all alone, without a lover.

I was brought up under the stone castle,  
My window opened on to the castle tower,  
In the castle was a beautiful young man,  
Who waved to me as he went in and out.

AO--AO--AO--

Green rushes with red shoots,  
Long leaves bending to the wind,  
You and I in the same boat,  
Plucking rushes at the five lakes.  
We started at dawn, from the orchid island.  
You rested, under the elms til noon.  
You and I plucking rushes  
Had not plucked a handful when night came.

Of marshmallows my boat is made,  
The ropes are lily-roots.  
The pole-stars gleams across the sky,  
The moon sinks low.

It's at the ferry I'm plucking lilies,  
But it might be the yellow river,  
So afraid you seem of the wind and waves,  
So long you tarry at the crossing.

My bed is so empty that I keep on waking up.  
As the cold increases the nightwind begins to blow.  
It rustles the curtains, making a noise like the sea.  
Oh, That those were waves which could carry you  
back to me.

Why says that it's by my desire,  
This separation, this living so far from you?

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My dress still smells of the lavender you gave,  
My hand still holds the letter you sent.

Round my waist I wear a double sash,  
I dream that it binds us both with a same heart-  
knot:

Did you know that people hide their love  
Like a flower that seems too precious to be picked?

Flap, flap, you curtain in front of my bed.  
I hung you there, to screen us from the light of day.  
I brought you with me when I left my father's house.  
Now I am taking you back with me again.  
I will fold you up and lay you flat in your box.  
Curtain—shall I ever take you out again?

Green, green, green, the grass by the river bank,  
Thick, thick, the willow trees in the garden.  
Sad, the Lady in the tower.  
White, white, sitting at the casement window.  
Fair her red powdered face.  
Small, small, small, she puts out her pale hand,  
Once she was a dancing-house girl.  
Now she is a wandering man's wife.  
The wandering man went, but he did not return.  
It is hard, so hard, alone to keep an empty bed.

A stranger came to me from a distant land  
And brought me a single scroll with writing on it.  
At the top of the scroll was written:  
Do not forget. Do not forget.  
At the bottom was written:  
Good bye for ever.

I put the letter away in the folds of my dress,  
For three years the writing did not fade.  
How with an undivided heart I lov'd you  
I fear that you will never know or guess.

The bright moon, Oh, how white it shines,  
Shines down on the gauze curtain of my bed.  
Rack'd by sorrow I toss and cannot sleep.  
Picking up my cothes I wander up and down.  
My absent love says he is happy.  
But I would rather he was coming back to me.  
Staring before me I enter my room again.  
Falling tears wet my mantle and robe.

O yeh. O yeh. O yeh.  
The blooms fall from the cherry tree.

O yeh A. O yeh A.  
The yellow bird sang in my ear  
That my love is coming back to me.  
All night I could not sleep  
Because of the moonlight on my bed.  
I heard a voice calling me.  
Out of nowhere it said to me—

Yes. Yes.  
I will put on my coat and will put on my belt,  
With painted eyebrows I will stand at the window  
waiting for you.

My fluttering hands I will bury deep in my sleeves.  
If they open a little, I shall blame the spring-wind.  
When you held me fast in your arms I thought the  
river stood still.

So come to me, come to me, and make the world  
stand still.

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The home of Dean and Mrs. Carl Venth on last Monday evening was the scene of an Oriental party given by Mrs. Venth's piano class. The occasion of this unique party was Mr. Venth's birthday and also the birthday of "Golden Bells," Mr. Venth's latest musical fairy child. The rooms were laid as the scene of "The Sun Worshiper," the name of the Oriental cantata recently composed by Mr. Venth which is to be given by the Harmony club next Wednesday evening, February 28, at the First Baptist church. It was most fitting that it should be presented by Mrs. Venth's advanced pupils, for they were present while the cantata was being thought out, and they watched with eager interest its development and completion. When the work was finished and Golden Bells was born, they received her with open arms and at Mrs. Venth's suggestion they presented the cantata first in pantomime. The scene at Mrs. Venth's home was the court of the Sun God. The throne was formed of three Oriental rugs, gifts to Mrs. Venth on her birthday. The picture was farther carried out by little dark faced oriental musical spirits intermingled with birds and butterflies hanging from the chandeliers and draperies. The characters in the cantata, "The Sun Worshiper" were "The Sun God," Miss Ellen Pugsley, Golden Bells; "The Sun

Worshiper," Miss Johnie Lee McKinney. Miss Pugsley was beautifully costumed in a canary colored satin robe, richly embroidered in gold and silver. (This costume was recently brought from Constantinople by Mr. Reed of T. W. C.) Miss McKinney's costume was a lovely white satin ornamented by cabochons of pearls and silver. Her headdress was of pearls and silver. The cantata was read by Miss Ann Katherine Coghill, teacher of expression at T. W. C. Miss Coghill's art and lovely personality and her appreciative interpretation of the words and mood of the poem could not help but stir a responsive appreciation in the hearts of her audience. Miss Cibella Beyer added greatly to the atmosphere of the evening by the rendition of two Oriental dances in costume. Her accompaniments were: (a) Lento by Cyril Scott, played by Miss Mary E. Gresham; (b) Chomatic waltz by Godard, played by Miss Elizabeth Long. The occasion was also the christening of little Victoria Messalina, the latest little dark-faced protégée of Mrs. Venth and her class. Refreshments were served to a large number of guests including pupils of Dean Venth's and many guests from the city. The artistic decorations were birds, butterflies, and Oriental seraphims which were the work of Mrs. Strong of 1801 Hemphill street. Mrs. Strong's exquisite designing and artistic tastes are well known to beauty lovers of Fort Worth.

Our public was afforded the first opportunity to hear Carl Venth's operatic pageant, "Pan in America", May 22, in the Chamber of Commerce auditorium. This work, with the libretto by R. F. Allen, was awarded the prize offered for a work of its kind by the National Federation of Music Clubs and was performed on a large scale at the Federation convention in Asheville two years ago.

As given in its present form, and as published, the composer states that it has been much shortened and otherwise simplified. The work is remarkably adapted to performance by small organizations and can be put on with comparatively simple settings. The music itself is comparatively easy of performance and is decidedly grateful to the ear. All in all the work is distinguished by its practicability. The voice parts abound in melody and the whole is set off by an orchestration at once effective and playable by small instrumentation.

As described in the program, the work shows in the first scene Apollo sleeping on his throne, surrounded by the Muses. They are awakened by a chorus of Morning Stars heralding the coming of dawn. Mercury tells of the finding of a new world, America, in the west. Pan enters in revelry with the Satyrs. Apollo commissions Pan to take to the new world the gifts of joy and music, which are celebrated in a grand chorale. In scene two, Pan, incarnate as an Indian boy, first attempts to teach the doctrines of the joyous life to the natives and finds a girl willing to follow him and thereby to win new happiness. In scene three Pan, now appearing in the guise of a courtier, participates in a Mayday revel, winning a musical contest. A Puritan intervenes, but it forced to take part in the revelry. In scene four Pan touches the child-life of a new world and is seen in the garden telling stories to the children and leading them in dance and song. Scene five shows Pan returning to Olympus announcing to Apollo that his work is done.

The soloists were Miss Bertie Ruth Durrett, Bernard U. Taylor, Ellen Jane Lindsay, Oscar Webster and Miss Gertrude Mae McFadden. The work of Mrs. Lindsay and Mr. Taylor in surroundings of this kind is always convincing and pleasing and this work afforded them many opportunities. Miss Durrett was a statuesque Apollo, singing and acting with ease and positiveness. Mr. Webster, appearing first as an Indian boy and later as a cavalier in the colonial scene, did some pleasing singing. Miss McFadden, as Mercury, gave her relatively few numbers with ringing delivery. Mr. Venth himself conducted and was much applauded by quite a large and friendly audience.

## SYMPHONY ORCHESTRA IS WELL RECEIVED.

Special to The News.

Fort Worth, Texas, March 28.—The St. Louis Symphony Orchestra, under the direction of Rudolph Ganz, gave two concerts here today in the auditorium of the First Baptist Church. The first, a matinee, was given in the afternoon to a good audience and the final appearance tonight was heard by a capacity audience.

Marguerite Namara of the Chicago Grand Opera Company was the soloist at the evening concert, while Max Steindel, cellist, and Michel Gusikoff, violinist, were soloists at the afternoon concert.

Following the intermission, Carl Venth's composition symphonic prelude to "The Son of the Winds" was given by the orchestra under the direction of Mr. Venth.

Mr. Ganz and a party of friends were entertained at the home of Mr. and Mrs. Carl Venth of Texas Women College before the night concert. An informal reception and entertainment was given. Ellen Jane Lindsay and Bernard Taylor Jr. produced Mr. Venth's recent light composition, "Lima Beans," for the company.

*musical corner*

The members of the Tonkünstler Society, who attended the illustrated lecture on Western Norway, given by Carl Venth, the violinist, at the Imperial last Tuesday, spent a most enjoyable and profitable evening. Mr. and Mrs. Venth spent last summer traveling through Norway, carrying with them a small camera which was snapped hundreds of times at interesting and unusual people, houses and churches, as well as picturesque rivers, fjords and mountains. The pictures were so good that Mr. Venth determined to use the plates for a stereopticon lecture. While among the Norwegian peasants, Mr. Venth heard played on the "Hardanger" fiddle much of their ancient music, which has descended from father to son for centuries, and after considerable effort he was able to secure one of these much prized instruments. On Tuesday evening he played a number of peasant dances and the new national air which Sinding has composed. Mr. Venth spoke most interestingly of his experiences during his travels and his account of his meeting with Grieg aroused the enthusiasm of his hearers. As an evening's entertainment, for musical clubs, Mr. Venth's lecture is an agreeable contrast to the usual order of things.



# MUSIC CLUBS ORGANIZED

## Dean Carl Venth Honored by Fine Arts Students

One of the most worthwhile of all the enterprises of Texas Woman's College for the year 1923-24 was the organization of a Musical Club for the purpose of advancing the appreciation of music among the students.

One of the members of the Fine Arts faculty, small in stature, but immense in brains and energy, up the plan, talked it, boosted it, and got it on its feet. Hats off to Miss Merriweather Lewis.

The constitution and by-laws of the new club have been drawn up and voted on by the members. There are twenty-six charter members.

On October 3 officers were elected.

They are as follows: President, Miss Ada K. Wynn, vice-president, Miss Ellen Pugsley, recording secretary, Miss Eunice Aallen, corresponding secretary, Miss Frances Hackney, treasurer, Miss Minnie Willis, librarian, Miss Elizabeth Long, parliamentarian, Miss Mary Gresham. Of course Miss Lewis was unanimously elected sponsor.

Still more unanimously was it voted to name the organization the Carl Venth Music Club. It is with the greatest pleasure that the college recognizes a club bearing the name and patronage of one so dear to us all.

The organization of the Carl Venth Music Club has become well known over the state, and arrangements are being made for chapters of the club to be organized wherever there is a sufficient number of enthusiastic ex-students. This club and the various chapters will be permanent.

It is interested to maintain a high standard by requiring that every member have a passing average in Fine Arts.

So come on, Fine Arts students, and join the Carl Venth Music Club of Ft. Worth.

# OPEN MEETING OF MUSIC CLUB

On Wednesday afternoon the Carl Venth Music Club held its first open meeting in the College Chapel. Preceding the open meeting, the Club entertained the faculty and Fine arts students at tea in the parlors of Ann Waggoner.

The program in the chapel was remarkably appropriate in that every composition.

The first number was a piano solo by Miss Jeanette Tillet, Dean Venth's delicate artistry has never been better illustrated than in this "Poem." Moonlight mystery, Starlight in the embrace of a spring wind, perfume of rare flowers, all were woven into a poignantly beautiful musical poem. Miss Tillet with her characteristic depth of understanding and feeling, was most fitted to bring to the audience these moments of breath taking sweetness.

The applause which greeted Dean and Mrs. Venth when they appeared on the stage cannot be called a mere ripple; it was a young cloudburst. With Mrs. Venth at the piano, Dean Venth drew with his bow three wonderful pictures. The first was "Children at play," and he had caught all the sunshine and laughter of a yellow-haired baby chasing butterflies, the merry shouts of the boys, the innocent happiness of childhood.

The second picture, a sharply defined representation of the glory and majesty of Lake Camplain, was invigorating as a run early in the morning, as emotional as a Shelley poem, more inspiring than any sermon, and as colorful as a Titan.

The third one was "Canadian March." Into this he had poured the rough jests and buffonry of French-Canadian trappers and soldiers. Their simple, whole-hearted entrance into their wild pleasures. The final touch was the sweep of their dance.

This group was composed one summer in the Great Lakes region. So sensitive is Dean Venth's temperament and so closely co-ordinated with his mind that throughout the group one can hear the boom of the waves on the rocky beach, the rustle of the deep forest, and the majestic calmness of the country.

Dean Venth was typically Dean Venth. The same flawless technique, the same sweep and vivacity, those same perfect tones that we recognize as his were in evidence as always.

Mrs. Venth's accompaniment was

the black velvet background through which was woven the silver threads of the violin tones.

The concluding number of the program was a vocal solo by Mrs. Ellen Jane Lindsay. She was radiantly beautiful in a costume suited to her selection "In China." Her magnetic personality, her beauty, and above all, the pure gold of her voice held her listeners spellbound. The quality of her voice needs no comment; everyone knows it. Suffice it to say that she was at her best.

The opening of the club was well attended and the program was enjoyed by all.

**Carl Venth's Compositions**

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



CARL VENTH.

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

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

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

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

Also Mr. Epstein, at the piano, was of the utmost help through his polish and impressive musicianship in setting off the best points of the Venth output. Following the concert an informal reception took place, which gave the auditors an opportunity to press personal congratulations upon the honored guest of the evening.

**Music Notes of the**

THREE prizes for new compositions were awarded at the National Convention of Woman's Clubs at Asheville, N. C. They were for a violin solo by Joseph McGrath of Syracuse, N. Y., (\$100), played by Francis Macmillen; the chamber music ensemble, "Spring in Sicily," by Irenée Bergé of Jersey City, N. J., (\$500), performed by Orchestra members, with Clarence Gustlin at the piano and Mme. Zarad, soprano, and Mme. Edwards, contralto, as soloists, and the lyric drama, "Pan in America," conducted by the composer, Carl Venth, of Fort Worth, Tex. This, according to the bulletin of the association's publicity department, is "a gorgeous and stupendous work beautifully staged and magnificently presented, with Marjorie Maxwell in a stellar role, 500 people in the cast, and the Festival Orchestra accompanying—a performance inspiring alike to participants and audience."

**CARL VENTH OFFERS OWN COMPOSITIONS**

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

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

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

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

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

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



# San Antonio Musical Club

## Musicale and Reception

Monday, October 22, 1923

St. Anthony Hotel

## Texas Night

PRIZE WINNING COMPOSITIONS IN THE CLUBS  
ANNUAL PRIZE COMPETITION FOR  
TEXAS COMPOSERS  
1922—1923

### PRIZE WINNERS

CARL VENTH

DAISY SPROULL MARR

HELEN OLIPHANT BATES

H. D. GUELICK

## Program

IN CHARGE OF MRS. JAMES W. HOIT

\*Piano "Poem" ..... Carl Venth, Ft. Worth  
Miss Nettie Tillet, Ft. Worth

### VOICE

\* (a) "O Mother My Love"

Daisy Sproull Marr

(b) "The River"

San Antonio

Mrs. Guy Simpson  
Mrs. Marr at the Piano

\* (a) Concert Fuque ..... Helen Oliphant Bates, San Antonio

\* (b) Prelude ..... H. D. Guelick, Ft. Worth

Mrs. Julian Paul Blitz

\* The Little Lady of Ch'ing H'si

A Song Cycle for Soprano with Violin obligato.  
The Text compiled from Chinese poems of 300 B. C. by the  
composer,— Carl Venth.

Soprano ..... Mrs. Ellen Jane Lindsay

Piano ..... Miss Nettie Tillet

Violin ..... Carl Venth

Presentation of Prizes by Mrs. Lewis Krams-Beck  
National Anthem

\* Prize Composition

Steinway Piano, Courtesy of Goggan's

## The little Lady of Ch'ing\*Hsi

A Song Cycle for Soprano with Violin obligato  
By Carl Venth

The Text compiled from Chinese Poems of 300  
B. C. by the Composer.

Her door opened on the white water,  
On the water close by the side of the timber bridge.  
That's where the little Lady lived,  
All alone, all alone, without a lover.

I was brought up under the stone castle,  
My window opened on to the castle tower,  
In the castle was a beautiful young man,  
Who waved to me as he went in and out.

AO\*\*AO- -AO- -  
Green rushes with red shoots,  
Long leaves bending to the wind,  
You and I in the same boat,  
Plucking rushes at the five lakes.  
We started at dawn, from the orchid island.  
We rested, under the elms till noon.  
You and I plucking rushes  
Had not plucked a handful when night came.

Of marshmallows my boat is made,  
The ropes are lily-roots.  
The pole-stars gleams across the sky,  
The moon sinks low.

It's at the ferry I'm plucking lilies,  
But it might be the yellow river,  
So afraid you seem of the wind and waves,  
So long you tarry at the crossing.

My bed is so empty that I keep on waking up.  
As the cold increases the nightwind begins to blow.  
It rustles the curtains, making a noise like the sea.  
Oh, That those were waves which could carry you back to me.

Who says that it's by my desire,  
This separation, this living so far from you?  
My dress still smells of the lavender you gave,  
My hand still holds the letter you sent.

Round my waist I wear a double sash,  
I dream that it binds us both with a same heart-knot:  
Did not you know that people hide their love  
Like a flower that seems too precious to be picked?

Flap, flap, you curtain in front of my bed.  
I hung you there, to screen us from the light of day.  
I brought you with me when I left my father's house.  
Now I am taking you back with me again.  
I will fold you up and lay you flat in your box.  
Curtain- - shall I ever take you out again?

Green, green, green, the grass by the river bank,  
Thick, thick, the willow trees in the garden.  
Sad the Lady in the tower.  
White, white, sitting at the casement window.  
Fair her red powdered face.  
Small, small, small, she puts out her pale hand,  
Once she was a dancing-house girl.  
Now she is a wandering man's wife.  
The wandering man went, but he did not return.  
It is hard, so hard, alone to keep an empty bed.

A stranger came to me from a distant land  
And brought me a single scroll with writing on it.  
At the top of the scroll was written:  
Do not forget. Do not forget.  
At the bottom was written:  
Good bye for ever.  
I put the letter away in the folds of my dress,  
For three years the writing did not fade.  
How with an undivided heart I lov'd you  
I fear that you will never know or guess.

The bright moon, Oh, how white it shines,  
Shines down on the gauze curtain of my bed.  
Rack'd by sorrow I toss and cannot sleep.  
Picking up my clothes I wander up and down.

My absent love says he is happy.  
But I would rather he was coming back to me.  
Staring before me I enter my room again.  
Falling tears wet my mantle and robe.

O yeh. O yeh. O yeh.  
The blooms fall from the cherry tree.  
O yeh A. O yeh A.  
The yellow bird sang in my ear  
That my love is coming back to me.  
All night I could not sleep  
Because of the moonlight on my bed.  
I heard a voice calling me.  
Out of nowhere it said to me - -  
Yes. Yes.  
I will put on my coat and will put on my belt,  
With painted eyebrows I will stand at the window waiting  
for you.  
My fluttering hands I will bury deep in my sleeves.  
If they open a little, I shall blame the spring-wind.  
When you held me fast in your arms I thought the river  
stood still.  
So come to me, come to me, and make the world stand still.

∴ Carl Venth Day ∴

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February 16, 1921



ARRANGED BY

Harmony Club

Fort Worth,

Texas

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Violin and Piano—Forest Sonata.

- (a) Allegro—Spring.
- (b) Andante—Summer—Forest Repose.
- (c) Scherzo—Fall—Elfin Dance.
- (d) Allegro—Winter.

Mr. Carl Venth.

Mr. Alfred Calzin.

Voice:

- (a) If Thou Wert Only True.
- (b) Fragment.
- (c) True Love.
- (d) When the Sun's A-Going Down.
- (e) Break O' Day.

Mrs. Ellen Jane Lindsay.

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Piano—Peterboro Sketches:

- (a) At McDowell's Resting Place.
- (b) The Indian Pipe (A small white flower).
- (c) The Scotch Thistle.
- (d) The Thrush.

Mrs. Carl Venth.

Violin and Piano—Suite

- (a) Prelude.
- (b) Chant d'amour.
- (c) En dansant.
- (d) A la Gavotte.

Mr. Carl Venth.

Mr. Alfred Calzin.

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# Charleston Philharmonic Society

1907-1908

## FIRST SEASON CONCERT

under the direction of

F. BRUESCHWEILER

assisted by

Miss Jennie R. Jaques, - - - - - of Charleston (Soprano)  
Mr. Leon Rennay, - - - - - of New York (Barytone)  
Mr. Carl Venth, - - - - - of New York (Violin)  
Prof. Theo Saul, - - - - - of Charleston (Piano)

At Hibernian Hall, Tuesday, January 28, 1908, 8:15 P. M.

### Program

1. Miriam's Song of Triumph, Cantata, - - - - - F. Schubert  
Chorus and Soprano Solo (Miss Jennie R. Jaques)  
with Piano Accompaniment (Prof. Theo Saul)
2. III. Violin Concerto (in G minor) - - - - - Carl Venth
  - a. Allegro Moderato
  - b. Andante
  - c. Piu MossoCarl Venth
3. Songs with Piano Accompaniment
  - a. Marquise - - - - - Jules Massenet
  - b. Ce que je suis sans toi - - - - - Chas. Gounod
  - c. Pilgrims' Song - - - - - P. J. Tschaikowski
  - d. Dance Song - - - - - G. F. HaendelLeon Rennay
4. Ave Maria - - - - - F. Brueschweiler  
Chorus with Piano Accompaniment (Prof. Theo Saul)
5. Pieces for Violin with Piano Accompaniment
  - a. Romanza (dedicated to Mr. Venth \*) - - - - F. Brueschweiler
  - b. Mazourka - - - - - Jos. Wieniawski
  - c. Caprice - - - - - Ovide MusinCarl Venth
6. Songs with Pianoforte Accompaniment
  - a. Ruhe, Suessliebchen - - - - - Joh. Brahms
  - b. Provenzalisches Lied - - - - - Rob. Schumann
  - c. { Der Spielmann - - - - - }  
{ with Violin Obligato (Carl Venth) } - - - - - Eugen HildachLeon Rennay
7. Fair Ellen, Cantata - - - - - Max Bruch  
Chorus and Soprano and Barytone Solo,  
(Miss Jennie R. Jaques and Mr. Leon Rennay)  
with Piano Accompaniment (Prof. Theo Saul)

\* By special request.

Mason & Hamlin Piano Used.

WALKER, EVANS & COGSWELL CO.,  
CHARLESTON, S. C.

# PROGRAM

## The Charleston Philharmonic Society

### MIRIAM'S SONG OF TRIUMPH.

Strike your timbrels, Hebrew maidens,  
Miriam bids upraise the lay;  
Mighty is the Lord at all times,  
Mightier hail we him to-day.

Out of Egypt as a shepherd  
Guards his flock and shows the way,  
Thou hast led Thy chosen people,  
Fire by night and cloud by day.

Shepherd! Thou hast led us onward;  
Strong Thine arm and keen Thine  
eye;

At Thy word the sea obedient  
Parts and leaves a pathway dry.

At Thy blast the floods congealing,  
Stand upright as crystal walls;  
Thro the sea's heart pass we dry-shod,  
Trusting in Thy voice which calls.

As we pass the sky grows darker,  
Voices shout, "We will pursue!"  
Armour gleaming, trumpets clanging,  
Pharaoh's host bursts on the view.  
Lord of hosts, this hour we perish:  
Help us, Lord, our Rock prove true.

Voices shout, still pressing onward,  
"We will pursue and overtake." But  
hark! What sighings! wailings! moan-  
ings! cursings! Hark! the storm! 'Tis  
the Lord in all His fury. Headlong  
rush the pent-up waves. Pharaoh's  
chariots! horse and rider! Mighty  
waters overwhelm them.

Fearfulness and dread upon them fall;  
By darkness and horror are they smit-  
ten;  
Drowned the captains and drown'd the  
hosts.  
Egypt's King! adown as lead he sinks,  
adown beneath  
The mighty flood. Earth hath swal-  
lowed all.

God no more her tide restraining,  
All her shores the sea regaining,  
Ne'er restoreth king or slave,  
Her sad waste at once both shroud  
and grave.

Strike your timbrels, Hebrew maidens,  
Miriam bids upraise the lay;  
Mighty is the Lord at all times,  
Mightier hail we him to-day.

### MARQUISE.

Vous en souvenez-vous Marquise?  
Vous aviez une robe exquise  
De blanc satin;  
Et, l'archet mariant nos âmes,  
La main dans la main nous dansâmes  
Jusqu'au matin.

Moi, j'en ai toujours gardé la mémoire  
A vos petits pieds des souliers de  
moire,

D'un sillon de lys dessinaient vos pas;  
De ce menuet vous fûtes la gloire  
Immortel regret d'un passé lointain!  
Lorsque l'aube au ciel mit sa note  
rose,

L'approche du jour me rendit morose,  
Et mon coeur tout bas, se mit a trem-  
bler,  
Des pleurs dans les yeux, n'osant vous  
parler.

A votre corset je mis une rose,  
D'un timide amour avec clandestin!  
—Armand Silvestre.

### CE QUE JE SUIS SANS TOI.

Ce qu'est le lierre sans l'ormeau  
Qui fut l'appui de son enfance,  
Lui donnant sur chaque rameau  
Un échelon de sa croissance.  
Voilà ce que je suis sans toi,  
Par pitié garde moi ta foi.

L'oiseau qui vole en gazouillant  
Vers les demeures éternelles  
Et dont soudain un plomb sanglant  
Est venu fracasser ses ailes.  
Voilà ce que je suis sans toi,  
Par pitié garde moi ta foi.

Un frère esquif parmi les flots,  
Pendant une nuit ténébreuse,  
Sans gouvernail, sans matelots,  
Au sein de la mer orageuse.  
Voilà ce que je suis sans toi,  
Par pitié garde moi ta foi.

L. de Peyre.

The Charleston Philharmonic Society

**PILGRIM'S SONG.**

My blessing fall on this fair world,  
On mountain, valley, forest, ocean,  
The clarion winds in ceaseless motion  
And heaven's blue banner high unfurled.

And blest the staff that hither bore  
me,  
The alms that helped me on my way.

The boundless plain that lies before  
me;

The glowing morn, the evening grey!  
The very path by which I wander  
Shows glorious golden, bathed in  
light.

No blade of grass that glistens yonder  
But seems a star from heaven's height.

Oh! might I in my exultation,  
To all the world this joy impart!  
Would I might clasp the whole crea-  
tion,

Lovers or strangers, foes or brothers,  
Would I might clasp them, the whole  
creation,

With fervent rapture, to my heart.  
—Tolstoi.

(Translated by Paul England.)

**DANCE SONG.**

Come and trip it as you go  
On the light fantastic toe.

**AVE MARIA.**

Ave Maria, gratia plena, Dominus tecum,  
benedicta tu, in mulieribus, et  
benedictus fructus, ventris tui, Jesus.

Sancta Maria, Mater Dei, ora pro  
nobis peccatoribus, nunc et in hora  
mortis nostrae, Amen.

**RUHE SUESSLIEBCHEN.**

Ruhe, Suessliebchen, im Schatten  
Der gruenen, daemmernden Nacht.  
Es saeuselt das Gras auf den Matten,  
Es fächelt und kuehlt dich der Schat-  
ten,

Und treue Liebe wacht.  
Schlafe, schlaf' ein,  
Leiser rauscht der Hain.  
Ewig bin ich dein.

Schweigt, ihr versteckten Klaenge,  
Und stoert nicht die suesseste Ruh!  
Es lauscht der Vogel Gedränge.  
Es ruhen die lauten Gesänge,  
Schliess', Liebchen, dein Auge zu.  
Schlafe, schlaf ein,  
Im daemmerden Schein  
Will ich dein Waeschter sein.

Murmelt fort, ihr Melodien,  
Rausche nur, du stiller Bach,  
Schoene Liebesphantasieen  
Sprechen in den Melodien,  
Zarte Träume schwimmen nach.  
Durch den fluesternden Hain  
Schwaermen goldene Bienelein  
Und summen zum Schlummer dich  
ein.

**PROVENZALISCHES LIED.**

In den Thalen der Provence  
Ist der Minnesang entsprossen,  
Kind des Fruehlings und der Minne,  
Holden, innigen Genossen.

Bluetenglanz und susses Stimme  
Konnt' an ihm den Vater zeigen;  
Hertzensgluth und tiefes Schmachten  
War ihm von der Mutter eigen.

Selige Provence Thale,  
Ueppig bluehend war't ihr immer,  
Aber eure reichste Bluete  
Ist des Minneliedes Schimmer.

Jene tapfern, schmuken Ritter,  
Welch' ein edler Sängorden!  
Jene hochbeglueckten Damen,  
Wie sie schoen gefeiert worden!

Saengerliebe hoch und herrlich,  
Dich will ich in heitern Bildern  
Aus den Tagen des Gesangs,  
Aus der Zeit der Minne schildern.  
Robert Schumann.

**DER SPIELMANN.**

(Hans Schmidt)

Du mit Deiner Fidel,  
Bleibe hier nicht stehn,—  
Weil mir Deine Liedel  
So zu Herzen geh'n,  
Dass ich ohne Weinen  
Sie nicht hoeren kann.  
Und dann sehn immer alle,  
Einen gleich so an.

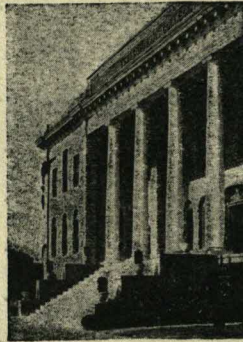
Einer kam vorbei hier,  
Juenger nur als Du,  
Spielte allerlei mir  
Und ich hoerte zu;  
Und da er Almosen  
Fur sein Speil nicht frug,  
Gab ich ihm die Rosen,  
Die ich g'rade trug.

Willst nun weiter wandern  
Alter Spielmann, gelt?  
Triffst vielleicht den Andern  
In der weiten Welt;  
Sag ihm dann, es daechte sein  
Ein Mägdelein,  
Daechte Tag und Nächte  
Unanhörlich sein.

# Texas Woman's College

Eleventh

## ANNUAL MAY FETE



### FINE ARTS AUDITORIUM

Eight in the Evening

MAY THE ELEVENTH

Nineteen Hundred and Twenty-Five

*Director* ..... CARL VENTH  
*Assistant* ..... LORENA L. PARRISH  
*Assistant* ..... CONSTANCE HAMMOCK  
*Costumer* ..... ANNA LOIS BURDETTE

# Coronation Ceremonies of Queen Lucille of the House of McCanne

By  
President Henry E. Stout - - - - Prime Minister

## Duchesses from the Senior Class

Anna Boles	Frances Hackney	Gladys Medley
Iva Lee Bradfute	Vivian Harder	Virginia Moore
Catherine Carmichael	Agnes Hughes	Alice Mulkey
Mary Louise Davis	Bessie Mae Latimer	Mary Neely
Audrey Dillow	Addie Lavender	Reta O'Bryant
Susie Downing	Jewel Lowrance	Mabel Stafford
Ilda Elrod	Marion McCaslin	Mary Elizabeth Stegall
Frances Gaby	Gertrude Mae McFadden	Loree Turner
Myra Germany	Granville Martin	Louise Welch

Royal Maid.....Ruby McCanne

## Maids of Honor and Ladies-in-Waiting

Junior Class .....	{ Opal Winn
	{ Avenelle Talbot
Sophomore Class .....	{ Dorothy Dean
	{ Nancy Eddins
Freshman Class .....	{ Lois Williams
	{ Anis Allday
Sub-Freshman Class .....	{ Mary Cunningham
	{ Ouida Watson

## Royal Maids of Honor

Mary Lillian Austin      Ruth Harrison      Katie Mae Gaines      Bernice Kilgore

## Flower Maids to the Queen

Pinky Lou Eddins	Nadine Crump	Thelma Hurst
Gladys Jennings	Martha Vernon Robinson	Irene Crites
Jessie Lou Kersey	Alice Eilenburger	Louis Massey
Ila Fae Doughty	Grace Sykes	Octavia Rogers
Lydia Mae Pharr	Charleen Elder	Lucille Abbott
	Artie Lee Plaxco	

## Heralds

Estelle Moon                                      Lucille McElrath  
Herald of the Prologue.....Elizabeth Robinson

## Butterflies and Pages

## Coronation March by Masonic Home Band

## Dowager Queens

1915	Lucy.....	.....of the House of Pope
1916	Vira.....	.....of the House of Hinkley
1917	Lucille.....	.....of the House of Tancred
1918	Ruth.....	.....of the House of Culbreath
1919	Elva Mae.....	.....of the House of Stephens
1920	Willie.....	.....of the House of Galiga
1921	Fannye.....	.....of the House of Vance
1922	Mae Claire.....	.....of the House of Harrison
1923	Edna.....	.....of the House of Matthews
1924	Melba.....	.....of the House of Greenman

# Pan in America

## An Operatic Pageant

*Awarded the prize by the National Federation of Music Clubs  
in the competition of 1923.*

Libretto by R. F. Allen      Music by Carl Venth

### CHARACTERS

Apollo, the God of Music.....	Bertie Ruth Durrett
Mercury, Messenger of the Gods.....	Gertrude Mae McFadden
Pan, the God of Joy.....	Bernard U. Taylor
An Indian Maiden.....	Ellen Jane Lindsay
An Indian Boy.....	Oscar Webster
Lady Alice Gay.....	Ellen Jane Lindsay
Sir Richardson Shenton.....	Bernard U. Taylor
Carew, a Cavalier.....	Oscar Webster
Fairfax, a Cavalier.....	Bertie Ruth Durrett
Beethoven.....	Bernard U. Taylor
A Foreign Woman.....	Ellen Jane Lindsay

### THE SCENES

1. Mount Olympus, the abode of the gods.
2. An Indian camping place.
3. A colonial mansion in Virginia.
4. A garden.
5. Mount Olympus.

### THE STORY

Scene 1 shows Apollo sleeping on his throne, surrounded by the Muses. They are awakened by a chorus of Morning Stars, heralding the coming of dawn. Mercury tells of the finding of a new world, America, in the West. Pan enters, in revelry with the Satyrs. Apollo commissions Pan to take to the new world the gifts of joy and music, which are celebrated in a grand choral.

In Scene 2 Pan, incarnate as an Indian Boy, first attempts to teach the doctrine of the joyous life to the natives, and finds a girl willing to follow him, and thereby to win new happiness.

In Scene 3 Pan, now appearing in the guise of a courtier, participates in a Mayday revel, winning a musical contest, and thereby gaining the title of King of the revels. A Puritan intervenes, but is forced to take part in the revelry.

In Scene 4 Pan touches the child life of the new World, and is seen in the garden, telling stories to the children, and leading them in dance and song.

Scene 5 shows Pan returning to Olympus, announcing to Apollo that his work is done, and introducing one of the musicians who are to be his successors in keeping alive in their country the spirit of music and of joy. The concluding chorus is a tribute to these Masters of Music.

### CHORUS

Mona Keith	Ouida Watson	La Nelle Yeary
Ruth Heath	Bessie Watson	Florence Bates
Mary Neely	Christel Alston	Jessie Lou Kersey
Ella Snipes	Minnie Willis	Gertrude Moe
Margaret Grammer	Floy Friend	Mary Spiller
Thelma Hurst	Mrs. B. R. McLaughlin	Lillian Thompson
Aura Lee Tucker	ZiLemna Cummings	Iola Stiles
Gladys Waters	Lola Bills	Mary Lou Smith
Hansel Boyette	Estelle Moore	Ethel Johnston

### SATYRS

Nettie Tillet	Lucile Thurston	Bernice Kilgore
Katherine Andrews	Gladys Thurston	Nona Lou Ferguson
Mary Noel	Mary Katherine Cooper	Oma Ellen Cahill
Mary Joe Rogers		Eula Taliaferro
A Puritan (speaking part).....		Mary Lillian Austin

Indian Medicine Man (speaking part).....*Ruth Christiansen*

*NINE MUSES*

Ruth Patching (speaking part)	Venita Morrow	Carolyn Paddock
Mattie Brooks (speaking part)	Glenna Holloway	Ouida Hubbert
Claudine Smalley	Ann Christiansen	Jamie Greenwaldt

*DANCE GROUPS*

*Dawn*

Cebilla Reyer

*Morning Stars*

Martha Vernon Robinson	Elizabeth Robinson	Marguerite Bass
Alice Webb	Lois Williams	Lena Tillman
Nadine Crump	Ruth Harrison	Mignon Ingram
Lucille McElrath	Clarice Jackson	Ruby McCanne

*Indian Warriors*

Mary Hargrove	Margie Robinson	Ruth Carney
Ida Melton	Lucille Rogers	Lela Dalton
Ann Karsteter	Johanna Tolk	Vera Deets
Florine Riley	Maude Martel	Josephine Kennon

*May Pole*

Frances Kirksey	Mary Lucille Kendall	Edna Mae Alexander
Vivian Orange	Verdie Ruth Graham	Virgie Parks
Marjorie Knox	Silviana Coronado	Margaret Ellington
	Johnnie Terry	

*Minuet*

Mary Love Cunningham	Maude Maddox	Marjorie Mayhew
Charleen Elder	Ruby Burks	Clara Hayes
Charlotte McClendon	Ruth Winfield	

*School Children*

Ruth Foster	Nell Hudson	Helen Jane Tidwell
Martha Gaby	Vivian Smith	Twila Washburn
Opal McKee	Margaret Andrews	Frances Westbrook
Charlsie Snell	Cue Braselton	Azaline Cox

*Scotch Givey*

Nancy Eddins	Mattie Mae Stevens	Maurine Harder
Addie Lou Parker	Dorothy Vernon	Edna Boles
Cecil Lee Rust	Etalea Unferth	Tom Roach
	Alline Harder	

*ORCHESTRA*

*Piano*

Wanda Dragoo

*Violins*

Wilda Dragoo  
Elizabeth Smith  
Willie Fayette Montgomery  
Mary Bowman

*Clarinets*

Madeline Ledbetter  
Bennie Burrow

*Cellos*

Sam Ziegler  
H. L. Rudmose

## The Songs

*FIRST SCENE*

*Mercury:*  
*Chorus:*

Apollo, Apollo, Phoebus Apollo.  
Soft in the east stir the winds of the morning,  
Kissing the earth to a new birth of beauty.  
Now dance the stars through the caverns of heaven,  
Brightly and lightly to waken the dawn.  
Now far to the westward dawn reaches  
Rosy tipped, life-bringing fingers.  
Touches a world and arises from slumber,  
Wakes it, the herald of light and of life.

(Dialogue.)



*Pan:*

Ho! Comrades of mine in the brave red wood,  
Come forth from the shadows all,  
The night is past and the sunlight is good,  
And the dawn-winds flute their call.  
To frolic, to dance, to play  
In the forest blithe and gay.  
'Tis here that the Satyrs gather o' nights,  
And the Dryads weave their round,  
Their bright eyes shining like candle lights,  
While they haste to our music's sound.  
To frolic, to dance, to play,  
In the forest blithe and gay.  
The gods may sleep on Olympus high,  
Till the world goes pale with fear,  
Till the hearts of men beat slow, and die,  
And it seems that the end is near,  
But we will gather here  
To frolic, to dance, to play,  
In the forest blithe and gay.  
Last night, while ye were sleeping in the wood,  
I lay and listened to the sighing winds,  
This is the song they sang, a song of joy,  
And yet a sleepy song, for ere the end  
I dropped to sleep myself, and in my dream  
The song spread out till all the world  
Was joining in a universal joy.

(Dialogue.)

*Apollo  
and  
Chorus:*

Men make lights to star the night,  
Guiding lights to home and love,  
But the everlasting light,  
Music is the soul thereof.  
Men chain forces huge and free,  
Bending them to their will,  
Greater forces join in thee,  
Thou art the almighty still,  
Power of love and power of will.  
Music thou art mighty still.

### SECOND SCENE

(Dialogue.)

*Boy:*

Beneath the forest black with pines,  
The narrow trail winds in and out,  
And over it the chill wind whines,  
And over it the thunders shout.  
I hear a whispering somewhere,  
Someone calling me away.

(Dialogue.)

The squirrel chatters in the trees,  
The catbird breathes upon the breeze  
That wanders down the forest glade.  
I hear a whispering somewhere,  
Someone calling me away.

(Dialogue.)

*Duet,  
Boy and Girl:*

The sun awakes in golden light,  
The flowers bloom in scarlet flame  
And visions open to my sight.  
And love and life with you I claim.  
Listen to the whispering,  
Calling us away.  
Oh, my flower, my forest flower,  
Come with me today.

### THIRD SCENE

*Chorus:*

Mayday Joy is in the air, Mayday cheer is ev'rywhere.  
Come, for Mayday all prepare. Hail, all hail to Mayday.  
Bring the brightest evergreen, berries bring of scarlet sheen,  
Let no beauty be unseen: Hail, all hail to Mayday.

- Shenton:* Hang the mistletoe on high, half concealed from beauty's eye,  
Yet where lovers well may spy; Hail, all hail to Mayday.
- Alice:* Place the gifts up on the tree; hang them high for all to see;  
Hail, all hail to Mayday.
- Chorus:* Mayday joy and Mayday peace,  
Love, that nevermore shall cease,  
Year by year may these increase,  
Hail, all hail to Mayday.  
Sing we carols then today,  
To this day of love alway.  
If ye do it, now all say:  
Hail, all hail to Mayday.  
(Dialogue.)
- Carew:* So slight a gift I bring thee,  
So slight a song to sing thee.  
Only a little melody  
That ripples onward blithesomely,  
Yet take it, dear, I bring it here  
To offer to my hearts delight, tonight.  
So slight a song, so slight a gift.  
Yet take it, dear, I bring it here tonight.  
So poor a gift to proffer,  
So poor a life to offer,  
Only a heart that beats for thee,  
Eternally and faithfully.  
Yet take it, dear, I bring it here  
To give thee, for I have no more in store.
- Fairfax:* Thou art my star, thou art my sun,  
Light of my life thou art.  
Light of my soul and heart.  
When life is done in worlds afar,  
Light of my soul and heart,  
Still will I worship thee,  
Star of my soul, sun of my soul.
- Shenton:* If I were a bird, I'd sing to thee  
Such songs of love and loyalty  
As all the world had never heard,  
If I were a bird.  
If I were a flower, I'd choose to rest  
Like a shining petal on thy breast,  
I'd crown my life in that rapturous hour,  
If I were a flower.  
If I were a breeze, I'd kiss thy cheek,  
Or play with thy smiles at hide and seek,  
Ah, moments of rare delight I'd seize,  
If I were a breeze.  
Though not a breeze, though not a flower,  
Nor bird to sing within thy bower,  
I love thee more than ever they can,  
For I am a man.  
(Dialogue.)
- Chorus:* Sing we carols then today,  
To this day of love alway,  
If ye do it, now all say:  
Hail, all hail to Mayday.

#### FOURTH SCENE

- (Dialogue.)
- Pan:* Once on a time, long, long ago,  
A little wind got lost among the trees,  
Yes, he went crying through the trees,  
Like this: Oh dear, oh dear, oh dear.  
Wasn't that funny?  
But the night was cold, and the night was dark,  
And the wind was a very little wind,

Like you, little girl, with the gold-brown curl.  
And oh, he was so afraid.  
But the day dawned, the sun rose.  
And the little wind found that he was not lost at all.  
Wasn't that funny?  
He was right at the door of his very own home,  
Where he liv'd in a rosebush beside your door,  
And he felt so glad, that he danced like this,  
And he danced like that.  
Wasn't that funny?

(Dialogue.)

*Foreign Woman:* Out of the shadows of the past  
Where the red wraith of ruin stalks,  
And night eternal gathers fast,  
O'er storied walls and ancient walks,  
Dazed by the impact of our fate.  
Beaten and plundered, we creep out  
From empty hearths, made desolate,  
And hopelessly we gaze about.  
Then sounds the call of the new morn,  
A cry of pity and of love,  
And hope awakes, and faith is born,  
With the first echoing sound thereof.  
O land of promise, land of song,  
We turn for shelter unto thee,  
Give us peace, thy courage strong,  
Great land of Liberty.  
Teach us to face the future years  
With faith in better days to come,  
Teach us to smile in spite of tears,  
Teach us to sing, that have been dumb.  
We ask for peace with pleading hands,  
We ask for songs that shall not end.

(Dialogue.)

*Chorus:* O home of mine, to whose broad lands  
The passing seasons never cease  
To proffer gifts with lavish hands,  
Plenty, prosperity and peace.  
Whose hills beneath the sun shine bright  
In regions of eternal cold,  
Whose wide plains underneath the light  
Gleam with their crops of quivering gold.  
Whether I look to east or west,  
I see new beauties there combine,  
Each spot the loveliest,  
Because in thee, home of mine.

#### FIFTH SCENE

(Dialogue.)

*Mercury:* My Texas land, land of the free,  
Where nature's bounties never cease  
To proffer gifts from land and sea,  
Thou land of sunshine and of peace.  
Thy men and women, brave and bright,  
Their god and home with love enfold.  
Thy wide plains, underneath the light  
Gleam with their crops of white and gold.  
Thou holy ground, which has been sowed  
With blood and tears, prepared for me,  
Thou land of promise and of growth,  
My Texas land, I sing to thee.

(Dialogue.)

*Musician:* I have songs to sing to men,  
Songs that I must sing, but when?  
Winged words that beat in my brain  
Like birds against a window-pane,

# Annual Texas Composers' Concert



presented by the  
**Dallas Music Teachers'  
Association**

**City Temple — April 25th  
8:15 P. M.**

Am besten wirkte die chinesische Gesangsszene, von Anna Reichner-Feiten ausgezeichnet vorgelesen. Celeste Chop-Groenevelt (Klavier), Rudolf Deman (Violine) und Karl Dechert (Cello) gaben ihr Bestes und konnten sich mit Professor Saal, der ein vorzüglicher Begleiter am Flügel war, in den immerhin warmen Beifall teilen.

K. G.

In der Berliner Singakademie hörte man Kompositionen von Karl Venth, einem Deutschen, der in Amerika lebt, an Instrumentalmusik: Suite für Violine und Klavier, Klaviersonate und Klavier-Trio. Namentlich mit der Gesangsszene „Das kleine Fräulein von Ching-Hsi“ hatte Anna Reichner-Feiten außerordentlichen Erfolg.

Carl Venth. Das Beste an diesem Kompositionabend in der Singakademie war die Vertonung chinesischer Texte „Das kleine Fräulein von Ching-Hsi“ für Mezzosopran, interessant durch die klar erkennbare Mischung von empirisch nachempfundenen, von einzelnen ganz durchlebten, einzelnen verlegten gefingerten Phrasen. In einigen der Liedersätze ist Stimmung und echtes Gefühl, melodische Linie, sogar harmonische Eigenart; stellenweise wird Ostasien...

Annual Texas Composers'  
Concert



presented by the  
Dallas Music Teachers'  
Association

City Temple — April 25th  
8:15 P. M.

# Programme



GREETINGS—Mr. Arthur L. Kramer, Chairman Municipal Music Commission.

ORGAN—Offertory No. 3, from 3 Offertories:

- (a) Fantasia
  - (b) Gavotta
- } . . . . . Frank Renard

Petite Suite for Two Violins and Piano—W. J. Marsh.

- (a) Allegro con spirito
- (b) Andante cantabile
- (c) Allegretto grazioso
- (d) Allegro assai

Mrs. Wilbur H. Fogleman  
Mr. J. Edward Marsh  
The composer at the piano

SONG:

- (a) Since We Parted
  - (b) Wedding Song
- Miss Kathleen Cook } . . . . . Louis Versel  
The composer at the piano }

PIANO:

- (a) Passing Clouds
  - (b) Fantasie F-Sharp Minor
- Reuben Davies } . . . . . Reuben Davies

SONGS:

- (a) The Brooside
  - (b) The Wanderer
  - (c) Entreaty
  - (d) Rounded Up in Glory (a cowboy spiritual)
- } . . . . . Oscar J. Fox  
Miss Daisy Polk  
The Composer at the Piano

PIANO:

- Romance
  - Minuet
- } . . . . . Frank Renard . . . . . Harold Von Mickwitz

## Alexanders' Horse

*A Scherzo Play*

By CARL VENTH

\*\*\*\*\*  
CHARACTERS

- Mrs. Ellen Jane Lindsay . . . . . Catherine Parr, Soprano
- Mr. Bernard N. Taylor, Jr. . . . . King Henry VIII., Baritone
- Mrs. Monimia Taylor Ruble . . . . . Page, Soprano
- Mrs. Jean Hayes Taylor at the Piano

\*\*\*\*\*  
The Piano is a Steinway

# Alexander's Horse

PART II.

Words by  
Maurice Baring

Music by  
Carl Venth

## Libretto:

KING HENRY.—“My egg is raw! It really is too bad.”

CATHERINE PARR.—“Yesterday you complained of them being hard!”

KING HENRY.—“And so they were; I don't want a hard egg, and I don't want a raw egg. I want them to be cooked just right.”

CATHERINE.—“You are very difficult to please. The egg was in boiling water for three minutes and a ralf! I boiled it myself. But give it to me, I like them like that. I will boil you another one.”

KING HENRY.—“Wo! it's too late now. But it is a fact that you have no idea how to boil an egg. I wish you'd let them do them in the kitchen!”

CATHERINE.—“If they're done in the kitchen you complain because they're not here when you come down, and if they are here, you say they're cold.”

KING HENRY.—“I never say anything of the kind. The cook boils eggs beautifully!”

CATHERINE.—“She shal boil them tomorrow!”

KING H.—“One would have thought that a woman of your experience might at least know how to boil an egg. I hate a watery egg. Poor dear Katie used to boil eggs beautifully!”

CATH.—“Do you mean Catherine Howard of Catherine of Acagon?”

K. H.—“I was alluding to poor dear misguided Katie Howard; Catherine Avagon never was my wife. The marriage was not valid.”

CATH.—“Well, Catherine Howard ought to have known how to boil eggs, considering her month was a kitchen maid!”

K. H.—“That is utterly false. Her mother was a Rockford!”

CATH.—“You're thinking of Anne Bullen.”

K. H.—“Yes, to be sure, aKtie's mother was a Somerset.”

CATH.—“You're thinking of Jane Seymour!”

K. H.—“Not at all. Jane Seymour was a sister of Somerset's!”

CATH.—“All I know is that Catherine Howard's mother was a kitchen maid and I think it's very unkind of you to men-

tion her to me. I suppose you mean that you wish she were alive, and that you loved her better than you love me!”

K. H.—“I never said anything of the kind. All I said was that she knew how to boil eggs!”

CATH.—“You dearly meant to say that she had all the qualities which I lack.”

K. H.—“You are most unfair. I never mean to hint at any such thing. All I said was that I hate a watery egg, and my egg this morning was raw!”

CATH.—“Well, the best thing you can do is to get rid of me, and to marry some one who knows how to boil an egg.”

K. H.—“Come back! I really did not mean to offend you. You know how to boil eggs very well.”

CATH.—“One takes an endless amount of trouble, and this is all the thanks one gets! Don't think that I shall ever boil your eggs for you again, because I shan't!”

K. H.—“I was thinking we might have a little music this morning. I have composed a new ballad, which I would like to try over with you. It's for Viol and Lute and Voice. We might try it.”

CATH.—“I'm not sure if I have time. What is it called?”

K. H.—“It's called ‘The Triumph of Love, and it begins: ‘Come list to Alexanders deed, great Jove's immortal Son, who, riding on a snow-white steed, to Babylon did come.’”

CATH.—“*Son* does not rhyme with *come*.”

K. H.—“It's not meant to. It's assonance.”

CATH.—“Do you mean Alexander the Great?”

K. H.—“Yes, of course!”  
CATH.—“The only thing is, his horse was black.”

K. H.—“No, my dear, you're mistaken; his horse was white!”

CATH.—“Black! back as jet!”

K. H.—“But I know for a fact it was white!”

CATH.—“Alexander's horse was black! Everybody knows it was black.”

K. H.—“It was white; you can ask any one you like!”

# Adolphus Twilight Musicale

AUSPICES OF

## Schubert Choral Club

PROGRAM FURNISHED BY

### The Harmony Club, of Fort Worth

DIRECTOR:

Mr. Carl Venth

ACCOMPANIST:

Mrs. Robert Garner

JUNIOR BALL ROOM.

MAY 7, 1922

FOUR O'CLOCK

### CARL VENTH SONG CYCLE HAS LEADING PLACE IN MUSIC WEEK'S FINAL EVENT.

For a full half hour Mrs. Ellen Jane Lindsay Saturday night occupied the Scottish Rite Cathedral stage, pouring forth sustained and cadenced tone, at times throwing her splendid soprano voice into some of the highest notes ever written on a vocal score, the next moment thrusting forth warmly colored, round tones near the bottom of the staff.

This performance was a rendition of "The Little Lady of Chi' in Hsi," a song cycle by Carl Venth of Fort Worth which occupied a prominent place on the closing Texas composers' program of Music Week. Mr. Venth compiled the text from Chinese poems of 300 B. C. The story unfolded might properly be called "A Young Girls' Diary" out of the Orient. Mr. Venth's musical invention belongs to the Debussy-Strauss-Early Modern School, and is vigorous, onomatopoeic, dramatic.

Mr. and Mrs. Venth, the former playing the violin obligato, the latter at the piano, accompanied the singer, and their rendition was only less important than Mrs. Lindsay's. The work was acclaimed, and the performers, especially Mrs. Lindsay, were recalled a number of times.

The performance was presented

### Carl Venth

Carl Venth ist ein im reiferen Mannesalter stehender Deutsch-amerikaner, der früher in Köln und Brüssel (Wieniawsky) studierte, in Amerika lange Jahre erfolgreich als Violinist, Orchesterdirigent und Violinlehrer tätig war. Auch als schaffender Musiker hat er sich drüben einen guten Ruf errungen und mehrfach Kompositionspreise erhalten. Seinen Abend mit eigenen Werken in der Singakademie darf er unter den erschwerenden Umständen der scharfkritischen Berliner Luft als einen beachtenswerten Erfolg buchen. Von vornherein muss man bei aller transatlantischen Produktion in Abrechnung bringen, dass die amerikanische Musikkultur kein einheitliches Gesicht zeigt, sondern ein Konglomerat der verschiedensten Strömungen unserer europäischen Literatur ist. Deutsche, slawische, skandinavische und romanische Einflüsse kreuzen und hemmen einander, der Typus des Amerikanischen ist nur erst äusserlich in die Kunst eingedrungen. So kann man auch bei den Kompositionen von Carl Venth verschiedene Quellen der Anregung nachweisen: deutsche Romantik und Nachromantik, Grieg, Ramaninoff und manchmal etwas Puccini. Glücklicherweise sind diese musikalischen Hintergründe durch geschickte Uebermalung mit anderen Farben und durch technische Unabhängigkeit kaum dem Fachmann bemerkbar, ja man merkt ein gewisse persönliche Abgeschlossenheit und Empfindungstiefe. Ueberall da, wo ein nationales Kolorit vorherrscht, wie in der nach chinesischen Texten geformten Gesangsszene „Das kleine Fräulein von Ching-Hsi“, in der „Indianischen Totenklage“ (Suite für Klavier und Violine) oder in einzelnen Partien des Trios „Am Hardanger Fjord“, gelingen dem Komponisten starke Wirkungen. Eine Sonate für Klavier, von freier, mehr rhapsodischer Form macht auch einen vorteilhaften Eindruck. — Für die vortreffliche Wiedergabe waren ausgezeichnete Solisten verpflichtet. Anna Reichner-Feiten wusste mit gut disponierter Stimme für die entschieden zu lang geratene Gesangsszene erfolgreich zu werben; unter den klavierbeherrschenden Händen von Celeste Chop-Groenevelt gewannen selbst manche, in die guten Gedanken der Sonate etwas oberflächlich verwebten Passagen einige Lebensnotwendigkeit. Den Kammermusikteil versorgte die famose Vereinigung: Rudolf Deman, Karl Dechert und Max Saal.

Karl Westermeyer.



# Adolphus Twilight Musicale

AUSPICES OF

## Schubert Choral Club

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Mrs. Robert Garner

JUNIOR BALL ROOM

MAY 7, 1922

FOUR O'CLOCK

# Program

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Invocation.....Dr. Graham Frank

Soupir ..... *Duparc*

Harmony Club Chorus

After Sunset (Beau Soir).....*Dorothy Herbert*

Harmony Club Chorus

Are They Tears Beloved?.....*Grieg*

Harmony Club Chorus

# Program

Continued

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Scene Champetre ..... *Guido Papini*

## Harmony Club Violin Choir

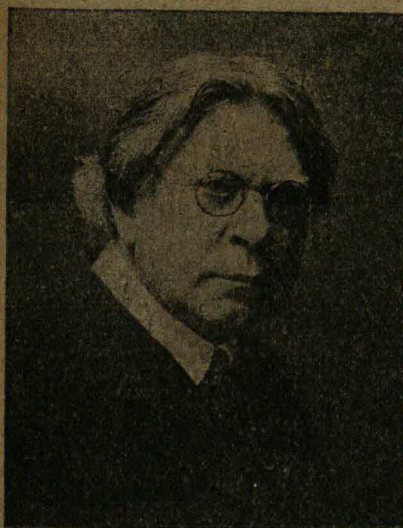
Mrs. G. V. Morton  
Mrs. Bruce Galloway  
Miss Calel Yantis  
Mrs. Will Horn

Mrs. F. L. Zried  
Miss Alma Crawford  
Mrs. Wilbur Fogleman  
Miss Mary West

Cantata "From Olden Times" ..... *Carl Venth*

Mrs. W. C. Bryant, Soprano  
Mrs. Luther Manchester, Soprano  
Mrs. Homer Adams, Alto  
Mrs. Louis Morris, Alto

## Dean Carl Venth



### CRITICS PRAISE WORKS OF OUR BELOVED DEAN

Carl Venth's Fame Extends  
Over Europe With Excel-  
lent Performances.

GERMAN ARTISTS ASSIST  
Will Return to Fort Worth Aft-  
er Publication of Religious  
Mass in D.

Comments from Berlin newspapers concerning the performance of Dean Carl Venth's compositions have reached Fort Worth. Professor Venth, who is Dean of Fine Arts of Texas Woman's College, is now on a leave of absence.

Dean Venth is in Vienna where he will remain until after the publication of his Mass, and then will come directly to Fort Worth.

"The Little Lady of Ching-Hsi," "Indian Lament," "At the Hardanger Fjord," and his Mass are all familiar both to students of Texas Woman's College, and the people of Fort Worth.

The comments made are as follows:

In the Duetsche Zeitung Oct. 10: "A Song Cycle and a Sonata for Piano gave evidence that Venth knows how to write splendid music. For his Sonata it will be impossible to find an interpretation more sympathetic than that given by Mrs. Groenevelt."

Dr. Ludwig in the Berliner Volkszeitung Oct. 8:

"The most effective number was the Chinese Song Cycle, splendidly sung by Anna Reichner-Feiten. Celeste Chop-Groenevelt, Pudolph Deman and Karl Dechert gave of their best, and were entitled to a share of the ovation, given to the composer."

Professor Adolf Klattó in the Berliner Morgenpost Oct. 8:

"Excellent artists—the gypsy like violinist, R. Deman, the passionate singer, A. Reichner-Feiten, the splendid pianist, Celeste Chop-Groenevelt, gave the best of their art to interpret the compositions of Carl Venth not to forget the splendid accompanist, Max Saal, and the cellist, Karl Dechert. Venth speaks a kind of musical esperanto, and carries us on a flying trip over Canada, China and Norway through the world. He is

a fine, gifted and painstaking composer."

Karl Westermeyer in the Signale Oct. 8:

"Karl Venth, who formerly studied in Cologne and Brussels, has been active many years in the United States, in the capacity of violinist, conductor, composer, and teacher. As a creative musician he has a splendid reputation, and has won many prizes for his compositions. His evening at the Sing Akademie we may consider a noticeable success, especially if one takes into account the severe critical attitude of the Berlin cognoscenti.

"We have to consider, first of all, that all American musical production does not show a uniform aspect, but is an outgrowth of the different European tendencies in musical literature. Fortunately, these musical backgrounds have been very cleverly overlaid by Karl Venth with different colors and through his technical independence can not be perceived even by the expert. He has a certain personal note, and depth of feeling. Wherever he uses a national color, he obtains strong effects, especially in the Chinese song scene, "The Little Lady of Ching-Hsi," in the "Indian Lament" from suite for violin and piano, or in the trio, "At the Hardanger Fjord." A Sonata for piano, in free, rhapsodic form, made a very distinguished impression."

Prof. Leopold Schmitt states in the Berliner Tageblatt, Oct. 7:

"An American, Carl Venth, offered Songs, a Sonata for Piano, and a Trio. He composes like a thorough musician, skillful, clever and pleasing."

Professor Reinhart in the Berliner Boersencourier Oct. 10 says:

"We liked best the musical setting of Chinese texts. They were very interesting because it was clearly to be seen that they were created out of feeling. There is atmosphere, melodic line, and harmonic originality."

Dr. Paul Ertel, Berliner Local Anzeiger Oct. 17:

"The composer, Carl Venth, who offered a number of larger works in the Sing Akademie is not of a problematical nature. Even if he uses occasionally the whole tone scale, the augmented triad, or connections of the chord of the ninth, he shows his true self in a different way. At bottom he loves melody, and writes fresh and free without the use of the midnight candle. He also does not despise the dance rhythm. And so he achieves a well made, partly cheerful and serene,

partly serious music, which is fully worthy of success, especially if it is presented by such excellent artists."

The Signale for Oct. 22 writes:

"Carl Venth had a glowing success with his concert Oct. 1 in the Berlin Sing Akademie. He was assisted by soloists of the first rank."

The Rheinische Musik und Theaterzeitung Oct. 11 adds:

"In the Berlin Sing Akademie we heard compositions by Carl Venth. Especially with the songs, "The Little Lady of Ching-Hsi," he achieved an extraordinary success."

Besides these other noted critics have said:

"We all have studied with the greatest interest your two one-act operas. We are convinced that they are not only very effective for the stage, but also musically absolutely ripe. The music is heartfelt and sincere."—Dr. Will Aron.

"As far as your composition evening is concerned, we can give you the pleasant news that our Dr. Auckenthaler had occasion to get an idea of your work. We can assure you that he was more than pleased with every number."—N. Simrock.

"Mr. Venth is an exquisite musician, whose works had a splendid success at a concert in the Sing Akademie in Berlin. We have come to know him in the most distinguished way—through his chamber music and songs."—Prof. Max Chop.

"My heartiest congratulations to your success. It gave me a sincere pleasure to hear your beautiful works."—Professor Dr. Siegfried Ochs.

# AUDIENCE STANDS TO APPLAUD CARL VENTH AND SYMPHONY ORCHESTRA IN CLUB CONCERT

BY MAE BIDDISON BENSON.

Carl Venth, conducting the St. Louis Symphony Orchestra, as the measures of his own composition, a symphonic prelude to "The Son of the Wind," crescendoed and quieted to a weird murmur in miment—

An audience enrapt, enthralled in the beauty of the thing, forgot for the moment its great personal love for the composer—

This was the setting at the First Baptist Church Tuesday night when the St. Louis Symphony Orchestra gave a concert and Carl Venth's own work was played by the famous music organization. When the last strains had died away and composer-conductor laid down his baton and the violinists rested their bows, the audience gave vent to such a storm of appreciation as has never been witnessed in any demonstration in Fort Worth. The composer smiled and bowed dozens of times. The people applauded louder and louder. They arose to their feet, lifted their hands high into the air as if to reach out to him in their fever of praise and in his hour of triumph.

## Flowers Are Presented.

A procession of flower bearers waited their turn to present their gifts. Six wreaths, baskets and bouquets were the gifts of Texas Woman's College and the Harmony Club, several pupils of Mrs. Venth, Carrier Adell Long, Virginia Norton and Sheila Allen.

The overture to Der Freischuetz was the opening number on the program and was a thing of beauty.

The final number was the overture to Tannhauser. Wagner's music played by this famous music organization was an ideal finale to a program that was a joy from the first note to the last.

## MUSICIANS WHO WERE HERE NOW IN SERVICE

"It ain't the guns nor armament, nor the fund that they can pay,

But the close co-operation that makes them win the day.

It ain't the individuals nor the army as a whole,

But the everlastin' team-work of every blooming soul.

—Rudyard Kipling.

The above quotation heads a list of musicians in service published in the Musical Monitor. Among them are several Fort Worth musicians, those who have appeared in concert here, and those who have been stationed at nearby-camps: Frank Bibb, Maximilian Elser, Fitzhugh W. Haensel, Charles Thaubiel, David Hockstien, Sam S. Losh, Francis MacMillen, Donald McBeath, John Phillip Sousa, Albert Spalding, Sam Trimmer and Carl Venth.

# Sixty-First Birthday of Distinguished Musician, Carl Venth, Celebrated

## GALA EVENT MARKS ANNIVERSARY OF THE FAMOUS CHORAL DIRECTOR OF HARMONY CLUB, HERE

To some honors come in youth, to others in later years, but to Carl Venth, distinguished musician, a man of big heart and brain, honors have come through many years of a long life. Feb. 16 marked his sixty-first birthday, and in honor of the event the Harmony club, of which he has been choral director for the last eight years, planned one of those typical gala celebrations which are a part of the club's life.

The program was arranged by Mrs. Walter N. Dobbs, all the compositions being the work of Mr. Venth, whose joyous, pleasing style of composition is not unlike that of Grieg, with whom he was associated for a number of years.

In suites for violin and piano which were given by the composer himself, assisted by Alfred Cazlin, artist-pianist, as well as in the songs so delightfully sung by Mrs. Ellen Jane Lindsay, and the piano group given with the touch of understanding by the composer's wife, Mrs. Carl Venth, the art of the man was revealed in many ways.

Following the program, which was enjoyed by an unusually large audience, considerable merriment was occasioned by the presentation to Mr. Venth of a lot of toys and other amusing gifts from members of the Harmony club. When these were all distributed, and the accompanying cards read, the real gift of the club to its director was brought out, a handsome mahogany music stand and table. With the presentation, Mrs. John E. Lyons, president of the club, spoke a few words of appreciation of Carl Venth and of the honor his gifts and ability had shed upon the club.

## DR. H. E. STOUT SPEAKS.

With the Harmony club presentations over, Dr. H. E. Stout, president of Texas Woman's college, made a brief speech of congratulation and appreciation, and presented to Mr. Venth in the name of the college girls, a large bouquet of roses and a box of candy. Mr. and Mrs. Venth were escorted to the back of the assembly hall, at the First Presbyterian church, where the party was given, and there a handsome birthday cake, elaborately designed, with "Carl Venth" written across the front, a symbolical musical figure at the top, and the entire cake frosted in white and decorated with pink roses.

Pink candles completed the decoration, as the serving of the cake completed the festivities of the afternoon, which was pronounced by everyone the most delightful birthday party ever held.

As a violinist, educator and composer, Carl Venth has won renown in many parts of the world. He was born at Cologne, Germany, Feb. 16, 1860, the son of Carl and Fredericka von Turkowitz Venth. His father was a violinist, his mother, a Hungarian baroness, being likewise possessed of musical talent.

At 16 years of age he entered the Cologne conservatory where he studied viola with George Pappa and composition with Ferdinand Hiller. In 1878 he became a pupil of Henry Weiniawski and August Dupont in Brussels, and in the same year was made concert master at the Flemish opera house of that city. His first concert tour was made in 1879 through Holland, after which he went to Paris, as concert master of the Opera Comique. He came to America in 1880, making his first appearance in the United States in Boston with Madam Julie Rive King, famous pianist. During the ensuing years he made a tour of the states as far west as St. Louis, and then became concertmaster at Rudolph Bial's concerts, New York city. During 1884-88 he was a member of the celebrated Metropolitan opera house orchestra under Leopold Damrosch and Anton Seidl. This was followed by the organization of the Venth violin school in Brooklyn.

In 1889 he became leader of the orchestral concerts with the Seidl orchestra and in 1890 organized the Brooklyn symphony orchestra.

**VENTH QUARTET FORMED.**  
These two organizations made the first attempt at Sunday night symphony concerts in Brooklyn. The

Venth quartet was formed in 1891. In 1896 he became leader of the Euterpe Orchestral society and did work as conductor with minor organizations. In 1897 he was elected conductor of the Brooklyn Maennerchor. He went to the St. Paul Symphony orchestra as concertmaster in 1906 but in the following year returned to New York and organized the Venth Trio which still exists under the name of the Philharmonic Trio. For three years he was director of the violin department of the Kidd-Key conservatory at Sherman, and in 1910 gave the first Sherman music festival.

In 1912 he became director of the Frohsinn male chorus, Dallas, and in the same year conductor of the Symphony orchestra of Dallas. His next work was as conductor of the Harmony club, Fort Worth, where he was also conductor of the Fort Worth symphony orchestra and the choral club.

He was conductor of the Dallas Saengerfest in 1914 and at the same time was made director of the School of Fine Arts at Texas Woman's college. He has appeared as soloist in practically all of the largest cities of the United States, as well as of France, Germany, Belgium and Holland, and his personal associations with the great names of modern music include such celebrities as Joachim, Rubinstein, Clara Schumann, Weiniawski, Massenet, Godard, Grieg, Svendsen, Sinding and Bruch. All American musicians are familiar with his name, activities and compositions. Since the beginning of his American residence he has had about 3,000 pupils in all parts of the country.

## SOME COMPOSITIONS.

Some of his best compositions, which received their initial presentation in New York city are, "Forest Scenes," suite for orchestra, under Seidl; cantata, "The Resurrection"; song cycle, "Hiawatha's Wooing"; song cycle, "Myth Voices," and many string quartets, sonatas and various instrumental compositions and arrangements. During the war he was in government service as camp band instructor at Camp Bowie and Travis. He was president, in 1913, of the Music Teachers' association of Fort Worth, and is a member of the Manuscript society of New York, also allied

member of the McDowell Memorial Colony. He was married July 13, 1899, to Cathinka Finch, daughter of Andrew Myhr, a druggist of Christians, Norway.

# Carl Venth, Model for "The Music Master;" Composer and Musician Klein's Inspiration

BY DONNA ROBERTS.

Have you ever witnessed a performance of Mr. Belasco's "Music Master?" If so, do you remember the little attic room which formed the living quarters of the kindly old musician? It was a bare, lonesome place, supposed to be on the top floor of a cheap, wooden house. The gaunt eaves sharply injected themselves, like rusty ribs, into the narrow space; the sides were unpapered, the roof slanting, and the whole bleak and bare. You entered through a narrow stairway, the cobwebbed ribs of the roof meeting your gaze as you came up the little stairway.

An old man lived here because he loved music. Poverty stricken, a failure in life, yet his was the greatest success that can come to a man or a woman on this earth. He owned happiness and hope. Through the ugliness of the little room he saw the beauty of music, and poverty vanished in the richness of his joy.

Carl Venth, Bohemian, musician, composer, conductor, teacher—well beloved Carl Venth was the model for Charles Klein's "Music Master." Mr. Venth, festival director of the Jubilee state Saengerfest at Dallas, beginning May 12, a successful musician, furnished the greater part of the inspiration and the topic around which Mr. Klein built the incomparable comedy of chuckles and tears, and Mr. Venth was the personality around which David Warfield drew his model for the brighter and the happier moments of his portrayal of the leading character.

The two facts seem almost improbable. The old "Music Master" in the comedy was a failure, finally developing into a success through a freak of fortune. Mr. Venth has always been a success, yet the same qualities which made the one a failure have gone largely toward making the other a success.

## Love and Memories.

These qualities are found in the faculty which both the old and the modern music masters possessed—the faculty of inspiring love and happy memories. Both looked at life through glasses stained with the mystic coloring which breeds happiness and good cheer. Both found joy in the living, and although the Klein music master is now but a memory, relegated to the warehouse of stage derelicts, the man who aided in bringing him into being and making his a world-famous character of the make-believe, still goes his merry way, exuding happiness and cheer, and finding life crowded with all that goes to make a heaven on earth.

The story of the writing of "The Music Master" reads almost like a romance of the stage. Mr. Venth was spending a summer at Merriwood, N. Y., and while there met Charles Klein. Mr. Klein was starting his dramatic career—the career which gave to the world the "Lion and the Mouse," "The Music Master," and "The Third Degree," all classics of the stage. Mr. Klein

is much of the same type which Mr. Venth graces—the easy spoken, kindly style, always finding good in even the basest of situations. The two became inseparable companions. Mr. Klein had the idea for the "Music Master" stored away in his thoughts, but lacked the reality to make the play a success. He was looking for the type.

Mr. Venth furnished the type. The soft, mellow voice, the delicate shading which brings that wonderful instantaneous transition from laughter to tears, and from tears to laughter, were needed in the dramatist's work to bring out the artistic situations needed for the comedy of sorrow. Mr. Klein eagerly started an acquaintance which ripened into the good old friendship of the Vaterland, and which lasts, broader and more mellow, right down to today.

Under the skilled pen of Klein the comedy grew. The little tricks of the stage were taken from the reality of Mr. Venth. The happy, clean little stories of Mr. Venth were twisted to fit the situations of the play; the modulations of the voice were copied, the bright outlook on the troubles of life were fitted to the tasks behind the footlights; the chuckles and the laughs all found their place, and at last "The Music Master" was ready for production.

Mr. Klein did not know how his friend Venth would look upon the play. During the writing the dramatist had said nothing to the musician regarding his work. He did not want to spoil the picture—he wanted the character drawn true to life. It is typical of Mr. Venth that he does not desire publicity for himself—for his work in the field of music he courts the widest publicity, only because it brings a greater degree of life to music itself. In fact, the writer does not know how Mr. Venth will look upon this little story. "Never mind 'The Music Master,'" he told me. "Write about the music." But the two are so inseparable that I am exerting the right of a writer to become a scribe on the topic I deem will do both the greatest good.

So Klein sent Mr. Venth tickets for one of the opening performances of the new comedy. Mr. Venth watched as one entranced. He quickly recognized many of his own characteristics on the stage, and knew then that Charles Klein had used him as a model. After the play Mr. Klein rushed toward Venth.

"Well, Venth," he asked, "how did you like the play? Did you notice anything in it that was familiar?"

"Yes," answered Mr. Venth. "It was familiar, but I am not displeased." Unlike the olden "Music Master," however, Mr. Venth's career in the world of music has been singularly successful, and today he is one of the best known of American conductors and composers. He numbers among his friends the greatest musicians and artists of the past three decades. He still retains the traditions of the beau-

tiful music of the olden days, the purity of expression, the grace and the expression of the classic, yet he has grown with the times and kept step with the advance which his profession demands.

\* \* \*

## A Wonderful Career.

He was born in Cologne in 1860. Entered the Friedrich Wilhelm gymnasium in 1869. Entered the Cologne conservatory in 1873. Studied violin with George Japha, harmony with Klauwell and Gustav Jensen, composition with Ferdinand Hiller. Went to Bruxelles in 1876, studied violin with Henry Wieniawski and composition with Dupont. First concert tour through Holland in 1878. Went to Paris in 1879 as concertmaster for Orfenbach's opera. Also played the symphonic concerts with Pasdeloup. Came to America in 1880. Traveled as soloist for one season. In 1882 was concertmaster at Koster & Bial's. From 1884 until 1888 with the Metropolitan

opera house. Organized the Venth College of Music in Brooklyn, N. Y. in 1889. The same year organized the Brooklyn Symphonic orchestra. During the next fifteen years held the following positions: Conductor of Brooklyn Maennerchor, conductor Clio Quartette, conductor Euterpe orchestra, conductor Hoadley orchestra, chairman programme committee Manuscript society, New York; chairman music committee New York Arts club, member Tonkunstler society, New York; went to St. Paul in 1906 as concertmaster of the newly organized St. Paul Symphonic orchestra. Returned to New York in 1907 and organized the Venth Trio, which still exists under the name of a Philharmonic Trio; accepted a position in Sherman, Texas, with Kidd-Key college as head of the violin department in 1908 for three years. Was organist and choirmaster at the First Methodist church, also conductor of the Sherman male chorus during this time. Gave the first Sherman musical festival in 1910. Located at Dallas in 1911 and organized the Dallas Symphony orchestra and became conductor of the Frohsinn male chorus, and then moved to Fort Worth. Has been elected as director of the college conservatory, Polytechnic college; conductor of the Harmonie club, conductor of the

Choral club and has organized a symphony orchestra for Fort Worth. Among his compositions the following had their first performance in New York: "Forest Scenes, suite for orchestra, under Antoi Seidl. Cantata, 'The Resurrection,' choral club. "Hiawatha," song cycle. "Myth Voices," song cycle. Two string quartets, Manuscript society.

Three sonatas for violin and piano. Trio for piano, violin and cello. Manuscript society. Suite for string orchestra, harp and French horn, under Anton Seidl. "Norwegischer Tanz," for orchestra, under Van der Stucken. Most of his earlier works are published in Europe, by Schubert, Breitkopf and Haertel and the London Music Publishing company. A new series of compositions for violin and piano, published by Carl Fischer in New York, has been so successful that the first edition was sold out in ten months.

Among his unpublished works are two operas, and a great number of works for chorus and orchestra.

## PERFORM NEW WORK BY TEXAS COMPOSER

Ganz Forces in Fort Worth  
Give Prelude by Carl Venth  
—Namara Is Soloist

By Mrs. C. G. Norton

FORT WORTH, TEX., April 10.—The presentation of an orchestral work by Carl Venth, dean of the department of music at Texas Women's College, was a feature of the concert given by the St. Louis Symphony in this city on March 28. The Prelude to "The Son of the Winds," with Mr. Venth conducting, was given before an audience which extended a rousing welcome to the composer. He was the recipient of handsome wreaths from his classes at the College and from the members of the Harmony Club, of which he is choral conductor.

Marguerite Namara, soprano of the Chicago Opera Association, was the soloist at the concert. Mme. Namara sang brilliantly the aria "Sempre Libera" from "Traviata" and the Jewel Song from "Faust." She received many recalls. The orchestra, under the baton of Rudolph Ganz, gave fine performances of Tchaikovsky's Fifth Symphony; the "Tannhäuser" Overture, and that to Weber's "Freischütz." The conductor's readings of these works were masterly and the audience very appreciative.



ST. PAUL, MINN., April 13, 1907.

Carl Venth's Easter Oratorio, "The Resurrection," was performed Easter evening at the House of Hope Church. The composer conducted the work, which was performed with a solo quartet, a chorus and a string quartet and organ accompaniment. The Oratorio is a work of extreme beauty, and the various solos are so written as to give the voices the best possible opportunities. The soloists were Mrs. De Wolf, soprano; Mrs. Runkel, contralto; Mr. George, tenor, and Mr. Colville, bass. The chorus, while not a very large one, was well balanced and sang with fine spirit. The string quartet, composed of Claude Madden, first violin; Wm. Nelson, second violin; Errico Sansons, viola, and Carlo Fischer, 'cellist, did some very fine work. The work had been rehearsed with a second quartet of strings, composed of Mr. Venth's pupils, but owing to the objection of the St. Paul Musicians' Protective Union it was withdrawn at the last moment.

# Dallas Music Teachers Association

Musicale and Reception

Saturday Evening, May 10th, 1924

Scottish Rite Cathedral

Presenting

TEXAS COMPOSERS



## COMMITTEE ON DIRECTION OF PROGRAM

Mr. Harold Hart Todd, *Chairman*

Mrs. Katherine Buford Peeples

Mr. Parks Goodey

\* \* \*

## COMMITTEE ON RECEPTION

Mrs. Mamie Folsom Wynne

Mrs. Blanche Rucker Mackey

Mr. Walter Romberg

Mr. George Ashley Brewster

## Program

- I. Violin and Piano:  
Suite Picturesque "Sigrids Bower"....Henry Edwin Meyer  
a. Of Youth  
b. Minuet  
c. Scherzino  
d. Folk and Fairies
- E. Clyde Whitlock, Violinist, Henry Edwin Meyer, Pianist
- II. Songs:  
a. Drakes Spirit (*Galsworthy*) }  
b. The Soul (*Galsworthy*) } Henry Edwin Meyer  
c. Song is so Old (*Hagedorn*) }  
Bernard U. Taylor Jr., Baritone  
Henry E. Meyer, accompanist
- III. Organ:  
Concert Overture in F Minor .....Carl Wiesemann  
Carl Wiesemann, Organist
- IV. Piano: Songs Without Words  
a. Praeludium }  
b. Autumn } .....F. Arthur Johnson  
c. Springtime }  
F. Arthur Johnson, Pianist
- V. Song Cycle:  
The Little Lady of Ch'ing Hsi.....Carl Venth  
Mrs. Ellen Jane Lindsay, Soprano  
Mrs. Carl Venth, accompanist  
Violin obbligato by Mr. Carl Venth
- VI. Songs:  
a. Goodbye Sweetheart }  
b. Encore } .....H. B. Criswell
- VII. Mixed Chorus in eight Parts:  
O Love.....Liszt-Criswell  
Scottish Rite Octette  
Directed by Harold Hart Todd  
Mrs. Albert Smith, *Soprano* Mr. George Brewster, *Tenor*  
Mrs. Robt. H. Morton, *Soprano* Mr. F. D. Danford, *Tenor*  
Mrs. Howard Parks, *Contralto* Mr. Jas. G. Bennett, *Basso*  
Mrs. Jas.G.Bennet, *Contralto* Mr. Kenneth MacDonald, *Basso*  
Mr. Carl Wiesemann, Organ  
Miss Julia Graham Charlton, Piano



# The Little Lady of Ch'ing☆Hsi

A Song Cycle for Soprano with Violin Obligato

By Carl Venth

(The Text compiled by the Composer from  
Chinese Poems of 300 B. C.)

Her door opened on the white water,  
On the water close by the side of the timber  
bridge.  
That's where the little Lady lived,  
All alone, all alone, without a lover.

I was brought up under the stone castle,  
My window opened on to the castle tower,  
In the castle was a beautiful young man,  
Who waved to me as he went in and out.

OA\*\*AO- -AO- -  
Green rushes with red shoots,  
Long leaves bending to the wind,  
You and I in the same boat,  
Plucking rushes at the five lakes.  
We started at dawn, from the orchid island.  
We rested, under the elms till noon.  
You and I plucking rushes  
Had not plucked a handful when night came.

Of marshmallows my boat is made,  
The ropes are lily-roots.  
The pole-stars gleam across the sky,  
The moon sinks low.

It's at the ferry I'm plucking lilies,  
But it might be the yellow river,  
So afraid you seem of the wind and waves,  
So long you tarry at the crossing.

My bed is so empty that I keep on waking up,  
As the cold increases the nightwind begins to  
blow.

It rustles the curtains, making a noise like the  
sea.

Oh, That those were waves which could carry  
you back to me.

Who says that it's by my desire,  
This separation, this living so far from you?  
My dress still smells of the lavender you gave,  
My hand still holds the letter you sent.

Round my waist I wear a double sash,  
I dream that it binds us both with a same heart-  
knot;

Did not you know that people hide their love  
Like a flower that seems too precious to be  
picked?

Flap, flap, you curtain in front of my bed.  
I hung you there, to screen us from the light  
of day.

I brought you with me when I left my father's  
house.

Now I am taking you back with me again.

I will fold you up and lay you flat in your box.  
Curtain—shall I ever take you out again?

Green, green, green, the grass by the river  
bank,

Thick, thick, the willow trees in the garden.  
Sad the Lady in the tower.

White, white, sitting at the casement window.  
Fair her red powdered face.

Small, small, small, she puts out her pale hand,  
Once she was a dancing-house girl.  
Now she is a wandering man's wife.

The wandering man went, but he did not return.  
It is hard, so hard, alone to keep an empty bed.

A stranger came to me from a distant land  
And brought me a single scroll with writing on  
it.

At the top of the scroll was written:  
Do not forget. Do not forget.

At the bottom was written:  
Good bye for ever.

I put the letter away in the folds of my dress,  
For three years the writing did not fade.  
How with an undivided heart I lov'd you,  
I fear that you will never know or guess.

The bright moon, Oh, how white it shines,  
Shines down on the gauze curtain of my bed.  
Rack'd by sorrow I toss and cannot sleep.  
Picking up my clothes I wander up and down.

My absent love says he is happy.  
But I would rather he was coming back to me.  
Staring before me I enter my room again.  
Falling tears wet my mantle and robe.

O yeh. O yeh. O yeh.

The blooms fall from the cherry tree.

O yeh A. O yeh A.

The yellow bird sang in my ear  
That my love is coming back to me.

All night I could not sleep  
Because of the moonlight on my bed.

I heard a voice calling me,  
Out of nowhere it said to me—  
Yes. Yes.

I will put on my coat and will put on my belt,  
With painted eyebrows I will stand at the win-  
dow waiting for you.

My fluttering hands I will bury deep in my  
sleeves.

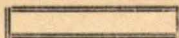
If they open a little, I shall blame the spring-  
wind.

When you held me fast in your arms I thought  
the river stood still.

So come to me, come to me, and make the world  
stand still.

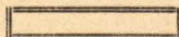
# Charleston Musical Institute

F. BRUESCHWEILER, Director



THURSDAY, JANUARY 30th, 1908

eight o'clock, p. m.

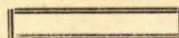


## RECITAL

BY

CARL VENTH, Violinist, of New York

Assisted by MISS J. R. JAQUES, Soprano, of Charleston



## PROGRAM

Mason & Hamlin Piano Used

# Harmony Club

Presents

## Fort Worth Composers

October 29th, 1919

MRS. J. H. SMITH, Director



Life and Works of Carl Venth -----  
-----Miss Ada Belle Stapleton

Voice—(a) Chinese Cycle  
1. The Curtain  
2. Winter Night  
3. Old Poems  
(b) Come Away

MISS NINA LAYMAN  
MR. VENTH, Accompanist

Vionlin—Aria -----  
-----Miss Catharine Collie  
Mr. Venth, Accompanist

Life and Composition of E. Clyde Whitlock.  
Violin—(a) Moonlight Magic  
(b) An April Fantasy

MR. WHITLOCK  
MRS. WHITLOCK, Accompanist

Life and Works of David Guion-----  
-----Mrs. Sidney Martin

Voice—Negro Spirituals  
(a) Greatest Miracle of All  
(b) The Old Ark is a Moverin

MRS. PEARL CALHOUN DAVIS  
MRS. MARTIN, Accompanist

Life and Works of W. J. Marsh

Voice (a) Twilight  
(b) Dead Leaves  
(c) I Love You

MRS. LOUIS MORRIS  
W. J. MARSH, Accompanist

Piano—A passionata Sonata-----Beethoven  
MISS JEWEL BETHANY

# Charleston Musical Institute

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F. BRUESCHWEILER, Director



THURSDAY, JANUARY 30th, 1908

eight o'clock, p. m.



## RECITAL

BY

CARL VENTH, Violinist, of New York

Assisted by MISS J. R. JAQUES, Soprano, of Charleston



## PROGRAM



Mason & Hamlin Pianos Used

PART I.

---

- 1 Two movements from Concerto for Violin  
in G minor Max Bruch
- (a) Allegro Moderato
- (b) Adagio
- 
- 2 Two Songs,
- (a) Widmung (Rueckert) Rob. Schumann
- (b) Haiden-Roeslein (Goethe) Franz Schubert
- 
- 3 Three pieces for Violin and Piano,
- (a) Aria Joh. Seb. Bach
- (b) Ballade and Polonaise H. Vieuxtemps

---

INTERMISSION

PART II.

---

4 Sacred Song: "At Last" (J. G. Whittier)

5 Romanza for Violin and Piano

6 Two Songs,

(a) Das verlassene Maegdlein  
(Ed. Moericke)

(b) Gutenachtgruss (B. Paoly)

7 Two pieces for Violin and Piano,

(a) Canzonetta..

(b) Mignon (Slumber Song)

8 Three Songs,

(a) Merza

(b) Devotion (with violin obligato)

(c) A Story with a Moral

Frederick  
Brueschweiler

9 (a) Fleur de Lys

(b) Scotch Fantasia

Carl Venth



# Sixth Monthly Twilight Musicale

Presented by the Combined Choruses  
of the

## Euterpean and Harmony Clubs

Under the Direction of  
CARL VENTH

CRYSTAL BALL ROOM OF TEXAS HOTEL  
SUNDAY AFTERNOON, MARCH 30, 1924  
Five to Six o'Clock

The Euterpean Club Takes Great Pleasure in Presenting  
the Following Soloists

Mme. Helen Fouts Cahoon, Coloratura Soprano  
Carl Venth, Violinist  
Bernard U. Taylor, Jr., Baritone

### PROGRAMME

1. Number for Combined Choruses—  
"The Hymn of Thanksgiving" ..... Kremser
2. Group for Soprano—  
(a) "Pastorale" ..... Veracini  
(b) "Si Les Fleurs" ..... Massenet  
(c) "Shadow Song" (Dinorah) ..... Meyerbeer
3. Group for Violin—  
(a) "Lamentoso" ..... Venth  
(b) "Marie Antoinette" ..... Venth  
(c) "Nordic" ..... Venth
4. Number for Combined Choruses—  
"Swinging on the Moonbeams" (from Cantata  
"Myth Voices") ..... Venth
5. Ballad for Baritone—  
"Lochinvar" ..... Chadwick
6. Group for Soprano—  
(a) "Children of the Moon" ..... Eleanor Warren  
(b) "Suffolk Owl" ..... Buzzzi-Peccia  
(c) "There Are Fairies" ..... Liza Lehman
7. Number for Combined Choruses—  
"Ave Maria" ..... Brahms

### Accompanists

For Chorus—Marion Douglas Martin  
For Mme. Cahoon—Marion Douglas Martin  
For Mr. Venth—Mrs. Carl Venth  
For Mr. Taylor—Jean Hayes Taylor

The final Twilight Recital of the present season will be  
presented in this room the last Sunday in April by the  
Schubert Choral Club, Mr. Albert Jahn, Conductor, of  
Dallas, Texas. You are most cordially invited.

# Concert Complimenting Carl Venth

By the Harmony, Euterpean and Carl Venth Clubs

TEXAS HOTEL BALL ROOM

### PROGRAM

1. Sonata in F ..... Grieg  
(a) Allegro con brio  
(b) Allegretto  
(c) Allegro molto vivace  
Harold von Mickwitz and Carl Venth
- Impromptu  
2. Intermezzo ..... Chopin  
Ballade ..... Chopin  
Harold von Mickwitz
3. At Lake Champlain (by request) ..... Venth  
Suite for Violin and Piano  
(a) The Lake  
(b) Children at Play  
(c) Ticonderoga—The Indian's Lament  
(d) At the Canadian Border  
Carl Venth  
Mrs. Carl Venth at the Piano
4. Alexander's Horse ..... Venth  
A Scherzo Play ..... Venth  
Libretto—Lord Baring  
Catherine Parr—Mrs. Ellen Jane Lindsay  
King Henry VIII.—Mr. B. U. Taylor  
Mrs. B. U. Taylor at the Piano

### PATRONS

Mr. and Mrs. Herman Knox	Mr. and Mrs. Frank S. Naugle
Mrs. D. T. Bomar	Mr. and Mrs. Arthur S. Goetz
Mrs. J. R. Penn	Mr. and Mrs. Sam Losh
Mrs. W. C. Stripling	Mr. and Mrs. C. C. Coleman
Mrs. B. L. Anderson	Mr. and Mrs. J. W. Shugart
Mrs. Morris E. Burney	Mr. and Mrs. W. E. Austin
Mrs. Paul Crusemann	Mr. and Mrs. A. L. Baker
Mrs. Edwin E. Bewley	Mr. and Mrs. Fred Mueller
Mrs. Willard Burton	Mr. and Mrs. P. G. Dedmon
Mrs. H. H. Durston	Mr. and Mrs. Frank B. Potter
Mrs. Jess Taylor	Mr. and Mrs. W. D. Smith
Mrs. J. B. Googins	Mr. and Mrs. A. L. Shuman
Mrs. F. E. Clarity	Mrs. Sallie Blythe Mummert
Mrs. I. H. Burney	Mr. and Mrs. Ben O. Smith
Mrs. Will Collins	Mrs. Zuline Trammell
Mrs. Dan Brown	Mrs. Ellen Jane Lindsay
Mrs. Pearl Calhoun Davis	Mrs. M. R. Sanguinet
Mrs. Ellison Harding	Mr. and Mrs. R. M. Quigley
Mrs. John F. Lyons	Senior Harmony Club
Mr. and Mrs. Charles Harrold	Junior Harmony Club
Mr. and Mrs. Will Foster	Juvenile Harmony Club
Mr. and Mrs. J. O. Montrief	Euterpean Club
Mr. and Mrs. L. Withington	The Carl Venth Music Club
Mr. and Mrs. H. L. Rudmose	Paxton & Evans
Mr. and Mrs. W. N. Dobbs	The Texas Hotel
Mr. and Mrs. B. U. Taylor	J. G. Reeves Printing Co.

### INFORMAL RECEPTION

Baldwin Piano Courtesy Hammond Piano Co.



PROGRAM for

## Carl Venth Day

HARMONY CLUB

Fort Worth, Texas

ST. PAUL'S METHODIST CHURCH

900 Burnett

3:30 P. M.

February 18, 1925

## Standards Are High Under Venth

The musical history of Fort Worth and the Southwest is definitely associated with Polytechnic College and Texas Woman's College. Many of the foremost artists and musicians in the city have at one time or another been associated with the Conservatory in Polytechnic as students or teachers.

Standardization in secondary schools, colleges and university circles has come to be the keyword of all school men. Strict standards have been applied to high schools, colleges, teachers' colleges, universities, medical schools, and last of all to conservatories and schools of music. Fine arts schools have come during the last decade to emphasize more and more the importance of clean cut standards.

The School of Fine Arts at T. W. C. has the same requirements in matters of entrance, equipment, faculty preparation, and general efficiency as are maintained by the College of Liberal Arts. During the last few years there has been a good deal of readjustment, and under the leadership of Dean Carl Venth the degree requirements and the certificate requirements have been very materially raised. For the degree of Bachelor of Music at T. W. C. four years of successful study above preparatory work with the passing of tests and examinations and the giving of recitals must be completed in piano, violin, or voice in order to meet the degree stipulations in the major subject.

The student must also become proficient in some secondary musical study. In addition to the above, a rigorous sequence of courses must be mastered in theory, harmony, sight reading, ear training, counterpoint, composition, musical history, appreciation, and other theoretical branches. Besides her musical studies, the young musician must become proficient in English, literature, French, psychology, and other Liberal Arts subjects. Modern education demands a broad background as a foundation for specialization and insists that the artist must have an all-round education as well as artistic skill.

Certificate courses demand requirements similar to the degree schedules in musical theory, but do not require an equal amount of study in the Liberal Arts work.

Miss Jeannette L. Tillett will serve as acting director of fine arts during the temporary absence of Dean Venth. Miss Elizabeth McCartney is adding a number of new courses to those she organized last year in the field of school methods and ear training. Glee club, orchestra and musical club features have been very much emphasized in the past and during the coming year enlarged opportunities will be afforded along these lines.

The new studios in the Ann Waggoner Fine Arts Building, together with the new pipe organ and large auditorium, serve to make the equipment and facilities for instruction at the T. W. C. conservatory complete and effective for the student as well as the teacher.



PROGRAM *for*

# Carl Venth Day

HARMONY CLUB

Fort Worth, Texas

ST. PAUL'S METHODIST CHURCH

900 Burnett

3:30 P. M.

February 18, 1925



I

Three Pieces for four Violins and Organ ..... *Carl Venth*

- (a) Devotion.
- (b) Pastorale.
- (c) Adoration.

Miss Wilda Dragoo  
Mr. E. Clyde Whitlock

Mrs. Marie Briscoe  
Mr. Carl Venth

Jean Hayes Taylor at the Organ.

II

Selection from the Opera "Jack" ..... *Carl Venth*

- (a) Trio for Soprano, Alto and Tenor.

Mrs. T. Holt Hubbard

Ellen Jane Lindsay

Mr. George Hutchings

Mrs. Carl Venth, *Accompanist*

*Hope.* Father of all,  
Oh father of all,  
In whose hands are the depths  
Of all the Sea,  
Guard thou the sailors,  
Tossed on the waves.  
Oh guard them,  
Give strenght to their arms,  
Courage to their hearts,  
Save them from the  
Perils of the deep,  
Oh bring them back  
Again to us,  
Who love them.

*Pastor.* Father of all,  
Oh father of all,  
In whose hands  
Are the depths of the  
Sea,  
Oh father of all,  
Guard them.  
Give strength to their  
Arms, courage to their  
Hearts, oh bring them  
Back again to us  
Who love them.

*Amanda.* Now, were my words true?  
Her lover gone,  
She seeks a new love.  
A base deceiver she stands  
Revealed.

(b) Pirate Song for Baritone,

Bernard U. Taylor

Jean Hayes Taylor, *Accompanist*

Yo-ho, for the flag of the cross-boned skull,  
And a ship that is black from her truck to her hull,  
With two score blades and not a one dull  
To cut the throats of our prisoners.

Yo-ho, for the merry men, hearty and bold,  
Hot oaths on their lips that strike a man cold.  
When they scuttle a craft, then take off her gold  
And cut the throats of our prisoners.

(c) Sailor Song for Soprano

Ellen Jane Lindsay

Mrs. Carl Venth, *Accompanist*

The sails are furled, the anchor cast,  
Ill oined birds surround the mast.  
The frost bites cold, the salt spray stings,  
The howling wind but terror brings.  
Yo, Yo, Yo-ho.

The setting sun last night was red,  
The sailors know the sign of dread.  
There was a cross upon the moon,  
Some evil will o'ertake us soon.  
Yo, Yo, Yo-ho.

III

Selection from Opera "Cathal" ----- *Carl Venth*

Viking Song for Baritone

Bernard U. Taylor

Jean Hayes Taylor, *Accompanist*

Oh where in the north,  
Or where in the south,  
Or where in the east or west  
Is she who hath the flower-white hands  
And the swan-down breast?  
Oh if she be west,  
Or east she be,  
Or in the north or south,  
A sword will leap,  
A horse will prance,

# CARL VENTH, VIOLINIST, IS GIVEN HIGH PRAISE

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

"Mr. Venth was given a veritable ovation by the audience and was obliged to give double encores to his numbers. He draws a beautiful tone from the violin, and his work is marked by a freedom and individuality that are based on splendid control of technical resources. The several numbers of the program were beautiful revelations of his powers, both in phrasing and temperament. The dainty hercuse that closed his encores was a bit of genuine art."

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

This quotation is of double interest to Charleston music lovers since the work mentioned therein will be embodied in the program of the first concert of the Philharmonic Society, January 28, as one of the principal numbers. At the last meeting of the music committee of the Philharmonic Society, consisting of Messrs. W. D. Porcher, John B. Reeves, Jul. N. Schroder and Ed. H. Sparkman, Mr. Venth's offer to play either the celebrated and classical Bruch concerto or his own third violin concerto, was discussed and finally the committee decided that with all due reverence to Max Bruch's beautiful and often heard work of un-

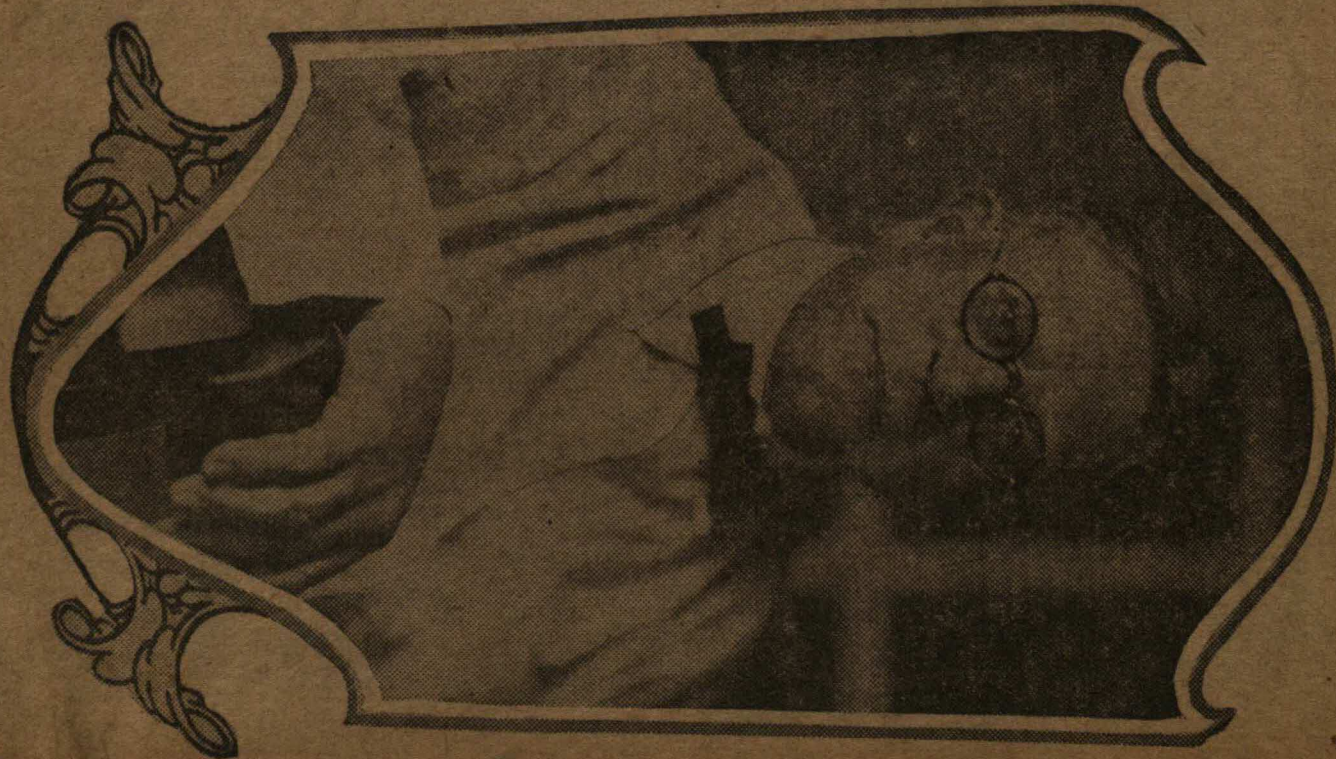
dyling fame and beauty, it would prove of far greater interest to the general public as well as to the connoisseurs to hear a living artist interpret his own creation, especially as this creation is of latest origin and ornates the program with a genuine novelty. Thus Mr. Brueschweiler who pleaded for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

## HARMONY CLUB FIFTEENTH ANNUAL SACRED CONCERT

.. .. .

SUNDAY, DECEMBER SIXTEENTH  
NINETEEN TWENTY-THREE  
THREE-THIRTY P. M.  
FIRST PRESBYTERIAN CHURCH

Carl Venth, Fort Worth composer, whose work, "Son of the Winds," which was played by the St. Louis Symphony Orchestra here last week, attracted widespread favorable comment. Tentative plans are under way for a return of the St. Louis orchestra with its famous conductor, Rudolph Ganz, and the soloist, Mme. Marguerite Namara, to Fort Worth for a May festival. At this time it is planned to divide the orchestra program, Venth conducting one-half and Ganz one-half. Mme. Namara will sing a group of Venth's songs, which are now in the hands of the publisher.



Carl Venth, Fort Worth Composer

HARMONY CLUB  
FIFTEENTH ANNUAL  
SACRED CONCERT

.. .. .

SUNDAY, DECEMBER SIXTEENTH  
NINETEEN TWENTY-THREE  
THREE-THIRTY P. M.  
FIRST PRESBYTERIAN CHURCH

# PROGRAM

## I.

Organ—  
Toccata and Fugue.....Bach  
Miss Virginia Jackson

## II.

Chorus—  
(a) Hymn of Thanksgiving.....Kremser  
(b) Hymn of the Pilgrims.....MacDowell  
Incidental Piano Solo, Mrs. Sidney Martin

## III.

Chorus—  
Dreams.....Wagner  
Soloist, Mrs. J. G. Polhemus  
Violin Obligato, E. Clyde Whitlock

## IV.

Violin Choir—  
(a) Prelude to Lohengrin.....Wagner  
(b) Andante Sostenuto.....Luigini  
Violins— Mrs. Wilbur Fogleman  
Mrs. S. Bruce Galloway  
Mrs. G. V. Morton  
Mrs. Zuline Trammell  
Miss Mary Byron  
Viola— Dr. Samuel Jagoda  
Cello— Samuel P. Ziegler  
Flute— Mrs. Cullen Bailey  
Piano— Mrs. Dot Echols McCutcheon  
Director— E. Clyde Whitlock

## V.

Chorus—  
Agnus Dei.....Bizet  
Soloists—  
Mrs. W. D. Smith, Soprano  
Mrs. Louis Morris, Contralto  
Miss Bernice Carleton, Violin Obligato  
Miss Virginia Jackson, Organ  
Mrs. Sidney Martin, Piano  
Violin Choir

## VI.

Chorus—  
Valse Triste.....Sibelius  
Soloist— Mrs. Frank Naugle

# PROGRAM

## VII.

Chorus—

Hear Us, O Lord.....Mozart

Soloists—

Miss Ina Gilliland, Soprano

Mrs. L. L. Manchester, Mezzo Soprano

Mrs. Willie Orr Usery, Contralto

Choral Director—Carl Venth

Accompanist—Mrs. Sidney Martin

## CHORUS

Mrs. O. C. Armstrong

Mrs. C. F. Alton

Mrs. W. J. Baker

Mrs. J. N. Barker

Mrs. Leon Benoit

Mrs. Louin Berry

Mrs. J. P. Berry

Mrs. T. E. Bliss

Mrs. W. C. Bryant

Mrs. J. J. Brookshire

Mrs. W. H. Beard

Miss Margaret Caldwell

Mrs. J. G. Clark

Mrs. Irma Cooper

Mrs. Amy Woods Carroll

Mrs. Joe M. Collins

Mrs. J. F. Cammack

Miss Minnie D. Coffin

Mrs. W. N. Dobbs

Mrs. Ellis Douthit

Mrs. E. H. Downs

Miss Imogine Eikoff

Mrs. H. E. Ferree

Mrs. W. J. Foster

Mrs. J. C. Foster

Mrs. Ernest Fechner

Miss Ina Gilliland

Mrs. C. F. Gilchrist

Mrs. Ernest Glenn

Mrs. J. M. Givens

Mrs. J. P. Gudger

Mrs. J. W. Gordon

Mrs. Eleanor Hudson

Mrs. Jack Hearne

Mrs. Lucian Hickman

Mrs. J. J. Hart

Mrs. S. W. Hart

Mrs. J. C. Hecht

Mrs. J. E. Johnson

Miss Mary Johnson

Miss Dorisse Jones

Miss Bessie Jackson

Miss Marguerite Kerr

Mrs. Ellen Jane Lindsay

Mrs. A. R. Losh

Mrs. L. L. Manchester

Mrs. F. P. Markley

Mrs. G. V. Morton

Miss Margaret Moriarity

Mrs. Louis Morris

Mrs. J. B. Newhall

Mrs. Roger Neeley

Mrs. Frank Naugle

Mrs. P. W. Owen

Mrs. J. O. Phillips

Mrs. J. S. Poole

Mrs. J. G. Polhemus

Mrs. Frank Potter

Mrs. H. L. Rudmose

Mrs. Albert Richardson

Mrs. Florice Sabens

Mrs. W. D. Smith

Mrs. B. I. Sparks

Mrs. R. L. Truitt

Mrs. Charles Twiss

Mrs. Frank Taylor

Mrs. S. J. Taylor

Mrs. Zuline Trammell

Mrs. Willie Orr Usery

Mrs. H. C. Vandervoot

Mrs. Robert Veihl

Mrs. Leonard Withington

Mrs. W. D. Wilhoit

Miss Oriana Young



CARL VENTH  
Fort Worth Musician Recently Returned From Europe.

## TEXAS COMPOSERS' DAY



### HARMONY CLUB

Fort Worth, Texas

CRYSTAL BALL ROOM  
ELEVEN O'CLOCK

THE TEXAS  
APRIL 16th, 1925

## STATUS OF MUSIC IN EUROPE

REVIEW OF CONDITIONS IN GERMANY, AUSTRIA AND FRANCE.

Germans Self-Centered and Restrictive in Their Art and Divided Into Two Factions.

BY CARL VENTH

BEFORE telling the readers of the *Musical* something about the present musical conditions in Europe, I feel compelled to utter a protest against something which has become quite fashionable with American newspapers. They are in the habit of calling the White-man jazz "the new American music." I am not so hide-bound and narrow minded that I cannot see the possibilities in the better kind of jazz. Rhythmically and coloristically there are germs which will eventually become the property of serious music. But jazz is not American music, it is American excitement. And therein lies the danger.

We older musicians have been striving for years to instill an appreciation of the best music into our students. But jazz has the same effect on the younger people as whiskey. A person who is addicted to whiskey cannot appreciate any other kind of beverage, because the effect of whiskey is sudden and potent. This holds true to jazz. The effect of jazz is sudden and potent, and especially a younger person under the influence of jazz is utterly incapable to understand or even like real music. Therein lies the danger. We have been quick to perceive the dangers of whiskey and have eliminated it as far as possible. If no preventive measures are taken, our whole musical life will go to the dogs, because it will unfit the coming generation to understand and appreciate real music.

The common form of jazz is built on popular songs, which live for a day and then disappear. But the so-called better style of jazz is either a case of caricature of musical masterpieces, comparable to the comic section of our Sunday edition of the newspapers, or a bizarre hodge-podge of straight-forward musical utterance. In some cases this is quite cleverly done, as in the selection "On Broadway," or the "Rhapsody in Blue," for piano with jazz orchestra. This Rhapsody is nothing else but an imitation of Liszt's Rhapsodies, twisted and tortured, to make it jazzy. While we laugh at jazz, and perhaps enjoy it occasionally, we deliberately close our eyes to the real danger. There is no danger for the older and seasoned musician, but the danger is very real so far as the younger generation is concerned, and it behooves every serious minded musician to oppose this pernicious influence with all his powers.

In Europe jazz is not taken seriously, except in places where nothing is taken seriously, not even life. But no music student in Europe is a jazz hound, and in the homes it is unknown. But look at our music students, not only in Texas, but all over the United States! You may say—"an innocent pleasure," but like petting parties—see what it leads to. There is only one course open—stamp it out, utterly.

One of the first concerts I attended in Berlin was given by the American pianist, Ashley Pettis. He was in good form, and especially his performance of the MacDowell Sonata was a fine pianistic treat. Amongst his group of smaller pieces he played a charming composition by Viola Beck can Katwiyk of Dallas, called "The Jester."

The Germans in matters of art have begun to build a Chinese wall around themselves. The slogan seems to be:

# PROGRAM

FOR

## TEXAS COMPOSERS' DAY



### HARMONY CLUB

*Fort Worth, Texas*

CRYSTAL BALL ROOM  
ELEVEN O'CLOCK

THE TEXAS  
APRIL 16th, 1925



# PROGRAM

## I

Piano—Five Songs Without Words.....F. Arthur Johnson

- (a) Album Leaf
- (b) Reverie
- (c) Praeludium
- (d) Autumn
- (e) Springtime

F. Arthur Johnson

Mr. Johnson, of Baylor University, Waco, Texas, and formerly connected with the Texas Christian University in our own City, received his early musical training in Minneapolis, Minn., and later spent five years studying in Germany. He holds a diploma from the Royal Conservatory at Leipsig. He has been presented in Concert in a number of our States, and many of his compositions have been published in New York, Philadelphia and Germany. At the present time, a book of Masonic songs, responses, etc., is being published in New York City.

## II

Voice.....Anna E. George

- (a) May Night
- (b) Twilight
- (c) Whirlwind
- (d) Ship O' Dreams
- (e) Windy Night

Ethelyne Morgan  
Miss George at the Piano

Miss George is a teacher of piano at Baylor College, Belton. She was born in Mississippi, and has studied piano in Chicago under Madam King, also composition with Roscoe Cole and Ernest Kroeger. Further piano work was done with Harold Anderton of New York. She also spent four years in Europe under Emil Schwartz of the Paris Conservatorie and Wager Swayne. She has written much for both voice and piano and her compositions have received wide recognition.

# PROGRAM--Continued

## III

Violin ----- Carl Venth

### 1. Three Southern Sketches

- (a) M'Linda
- (b) Mammy
- (c) Rastus

Miss Wilda Dragoo  
Mr. Venth at the Piano

### 2. Quartet for Violins and Piano

- (a) Devotion
- (b) Pastoral
- (c) Adoration

Mrs. Marie Briscoe  
Miss Wilda Dragoo  
Mr. Carl Venth  
Mr. E. Clyde Whitlock

Mrs. Carl Venth at the Piano

Mr. Venth has written in all the larger forms and his orchestral works have been performed by the Metropolitan orchestra under Seidl and by the Philharmonic of New York, the St. Louis Symphony, the St. Paul Symphony and other large organizations. His chamber music, string quartet, trio and sonatas for violin and piano have all been used by the best artists in New York. In October, 1924, a most successful concert was given in Berlin of his compositions in the larger forms. He has written four one-act operas. Many of his choral works, songs and violin pieces are published. In 1923 he won the National Federation prize for his operatic pageant, "Pan In America."



MR. CARL VENTH, noted composer and conductor of Fort Worth, Texas, who won the six hundred dollar prize for the musical setting to the Libretto, "Pan in America" for the Lyric-Dance Drama. This composition, the most pretentious of the prize awards, will require a fine cast, huge choruses, and an outdoor setting. Mr. Venth will himself conduct the two performances to be staged at Asheville, with the assistance of Mr. William Harkrider, of Texas, (pageant director of the Lasky Company, California), as stage director.

## PRIZE

The Eighth competition for 1919 department of arts, Mrs. Ed chairman, presu

The prize of the N. F. M. C. Robert Francis erville, Mass., America" \$4

## PAN IN AMERICA.

The climax of the week's musical offerings was the premier production of the prize winning dance-drama, Pan

in America, with the composer, Carl Venth, at the conductor's desk. The production was magnificent for its splendor in costumes and lighting effects, and colossal in orchestral conception. This production was the focal event of biennial week. It was staged by Jack Webster Harkrider, the noted pageant master of the Pacific Coast. Crosby Adams directed the chorus.

The role of Pan was sung by William Clegg Monroe, tenor-baritone of North Carolina. Other artists were Marie Tiffany, of the Metropolitan Opera; Marjorie Maxwell, of the Chicago Opera; Sigmund Spaeth, Ray Virden, and members of the Philadelphia Matinee Music Club chorus.

The theme of the lyric drama, Pan in America, unfolds as an allegorical spectacle which depicts the triumph of music through a comprehensive period of history beginning with the Roman deities and coming down to modern times in American life. The setting for the pageant was simple but highly effective.

# MUSICAL CLUB HOST TO ARTISTS

## Texas Composers Present Prize-Winning Numbers.

Members of the San Antonio Musical Club entertained with a reception and musicale Monday night, honoring Miss Helen Oliphant Bates and Mrs. Daisy Sproull Marr of San Antonio, and H. D. Guelich and Carl Venth of Fort Worth, the prize winners in the club's annual competition for Texas composers.

The president, Mrs. Lewis Krams-Beck, received with Mrs. B. L. Naylor, Mrs. W. H. Chambers, Mrs. J. T. Smith, Mrs. Harry Rogers and Mrs. Frank Winerich. Mrs. Carleton Adams with Mrs. Nat Washer, Mrs. Sterling Price Adams, Mrs. Harriet Richardson Gay, Mrs. Edwin Meredith Sykes, and Mrs. Claude Willis welcomed the guests in Peacock Alley. Mrs. J. W. Howard, Mrs. Harry Affleck, Mrs. F. F. Stauffer and Mrs. J. B. Lewright served coffee in the tapestry room. The ushers were Misses Fern Hirsch, Verna Raby, Russell Hughes, Catherine Clark and Katherine Bull.

The first number on the program, a "Piano Poem," by Carl Venth, winner of first prize, was admirably interpreted to the audience by Miss Nettie Tillet, an accomplished musician of Fort Worth, who is enthusiastic over the individuality of Mr. Venth's composition, the chords of this particular piece having been formed on the sixth of the scale.

Mrs. Guy Simpson sang the compositions by Mrs. Marr that won the second prize. The words of the first song, "O Mother, My Love," were found by Mrs. Marr in the "Child's Book of Knowledge." The rhythm suggested the swing of a cradle and Mrs. Simpson's voice held the tender, caressing tone demanded by a lullaby. The second song by Mrs. Marr, "The River," was a descriptive composition, the right hand carrying out the idea of the ripple of the ever-flowing river, the left hand carrying a charming melody. Mrs. Marr was unavoidably detained out of the city and Mr. Dunham took her place at the piano.

The second and third prize compositions for the piano, a Concert Fugue, by Helen Oliphant Bates and a Prelude by Mr. Guelich, were played by Mrs. Julien Paul Blitz in her always brilliant fashion. Mrs. Blitz especially complimented the melodic motif of the Concert Fugue and said that she was glad to add both compositions to her repertoire.

In writing his song cycle which won first prize for voice, Mr. Venth selected parts from 250 Chinese poems written in 300 B. C. to make a little love story. In order to produce an Oriental atmosphere Mr. Venth used a new harmonic idea that gave a peculiar flavor to the music. Mrs. Ellen Jane Lindsay of Fort Worth, dressed in a Chinese costume of silver and orchid tones and carrying a quaint square fan, sang in a wonderfully sweet, clear voice the love story of "The Little Lady of Ch'ing H'so."

The audience was exceptionally enthusiastic over these prize compositions and the rendering of them by the various artists, and especially proud that Texas owns so many talented sons and daughters.

Mrs. Lewis Krams-Beck announced a luncheon to be given today, honoring the prize winners and guests. Mr. and Mrs. Venth as the guests of Mrs. J. W. Hoyt, Miss Tillet as the guest of Mrs. Winerich, and Mrs. Lindsay as the guest of Mrs. A. M. Fisher will be in the city until Wednesday.

After the...

# FEDERATION PRIZE TO TEXAS

AWARD MADE FOR INCREASE IN NUMBER CLUBS.

Mrs. Lyons Re-elected President and Mrs. Blankenship Made Corresponding Secretary.

(By Mrs. Cora E. Behrends.)

The thirteenth biennial of the National Federation of Music Clubs which closed June 16 at Asheville, N. C., was the most successful ever held. About one thousand delegates and visitors were in attendance. The National Federation now boasts of 1,903 clubs, a gain of 1,030 in two years, a large percentage being junior clubs. Texas won the coveted \$100 prize for the most consistent growth in clubs. Mrs. R. T. Skiles was chairman of the extension department for Texas and succeeded in bringing in the largest monthly average. Mrs. Skiles represented Texas at the biennial and made the report and was applauded both for her report and as the new State president.

Battery Park Hotel was designated as headquarters although the board of directors were domiciled at Grove Park Inn. Practically all the luncheons and social functions were held at Battery Park Hotel.

The States' parade with each state carrying its flag and marching to the auditorium where most of the meetings were held was an imposing spectacle and created much enthusiasm. Saturday evening June 9, witnessed the formal opening with the singing of "America the Beautiful," which was later adopted as the official hymn; invocation by Dr. Willis G. Clark, Trinity Episcopal church of Asheville. Welcome addresses: Mrs. O. C. Hamilton, chairman local biennial board; John W. Cathey, Mayor of Asheville, Mrs. Charles W. Webb, president City Federation of Women's Clubs, Chamber of Commerce and Civic Organization; Mrs. J. Norman Wills, president of North Carolina Federation of Music Clubs and Miss Nan B. Stephens, president of South Atlantic district; response by Mrs. John F. Lyons, president.

Of the outstanding features the lyric drama "Pan in America," with score by Carl Venth of Texas and libretto by Robert Francis Allen of Massachusetts, held the most interest for delegates as it had won the \$1,000 prize offered by the National Federation. "Pan in America," is an allegorical spectacle depicting the triumph of music. It begins with the deities of ancient Rome and comes down to modern times with the first Indians of America, introducing in succession the Puritans, the Colonial epoch, the Pioneer epoch, the epoch of 1850 and the epoch of American artists and closes with the Court of the States.

Carl Venth was the conductor and again distinguished himself. Jack Webster Harkrider was pageant director and that is a sufficient guarantee of a gorgeous spectacle, in fact so gorgeous that it dazzled the eyes and senses with its splendor. Mr. Venth's score has many appealing and effective passages, the ensemble dance numbers being especially good and are destined to become popular with the public. The stage setting was beautiful, the auditorium was provided with a large second stage rising from a wall of flowers and greenery in the form of broad steps, having the appearance of marble, running the full width, then a platform and on either side of this seats and in the center at the back of the stage was seated the god Apollo and after the first mass movement, on either side were seated the groups of ladies and men in their brilliant costumes. The Aeolian choir formed the nucleus around which the pageant was built and deserves special mention. Mr. Crosby Adams was director of the

# DEAN VENTH GIVEN

## DEAN VENTH PLAYS OWN COMPOSITIONS

Friday, Feb. 29, Dean Venth played some of his own compositions in chapel. As part of every chapel service is devotional, he first led us in prayer, "after his own fashion." It is a fashion understood by all countries, races and ages. The voice of the violin poured out the prayer not of an individual but of the whole world.

The program consisted of selections representative of different countries. The first was for America—"Carry Me Back to Old Virginia." The new setting made the familiar melody doubly enjoyable. The next number was a Roumanian "Song at the Cradle." A somewhat varied quality, characteristic of its nationality, was as striking as its tenderness and drifting melody. It was easy to visualize the pretty young mother, in the national costume, rocking the cradle as she gazed dreamily, first across the fields, then down at her baby.

France was represented next by a dainty minuet in the style of Louis XIV. The Viennese waltz, which followed was full of charming local color. The closing number was a Norwegian rhapsody containing two themes—a folk song and a characteristic dance. The Norwegian dances are very energetic. In Dean Venth's words, "They try to jump up and kick the ceiling, and," he added, "they usually take the girl with them." It was easy to imagine the scene while listening to the music. This selection was notable for its great range, its marked rhythm, and its contrasting moods.

Those fortunate enough to be enjoying Dean Venth's music now, must be storing up memories to tide over the bleak year of his absence. These rare half-hours of intimate pleasure that T. W. C. enjoys will never be forgotten by his hearers.

# SABBATICAL YEAR



DEAN CARL VENTH

After fifty years of work, Dean Venth is going to Europe to take what might be called his Sabbatical rest.

Ten of these years he has spent in Texas Woman's College and before coming to us he was in Kidd Key Conservatory. Dean Venth founded Venth College and Brooklyn Symphony Orchestra in Brooklyn. He was also one of the founders of the Manuscript Society in 1884, to which the great musicians of this country belong.

While Dean Venth has done much creative work during the summers, he has spent most of his winters in routine work. In the past few years he has composed a number of remarkable compositions which he wishes to present in Europe. Some of these works have been written during his vacation time in Maine, around the Great Lakes and in California; but perhaps his greatest creations have been written during his different visits to Norway.

Dean Venth has recently written an operatic pageant, "Pan in America," which was awarded the prize by the National Federation of Music Clubs, in the competition of 1923, and has just recently come off the press. Dean Venth's desires may be heard in the Epilogue of his own "Pan in America," the words expressed by Robert F. Allen are:

"I have songs to sing to men.  
I have songs to sing to men;  
Songs that I must sing, but when?  
Winged words that beat against a  
window pane,  
Or unborn souls that ache for birth,  
To the golden light of earth.  
I have thoughts to write for men;  
They burn like fire along my pen!  
I feel them wrenching at my heart,  
They almost tear my soul apart!  
No steel could chain so hot a fire as  
this passion of desire!  
I have dreams to give to men;  
Wonder visions now and then,  
Wonder visions.  
Yet, for all my agony,  
No great song is born to me!  
Must I carry them unborn,  
Till at death, I face the Morn?"

Every musician has that yearning to create, and to be among those that can criticize as well as enjoy his music. For this reason Mr. and Mrs. Venth will spend most of their time in Vienna, the musical center of the world. Vienna has been called the home of the three "Bs"—Bach, Beethoven, and Brahms.

Mrs. Venth is also planning to do work that she has been wanting to do. The Venth's will visit the wife and mother-in-law of Mrs. Venth's former teacher, Richard Epstein. It will

indeed be a pleasant time for them. They will probably not leave Vienna except for a few musical tours to Paris and London. Dean Venth plans to give some of his compositions in Vienna and his work there will be an aid to him as well as a pleasure.

The absence of Dean Venth from T. W. C. for a year will be keenly felt, but we are willing to sacrifice him for a short time if it be for his good. It is a known fact that while standing by a great building you fail to glimpse its greatness. And so it is that we, in our small way, try to appreciate the Venth's.

It will be in their absence that we will fully appreciate their greatness. Dr. Stout is co-operating with Dean Venth, in seeing that his work will be carried on here in his absence. We wish for the Venth's one of the happiest years of their lives, and we want them to know that we will be waiting their return with sincerest anticipation.

The Euterpean Club sponsored the premiere performance of Carl Venth's latest work, a "Scherzo Play" (to quote the program) called "Alexander's Horse" in the University Club rooms April 17.

This work is a worthy companion to the composer's "Lima Beans" produced last year and has striking similarity to that work although the fundamental musical concept of the two are somewhat dissimilar. They are both of audacious jocularly and a challenge to the audience whether to take the serious music sportively or the waggish text seriously. The music of "Alexander's Horse" is decidedly interesting to the ear and the fact that it could just as well be a setting of a ballad for chorus of women's voices does not detract from the pleasure of the ear with the present text or any other. It is this fact which leaves the audience in a state of bewilderment as to the ultimate intention of the composer. The music in itself is on decidedly modern lines and with the exception of two or three delightful lyric hits is not constructed according to set pattern, either harmonically or as to form.

The performers were Ellen Jane Lindsay as Catherine Parr, Bernard U. Taylor as Henry VIII, Monimia Taylor Ruble as the page, and Jean Hayes Taylor at the piano. This cast is ideally suited to the work and gave it a delightful performance. In passing it may be mentioned that the mere memorizing of the work is

a feat but there were no hitches.

Mrs. Lindsay sang her allotment with pleasing voice and charming manner and was withal a delectable picture to the eye. Mr. Taylor as the blustering and amorous Henry was fortunate in his delineation of the character and made much of the quite singable music given to him. Mrs. Ruble gave to her few lines a sincere human appeal which was a clever foil to the intentional artificiality of the whole. Mrs. Ruble's voice is taking on added richness with enlarging experience. Mrs. Taylor at the piano carried an onerous responsibility, reading the part from manuscript and putting the many notes each in its proper place. The difficulties of the work make it for the professional accompanist only and Mrs. Taylor did her work well.

Probably the crowning event of the biennial was the production of the prize lyric drama, "Pan in America," composed by Carl Venth to a libretto by Robert Francis Allen, produced for the first time on the evening of June 14, under the bâton of the composer. This production was given on an elaborate scale with bizarre costumes and extensive lighting effects. Mr. Venth has invested a score containing a variety of colorful situation, largely patriotic, with beautiful melody, concluding in a stirring dramatic climax.

# VOICE OF THE PEOPLE

## A TRIUMPH IN MUSIC

Editor of The Citizen:

May I have space in your columns for some reflections regarding the Biennial Convention?

First, let me say that while there have been what appeared to be excuseless mix-ups in the way the various events have been scheduled and carried out, I was very much reassured when I was told yesterday by one who has made the rounds of these biennials for about ten years that "smoothness" of operation is almost impossible in all the circumstances, and that Asheville has by no means acquitted herself without honor. Many of us have chafed under long delays at luncheons, at concerts, etc., and have seen considerable confusion as to the changes of places for the announced place of meetings, and place of concerts, but most of these have been apparently unavoidable and the spirit of the convention has been really superb. And after all, that is what the visitors will remember longest.

I was told by one who has attended four or five of these great conventions, that every city had had difficulty regarding facilities and readiness of plans, and that the "biggest mess of all" was in the great city of Chicago. So we of the Old North State, who have had pride in the coming of this national body of musicians, may feel proud that the convention has been handled in a way quite as creditable as in many a larger city than Asheville. All honors to your committees and to your hospitable and charming people.

Now as to the first performance of the pageant. This was a triumph, despite several features which were to be deplored. "Pan In America" is colossal. It is stupendous. It is a marvelous com-

delighted

caption—the lifting of the race through the purifying and ennobling channel of good music—this is the picture as it appears to me. Mr. Allen, librettist, and Mr. Venth, composer of the score, have achieved one of the greatest musical triumphs in the history of American music. It is a superb commingling of lyric, dance, dramatic art—of uncomparable possibilities and of magnificent proportions.

This was the first performance of this wonderful piece of scenic and harmonic grandeur, and it was conducted by Mr. Venth, himself, with the Biennial Festival Orchestra for support. The conductor might have been any one of the first rank, "Pan In America" could be made one of the most outstanding musical creations produced in a generation. It is the prize-winning libretto for lyric-dance-drama in the eighth biennial prize competition for American composers.

All the concerts and musical offerings incident to the convention have been highly enjoyable, none more than those by the orchestra under the magic spell of Mr. Hadley's baton. The Thirteenth Biennial will take its place among the greatest of musical events ever to transpire in the Southland. All honor to your charming city for producing this great feast for music lovers and for so delightfully entertaining your guests from 40 States.

(Rev) THOS. F. OPIE.  
Asheville, June 15, 1923.

That the cultivation of the art of music in this country should have attained to such a degree of perfection that an all-American program is possible (though, be it said in the words of the president, Mrs. Lyons, the difficulties that it entailed made it all the more necessary to achieve it,) is a matter for great pride among all people well enough versed in the art to know just what that accomplishment means, and should be a matter of greater pride that a master of Henry Hadley's qualifications could make the statement that there was no single work on the programs that was not worthy of incorporation in the symphony program of any of the European capitals.

Great music, like great poetry, is the product of a mind skilled in a most abstruse science, the science of harmony and of musical form and composition. It is probably just as different from popular conception as the difference between popular conception and fact in the production of great poetry. As one of our greatest poets said, his was not the product of a fine frenzy, and the public would know it all too well could it but be behind the scenes of the poet's mind at work and realize the feathers, and trap doors and camouflage that went into the making.

So it is, that the work of the week is a culmination of the entire musical growth of America. It has been the result of an intellectual attainment in one of the most difficult of all the sciences, the science of harmony.

That is the achievement in the large. One of the colossal events of the weeks was the offering of "Pan In America," lyric dance drama, by Carl Venth, a Texas composer with two operas and other works to his credit.

Those able to judge believe that this work, staged by professionals would be a still more wonderful creation. Mr. Venth is a composer of note, a man with all the necessary knowledge of the writing of music at his finger tips, a man thoroughly conversant with the orchestra as an instrument.

Myself could recall with pleasure the

## 'PAN IN AMERICA' IS PRESENTED FOR FIRST TIME HERE

Most Tremendous Musical Effort Ever Attempted in Asheville Proves to Be Wonderful Success.

### SETTINGS BEAUTIFUL

Considering in the aggregate the premiere presentation last night of "Pan In America," the spectator is conscious of two pleasing impressions:

First, the unique achievement of the work from the standpoint of American composition; and,

Second, the facility with which typical American community talent may be trained so creditably to handle a comprehensive work.

Laudation is due all around. Author, composer, directors and talent acquitted themselves with enough glory.

The lyrics must be condensed; the music will be polished in spots. There is sufficient plot for two pageants. The work as constituted takes three hours of uninterrupted performance, which would tire even the most sympathetic audience.

But the production is a success. It is not exaggeration to say that it is the most tremendous musical effort of the kind that has ever been attempted in Asheville.

Considering the brevity of time in preparation, the work of the local people was remarkable, this due to heroic efforts on the part of the director and a fine spirit of co-operation and willingness to work by principals, chorus and ballet members.

Sheer beauty describes the setting and costuming.

Audience expressed

# Federation's Prize Winning Pageant Is Colorful Offering For Gathering Of Music Folk

Colossal in its conception, magnificent for its splendor in costumes and lighting, tremendous in some of the orchestral effects with which the composer, Mr. Carl Venth, of Texas, has endowed the score for the book of Robert Francis Allen, "Pan in America," the prize winning lyric drama, was staged at the Auditorium Thursday night.

It was given as one of the big public events in the music week of the Biennial of the National Federation of Music Clubs under the direction of Mr. Venth, the composer, and staged by John Webster Harkrider, pageant master, who has won for himself an enviable reputation in that capacity in the Southwest and on the Pacific Coast. The nucleus around which the pageant master had to work was the Aeolian Choir and a number of visiting artists including Marjorie Maxwell, of Chicago, took part in the performance. Ray Virden, tenor, was also a participant, and numbers of Asheville society folk while Miss Marie Tiffany, of the Metropolitan Opera Company of New York, appeared in one of the grand scenes toward the close of the pantomime.

At the close of the performance Mrs. John F. Lyons, Fort Worth, Texas, President of the National Federation of Music Clubs, announced from the stage that the prizes awarded by the Federation of Music Clubs for this prize pageant would be delivered. Mr. Venth was called to the stage, and the presentation was made in brief with fitting language, in which he was congratulated upon the success he had made and expressed the hope on behalf of the Federation that he would go on to even greater successes in his career as a musician. Other participants and assistants in the staging of the big pageant were called to the stage—all of them receiving applause, notably Mrs. Reuben Robertson, executive chairman; Mrs. Crosby Adams, director of the Aeolian Choir; Mr. Harkrider, pageant master; Maurice Matteson, in the part of Mercury; Mr. Charles Burnham, baritone, who sang a number of solos. Mrs. Lyons announced that the prize for the librettist would be received on behalf of Mr. Allen by the Federation President of his district, and that although all were disappointed that he could not be here, he probably as keenly as anyone regretted his inability at not being present.

Mrs. Garrigues, of Philadelphia, one of the officials of the Festival, presented a prize to Mr. Venth.

The audience was one of the largest ever seen in the Auditorium.

## Much Praise Is Due Choir.

The Aeolian Choir has been mentioned as forming the nucleus around which the performance of Thursday night was built. The choir is due a large portion of praise for the work it has done in connection with the pageant and its loyalty and devotion to its task in preparing for the pageant showed well last night. The choir could always be relied on to do its part and responded each time to Mr. Venth.

Following were the principal artists who sang the leading roles: Marjorie Maxwell, soprano; William Clegg Monroe, tenor-baritone; Sigmund Spaeth, bass; Ray Virden, tenor; James Stanley, bass; Grace Stephens, soprano; Elizabeth Hood Latta, mezzo.

Mr. Venth's score abounds in very effective passages. It is not unlikely that the ensemble dance music for two of the big dance scenes and a number of the lyric moments will attain popularity, since they mark a notable effort on the part of the biggest factor for the concerted movement for advancement of music in the nation to bring about the ideals and the conditions for which it is striving, a music of the people, expressing in their own way, their own musical conceptions.

## Appeal.

"Pan in America" is an allegorical spectacle which depicts the triumph of music. The underlying idea is a large one as it begins back with the deities of ancient Rome and comes down in modern times with the first red skins of America, then introducing the Puritans, the Colonial epoch, the Pioneer epoch, the epoch of 1850, the epoch of 1890 and then the epoch of the American artists, then closing with The Court of the States. The big spectacle had its appeal, of course, to the patriotic spirit and more than once applause of the colors and of notable American history figures drowned the music entirely. The setting for the big spectacle was simple but highly effective.

## How Pageant Was Set.

The stage of the Auditorium was provided with a large second stage, rising from a wall of flowers and greenery in the form of broad steps running its full width. Then came a platform, and, on either side of this, seats, and in the center, at the back of the stage, was

—Continued on Page Eighteen

[Continued from Page One]

seated the god Apollo. On the left of these steps after the first mass movement of the pageant was concluded, were seated the ladies of the old Roman City participating, and they were the chorus. On the right was the chorus of men singers. Behind each of these groups were placed five on one side and four on the other, the nine muses. Then in the rear Apollo sat on his throne with peacocks on either side of him. Rising behind the two groups of muses were vast pillars and between the two of them great white curtains which had the effect of setting off the throne room of Apollo without at the same time cutting off a view of it from any one in the audience. The movement of the story is carried on by messenger to Apollo, who is anxious at the supplication of some of his subjects to have the proper development of the art of the god Pan unfold in the life of the new world, America, just created and, the pageant is made up of a series of pantomimes, in which the costumes, the manners and the epochal music go to make effective, impressive and colorful pictures of the many periods of American history presented.

## Some High Lights In Spectacle.

A clever touch in noting the passing of times is the appearance of the three fates, who walked across the stage between the different epochs chanting a drab and weird portion of a ritual. The first solo dancer in the performance was Lillian Emerson, who won notable applause for her dancing and for the graceful manner in which she portrayed the peacock in an early portion pantomime. Among so much talent and so many exquisite things well done, it hardly seems fair to single out a few of the performers for special mention. But William Clegg Monroe, as Pan, is must be said in all fairness, gave evidence of a voice of great beauty, and Marjorie Maxwell, who as a chief's daughter, in the Indian pageant, and Tabitha, in the Pilgrim epoch, won the admiration of the immense audience.

Carl Venth is head of the Musical Department of the Texas Woman's College of Fort Worth, Texas. He is a thorough musician of many years' standing in the Southwest and in his vicinity has many successes to his credit. He has written two operas which he has produced in Texas, and won distinction through his efforts in the training camps located in Texas during the war, with 150,000 men as his material.

# DISTINGUISHED VIOLINIST



BY WALTER B. RATLIFF.

To Carl Venth, director of the conservatory, college of fine arts, Texas Woman's College, in Fort Worth, goes the credit for the organization of the first symphony orchestra ever organized in Brooklyn, New York. Its personnel was from the Metropolitan Opera Company. Also to his credit the first symphony orchestra ever organized in Dallas and in Fort Worth.

Carl Venth was born in Cologne, Germany, Feb. 16, 1860. He is the son of Carl and Fredericka Venth. Both the father and mother were musicians, the son like his father being a violinist. At the age of 12 his father ran away from home with his violin tucked under his arm and went to Leipzig, where he became the warm friend and roommate of the famous Joachim, who in later life promised the father that he would take care of the musical education of the son, Carl Venth. This promise, however, he was unable to fulfill on account of his own concert career. During his life his father was the conductor of the orchestra of the Duke of Ratibor and later director of the Cologne Male Singing Society, which is the oldest organization of its kind in existence.

#### First Lessons.

George Japha gave Mr. Venth his first instruction in violin and later Ferdinand Hiller instructed him in composition, while Dipon gave him harmony. However, Mr. Venth gave up his virtuoso career for the life

of a composer and pedagogue. During his life in America since 1880 he has instructed more than 3,000 pupils, many of them without charge.

#### In Texas Fifteen Years.

Carl Venth has lived in Texas fifteen years. Two years of this were spent in Dallas, where he directed the Frohsinn Male Chorus in 1912 and at the same time organized the Symphony Orchestra of Dallas. In 1914 he moved to Fort Worth and took up work with Texas Woman's College. However, in the same year he conducted the Saengerfest in Dallas.

Mr. Venth has counted among his friends the greatest modern musicians such as Joachim, Rubinstein, Clara Schumann, Weinlawski (whom he considers his greatest teacher), Massenet, Godard, Grieg, Svanberg, Sinding and Bruch.

In 1899 he was married to Cathinka Finch Myhr, daughter of Anders Christian Myhr of Christiania, Norway, who is his inseparable companion, artistic comrade, and who "mothers him with her heart's blood," as she puts it. Mrs. Venth is a widely known pianist.

"Jazz!" Mrs. Venth raised her eyebrows. "He considers it the scintillating wit of music. Of course he does not permit it in the studio, but in the girls' orchestra of the college—yes. He often plays it with them."

In the opinion of Mrs. Venth the band are two unknown one-act grand operas, "The Monk" and "The Fisherman." In the first the libretto is taken from the work of the Englishman, William Sharpe,

with the permission of Mrs. Sharpe, while the second is based on a work of Henry Earle Hard.

"Since Christmas Mr. Venth has turned his attention to lighter compositions and has produced two diminutive dramas, "Lima Beans" and "Henry VIII. and Catherine."

In June Mr. and Mrs. Venth will return to Europe for a stay of possibly a year. They will sail with a party from Montreal June 17 and will land in Liverpool. Their wanderings will lead them through several countries and many memory-dear out-of-the-way places seldom visited by the average tourist.

# Massed Piano Concert

Fourth in America

Presented by

## Euterpean Club

FORT WORTH, TEXAS

1925

BAPTIST AUDITORIUM

March 5, 8:15 p. m.

Director:

CARL VENTH

Texas Woman's College



CARL VENTH

## LAST CONCERT OF THE ORCHESTRA SUNDAY

Season for Fort Worth Symphony to End With Popular Programme at Chamber of Commerce Auditorium.

The last concert of the 1915 season by the Fort Worth Symphony orchestra will be given Sunday afternoon in the auditorium of the Chamber of Commerce at 3:15 o'clock. This is according to announcement by the board of directors, who also say that if the public demand and the subscriptions are sufficient there is nothing to prevent the concerts being continued.

At the beginning of the present season the directors undertook to raise \$600 by popular subscription and more than this amount was pledged. All the pledges have not been paid and the treasurer of the orchestra association, R. E. Harding, stated Wednesday that prompt payment of subscriptions is necessary to meet the bills for the final concert, all other bills to date having been met.

It is estimated that nearly 6,000 persons have heard the concerts this spring, the Chamber of Commerce auditorium having been crowded to capacity at each concert excepting one, when threatening weather reduced the attendance.

Clyde Whitlock will be the soloist at Sunday's concert, the programme for which follows:

- Cortège from "Queen of Sheba".....Goldmark
- Overture.....Echols
- Ase's Death, from "Peer Gynt" Suite.....Grieg
- Violin Solo.....Clyde Whitlock
- Garotte.....Ellenberg
- Three Dances from "Henry VIII".....German
- (a) Morris Dance.
- (b) Shepherd's Dance.
- (c) Torchlight Dance.
- Waltz—"Artist's Life".....Strauss
- Selections from "The Bird Peddler".....Feller



# Massed Piano Concert

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BAPTIST AUDITORIUM

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Director:

CARL VENTH

Texas Woman's College

# Programme

## CLUB ARTISTS APPEARING

Mesdames: Will Collins, Ellison Harding, B. U. Taylor, Robert E. Lee,  
Dot Echols McCutcheon, George Conner.

Misses Annie Mae Hopkins, Mary Douthit, Jessie Dean Crenshaw, Vivian  
Harder, Elizabeth Long, Ina Dillow.

## GUEST ARTIST

Mr. Horace A. Jones, Violinist, Denton C. I. A.

Mr. Russel E. Curtis, Accompanist, Head Piano Department,  
C. I. A., Denton

1. Turkish March.....Beethoven  
Arranged by Charles Thern

(This march forms part of the music to "The Ruins of Athens" and is originally written for Orchestra. In Beethoven's time the western world was not flooded as at present with so-called oriental music, and he was probably one of the first composers to experiment with oriental color in music.)

2. Espana Rhapsodie.....Chabrier  
Arranged by the Composer

(This exquisitely conceived picture of Spain is written for Orchestra, and forms one of the repertoire numbers of all the great Orchestras. Chabrier's scoring for this number was audacious for his time, and is yet today an example of vivid and sparkling instrumentation. He uses Spanish dance-rhythms throughout the Rhapsodie, and in his own arrangement for two Pianos has succeeded in approaching the original orchestral effects.)

3. Violin Solo—  
(a) Sonate, A Major.....Handel  
Adagio—Allegro Moderato  
Largo—Allegro Energico  
(b) Menuett .....Haydn-Burmeister  
(c) Variations .....Tartini-Kreisler

4. Scherzo .....Saint-Saens

(Originally written for two Pianos, this whimsical Scherzo shows the master hand of the French composer, and the idiomatic writing for his instrument. It is perfect in form and structure, works up to a big climax and is full of novel pianistic effects. Only a master pianist could have written this work.)

5. Children's March: Over the Hills and Far Away.....Grainger  
 (Originally written for two Pianos. A true Grainger piece, founded on an English folk tune, embellished with dissonant harmonies, at times reminiscent of northern composers. It shows Grainger at his best, enthusiastic, even brusque and full of humor, a quality only too seldom found amongst composers of serious music.)
6. Valse Paraphrase, after Chopin.....Schuett  
 (Originally written for two Pianos. This is an example of very clever craftsmanship. Schuett has taken the Chopin Valse Op. 64, No. 2, added counter melodies, embellishments, changed the rhythm occasionally from three-four to four-four, and made out of this charming miniature Valse a big, dramatic show piece.)
7. Violin Solo—  
 (a) Nocturne, E Flat.....Chopin-Sarasote  
 (b) Canzonette .....d'Ambrosio  
 (c) Scherzo-Tarantelle .....Wieniawski
8. Petite Suite .....DeBussy  
 (a) En Bateau  
 (b) Ballet.  
 (Originally written for two Pianos. En Bateau is full of sensuous charm and color effects, such as DeBussy was the first to introduce into modern music, suggestive of a placid lake, with occasional stronger waves. The second, Ballet, a vivacious, strongly flavored example of French dance rhythm.)
9. Jazz Study.....Hill  
 (Originally written for two Pianos. An example of how jazz rhythm can be used effectively in better class of music, although even here the pernicious effect of jazz is in evidence.)
10. The Ride of the Walkyries.....Wagner  
 Arranged by Ehrlich  
 (Originally written for Orchestra, this number forms the opening of the second act of the opera "The Walkyrie." The Walkyries come riding on their snow-white horses, carried on storm clouds, to a rocky plateau, to hold converse with their lost sister, Brunhilde. As a piece of descriptive music it has not been surpassed.)



CARL VENTH

# Compositions by Carl Venth

## PUBLISHED WORKS

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### CHORUS

- The Resurrection**—An Easter cantata for four solo voices, chorus and orchestra  
Carl Fischer, New York
- Myth Voices**—A cantata for soprano and alto solo and chorus of women's voices (four part) with orchestra  
Bush & Gerts, Dallas, Texas
- From Olden Times**—Cantata for soprano solo, women's voices, (four part) and piano  
Arthur P. Schmidt, Boston, Mass.
- The Quest of Beauty**—Cantata for soprano and alto solo, chorus of women's voices and orchestra or piano  
Carl Fischer, New York

### FOR PIANO

- Frithjof and Ingeborg**, suite of 5 pieces  
G. Schirmer, New York
- Norwegian Songs and Pieces**, 7 numbers in two books  
Fritz Schubert, Leipzig
- Four Phantastic Pieces**  
Fritz Schubert, Leipzig
- Five Sonatinas**  
Fritz Schubert, Leipzig
- Meditation**  
Fritz Schubert, Leipzig
- Tambourin**  
Fritz Schubert, Leipzig
- Impromptu**  
Fritz Schubert, Leipzig
- Snowflakes**  
Fritz Schubert, Leipzig
- Dance of the Bajaderes**  
Fritz Schubert, Leipzig

- Album Leaves  
Fritz Schuberth, Leipzig
- Little Character Pieces  
Fritz Schuberth, Leipzig
- Norwegian Dance  
Fritz Schuberth, Leipzig
- Little Suite  
Fritz Schuberth, Leipzig
- Oriental Dance  
Wm. E. Ashmall, New York
- Moment Musicale  
American Elite Edition, New York
- Impromptu  
London Music Pub. Co., London
- Menuet  
London Music Pub. Co., London
- Andante  
London Music Pub. Co., London
- Toccatà  
London Music Pub. Co., London
- Gavotte  
London Music Pub. Co., London
- Tambourin  
London Music Pub. Co., London
- Six Grand Studies, two books  
London Music Pub. Co., London
- Three Norwegian Dances  
London Music Pub. Co., London
- Three Preludes  
London Music Pub. Co., London
- Interlude and Aria  
London Music Pub. Co., London
- Prelude and Fugne  
London Music Pub. Co., London
- Seven Sanatinas  
London Music Pub. Co., London

### FOR VIOLIN

- On the Lake  
J. H. Schroeder, New York
- Hungarian  
J. H. Schroeder, New York
- Fleur de Lis  
Chandler, Held Co., Brooklyn

- Song Without Words  
Breikopf & Haertel, New York
- Scotch Rhapsodie  
Schott Freres, Bruxelles
- Swedish Rhapsodie  
Schott Freres, Bruxelles
- Souvenir de la Belgique, three pieces  
Schott Freres, Bruxelles
- Mazourka Intermezzo  
Fritz Schuberth, New York
- Air de Ballet  
Carl Fischer, New York
- At Evening  
Carl Fischer, New York
- Aria  
Carl Fischer, New York
- Cantus Doloris  
Carl Fischer, New York
- Canzonetta  
Carl Fischer, New York
- Gavotte Antique  
Carl Fischer, New York
- Gems, four pieces  
Wm. A. Pond, New York
- Suite, five pieces  
Chanut Edition, London
- Romance  
Chanut Edition, London

## SONGS

- Twelve Lyrics  
J. H. Schroeder, New York
- Six Songs and Ballads  
Edw. Schuberth, New York
- Vision on the Rhine  
London Music Pub. Co., London
- Long Is the Day  
London Music Pub. Co., London
- Slumber Song  
London Music Pub. Co., London
- Ave Maria  
London Music Pub. Co., London
- Lines for an Indian Air  
American Elite Edition, New York

Evening Bells

American Elite Edition, New York

May Song

American Elite Edition, New York

Come to Me, Dearest

American Elite Edition, New York

Ave Maria

American Elite Edition, New York

In the Forest

American Elite Edition, New York

Remembrance

American Elite Edition, New York

Slumber Song

American Elite Edition, New York

The Dead Soldier

American Elite Edition, New York

### COMIC OPERA

Fair Betty, comic opera in two acts

Bush & Gerts, Dallas, Texas

### COMPOSITION IN MANUSCRIPT

The Monk of Iona, opera in one act

The Fisherman, opera in one act

Hiawatha's Wooing, cantata for four solo voices, mixed chorus and orchestra

At the Hardanger fjord, for orchestra. Performed

Ejergat, for orchestra. Performed

Evening Song, for orchestra. Performed

Prologue to an Indian Drama, for orchestra. Performed

Two String Quartets. Performed

Trio, for Piano, Violin. Performed.

Three Sonatas, for Piano and Violin. Performed

Two Concertos for Violin and Orchestra. Performed

Sonata Patetico, for Piano. Performed

Poem for Piano. Performed

Shadow Pictures, for Piano and Violin. Performed

Menuett, for Piano. Performed

Menuett, for Violin. Performed



# Strains of Music, Martial, Gay and Tender Awaken Echoes of Memory at Camp Bowie

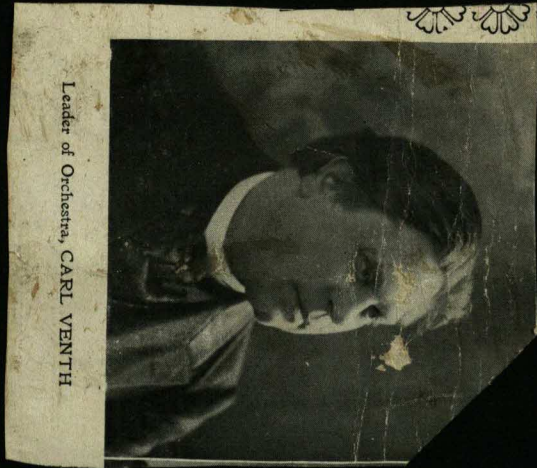
Leaders of the bands: H. G. Ward,  
S. P. Candler, C. E. Overback, F. E.  
Moekle, Arnot Bouton, L. R. Smith, W.  
L. Ellison.

Carl Venth, Band Leader.

George Evans, George Koehler and  
George Egan, celebrities who are lead-  
ing members of the bands.



Photos by Boyett



Leader of Orchestra, CARL VENTH

**FIRST MUSICAL**  
**OF THE HOADLEY SOCIETY**  
**HELD THIS SEASON.**

The Fourth Year of the Association Inaugurated Under the Most Favorable Auspices—An Excellent Programme Rendered Last Evening.

The first musicale and reception this season of the Hoadley Musical Society, was held last night at Columbia Hall, No. 1243 Fulton street. The society, which is now in its fourth year, has been noted for the excellence of its amateur orchestra, fairly outdid itself in the performance of Carl last night. Under the leadership of Carl Venth, the ten numbers on the programme were almost faultlessly rendered by the fifty-six members of the society. With the exception of Nos. 4 and 7, the selections were by the orchestra. These, however, were rhapsodies by Miss Carrie Teale, who, although not a member of the society, had volunteered her services. The first of these was a Scottish rhapsodie, arranged by Carl Venth, in which Miss Teale showed her splendid technique. Among other selections in the programme were "Auld Lang Syne" was rhapsodie "It was first rendered the festive. It was first rendered in its simple purity, and then in variations, which called for wonderful execution. In the second number, there were two selections, "Tranmerei," Schumann, and "Waltz" Volkmann. In these Miss Teale's playing was remarkable for its tone, color and her interpretation of the composers. In the latter selection, which was full of harmonic, every note was clear and true. At the conclusion the applause was long-continued before Miss Teale answered to a recall and then gave the "Intermezzo," by Mascagni, which was fully up to the standard of the other selections rendered. Henry Earl Hand, who accompanied Miss Teale, was in perfect accord and sympathy with her. The programme was as follows:

In lieu of its regular meeting of Feb. 20, the Harmony Club presented on the same night at the First Presbyterian Church a program made up entirely of work by Carl Venh, who for several years has been choral director of the club. The occasion had been planned to fall closely upon Mr. Venh's birthday, and the audience, which filled the church, seemed to sense the spirit of the occasion and accorded Mr. Venh the whole-hearted reception which his popularity with the Fort Worth public justified.

The program was started with the Chinese Cycle for soprano with piano accompaniment and violin obbligato. This is the work which was awarded the first prize in the song division of the San Antonio Musical Club contest last year. The words were compiled by the composer from Chinese poems of 300 B. C., and are particularly fitted for treatment in the modern idiom, besides being charming as poetry.

The Cycle was given performance by Mrs. Ellen Jane Lindsay, soprano; Miss Nettie Tillet, pianist, and Mr. Venh himself as violinist. We do not know whether the work has ever been done by any singer other than Mrs. Lindsay, as all its public presentations have been in her hands. It is a work in which she is very gratefully placed. It lies splendidly within her voice and demands the little graces of voice and acting which her wide experience on the concert stage has given her. She was charmingly accustomed for the work and sang with accuracy of intonation. The latter characteristic and the memorizing of the work are matters of no small moment considering the very complex nature of the music.

Miss Tillet, who is a member of the faculty at Texas Woman's College, where Mr. Venh is dean of fine arts, gave convincing impression of her musicianship and practical ability by her playing from manuscript of the technically and musically difficult accompaniment.

Mr. Venh has accomplished a work which in spite of its distinctly modern substance and treatment makes a definitely pleasing impression upon the average audience by the aid of the text, the consuming and the acting, which visualizes the import of the poetry in such a way that the music unconsciously interprets the text without itself becoming the sole center of attention. The music is by no means without tonality, and decidedly not without color or suggestiveness of the various scenes, or states of mind of the little Chinese lady and her plain

FORT WORTH  
**OF FAIR**  
 BOARD  
 NEW UNIFORM  
 Flivver Loc  
 Driver

Arthur Bradley  
 Advisor

# MASSED BANDS GIVE WONDERFUL CONCERT

Before the greatest crowd that ever packed the Coliseum to overflowing, the largest musical aggregation which ever played in Fort Worth gave its initial concert Sunday afternoon under the direction of Director Carl Venh. The thousands of people in the vast audience jammed into every inch of standing room, used every seat and chair, and even hung from the fire

escapes and stairway. On the lawn outside the Coliseum the crowd massed, striving to hear, turned away in thousands because of lack of room.

General Greble, General Blakney and General Hutchings, with their aids, occupied boxes to the left of the arena. They listened attentively to the music, and upon the completion of the numbers were enthusiastic in their appreciation and applause.

**Applause Deafening.**  
 The roar of applause that marked the completion of each number was deafening and prolonged. For several minutes the cheering lasted at the close of each selection. It was an appreciative audience, quiet during the numbers, responding keenly to every emotion.

The instruments in the band were well balanced. The men played them with authority, not only when in the more simple marches, but in the most difficult overtures. The wood-wind section was clear and true, the basses were sonorous and the thunder of tympani completed the great harmony. The interpretations were sincere; their phrasing well defined.

**Military Numbers.**  
 The military numbers, "Stars and Stripes Forever" (Sousa), "Under the Eagle" (Wagner), "Light Cavalry" (Suppe) and "Semper Fidelis" (Sousa) rang out defiantly. The avalanche of tone filled the vast auditorium. Yet the soft, sweet melodies in the over-

tures were interpreted with genuine tenderness of feeling. The "March Slav" was potent with dire meaning, contrasting with "Amerinda"; its swinging rhythm and lyric melody was played with a dash and daring that was superb.

The Singing Soldiers, under the direction of the army song leader, Sam S. Losh, achieved another triumph. The marked improvement in their singing was quite noticeable. The parts are capably held and the tenors were especially good. They sang with genuine feeling, whether of war, love, wife or mother. They did not fail to win a responsive chord from the heart of every person present.

### Harmony Club.

In contrast with the sonorous voices of the singing soldiers and the blatant tones of the band was the clear, vibrant voices of the members of the Harmony club chorus. They were conducted by Venh. "Hear Us O Lord" (Mozart) and "Ave Maria" (Gounod) was sung with a delicacy and refinement of shading and intelligent interpretation of single tones which makes an artistic performance.

When the band struck up "The Panthers Are Coming" pandemonium broke loose. The throng rose simultaneously to its feet. The audience joined in the singing of the English, French and American national anthems with a vim. Patriotism ran riot. Cheers, applause, stamping made the steel rafters vibrate.

### Due to Leaders.

Credit for the splendid performance given by bands and singers is largely due their leaders. This the men themselves declared. When first detailed for rehearsal few know how to beat time. Their facile and ready response to the conduction of their leaders now is proof of the knowledge they have gained.

With all the applause and cheering there was an undercurrent of deep emotion. For the division bands take part in the most critical moments of a soldier's life.



When They Play.

Those proud mothers and fathers seated upon tiers or standing amidst the crowd listening eagerly realized that these were the boys that played the marches when the 36th Division passed in review along the streets of Fort Worth. They pictured these same boys playing their nation's anthem when the Goddess of Liberty became a speck upon the horizon. They thought of them as heralds of the division when they landed upon the devastated soil of war-ravaged France and how these bands would play to cheer battle-weary and wounded men behind the lines.

Band leaders are Lee R. Smith, 143rd Infantry; H. G. Ward, 142nd Infantry; S. P. Chandler, 131st Field Artillery; C. E. Overback, 133rd Field Artillery; F. E. Mockle, 144th Infantry; Arnot Boudton, 132nd Field Artillery; J. Brundidge, 111th Engineers; William L. Ellison of the 141st Infantry.

### May Have Series.

The concert was arranged by the music committee of the war service board which is comprised of Mrs. J. F. Lyons, chairman; Sam S. Losh, vice chairman; Mrs. T. L. Davis, Mrs. J. G. Randle, W. J. Marsh, E. Clyde Whitlock, B. O. Greening, secretary of the war service board, stated that a series of concerts might be arranged.

TO B  
 AT  
 Allied Front  
 Which German  
 Men

The entire  
 family. Nowhere  
 in it. Had

# Carl Venth Chosen Choir Director First Methodist



Carl Venth, dean of the School of Fine Arts at Texas Woman's College, and conductor of the Fort Worth Symphony Orchestra, has become choir director of the First Methodist Church.

He is a gifted musician and a distinguished composer of instrumental music and songs. He was born in Cologne in 1860 and at the age of 9 years entered the Friedrich Wilhelm Gymnasium. Four years later, in 1873, he entered the Cologne Conservatory and studied violin with George Japha, harmony with Klauwell and Gustav Jensen and composition with Ferdinand Hiller. He went to Bruxelles in 1886, studied violin with Henry Wieniawski and composition with Dupont. His first concert tour was through Holland in 1878, at the age of 18, and the next year went to Paris as choirmaster for Offenbach's opera.

#### Came to U. S. in 1880.

In 1880 he came to America and traveled as a soloist for one season and in 1882 was concert master at Kostler & Bials. From 1884 until 1888 he was with the Metropolitan Opera house and in 1889 organized the "Venth College of Music" in Brooklyn. He also organized the Brooklyn Symphonic Orchestra. During the next fifteen years he held the following positions: Conductor Brooklyn, Maennerchor, conductor Clio Quartet, conductor Euterpe Orchestra, conductor Hoadley Orchestra, chairman program committee Manuscript Society of New York, chairman music committee New York Art Club, member Tonkuentler Society of New York; went to St.

Paul in 1906 as concertmaster of the newly organized St. Paul Symphony Orchestra; returned to New York in 1907 and organized the Venth Trio, which still exists under the names of Philharmonic Trio.

In 1908 Venth accepted a position in Sherman with the Kidd-Key College as head of the violin department and remained there for three years. During this time he was choir master of the First Methodist Church there and conductor of the Sherman Male Chorus. In 1910 he gave his first musical festival and in 1911 went to Dallas, organized the Dallas Symphony Orchestra and became conductor of the Frohsinn Male Chorus.

Venth was director of the College Conservatory of the old Polytechnic College.

#### His Work Published in Europe.

Most of his earlier compositions are published in Europe by Schubert, Brietkopf and Haertel and the London Music Publishing Company. A new series of compositions for violin and piano, published by Carl Fischer in New York, has been so successful that the first edition was sold out in ten months. Among his unpublished work are two operas and a great number of works for chorus and orchestra.

Since Venth began teaching he has kept a record of his pupils and they number more than 2,000. They are from all parts of the United States. He counts among his personal friends some of the greatest musicians, and his collection of personal letters from these celebrities is interesting.

## Fine Arts Faculty Recital

Saturday, September 18, 1915, 8:15 p. m.

### College Auditorium

- |   |  |                        |
|---|--|------------------------|
| 1 | Allegro from Sonata II                       | Venth                  |
|   | MISS MARION CASSELL AND MR. CARL VENTH       |                        |
| 2 | (a) Extasy                                   | Rummel                 |
|   | (b) One Fine Ddy, Aria from Madame Butterfly | Puccini                |
|   | MISS NONA LYTTON                             |                        |
| 3 | (a) Scherzo, B minor                         | Chopin                 |
|   | (b) Dance Negre                              | Scott                  |
|   | MISS MARION CASSELL                          |                        |
| 4 | (a) In the Desert of Waiting                 | Annie Fellows Johnston |
|   | (b) The Broken Engagement                    | Bellah                 |
|   | MISS JESSIE MILLSAPPS                        |                        |
| 5 | (a) Evening Song                             | Nachez                 |
|   | (b) Fleur de Lis                             | Venth                  |
|   | (c) The Swan                                 | Saint-Saens            |
|   | (d) Aria                                     | Bach                   |
|   | (e) Canzonetta                               | d' Ambrosio            |
|   | MR. CARL VENTH                               |                        |
| 6 | Aria, "Celeste Aida"                         | Verdi                  |
|   | MR. ANDREW HEMPHILL                          |                        |
| 7 | (a) Poupe'e valsant                          | Poldini                |
|   | (b) The Music Box                            | Sauer                  |
|   | (c) Hark, Hark, the Lark                     | Schubert-Liszt         |
|   | MR. SAM TRIMMER                              |                        |

## Organizer and Conductor of Fort Worth Symphony Orchestra



CARL VENTH

Carl Venth will wield the baton of conductor of the Fort Worth Symphony orchestra again this season. The initial concert of the season of 1915-16 will be given at the auditorium on Sunday afternoon, Oct. 17, at 3:15 o'clock, and a brilliant programme awaits music lovers.

The popularity of these concerts in preceding years was fully attested by the great audiences that packed the auditorium and the remarkable enthusiasm which greeted the soloists and musicians at all times. Conductor Venth organized this orchestra and the

organization is a permanent institution today, largely through his untiring efforts, and the unselfish labors of the directors and officers who gave of their time and funds in order that a love of music might be cultivated by those who yearned for it, and musical feasts for those who had already acquired a knowledge or understanding of the compositions of the great masters. The orchestra, as years go by, is making rapid strides in proficiency and conductor and musicians are alike a credit to Fort Worth and a source of pleasure to all lovers of the art divine.

## Symphony Orchestra Season Will Commence Next Sunday

The Fort Worth Symphony orchestra will give the first concert for this season on Sunday afternoon, Oct. 17, at the Chamber of Commerce auditorium. The programme will begin at 3:15. A splendid programme has been arranged by Conductor Venth and the orchestra has been rehearsing for the past month. The musicians have been giving faithful and enthusiastic work and an unusually splendid performance is assured.

Frank C. Agar, Fort Worth's popular baritone, will be the soloist, which adds another splendid feature. It is to be earnestly hoped that the public spirited citizens of Fort Worth will show their appreciation of this capable organization which is such a valuable asset to the city and respond in large numbers to the call of the directors for subscriptions for the support of the season's concerts. Every subscriber will receive a membership card which will assure seats for each concert, a sufficient number of seats to accommodate all subscribers being held until the opening of the programme. The remaining seats as well as all seats unoccupied at the beginning of the programme will be thrown open to the public. The programme for Sunday's concert is as follows:

Soloist.....	Frank C. Agar, Baritone
Svendsen.....	Coronation March
Flotow.....	Overture, "Stradella,"
Rubinstein.....	"Kamennoi Ostrow."
Gounod.....	"Cavatina" from Faust
	Frank C. Agar.
Brahme.....	Two Hungarian Dances
Puccini.....	Selections from "La Boheme"
Elgar.....	Chant d'Amour
Wagner.....	Selections from "Rienzi"

### THE VENTH CONCERT.

A Fine Performance Before a Critical Audience.

The fifth of the series of six orchestral concerts under the direction of Mr. Carl Venth, took place last evening at Association Hall, corner of Bond and Fulton streets, in the presence of a large audience, though the number who availed themselves of this opportunity to listen to classical music, interpreted with much intelligence and directed with masterly skill, was not so numerous as the merits of the programme called for. The soloists were Mr. Carl Figue, piano; Mr. Herman Maedge, violin and Mr. Emil Erhardt, basso; from New York, and late a pupil of the Thurber Academy. The first part opened with the overture to Oberon, by Weber, one of the most fanciful and picturesque pieces of tune painting ever committed to paper, which was performed with a crisp playfulness and a wealth of poetic fire only possible with a thoroughly competent orchestra and leader. It was heartily applauded. Numbers a, valse lente, and b, pizzicato by Delibes, played by request, were deservedly encored, as was the "Grand Polonaise," in E flat, of Chopin, which was beautifully phrased by Mr. Figue on the piano, and was succeeded by Greig's "Bridal March," which that gentleman was compelled to give as an encore.

After the prize song from Wagner's "Meistersinger," always fresh and charming, Mr. Emil Erhardt sang Meyerbeer's famous bass song from the "Star of the North" with so much taste as to call for an encore, when he substituted a number from "Franz," which was equally agreeable. Mr. Erhardt has a voice of genuine bass range, and will, with continued study, score a success among the leading bassos of New York. The "Egyptian March" of Strauss, which was encored and repeated, brought the first part of the programme to a close.

The second part

Mrs. L. A. Kidd-Key

presents

Lern Hobson

Violinist

Pupil of Carl Venth

in Graduating Recital

at

Kidd-Key Chapel

Thursday evening, April twenty-eight

8:15 o'clock

Miss Henrietta Gremmel

at the Piano

Mrs. T. A. Kidd-Key

presents

Lern Hobson

Violinist

Pupil of Carl Venth

in Graduating Recital

at

Kidd-Key Chapel

Thursday evening, April twenty-eight

8:15 o'clock

Miss Henrietta Gremmel

at the Piano

# PROGRAM

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1. CONCERTO NO. 2 - - GODARD
  - a. ALLEGRO
  - b. ADAGIO
  - c. FINALE
  
2. a. AIR ON G STRING - BACH
  - b. PRIZE SONG - WAGNER
  - c. EVENING SONG - NACHEZ
  - d. HUNGARIAN DANCE - NACHEZ
  
3. CONCERTO MILITAIRE - - LIPINSKI

## ELEVENTH CONCERT

BY THE

# Fort Worth Symphony Orchestra

UNDER THE DIRECTION OF CARL VENTH  
AT THE AUDITORIUM

Sunday, November 28, 1915

3:30 P. M.

SOLOS  
MISS ANITA LANERI  
CONTRALTO  
FRED DOTEN  
CELLIST

## Programme Rendered by the Symphony Orchestra

BY DONNA ROBERTS.

The inclement weather which has prevailed for the past four days did not dampen the enthusiasm of either the members of the Fort Worth Symphony orchestra nor the large audience that assembled Sunday afternoon at the auditorium to hear the second concert of the present season.

For a while Sunday morning it was thought advisable to postpone the concert until next Sunday afternoon, but the wisdom of not doing so was proven by the large attendance, and also served to demonstrate the drawing power of the orchestra.

Owing to the shut down of the gas plant, the programmes could not be printed, and the numbers were announced from the platform by Sam S. Losh. This method caused a little confusion, especially as the programme drew to a close, by the audience not knowing just when the programme was over, and during the last intermissions there was a noticeable stir toward the exits.

The programme opened with a spirited rendition of a Russian march, introducing a Russian folk song. This was followed by a brilliantly scored overture by the French composer, Adam. The work of the woodwind was particularly noticeable in this selection.

Then followed a lovely, quiet, song-like number, "The Dove," by Gounod. This number gave a special opportunity to the French horn, the tones of this most difficult of all wind instruments being well sustained and blended beautifully with the strings.

One of the features of the pro-

gramme was the sextet from "Lucia," sung by Mrs. Pearl Calhoun Davis, Mrs. Louis Morris, W. A. Jones, W. J. Marsh, Frank Agar and Sam S. Losh, accompanied by the full orchestra. The audience wouldn't rest content until this number was repeated.

Of the smaller pieces played by the orchestra, special mention should be made of the intermezzo from "Pagliacci," and the "Sweet Dream," by Blon, a delightful little waltz for strings alone.

The selection from "Carmen" also found favor with the audience to such a degree that the last part had to be repeated.

The final number of the concert was marred to some extent by the audience leaving their seats, being under the impression that the waltz number preceding closed the concert.

Although the weather was most unfavorable, especially to the strings, it had no detrimental effect upon the enthusiasm of the orchestra. The orchestral work is certainly improving and is developing into a body of players of which our city may be proud.

The next concert will take place May 9.

Following is the programme that was given yesterday:

Tataren-Reveille	.....Machts
Overture—"If I Were King"	.....Adam
"La Colombe"	.....Gounod
Solo	
(a) Intermezzo from "Pagliacci"	.....Leoncavallo
(b) Chinese Dance	.....Ellenberg
Selection from "Carmen"	.....Bizet
"Pizzicato"	.....Deslhes
"Sweet Dream"	.....Blon
"March Heroique"	.....Massenet

Carl Venth the subject of our illustration was born 1860 in Cologne, comes from a very musical family. His father, who studied together with Joachim in Leipzig, held at one time the office as Kapellmeister of the Duke of Saxe-Altenburg, and went afterwards to Cologne, where he was conductor of the Philharmonic Society and a very successful teacher. His mother, a member of a very aristocratic Hungarian family was an excellent singer. Thus it is no wonder, that he should have inherited the musical abilities of his parents. But his parents strongly objected to his wish, to become a musician, and only after the death of his father in 1870, he was allowed to take his first violin lessons. These were soon discontinued on account of his studies at school, but at the age of fourteen he finally obtained permission to enter the Conservatory of Music at Cologne, where he studied violin with Japha, and harmonie with Hiller.

In 1877 he went to Brussels, where he finished his studies with Wieniawski and Dupont, his sister, an excellent pianist studying at the same time with Brassin at the Conservatory, where she was awarded the golden medal some years ago. In 1878 he obtained his first position as leading violinist at the Alhambra Opera House in Brussels. In 1879 he was engaged as solo violinist for the Symphonic Orchestra in Utrecht, and in the same winter he made a very successful tour through Holland in company with Herr. Tabriz from Gotha, a scholar of Moscheles, and the celebrated violincellist Mrs. Wandersleb. He then came to Paris, where he played at the opera bouffe and in 1880 he arrived in the United States, where he since has made his home. We do not need to say much about his success as a violin virtuoso in our country, he is too well-known east and west. But it is not as a violinist soloist alone, that Carl Venth made his name famous. It is even more due to his genius as a composer.

ELEVENTH CONCERT

BY THE

**Fort Worth Symphony  
Orchestra**

UNDER THE DIRECTION OF CARL VENTH  
AT THE AUDITORIUM

**Sunday, November 28, 1915**

3:30 P- M.

SOLOS

**MISS ANITA LANERI**

CONTRALTO

**FRED DOTEN**

CELLIST



## Program

Overture, "Semiramide" ..... Rossini  
"A Glimpse of the Past" ..... McCoy  
Cello Solo, "Sur de Lac" ..... Godard

Fred Doten.

Accompanist, Sam S. Losh.

Two Spanish Dances ..... Moszkowski

(a) Malazuena.

(b) Bolero.

Suite, "La Feria" ..... Lacombe

(a) Los Toros.

(b) La Reja.

(c) La Zarzuela.

Solo, "Oh, Love, Thy Help," (Sampson  
and Delilah) ..... Saint-Saens

Miss Anita Laneri.

Selection, "The Girl Who Smiles" ..... Phillip

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MEMBERS OF THE ORCHESTRA.

**Conductor.**

Carl Venth

**First Violins.**

Clyde E. Whitlock, Concertmaster.

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T. H. Wear, Jr.

**Violas.**

Sam S. Losh                      Fritz Ihlefeldt

**Cellos.**

Fred Doten                      Chas. Ashley                      R. J. Lamb

**Basses.**

J. H. Bevan                      J. E. Echols

**Piano.**

A. B. Kidd

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**Drums.**

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Phil. Epstein

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Piano furnished by Field-Lippman Piano Company.

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The Subscription List for the remaining four Concerts is still open and those desiring Membership Cards may obtain them at Field-Lippman Piano Company, or from any member of the Board of Directors. The Sustaining Membership is \$25, the Patron's \$10, and the Annual \$2. Seats are reserved on the main floor on the basis of one seat for each dollar subscribed.

# CARL VENTH

**The Man, the Musician, the Composer,  
the Conductor and the Pedagogue.**

BY GEORGE A. SANDELL.

Believing that the readers of the Saenger Zeitung would be interested to know something about the personnel of the man who is to lead the State Saengerfest concerts as general concert director and who coached the different singing societies into well-nigh perfection for the coming Song Festival, I called upon Carl Venth at his studio the other day.

Carl Venth has a striking personality; not handsome by any means, otherwise he would not have been—as he was—the inspiration for the model and character of the “Music Master,” the famous play, so wonderfully portrayed by David Warfield. His features are expressive and hold you in wrapt attention while he speaks. Temperamentally he is quick of action and retort, but suave in his answers.

Carl Venth is not only a highly gifted musician, but a distinguished composer of instrumental and song music as well, and his many compositions are the works of a true artist and musical genius and are recognized as such among musicians the world over.

He was born in Cologne in 1860. Entered the Friedrich Wilhelm Gymnasium 1869. Entered the Cologne Conservatory in 1873. Studied violin with George Japha Harmony with Klauwell and Gustav Jensen, Composition with Ferdinand Hiller. Went to Bruxelles in 1886, studied Violin with Henry Wieniawski and Composition with Dupont. First Concert Tour through Holland 1878. Went to Paris 1879 as Concertmaster for Offenbach's Opera. Also played the Symphonie Concerts with Padeloup. Came to America in 1880. Traveled as Soloist for one season. 1882 concertmaster at Koster and Bials. From 1884 until 1888 with the Metropolitan Opera House. Organized the “Venth College of Music” in Brooklyn, N. Y., in 1889. The same year organized the “Brooklyn Symphonie Orchestra.” During the next 15 years held the following positions: Conductor “Brooklyn Maennerchor,” Conductor “Clio Quartet,” Conductor “Euterpe Orchestra,” Conductor “Hoadley Orchestra,” chairman Program Committee “Manuscript Society,” New York, Chairman Music Committee “New York Arts Club,” Member “Tonkuenstler Society,” New York, went to St. Paul in 1906 as concertmaster of the newly organized St. Paul Symphonie Orchestra. Returned to New York in 1907 and organized the “Venth Trio,” which still exists under the name of a “Philharmonic Trio,” accepted a position in Sherman, Texas, with Kidd-Key College as head of the Violin Department in 1908 for three years. Was organist and choirmaster at the First Methodist Church, also conductor of the Sherman Male Chorus during this time. Gave the first Sherman Musical Festival in 1910. Came to Dallas in 1911 and organized the Dallas Symphony Orchestra and became conductor of the “Frohsinn Male Chorus.” Lives at present in Fort Worth. Has been elected as Director of the College Conservatory, Polytechnic College; Conductor “Harmonie Club,” Conductor “Choral Club,” and has just now succeeded in organizing a Symphony Orchestra for Fort Worth.

Among his compositions the following had their first performance in New York: Forest Scenes, Suite for orchestra, under Antol Seidl.

Cantata “The Resurrection,” Choral Club.  
“Hiawatha,” Song Cycle.  
“Myth Voices,” Song Cycle.  
Two String Quartets, Manuscript Society.  
Three Sonatas for Violin and Piano.  
Trio for Piano, Violin and Cello, Manuscript Society.  
Suite for String Orchestra, Harp and French Horn, under Anton Seidl.  
“Norwegischer Tanz,” for Orchester, under Van der Stucken.

Most of his earlier works are published in Europe, by Schubert, Breitkopf and Haertel and the London Music Publishing Co. A new series of compositions for Violin and Piano, published by Carl Fischer in New York, has been so successful that the first edition was sold out in ten months.



CARL VENTH

Amongst his unpublished works are two operas, and a great number of works for chorus and orchestra.

Since Mr. Venth began teaching, he has kept a record of his pupils, and they number almost 2000, from all parts of the United States. Mr. Venth counts among his personal friends many of the greatest musicians, and his collection of personal letters to him from these celebrities is most interesting. To mention only a few: Hiller, Joachim, Rubinstein, Clara Schuman, Jensen, Wieniawski, Dupont, Seiss, De Lange, Massenet, Godard, Grieg, Svendsen, Sinding, Bruch, not to mention the younger generation and almost all of the American composers and musicians. There is scarcely any musician of repute in the United States who, if he does not know Mr. Venth personally, does not know him by the high reputation his musical works enjoy.

Possibly the Fort Worth Symphony Orchestra should have been mentioned at the head of this article, for it is by all means the most important musical movement in the city. Its conductor is Carl Venth, well known for many years in New York and Brooklyn as an earnest and capable leader, pedagogue and composer. He went West to take the post of director of the Dallas Symphony Orchestra (and instructor at the Kidd-Key College in Sherman), but the organization was mismanaged in a business way, and in spite of Mr. Venth's great personal success, had to be abandoned. Fort Worth was not slow to avail itself of the opportunity thus offered, and as a result Mr. Venth found very quickly a new and no less important field of activity. The orchestra there is not so large in numbers as some of its big brothers elsewhere, but the material has been very carefully selected by Mr. Venth, and it consists of local representation. He says that he is more than satisfied with his players and with the cooperation he gets from them. The orchestra is supported not by a guarantee fund, but by popular subscription. Concerts are given on Sundays, as the men are busy at other times. The local union is heartily in sympathy with the orchestra and permits the men to play for it at a minimum rate. For instance, the charge for a rehearsal is only \$1 per man. Mr. Venth has a bit of work to do outside of his activity as conductor of the orchestra, for he is the head of music at the Texas Woman's College, where he teaches 128 girls every week (he compels all the students in the music department—there are about 350—to take harmony lessons); he gives private lessons, and he is the baton chief of the Harmony Club of seventy-five female voices. Mr. Venth considers the club fully competent to give concerts also outside of its own city, and he hopes that at no very distant date the call may come to them to appear at other points in Texas. This very cultured and wide perspectived musician is one of the broadest mentalities encountered on this tour. "I hope that if the European war sends many musicians to this country, the best of them will find it worth while to come to Texas. We are able to use all the first class men that the East or Europe can spare. The field is limitless out here and we do not purpose to put up fences or bars around it for our

## MUSICAL COURIER

own aggrandizement. You will find a very liberal spirit in this regard all over Texas. Too many good men stay in the East and face practical starvation. Even those who succeed in the end find it increasingly difficult to make a living. By turning out scores of competent pupils, who also stay in the East and most of the time stay in the very cities where their teachers operate, the latter are building up competition for themselves. Do you see my point? It is wise, therefore, for a musician to migrate every once in a while and seek out new fields of usefulness." We saw Mr. Venth's point, even though it was a new phase and one which we venture to say many musicians of the East never considered before. (We persist in referring to the Atlantic seaboard and a thousand miles inland as the East, although it is called "North" in this part of the country.) Mr. Venth has the greatest possible faith in the future of the Fort Worth Symphony Orchestra and the musical achievement of Texas generally.

## FINAL CONCERTS OF FORT WORTH SEASON

Stirring Singing by Harmony Club  
—New Song Cycle Heard—A  
"Messiah" Performance

FORT WORTH, TEX., June 26.—Three important musical events mark the closing of Fort Worth's musical season. The final concert of the Harmony Club was given the last of May, and was conspicuous for the good work of the chorus of women's voices numbering about seventy. Carl Venth, well known composer and director, was mainly responsible for the artistic performance, and hearty congratulations were accorded him after the singing of Matthews's cantata, "The Slave's Dream."

## GRIEG'S EARLIEST EFFORTS DID NOT PLEASE TEACHERS

Compositions Confiscated  
From His Home During  
His Absence

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

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

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

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



# Grand Military Concert

by the

## Massed Bands

and

## Singing Soldiers

of the

### Thirty Sixth Division, Camp Bowie

GEN. E. ST. JOHN GREBLE, Commanding

*Under the Direction of*

*CARL VENTH, Divisional Band Leader*

*and*

*SAM S. LOSH, Army Song Leader*

Sunday May Twelfth, Nineteen Eighteen, 3:30 p.m

COLISEUM

FORT WORTH, TEXAS



# Euterpean Club

Presents

## Fort Worth Musicians as Composers

Soldiers' Club

April 22, 1918

Program

*No Encores*

I

Violin and Piano

Sonata—A Minor, No. 3

Carl Venth

Mr. Venth  
Miss Marion Cassell

Allegro  
Scherzo  
Andante  
Finale

II

Songs

a Loves Dream  
b The Call of Love

Guy Richardson Pitner

Mr. W. D. Smith  
Mr. Pitner, Accompanist

III

Piano

a Reminiscence  
b Burlesque

Carl Rupp Doering

Mrs. Carl Doering

IV

Songs

a Nocturne  
b Twilight  
c The Road to Heaven  
d I Love You

W. J. Marsh

Mrs. Brooks Morris  
Mr. W. J. Marsh, Accompanist

V

Songs

a In the Forest  
b A Birthday

Carl Venth

Carolyn Keller Carpenter  
Mr. Venth, Accompanist

VI

Piano

Waltz—Invitation to the Dance

Sam S. Losh

Sam S. Losh

VII

Songs

a My Garden  
b All Through the Night  
c Sunshine and the Rose

Clarence A. Marshall

Mrs. Ben Terrell  
Mr. Marshall, Accompanist

VIII

Violin

a Moonlight Magic  
b An April Fantasy

E. Clyde Whitlock

Mr. Whitlock  
Mr. W. J. Marsh, Accompanist

IX

# Grand Military Concert

by the

Massed Bands

and

Singing Soldiers

of the

Thirty Sixth Division, Camp Bowie

GEN. E. ST. JOHN GREBLE, Commanding

---

*Under the Direction of*

*CARL VENTH, Divisional Band Leader*

*and*

*SAM S. LOSH, Army Song Leader*

---

Sunday May Twelfth, Nineteen Eighteen, 3:30 p.m

COLISEUM

FORT WORTH, TEXAS

### THE STAR SPANGLED BANNER

Oh, say, can you see, by the dawn's early light,  
What so proudly we hailed at the twilight's last gleaming  
Whose broad stripes and bright stars, thro' the perilous fight,  
O'er the ramparts we watched, were so gallantly streaming?  
And the rocket's red glare, the bombs bursting in air,  
Gave proof thro' the night that our flag was still there.

Oh, say, does that star-spangled banner yet wave  
O'er the land of the free and the home of the brave.

Oh, thus be it ever when free men shall stand  
Between their loved homes and war's desolation;  
Blest with vict'ry and peace, may the heav'n rescued land  
Praise the pow'r that hath made and preserved us a nation.  
Then conquer we must, for our cause it is just,  
And this be our motto: "In God is our trust."  
And the star spangled banner in triumph shall wave  
O'er the land of the free and the home of the brave.

---

### THE MARSEILLAISE

Ye sons of France, awake to glory!  
Hark, Hark, what myriads bid you rise!  
Your children, wives and grand-sires hoary:  
Behold their tears and hear their cries,  
Behold their tears and hear their cries;  
Shall hateful tyrants, mischief bleeding,  
With hireling hosts, a ruffian band,  
Affright and desolate the land,  
While peace and liberty lie bleeding?

To arms, to arms, ye brave!  
Th' avenging sword unsheathe!  
March on, march on! all hearts resolved  
On victory or death.

---

### GOD SAVE OUR KING

God save our gracious King,  
Long live our noble King,  
God save the King!  
Send him victorious,  
Happy and glorious,  
Long to reign over us,  
God save the King!

The Concert is given complimentary to the soldiers of Camp Bowie and the citizens of Fort Worth, under the auspices of the Music Committee of the War Service Board; Mrs. John F. Lyons, Chairman; Sam S. Losh, Vice Chairman; Mrs. T. L. Davis, Mrs. J. G. Randle, W. J. Marsh, and E. Clyde Whitlock.

# Program

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## MASSED BANDS

- "The Washington Grays" - Grafulla  
"Poet and Peasant"—Overture - Suppe  
(By Request)

## SOLDIERS' CHORUS

Medley of Songs for the Hike and Camp.

## MASSED BANDS

- "The Chocolate Soldier"—Selection Strauss  
"Viking March" - - - King  
"Morning, Noon and Night"—Overture  
- - - Suppe

## TROMBONE SOLO

Air and Variations - - Harlow

SERGEANT GEORGE EAGAN, 132nd Field Artillery

## MASSED BANDS

- "Lights Out" - - - Francis  
"The Bojars" - - - Halvorsen

## SOLDIERS' CHORUS

"Songs for Hike and Camp

## MASSED BANDS

- "Missouri Waltz" - - - Knight  
"Melody Shop" - - - King  
"THE PANTHERS ARE COMING"  
Official Air of the THIRTY SIXTH DIVISON  
"Comin' Thro' the Rye"

GRAND FINALE—Bands, Choruses, and Audience

National Anthems of England, France, and United States.

GOD SAVE THE KING

THE MARSEILLAISE

THE STAR SPANGLED BANNER

Texas Woman's College

Graduating Exercises

May 29, 1916, 10 a. m.



- 1 Sonata in F Grieg  
(a) Allegro  
(b) Allegretto  
(c) Finale  
MISS CASSELL AND MR. VENTH
- 2 Invocation
- 3 (a) Jeu d'eau Ravel  
(b) Stacatto Etude Rubinstein  
MISS MARION CASSELL
- 4 Baccalaureate Address Ben J. Tillar
- 5 Song Glee Club
- 6 Conferring of Degrees and Presentation of Diplomas and Honors
- 7 Announcements
- 8 Benediction

The Harmony Club

requests the honor of your presence at a

Matinee Musicale

on

Monday, April eighth, nineteen eighteen,

three-thirty p. m.

at the

Elks Club

Complimentary to the wives of the officers of Camp

Bowie and Caliaferro Field

FORT WORTH.

Fort Worth, Texas, June 10, 1915.

The most important events of the spring musical season in Fort Worth have been the concerts of the Fort Worth Symphony Orchestra. Beginning on April 11, a series of four Sunday afternoon concerts have been given in the Chamber of Commerce Auditorium, and as regards both the general excellence of the programs and the great interest manifested by the public the series has been most gratifying to those interested in the musical development of the city. The orchestra was organized last year by Carl Venth and has continued under his splendid direction through a successful second season. It has proven a valuable asset to the city and its continuance as a permanent institution is a foregone conclusion, the public being greatly indebted to Conductor Venth and his capable musicians, as well as to the Orchestra Association. The concerts are financed by popular subscription and are given free to the public. An average of two thousand attended each concert. The soloists were local musicians and included Mrs. Louis Morris, contralto; Helen Fouts Cahoon, soprano, and E. Clyde Whitlock, violinist and concert master of the orchestra. At the second concert the sextet from "Lucia" was given a splendid rendition by local musicians, including Mrs. T. L. Davis, Mrs. Louis Morris, Frank C. Agar, Sam S. Losh, W. A. Jones and W. J. Marsh. The officers and directors of the Orchestra Association are: Ben J. Tillar, president; Mrs. J. F. Lyons, vice-president; A. W. Grant, secretary; R. E. Harding, treasurer; Sam S. Losh, George E. Simpson, Mrs. Leon Gross, Rabbi George Fox.

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PRESENTING  
THE HARMONY CLUB CHORUS

CARL VENTH, DIRECTOR

DOT ECHOLS McCUTCHAN, ACCOMPANIST

AND

MISS MARIAN CASSELL, PIANIST

MRS. PEARL CALHOUN DAVIS, SOPRANO

MRS. DAN G. BLACK, READER

MR. FRANK C. AGAR, BARITONE

# Program

Cantata, "THE QUEST OF BEAUTY" Carl Venth

Harmony Club Chorus

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

Sherzo in E Major . . . . . Chopin

Soiree dans Granade . . . . . DeBussy

Etude en forme Valse . . . . . Saint Saens

Miss Marion Cassell

Autumn . . . . . Eugen Haile

The Street Organ . . . . . Gabriel-Sibella

An Impression . . . . . Gabriel-Sibella

My Lover He Comes on a Skee . . . Clough-Leighter

Valse from "Romeo and Juliet" . . . Gounod

Pearl Calhoun Davis

Mrs. Will Collins, Accompanist

For Dear Old Yale . . . . .

Mrs. Dan G. Black

Viennese Serenade . . . . . Stevenson

Harmony Club Chorus

Frank C. Agar, Soloist



# A DAY IN THE GOLDEN GATE CITY AND A VISIT WITH ALFRED HERTZ

A Day in the Golden Gate City.

Possibly no visitor to the great exposition at San Francisco enjoyed its glories and beauties more than Carl Venth. Mr. Venth, accompanied by his wife, spent several weeks in San Francisco, and there made the acquaintance of the most notable among the musicians of the Pacific coast. Redfern Mason, a master musical critic, on the staff of the San Francisco Examiner, headed his column last week with a story of Mr. and Mrs. Venth's visit in that city. It was a glowing tribute, but the closing paragraph did not have the right ring to it. At least Fort Worth will not agree with Mr. Mason. Then the paragraph follows: "Perhaps Mr. Venth and his wife will be persuaded to make their home here among us in San Francisco. I hope so, with all my heart."

Mr. Venth favored The Record with the story of just one day in the Golden Gate city.

BY CARL VENTH.

At 9 in the morning at Geary street, waiting for a car, a fog blows in from the ocean, dense and permeating. After twenty minutes' ride I reach Sea Cliff avenue, the home of Alfred Hertz, whose name is a household word in musical and theatrical circles in America. His study is on the top floor of a three-story house, facing the bay and mountains. Looking through the normally large center window of the studio; lo, and behold, the fog has dispersed, a glorious sunshine bathes the landscape, not a cloud in the sky. The breeze from the ocean fans the cheek while looking at the indescribable beauty of the panorama; the smiling, placid water of San Francisco bay, the skyline, broken by a lovely mountain and islands to right and left. The light blue of the sky, the green-blue of the water, the different shades of green of trees, shrubs and grass, the yellow-brown of the mountainside, a fishing boat with a reddish brown sail, the white foam of the breakers—a symphony of color. Nothing disturbs the stillness except the quaint cry of the seagull and the mysterious low call of the breakers.

But as every rose has a thorn and every paradise a snake, so comes to this peaceful sanctuary the disturber in the guise of a fearsome beast, genus the common house fly. But not for long. Scarcely has Mr. Fly made his entry when Alfred Hertz has sent the fly to his fathers. He believes that the only good fly is a dead fly. As a fly catcher he is sui generis, and a shining example to the people of the United States. If all would act with the sportsmanlike precision of Alfred Hertz in settling with the unwelcome intruders, I dare say that in twenty-four hours there would not be a fly left in the United States.

I have often been asked, "What impressions have you of Alfred Hertz?" He is big in three dimensions—physical, mental, and in heart. American people have a perfect passion for putting everybody into a labeled compartment. But Hertz refuses to be put into a Globe-Wernicke bookcase. He stands for himself and for the highest expression in art. He has a wonderful simplicity, which amounts to greatness. He believes in the glory of work. His personal appearance is of the cleanest, the order of his surroundings as neat as a woman's. Even so is his music. His directing is simple, straightforward and absolutely clear to the members of his orchestra. His conceptions are strong, well defined and passionate, but permeated by a simple wholesomeness and an exquisite neatness, almost feminine. He is the one conductor who combines in his conception the strength of the man with the appealing tenderness of the woman. I wonder if the people of San Francisco realize what they have in Alfred Hertz? Artistically San Francisco can be made the Queen City of America. In Alfred Hertz she has the man to steer the course. She also has sufficient musical material. All the city has to do is to foot the bill and awaken to her responsibilities to give to her citizens those higher esthetic pleasures which make better men and women. At 2 p. m. I took a Powell street car, a cable car which goes up hill and down hill, the highest point 200 feet, with glorious views of the city and bay. I went to the end of the line, not knowing what was in store for me. After reaching the terminal, which consists of a wooden table, on which the car is turned for the return trip, I found myself on Taylor street wharf.

I can scarcely believe my eyes. This is not San Francisco—surely I am at Tyskebyrge in Bergen, Norway. This smell which will never leave my memory, composed of sea water, sea algae, tar, pine wood and fish! The wooden houses, the long piers, hundreds of fishing smacks, painted in all colors, the majority blue and red, and the fishermen, drying their dragnets on the guard rails of the pier. They seem to be quarreling, and murder seems to be imminent. But no—it is only everyday friendly intercourse; they are all Greeks and Italians. And the gulls, thousands of them, on the shore, in the water, on the boats, on the pier, and if you have a fish tail handy, also on your hand. I never knew what a delightful, companionable bird the sea gull is until I saw them assembled on Taylor street wharf. I wonder if the souls of the departed fishermen enter into the gulls? They are so much alike that it is funny to watch them. The gulls also seem to be quarreling, but I'm sure it is only love-making, and then look at them how they walk—just like the old salts who are cleaning their boats and smoking their pipes. About the only difference between the gulls and the fishermen is that the gulls don't smoke.

At 6 p. m. the cool night breeze begins to creep up from the bay, and the question arises where to feed the inner man. My good friend, Redfern Mason, from the Examiner was willing to show me. "Lead on, Macduff!" Trust to a musical critic to find the most exquisite pleasures for the soul as well as for the body. Although, looking at Mason, you would certainly believe him to be all soul. We usually consider English people cold and not exceptionally musical. But this particular Englishman is all heart and kindness, and as for music, why he lives, eats and dreams music. What understanding of humanity and willingness to help. What catholic taste. What erudite knowledge. Anton Seidl once wrote for me on his photograph, "Per aspera ad astra." Verily, in Mason I have found the "astra" of musical critics. I have seldom enjoyed such a good dinner in such good company. Thank you, Redfern Mason!

After all these experiences in nature, humanity and things which keep body and soul together, there remained the crowning glory of the day, a feast for the soul alone. At 9 p. m. there was a production of Beethoven's immortal Ninth Symphony at the Auditorium. San Francisco possesses, what every city ought to possess, a civic center. Part of this is the Auditorium, somewhat the style of our Coliseum. But while the acoustics in our hall are bad, they are absolutely impossible in the San Francisco Auditorium. I was sitting near the first violin section with the result that especially in the Scherzo of the Symphony the kettle drums and brass tones reached my ear much later than the string tones. The resulting confusion of sound gave me an actual physical pain. I sincerely hope that Mr. Hertz need not give his symphonic concerts in the Auditorium, but may find a hall better suited for his art.

# All Classes and Conditions Did Honor To the Fort Worth Symphony Orchestra

BY DONNA ROBERTS.

The eleventh concert by the Fort Worth Symphony orchestra was given Sunday afternoon, and as on the other ten occasions the auditorium was taxed to its capacity. It was a top heavy house, as the lower floor had been reserved for those holding membership tickets, but the balcony could not accommodate those who are not members of the association, and after the overture the doors were opened and those who were waiting were permitted to occupy the vacant seats on the first floor.

Sam S. Losh of the executive committee addressed the assemblage and explained that the fund subscribed to date was \$1,065, but that it will have to reach \$1,200 in order to give the remaining concerts, as planned. He stated that in time the executive committee hoped to reserve all the seats for members. The seating capacity of the auditorium is about 1,800, and if pledges could be secured at the rate of \$2 each for the season, a sufficient amount could be raised to enlarge the orchestra, provide more frequent rehearsals and to import soloists, as the list of available local soloists will soon have been exhausted.

Two very disagreeable features dominated the concert Sunday afternoon. Infants in arms disturbed the members of the audience to such an extent that the numbers at times were almost entirely lost, to say nothing of the distraction to the performers. The two last numbers of the programme were almost entirely spoiled by persons making their way to the exits, many of them leaving the auditorium and others merely seeking places near the doors in order to save a few minutes' time in getting out of the building. A member of the executive committee stated that a plan is under consideration to provide an intermission of five or six minutes before the second to the last number in order to permit those who do not wish to stay to de-

part without causing so much disturbance and annoyance to those who love good music and appreciate the Fort Worth Symphony orchestra. This matter will be decided upon before the next concert, early in January.

The programme opened with the overture, "Semiramide," by Rossini. The libretto of this overture was founded on a tragic tale by Voltaire and the overture was written in three weeks. Rossini is recognized as one of the greatest of Italian opera composers, and though "Semiramide" is a war horse, so to speak, it is a favorite one. It is much played by bands, the most noted of which is the Police Band of Mexico, and through the Victorian records and this famous band, it has been carried into almost every music-loving household. The work of the brass section was very noticeable in the introduction, it being doubtful if they have ever performed more creditable.

It may be interesting to know that "A Glimpse of the Past" is from the pen of a Texan, Earl McCoy of Dallas, who played in the Dallas Symphony orchestra, conducted by Mr. Venth. It is not a recent composition, but it is said it has never before been presented on a programme in this city.

Fred Doten, during his short stay in Fort Worth, has won for himself an enviable place among the musicians, and his solo numbers only served to make that position more secure. He demonstrated his thorough musicianship in his playing of "Sur de Lac," by Godard. The absence of a stand before him, his well poised stage presence and his gracious response to an encore, enhance his thorough mastery of his instrument. His selections were all even more than could have been asked. Sam S. Losh again proved himself a skilled accompanist and rendered sympathetic support to Mr. Doten's numbers. Many people can play; few can accompany.

Two Spanish dance numbers, "Malazuela" and "Bolero," by Moszkowski, were well received, and these were fol-

lowed by a three-movement suite by Lacombe from "La Feria." They were "Los Toro," "La Reja" and "La Zarzuela," and introduced two very pleasing solos, a flute solo in the second and a cornet solo in the third. These numbers evoked warm applause and the handclapping ceased only when the members of the orchestra began to move their chairs and make way for the violins and cellos that were to furnish the accompaniment with piano of the solo number of Miss Laneri.

What can one say of Anita Laneri that has not already been said time and time again? One feels always as she sings that she is a poetic artist, rather than a brilliant and cold technician. She looked beautiful in her simple costume of brown and a single exquisite American Beauty rose as her only floral adornment, and her singing of "Oh, Love Thy Help," from "Sampson and Delilah," by Saint-Saens, was received with enthusiasm. She has a wonderfully rich voice, a great deal of talent and certainly gave a very great deal of pleasure to those who show their appreciation of the Fort Worth Symphony orchestra and the soloists they introduce. To insist on demands for an encore she sang "Dawn," by Leonli.

Director Venth closed the programme with one of New York's latest musical hits, "The Girl Who Smiles," by Phillip, and thereby proved his absolute control of the members of his orchestra (and it really is his) and his sympathy with them. From an overture of the seventeenth century to the latest Broadway musical hit is a long way for a director to carry his orchestra, but Carl Venth succeeded in doing it Sunday afternoon. His directing is simple, straightforward and absolutely clear to the members of his orchestra, and could the orchestra be made firm in its only weakness, its financial standing, it would be, with Carl Venth at its head, a wonderful advertisement for the city of Fort Worth, as well as a source of pleasure to those who dwell within her gates.

The orchestra consisted of 106 performers. I did not count the chorus, there were so many. The concert opened with Beethoven's overture to "Leonore," No. 3. The work of the woodwind and the first horn were especially fine in this overture. Mr. Hertz's energy and enthusiasm made the orchestra pliable to a great degree. In fact, when one considers that the orchestra is practically a newly-formed body, and that they had only eight rehearsals for three big festival concerts, one can but wonder at the results achieved by Alfred Hertz. But then he knows exactly what he wants, and he is the hardest worked of them all.

The second number was our beloved Schumann-Heink in Schubert's "Die Allmacht." Needly to speak of her. We all know her and admire her. The last number was Beethoven's Ninth, with the festival chorus and a solo quartette, composed of Marcella Craft, Schumann-Heink, Paul Althouse and Arthur Middleton. To go into details would be useless, because very few of us here in Fort Worth have had the opportunity of hearing this monumental work of Beethoven. Even in larger cities it is seldom given. The chorus part in the finale is so difficult that only an experienced and exceptionally well drilled chorus can even attempt to sing this hymn of joy. The solo quartette, which is rather ungrateful for the voices, was well done. I was especially impressed by Arthur Middleton's opening recitative. The chorus was splendidly trained by the chorus master, Josiah Zurs. Mr. Hertz's conception of the work was unique. There seemed to be a red thread running through the whole work, like a leading thought, combining and amalgamating all the different movements.

The choral part in the finale gives usually the impression as if it did not belong to the Symphony at all. But for once it did not impress me so. As Mr. Hertz conceives the work everything falls quite naturally in its place, without a jar, and after the chorus you have only the feeling of a great experience and exhilaration.

And so endeth a memorable day in the city of San Francisco. No, I did not forget to write about the exposition. So many have done so, though not enough can be said of its beauty. But expositions are ephemeral. San Francisco can make an exposition, but no exposition can make San Francisco. There is only one San Francisco.

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

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

The list of works had especial significance, inasmuch as it represented three separate periods of the development of Mr. Venth as a musical creator. The trio was written at Odda, Norway, in 1905; the violin and piano sonata bears the date of 1907, and the "Appassionata" was written in 1916; in fact, it was finished only a few weeks ago. It was instructive to note the change in the musical viewpoint of the composer, the growth of his technique and the spread of his imagination. The trio even, while it reveals a certain degree of unconventionality and harmonic courage, nevertheless exhibits the strong Norwegian influence of Grieg. And this is not to be wondered at, as Mr. Venth is of Norwegian extraction and necessarily fell under the influence of the greatest tone poet of his native country. However, there is only original melody in the trio, and the Grieg resemblance is purely in the spirit and atmosphere of the work. The writing is fluent, characteristic, brilliant and arresting at all times. The scherzo of the composition made such a pronounced hit that it had to be repeated. The D minor sonata is a reflective, profound, and deeply felt composition, in which the finished workmanship of the composer is in striking evidence. His themes are big and vital, and he handles them in a manner free from pedantry or arbitrary development. This freedom of thought is a leading characteristic of all the Venth compositions. The andante in the violin and piano sonata is especially elevated in thought and most plastic in treatment. As a wide departure from the foregoing works, the "Appassionata Sonata" for the piano must be mentioned by itself. It is written in the modern French tonal idiom and employs throughout the whole tone scale and the bold, piquant harmonies of the latest Gallic school. It is difficult to do justice to this really fine opus in a few words, as it is full of material for analysis and critical elaboration. Aside from the bold sweep of fancy in the themes and their handling, a strong note of passion characterizes the work, and it is full of emotional episodes and resolute climaxes. With this composition Mr. Venth has reached a very high point in his career as a composer, and his sonata should by all means figure on the programs of our prominent artists. It was played in brilliant and even inspiring fashion by Miss Cassell, a pianist of distinctive attainments. An ovation greeted the performer and the composer after the sonata.

Also Mr. Epstein, at the piano, was of the utmost help through his polish and impressive musicianship in setting off the best points of the Venth output. Following the concert an informal reception took place, which gave the auditors an opportunity to press personal congratulations upon the honored guest of the evening.

SAN FRANCISCO has made many converts, but none more sincere than Carl Venth and his wife. Mr. Venth is head of the music department of a women's college at Fort Worth, composer, director and violinist. He is laboring hard to make the Texans think in terms of the symphony orchestra; he has succeeded in doing good choral work among them. In fact he is full of optimism concerning the quantity and quality of the musical material there. But the way of the pioneer is hard and I fancy that both he and his wife have a longing for the artistic life of San Francisco.

"San Francisco can do anything she pleases," says Mr. Venth. "The important thing is that she should pitch her ideal high enough. And that is why I am glad you have that splendid man and musician, Alfred Hertz. I was delighted with the work of your chorus, too, in the Ninth Symphony, delighted in spite of the outrageous acoustics of the hall. You have a jewel too in Josiah Zuro.

"But I must insist on the necessity of your not contenting yourself with any lower ideal than that of building a symphony orchestra as good as the Boston Symphony itself. Do you folks know that you are on your trial? Hertz is on trial too, for that matter. The first year's experience will show.

"Most of your orchestral players work in restaurants. Some of them are hungry for better things. Others shrug their shoulders; the iron has entered their soul and they have deteriorated, I fear fatally. But, perhaps, when they see what Hertz can do with their brother artists, they will experience a return to musical grace."

Mr. Venth is a hero-worshiper and one of his idols is Edvard Grieg, in whom he sees one of the immortals. He admits that Grieg is a miniaturist; but it is not size that determines the worth of a composition; it is quality. And Grieg is in the best sense of the word national. In his work the genius of the Norseman speaks.

"I got my inspiration from the music of the Hardanger fiddle," said Grieg to me," Mr. Venth went on, "and the composer drew my attention to the subtlety of the Norwegian folk-scales. Ordinary players would think their music out of tune if they played in that tonality, with its refinements of interval that suggest quarter tones. Those shades of tone cannot be expressed on the piano; but the violin can sing them, and it may be that in course of time they will enter into orchestral composition."

This interested me profoundly, for it confirmed what I had noted in the music of the Japanese. When Mr. Yeghi sang Japanese songs for me one night at Fisherman's wharf I noticed that the tones did not coincide exactly with the printed notes which were supposed to represent them. They fell between the notes, so to speak, and I wondered what Busoni would have said to them. On the same head I remembered what Julien Tiersot told me about Arabic tonality. Tiersot listened to the Arabian players and came to the conclusion that they thought in a diatonic scale; but it was a scale which did not coincide with our own; for example, it had a flat seventh distinctly flatter than the flat seventh of the Gregorian modes.

And yet the textbooks talk as if the Celtic scale and the pentatonic scale of the Chinese were one and the same. These precious theorists would think differently if they could spend an evening in our San Francisco Chinatown.

One thing Mr. Venth exacts of all music that shall deserve the name. It may be as complex as the composer desires, but it must be melodious; it must sing itself into the hearts of the hearers. If it does not do that it is not good music, even though its composer sign himself Richard Strauss.

"All art has shown a tendency to lawlessness during the last twenty years," said the musician. "What have your impressionists and cubists done that is beautiful? Poetry shows the same tendency, music has gone mad. But we shall come back to sanity and self restraint when the war is over. Mary my words.

Perhaps Mr. Venth and his wife will be persuaded to make their home here among us in San Francisco. I hope so with all my heart.

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## OUR LADY OF VICTORY CONVENT SCENE OF DELIGHTFUL RECITAL

BY CARL VENTH.

The good sisters of Our Lady of Victory academy certainly deserve a vote of thanks from the music loving public of our city. Their efforts to bring such a splendid trio of artists deserve to be solidly supported.

Maude Powell we know and admire. She is a joy forever. Louise Llewellyn some of us have heard and not forgotten, but Giuseppe Fabbrini is a newcomer to all of us.

As introducing number he chose Beethoven's sonata op. 31 in D minor. Beethoven is always a touchstone for the pianist, and to play Beethoven well is in itself an artistic achievement. While this sonata is not one of the titanic, heaven storming productions of his later period, still there are plenty of chances for lyric repose, as well as dramatic intensity.

Mr. Fabbrini is a splendid artist, absolutely serious, without ever playing for the gallery and without mannerism. His technique is faultless and his tone, especially in the mezzo forte and piano, is charming. His reading of the Beethoven sonata was musicianly and straightforward. The lovely Brahms numbers intermezzo and scherzo are more than welcome on a recital programme. The fallacy that Brahms' music is difficult to understand is gradually giving way. Compared with the efforts of the ultra modern composers, Brahms' muse is perfectly simple and certainly no man since Beethoven has written saner or more sincere music than Brahms'.

Mr. Fabbrini's conception of the intermezzo was full of poetry and the scherzo rhythmically splendid. His tone coloring in these and the Chopin etude was exceptionally beautiful. Undoubtedly it is the technical difficulty which has prevented the ballade No. 2 by Chopin to become so well known and overplayed as the first and third ballade. What can be finer than the simple strains of the opening section? They sound as if they had been drawn

from the people's storehouse of song. The episodic nature of this ballade is the finest of the esoteric moods of its composer. It follows a hidden story and has the quality of great unpremeditated art. It is a story of the country, a love tragedy with a betrayal and a tragic ending.

The scherzo by Chopin is perhaps a little over long, but this is atoned for by the coda, a miracle of passion and fury, ending with a climatic scale which Liszt was the first to play in interlocked octaves. The first section is a whirl of stormy emotion, and what follows are the bewildered efforts of a soul shut in by a wall of circumstances through which it strives in vain to break. The artist is in full sympathy with Chopin and gives a manly, sane reading, which is refreshing.

The "Jardin Sans La Pluie" is one of Debussy's masterpieces. The mood is perfectly sustained and the picture of the wet garden with raindrops falling, even includes the smell of wet earth and the fragrance of old fashioned flower beds. During this number the horn of some engine took the liberty to toot an obligate which, fortunately, was in tune. Mr. Fabbrini evidently likes Debussy and it is a pity that he did not play more of these delicious numbers.

The two Liszt numbers are old war horses of almost every pianist, serve well to show brilliance and power and are always effective as closing numbers. There is more glitter and glamour than real musical value and these Liszt pieces have become a trifle tarnished in the course of years. The public certainly would have preferred to hear one of Mr. Fabbrini's own compositions instead.

Taking all in all, Mr. Fabbrini is one of the most musicianly and satisfying pianists whom we have heard in many a long year. But, why, oh, why, was not the hall crowded to the doors? Let us hope that the Fort Worth people will make up during the next two concerts what was lacking in quantity.

### Carl Venth Honored in Fort Worth

An article in the Fort Worth Record of April 15, 1917, says that "another page was written in the musical history of Fort Worth on April 10, when the Harmony Club presented a program of compositions by their director, Carl Venth. A figure of national prominence, the local people have had a hazy opinion as to the full measure of his ability until this occasion revealed him as unquestionably one of the great composers of our land and one worthy to rank with all those who have been called great."

The performers on the occasion mentioned were the composer himself as violinist, Reuben H. Davies at the piano and Max Hochstein, of Dallas, as cellist. Two sonatas were given, the first for piano and violin and the second for piano alone. The Fort Worth Record comments particularly on the contrast between the style of the two works, the first being "in the flowing and melodious fashion

of the late romantic period, as exemplified by Grieg and MacDowell. The same paper mentions the entire originality of the first sonata, and points out that the second is absolutely modern and suggestive of the present day French school. However," adds the Record, "Mr. Venth has invested this idiom with more of the vigor and courage that the healthy musical mind demands than is to be found in the products of the French masters." Also, the third number received the highest possible praise from the Fort Worth Record. All of the compositions were received with tremendous enthusiasm by the audience. Of Mr. Venth's playing, the critic said, "He performed with beautiful finish and tone."

President H. A. Boaz and the Faculty  
of

## Texas Woman's College

requests the honor of  
your presence at the

## Formal Opening

Wednesday, September the eighth  
nineteen hundred and fifteen  
ten a. m.

College Auditorium

## Program by Graduates in Harmony



*Each Composer plays own Composition*



- |   |  |                    |
|---|--|--------------------|
| 1 | Nocturne, for piano  | Jessie Morris      |
| 2 | Barcarole, for piano   | Pearl Hatchett     |
| 3 | Little Valse, for piano  | Kemmie Lee         |
| 4 | Pensee d'Amour, for piano  | Winnie Langford    |
| 5 | A Laugh with a Moral<br>Song, for soprano<br>(Sung by Helen Hines) | Blanche Whitenack  |
| 6 | Violets, for piano   | Grace Lee Rominger |
| 7 | Romanze, for violin  | Smith McCorkle     |
| 8 | Boat Song, for piano   | Eva Mills          |
| 9 | Tears, Song for soprano<br>(Sung by Janie Beaton)                  | Gladys Wynn        |

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College Auditorium

# Program

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- |  |  |
|--|--|
| 1 DEVOTIONAL   | REV. C. G. CHAPPELL                    |
| 2 FINALE FROM SONATA, RUBENSTEIN                                 | CARL VENTH<br>MISS MARION CASSELL      |
| 3 WELCOME ON BEHALF OF TRUSTEES<br>WELCOME ON BEHALF OF CHURCHES | JUDGE OCIE SPEER<br>DR. C. R. WRIGHT   |
| 4 READING, SELECTED  | MISS JESSIE MILLSAPS                   |
| 5 SONG, SELECTED   | ANDREW HEMPHILL                        |
| 6 WELCOME ON BEHALF OF CITY SCHOOLS<br>WELCOME ON BEHALF OF CITY | SUPT. M. H. MOORE<br>MAYOR TYRA        |
| 7 LEGENDE WIENIAWSKI   | CARL VENTH<br>MRS. CARL VENTH AT PIANO |
| 8 ADDRESS  | DR. W. D. BRADFIELD                    |
| 9 RHAPSODIE, B MINOR BRAHMS                                      | SAM TRIMMER                            |

THIRD PUBLIC APPEARANCE

SEASON OF 1913-14

# The Fort Worth Choral Society

IN COMPLIMENTARY RECITAL HONORING THE

Young Women's Christian Association of Fort Worth

AT

THE FIRST METHODIST CHURCH

Friday 8:30 P. M. May 29, 1914

PROGRAM

- 1 WALTZ IN D FLAT - - - - - Moszkowski  
Piano solo, Miss Florence Smith
- 2 PATRIA - - - - - Mattei  
Contralto solo, Mrs. H. N. Brindley
- 3 LEGENDE - - - - - Wieniawski  
Violin solo, Mr. Brooks Morris
- 4 FOR ALL ETERNITY - - - - - Mascheroni  
Tenor solo, Dr. James F. Roach  
Violin obligato, Mr. Carl Venth
- 5 FAIR ELLEN - - - - - Max Bruch  
A Cantata for Mixed Chorus, Soprano, and Baritone Solos  
BY THE FORT WORTH CHORAL SOCIETY  
Directed By Mr. Carl Venth  
Soprano Solos by Mrs Mary Johnson Smith  
Baritone Solos by Mr. Sam S. Losh  
At the piano, Miss Florence Smith

Compliments of—

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204 East Fifth Street



Annual

# Spring Concert

OF

## The Harmony Club



First Methodist Church  
Monday Evening  
May 7th  
1917

Fort Worth, Texas

Annual

Spring  
Concert

OF

The Harmony Club



First Methodist Church  
Monday Evening  
May 7th  
1917

Fort Worth, Texas



**Presenting**

**MISS MARY GROSS, Pianist**

and

**HARMONY CLUB CHORUS**

**Director, CARL VENTH**

**Accompanist, MISS DOT ECHOLS**

**SOLOISTS**

**MISS GERTRUDE GULLEDGE, Soprano**

**MRS. H. N. BRINDLEY, Contralto**

**MISS E. P. CROARKIN, Soprano**

**The Chorus Will Be  
Assisted by**

**W. D. SMITH, Tenor**

and

**GEORGE ORUM, Violinist**

# Programme

"Invocation to Saint Cecilia"-----Victor Harris

"Dreams" ----- Wagner

HARMONY CLUB CHORUS  
Violin Obligato by Mr. George Orum

Choral Ballad—"The Slave's Dream"-----

Poem by Longfellow. Music by Matthews

HARMONY CLUB CHORUS  
Tenor Solo by Mr. W. D. Smith

## The Slave's Dream

Beside the ungathered rice he lay,  
His sickle in his hand;  
His breast was bare, his matted hair  
Was buried in the sand.  
Again, in the mist and shadow of sleep,  
He saw his Native Land.

Wide through the landscape of his dreams  
The lordly Niger flowed:  
Beneath the palm trees on the plain  
Once more a king he strode;  
And heard the tinkling caravans  
Descend the mountain-road.

He saw once more his dark-eyed queen  
Among her children stand;  
They clasped his neck, they kissed his cheeks,  
They held him by the hand!—  
A tear burst from the sleeper's lids  
And fell into the sand.

And then at furious speed he rode  
Along the Niger's bank;  
His bridle reins were golden chains,  
And, with a martial clank,  
At each leap he could feel his scabbard of steel  
Smiting his stallion's flank.

Before him, like a blood-red flag,  
The bright flamingoes flew;  
From morn till night he followed their flight  
O'er plains where the tamarind grew,  
Till he saw the roof of Caffre huts,  
And the ocean rose to view.

At night he heard the lion roar,  
And the wild hyena scream,  
And the river-horse, as he crushed the reeds  
Beside some hidden stream;  
And it passed like a glorious roll of drums,  
Through the triumph of his dream.

The forests with their myriad tongues,  
Shouted of liberty;  
And the Blast of the Desert cried aloud.  
With a voice so wild and free,  
That he started in his sleep and smiled  
At their tempestous glee.

He did not feel the driver's whip.  
Nor the burning heat of day;  
For Death had illumined the Land of Sleep,  
And his lifeless body lay  
A worn-out fetter, that the soul  
Had broken and thrown away.

—Longfellow.

"Minuet in Olden Style"-----Carl Venth

"Concert Waltz in D Flat"-----Wieniawski  
MISS MARY GROSS

Cantata—"The Tale of The Bell"----William Lester  
Words from Hawthorne's "Biography of a Bell"

HARMONY CLUB CHORUS

SOLOS BY

Miss Gertrude Gullede, Soprano  
Mrs. H. N. Brindley, Contralto  
Mrs. E. P. Croarkin, Soprano

## The Tale of The Bell

Chorus:

Louis the Great, so the story goes,  
Had the bell cast with cannon of brass,  
Taken in war from his Spanish foes.  
And bubbling yet was the molten mass,

Baptized by Bishop, ere in its mould  
Quiv'ring it ran, to be born anew;  
When blessing its founding, her cross of gold,  
A Bourbon princess into it threw.

Louis the Great then bestowed the bell  
On the Fathers, who converts sought to gain  
Where the broad St. Lawrence rolled its swell,  
And sulked the savage by Lake Champlain.

There was the bell in a chapel hung,  
"Our Lady's Chapel within the Wood".  
Clear rose its voice as it ever swung  
In log-built fane, where the great trees stood.

Soprano Solo:

Cling, Clang! Cling, Clang! Cling, Clang!  
Here in the heart of the wilderness,  
I chime life's ev'ry joy and distress.  
I peal out the vict'ries France has won,

I mourn the dead, when their day is done,  
I hallow the day of holiness,  
Here in the heart of the wilderness!

Here in the heart of the wilderness,  
Cling, Clang! Cling, Clang!  
I chime life's ev'ry joy and distress,  
Cling, Clang! Cling, Clang!

Chorus:

Far to the South tho' there spread a tale:  
How the bell's voice, as it rang asway,  
Roused the fierce Indian on war's red trail,  
And urged him southward, to burn and slay.

Farmers awoke, their roof trees a-fire;  
Bullet and tomahawk took their toll;  
Red was the scalp knife, till vengeance dire;  
Only might gladdened New England's soul.

Soon came the rangers—they came by night—  
Hard on the track of their Indian foe;  
With flaming brand set the fane alight,  
The bell bore off in the crimson glow.

**Contralto Solo:**

Here in the heart of the wilderness,  
Cling, Clang! Cling, Clang!  
Torn from my belfry, I seek redress,  
Cling, Clang! Cling, Clang!

Swaying on shoulders bowed 'neath the strain,  
I to avenge my incensed fane,  
Call on my children in my distress  
Cling, Clang! Cling, Clang!

Here in the heart of the wilderness,  
Cling, Clang! Cling, Clang!  
Torn from my belfry, I seek redress,  
Cling, Clang! Cling, Clang!

**Chorus:**

And in the midst of a deep swamp, slain  
Fell the invaders; With them the bell  
Sank in ooze, year-long to remain.  
Silent its voice that had tolled their knell.

Till at the close of the old French war,  
New England axemen in Bradstreet's van,  
Bound for Ontario's wave-washed shore,  
With log wood bridge sought the swamp to span.

Chancing to find the bell, it did raise  
Up from the marsh, all festooned with moss,  
And hung from a tree—once more it swayed,  
Its peals thro' the forest aisles to toss.

**Soprano Solo:**

Here in the heart of the wilderness,  
Cling, Clang! Cling, Clang!  
Once more my voice shall the forest bless,  
Cling, Clang! Cling, Clang!

Bradstreet's three thousand, far in the rear,  
With beating hearts to my voice give ear,  
They think of home—nor their tears repress.  
Cling, Clang! Cling, Clang!

Here in the heart of the wilderness,  
Once more my voice shall the forest bless.

**Chorus:**

The campaign o'er, its captors brought  
The Bell to Boston. There did it hang  
In King Street belfry. Strange the thought!  
The bell of Louis, Quebec's fall rang.

And how it pealed Independence Day!  
With joyous clamor of brazen sound!  
The gladness of freedom, gained for aye,  
A people's gratitude, deep, profound!

**Contralto Solo:**

Far from the heart of the wilderness,  
Cling, Clang! Cling, Clang!  
Pealing above the crowding press,  
Cling, Clang! Cling, Clang!

Far from the heart of the wilderness,  
When Washington rode through old King Street,  
I pealed a welcome, his fame to greet,  
The voice of a nation's tenderness.

**Chorus and Contralto Solo:**

Firm, united, let us be,  
Rallying round our liberty,  
As a band of brothers joined,  
Peace and Comfort we shall find!

**Chorus:**

E'er through the years, with reverb'rant stroke,  
Peals for the living, tolls for the dead,  
The olden bell whose accents first woke  
The wilderness echoes, long since sped.

Time's fleeting voice, to all men it brings,  
Living and dying, who e'er they be,  
The lesson each may learn as it swings:  
"Prepare, Prepare! For Eternity, For Eternity"!

**FIELD.LIPPMAN PIANO**

# Brilliant Offering at Byers; Large Audience Greet Ganz

BY CARL VENTH.

During the last twenty years there has been a concerted effort on the part of writers on musical topics to convince us that music is an international language. After hearing Ganz and his programme the writer is more than ever firmly convinced that this is not the case.

Every nation has her own idiomatic expression in language as well as in music. Her musical expression is largely influenced by geographical conditions, strange as it may seem. This is not the place to enter into the merits of this assertion, the fact remains nevertheless. The factor of nationality does not enter solely into musical composition, but it influences the reproducing artists in the same degree.

This is one of the reasons why we enjoy the same composition rendered by a multitude of different artists. A man cannot get away from his nationality or his earliest surroundings. Blood will always tell.

According to his native country, Mr. Ganz ought to be one of the most international pianists before the public today, because Switzerland is made up of three peoples, German, French and Italian. However, these three races are not influenced as we are in the United States by the "melting pot." They remain very much apart. I do not know in which part of Switzerland Mr. Ganz was born, but I venture to say, after listening to his performances, that it was in the German part of Switzerland. That the rugged and sublime geography of his native country has left its impress on the artistic status quo of Mr. Ganz is self-evident.

Snow is cold, but if you are frozen and rub yourself with snow a radiant warmth will tingle through your veins. Mr. Ganz may appear cold at times, but if you become well acquainted with his way of expressing a musical message, you will experience the same warmth as that which is contained in the beautiful, pure snow crystals.

The "Etudes Symphoniques" were gems of technical mastery, but they lost none of their glow and dramatic intensity under his skillful handling. The architectonic unity of the work was most efficiently demonstrated and the hearer was constantly reminded that the separate pieces were not so much individual studies as they were mood expressions on a common structural basis.

The Beethoven Sonata in C sharp minor is still called "Moonlight Sonata." All the romance that has gathered around the work is wholly fictitious. It probably derived its imaginary title from a critic likening its first movement to a boating experience on the Lake of Lucerne by moonlight. Such absolute music as that which is contained in this sonata is programmatic title appended to it. The objective spirit of reverence in which Mr. Ganz approaches this work is especially noteworthy.

Of Chopin's work the Ballade in G minor is one of the most popular, and has been butchered to death. It takes an artist of the highest standing to revive our interest in this much abused work. And yet how beautiful an art work is this ballade. The introduction seems to say, "Listen, I will tell you how it happened." Then the various themes and interludes, recurring in fuller and more developed forms, seem to tell the story; one can almost follow the development of characters from incident, and the coda seems to detail the inevitable catastrophe.

The Etudes and Nocturne are also well known pianistic war horses. The A flat Polonaise is sometimes called the "Heroic." It certainly is a national expression, not only of the political feelings and aspirations of the people, but a mirror of their characteristics, their love of fighting, their chivalry, gallantry and fondness for display. There is nothing effeminate in Ganz's conception of Chopin. It is manly, straightforward reading, refreshing after all the crimes of slush and mush committed in Chopin's name.

To many the two most interesting numbers on a well chosen programme were the ultra moderns, "Frolics of the Water" by Ravel and "The Girl With Flaxen Hair" by Debussy. It is a pity that Mr. Ganz did not play a larger group of these mood pictures. It takes the mind quite some time to get into the proper receptive condition, especially after a long group of Chopin. An adjustment is needed from the horizontal to the vertical. All music, even Wagner, up to the modern French composers, was along the horizontal lines, assuming that we call a melodic outline horizontal. The long melodic line has entirely disappeared in these modern compositions and as the melodic phrases seldom extend over one measure, we have what we may call vertical music. There is no doubt that this new kind of music has come to stay, although the followers of Debussy go to the extremes.

But Ravel and Debussy are charming. A certain oriental element is contained in their music, an effect of opium and hashish. As I said before, it takes a little time to get into the mood, as well as out of it; but while it lasts, the dream is lovely in the extreme. Of the two Liszt numbers there is nothing to say except that they are known to all concert-goers and were played in the accepted Liszt style, with great brilliancy and bravura.

The two Ganz numbers, "Peasant Dance" and "The Pensive Spinner," were new to Fort Worth. They are both characteristic and, of course, pianistic. The first one, "Peasant Dance," has some very modern touches. The ending, with the sudden changes from minor to major, and the abrupt grumbling in the bass, is delicious. As encores, Mr. Ganz gave after the Chopin group a value by the same composer,

and after the Liszt numbers the "Liebestraum," by Liszt. Mr. Ganz's name is well chosen. Translated from the German, it means complete. He is a complete artist. To call a man in any field of human endeavor the greatest is not only bad taste, but silly. But there is always a distinctive group of really great men. To this group of artists Mr. Ganz undoubtedly belongs. His special attribute in this group would be "the aristocrat," just as Sarasate was the aristocrat of the violin world. Ganz's tone is always noble; he never punishes his instrument. His technique is infallible and his taste exquisite.

The audience was large and the musical element of Fort Worth well represented. A welcome sign of our musical progress was the manifestation of delight after the Ravel number. If people begin to understand and like such music then they are in a fair way to become metropolitans. This was the second of the series of concerts given by the Harmony club.

(BY CARL VENTH.)

The coming of the St. Louis Symphony orchestra as the third and last attraction of the Harmony club series formed, as was to be expected, the great climax. It takes no little courage for a group of women to risk an expensive undertaking like this. There is still, especially in the South and Southwest an idea in the lay mind, that the high priced vocalist or instrumentalist is the only thing worth while hearing in the line of music. The glaring press notices, intimate details of family life, jewel robberies, and such like stories, very often existing only in the fertile brain of the not too veracious advance agent, bring great notoriety to the individual artists. Far be it from me to intimate that fine performances by great artists are not full of pleasure to the listener, and of great educational value to student and public alike. But, the greatest message of music can be brought home only through the instrumentality of a really fine orchestra. The great master's greatest thoughts have been conceived to be expressed by means of the orchestra. But the orchestra needs a sympathetic audience, or its work is chaos in a vacuum. The appreciative student or listener needs also a major training and intelligence. Here is the point, where the work done by our little local orchestra has been of inestimable value to the public of Fort Worth. Through the efforts of our local men the musical public has at least an inkling of what an orchestra means and has become used to the various tone combinations.

The coming of the St. Louis orchestra ought to convince Fort Worth of the value of such an organization, and make the city more willing to support the efforts of the local men. Listening to a symphony is in itself an art. Listening to it intelligently is a proof of intellect. Listening to it sympathetically is a proof of soul. Few people who listen realize how much work the composer has done for them or how much they are doing for the composer.

The programme was excellently selected. There is no greater masterpiece in modern orchestration than the prelude to "The Mastersingers." All three choirs of the orchestra, the strings, the wood and the brass, are treated individually and collectively in a truly marvelous manner. Each group, nay, each instrument, is treated as a solo performer. There are no accompaniment parts in the accepted term of the word. Each player feels as if he had to play the only important melody. This is one reason why orchestra musicians love to play this work, and it also explains the fullness and sonority, because each man strives to give his best. The splendor of tone quality in the orchestra in this number was noteworthy. The brass section was never too ponderous. In the middle section the woodwind had a splendid opportunity, and the always beautiful prize song was sweetly sung by the first violins. The attack and release of the orchestra are perfect, and the cello section is unusually strong. The symphony by Cesar Frank is much clearer and along more conventional lines than most of the works of this Belgian composer. The opening reminds one of a Soul in torment, followed by Fate inexorable. The Soul rises in opposition to Fate, but seeing the absolute hopelessness of resistance, resigns itself to Fate. Toward the end of the first movement the recurrence of the Fate theme in the brass is overpowering.

The opening of the second movement gives the impression of a giant harp, accompanying a celestial solo, sung by the English horn. The whole movement is a peculiar mixture of pastoral and religious mood. Franck was a deeply religious man, and all of his works are colored by this trait of his character. The closing movement is full of the joy of living and gives the impression of a happy soul walking on a beautiful day through glorious nature. Mr. Paulo Gruppe, since his first appearance in Texas some six years ago, has grown to a man's estate. He plays with authority, splendor, did tone and rhythm. His conception is masculine and noble. The Saint-Saens Concerto was a splendid vehicle for his artistry. The work of the orchestra in the concerto was exquisite. Especially in the delicious second movement, the minuetto, nothing could have been more delicate. Mr. Gruppe graciously responded to the insistent demand of the large audience for an encore by playing the ever-welcome "Swan," by Saint-Saens.

Chabrier's "Spanish Rhapsody" is a veritable tour de force in rhythmical difficulties for the orchestra. It was given in a perfect manner, showing the very best qualities of the St. Louis orchestra.

Mr. Zach conducted in his customary dignified style, keeping his forces always well in hand. The house was well filled, and I wonder if the or-

chestra noticed a very unusual occurrence, at least unusual for Fort Worth. At the close of the programme not a person got up to leave. They remained seated, and evidently wanted more. If we remember the fact that people always begin to put on wraps and rush out during the last number of any kind of programme, Mr. Zach can feel highly complimented by the attitude of his audience. At the same time the audience ought to be complimented on their behavior, which showed good taste. All hail to Fort Worth.

Among the interesting musical people in this city now are Mr. and Mrs. Carl Venth of Texas. They are in charge of the music in the Fort Worth Woman's College. But outside of that specific obligation, Mr. Venth is doing pioneer work in his state for the establishment of a symphony orchestra and for the general development of music in its higher and larger forms. For that reason he has been making an intimate study of conditions in California.

# SIXTH CONCERT

BY THE

## Fort Worth Symphony Orchestra



Under the Direction of Carl Venth  
at the Auditorium



Sunday, April 11th, Nineteen Fifteen  
at 3:15 p. m.



SOLOIST

Mrs. Louis Morris

CONTRALTO

# HÄNDEL'S

# THE MESSIAH

ORATORIO

PRESENTED BY

## THE MESSIAH CHORUS

AUSPICES OF THE

### RED CROSS

DIRECTOR, CARL VENTH

SOLOISTS

Mrs. Helen Fouts-Cahoun .....	Soprano
Mrs. Dan Brown .....	Contralto
W. A. Jones .....	Tenor
Frank C. Agar .....	Bass

Pianist, Guy Richardson Pitner

PATRONS

Ellison Harding  
Leon Gross  
G. H. Colvin  
C. C. Coleman

A. I. Gans  
H. R. York  
Walker Moore  
Lions Club

PATRONESSES

Mrs. Noah Harding  
Mrs. Robert E. Buchanan  
Mrs. Geo. B. Monnig  
Mrs. W. G. Newby  
Mrs. Sam Davidson  
Mrs. Dan Brown

Mrs. T. Holt Hubbard  
Mrs. Carolyn Keller Carpenter  
Mrs. W. A. Durringer  
Mrs. C. W. Connery  
Mrs. Geo. Clifford  
Mrs. Leon Gross

Mrs. C. C. McLendon

Mehlin Piano Courtesy of W. C. Stripling

CHAMBER OF COMMERCE  
TUESDAY NIGHT, FEB. 5, 1918, 8, O'CLOCK  
FORT WORTH, TEXAS

SIXTH CONCERT

BY THE

Fort Worth Symphony  
Orchestra



Under the Direction of Carl Venth  
at the Auditorium



Sunday, April 11th, Nineteen Fifteen  
at 3:15 p. m.



SOLOIST

Mrs. Louis Morris

CONTRALTO



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# International Program

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1 NORWAY—FESTIVAL MARCH.....*Halvorsen*

This effective, descriptive March, by Johan Halvorsen, a Norwegian, conductor of the Symphony Orchestra in Christiania, is full of the quaint, bizzare and rugged spirit of the Norwegian mountains.

2 FRANCE—OVERTURE, "RAYMOND".....*Thomas*

This is the overture to a three-act opera, produced for the first time in Paris, 1851, by Charles Louis Ambrose Thomas, born 1811 at Metz. He was director of the celebrated conservatoire in Paris, and one of the most representative French composers of his time.

3 RUSSIA—SWEET DREAMS.....*Tchaikovsky*

Peter Ilich Tchaikovsky, born 1840, at Kamsko-Votinsk, is the greatest composer produced by Russia. His music is intensely subjective, deeply human. He weeps as he sings and embodies the spirit of his country, its weariness, its disenchantment, its vibrant sympathy and morbid regretfulness.

4 SOLO—"MY HEART AT THE SWEET VOICE" (Samson and Delilah).....*Saint Saens*

Mrs. Louis Morris

Mr. Sam S. Losh, Accompanist

5 HUNGARY—HUNGARIAN DANCE.....*Brahms*

Altho this dance bears the name of Brahms as composer, it is nevertheless an absolutely original folk dance of Hungarian origin, and Brahms has only arranged it. This dance serves well to illustrate the fiery passion and melancholy strain of the Hungarian peoples.

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International Program---Continued

6 SWITZERLAND—THE VOICE OF CHIMES.....*Luigini*

This Swiss-Italian composition by one of the younger composers, is a beautiful illustration of a quiet mountain lake at eventide, with the echo of distant vesper bells.

7 GERMANY—LARGO.....*Handel*

George Frederick Handel, one of the greatest composers the world has ever seen, was born at Halle, 1685. This composition, known everywhere under the title "Largo," is really an aria from his opera "Xerxes." If a composition has lived and been admired for over 200 years, this certainly is proof of its excellency.

8 AMERICA—FIRST LOVE.....*Holzman*

Abe Holzman, an American composer, living in New York, has written many pleasing works in smaller form. Altho not representative of the highest ideals in American composition, he has a certain elegance and dash, truly American.

9 ITALY—OVERTURE, "TELL".....*Rossini*

Antonio Gioacchino Rossini, one of Italy's greatest composers, was born at Pesaro, hence the Italians called him the Swan of Pesaro. This overture belongs to his opera "Guillaume Tell." It is interesting, for the fact that it is the first true instrumental prelude to an opera. The first part of the overture contains a lovely idyl, two shepherds playing their pipes on neighboring mountain peaks, which is followed by a spirited march of the Austrian soldiers.

(PROGRAM NOTES BY CARL VENTH)

HÄNDEL'S  
**THE MESSIAH**  
ORATORIO

PRESENTED BY

**THE MESSIAH CHORUS**

AUSPICES OF THE

**RED CROSS**

DIRECTOR, CARL VENTH

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Mehlin Piano Courtesy of W. C. Stripling

**CHAMBER OF COMMERCE**  
TUESDAY NIGHT, FEB. 5, 1918, 8, O'CLOCK  
FORT WORTH, TEXAS



J. P. MILLIGAN & CO.

# THE MESSIAH

## PART THE FIRST

### OVERTURE

#### RECIT. (Tenor)

Comfort ye, comfort ye my people, saith your God; speak ye comfortably to Jerusalem; and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.

The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God.

#### AIR (Tenor)

Every valley shall be exalted, and every mountain and hill made low; the crooked straight, and the rough places plain.

### CHORUS

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

#### RECIT. (Bass)

Thus saith the Lord of Hosts:—Yet once a little while and I will shake the heavens, and the earth, the sea, and the dry land; and I will shake all nations, and the desire of all nations shall come.

The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in; Behold, He shall come, saith the Lord of Hosts.

#### AIR (Bass)

But who may abide the day of His coming, and who shall stand when He appeareth?

For He is like a refiner's fire.

#### RECIT. (Alto)

Behold, a virgin shall conceive, and bear a Son, and shall call his name Emmanuel, God with us.

#### AIR (Alto and Chorus)

O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God!

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

#### RECIT. (Bass)

For, behold, darkness shall cover the earth, and gross darkness the people;

but the Lord shall arise upon thee, and His glory shall be seen upon thee, and the Gentiles shall come to thy light, and kings to the brightness of thy rising.

#### AIR (Bass)

The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.

### CHORUS

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder: and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace.

### PASTORAL SYMPHONY

#### RECIT. (Soprano)

There were shepherds abiding in the field, keeping watch over their flocks by night.

#### RECIT. (Soprano)

And lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

#### RECIT. (Soprano)

And the angel said unto them, Fear not; for, behold, I bring you good tidings of great joy, which shall be to all people.

For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

#### AIR (Soprano)

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy king cometh unto thee.

He is the righteous Saviour, and He shall speak peace unto the heathen.

#### RECIT. (Alto)

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

#### AIR (Alto)

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.

## PART THE SECOND

### CHORUS

Behold the Lamb of God, that taketh away the sins of the world.

### AIR (Alto)

He was despised and rejected of men; a man of sorrows, and acquainted with grief.

### CHORUS

All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on Him the iniquity of us all.

### RECIT. (Tenor)

Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on Him, but there was no man; neither found He any to comfort Him.

### AIR (Tenor)

Behold, and see if there be any sorrow like unto His sorrow.

### AIR (Bass)

Why do the nations so furiously rage together? (and) why do the people imagine a vain thing?

The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His appointed.

### RECIT. (Tenor)

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.

### AIR (Tenor)

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.

### CHORUS

Lift up your hands, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.

Who is the King of glory? The Lord strong and mighty, the Lord mighty in battle.

Lift up your heads, O ye gates; and

be ye lift up, ye everlasting doors; and the King of glory shall come in.

Who is the King of glory? The Lord of Hosts, He is the King of glory.

### AIR (Soprano)

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth:

And though worms destroy his body, yet in my flesh shall I see God.

For now is Christ arisen from the dead, the first-fruits of them that sleep.

### CHORUS

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

### RECIT. Accompanied. (Bass)

Behold, I tell you a mystery: We shall not all sleep; but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.

### AIR (Bass)

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

### CHORUS

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.

Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.

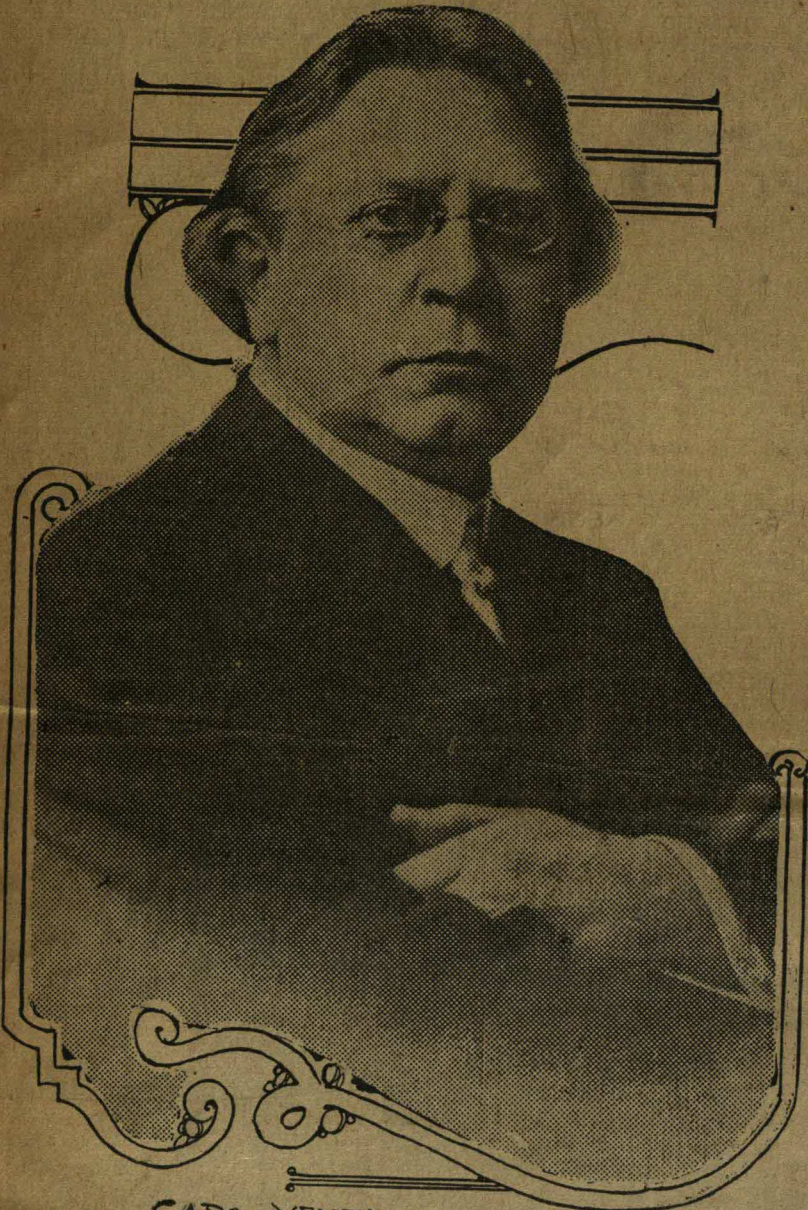
### CHORUS

Hallelujah! for the Lord God omnipotent reigneth.

The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever.

King of Kings, and Lord of Lords. Hallelujah!

# Tendered Directorship of Fort Worth Choral Society



CARL VENTH

Announcement is made by the executive board of the Fort Worth Choral society that many changes are planned for the club for the coming season. It is their plan to reorganize and enlarge the chorus so as to take in all singing organizations of the city and have a massed chorus numbering 400 or 500 voices. The executive board is composed of Leon Gross, president; John W. Covey, treasurer; J. Montgomery Brown, secretary; W. G. Newby and Henry B. Christian. In addition to the present musical board, consisting of members of the Euterpean club, it is planned to have each singing organization contributing to the membership represented, this representation to be governed by the number of active singers from each body.

The business men who are at the head of the Fort Worth Choral club feel that the best interests of the city from a musical standpoint can only be served by combining all of the musical talent of the city into one organization, conducted along business lines. Under the new organization the directorship has been tendered to Carl Venth, organizer and conductor of the Fort Worth Symphony orchestra, which is in its third successful year, and which has done so much to advertise Fort Worth throughout the South. The orchestra will be available for use in connection with the choral club concerts and with the combined efforts of this enormous chorus and the symphony orchestra, Fort Worth should lead Texas or the entire Southwest in a musical way.

The last number, "The Flight into Egypt," by Max Bruck, was also a new work to local concert goers. This work is written for chorus, with a solo part for soprano voice. Mrs. W. C. Bryant, as usual, sang the solo part beautifully and with absolute assuredness. We are glad she returned from Missouri in time for the concert, for the program would have lost much through her absence. The music of this work is remarkably modern in harmonization and free in melodic treatment and at times one almost forgets that it was written by a master who revered Bach, Mozart and Beethoven and who had no sym-

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"And then she cast her arms along the golden barriers and laid her face between her hands and wept Ah! Ah!" The choir under Venth's careful guidance had worked faithfully on this number and the members deserve every praise for the result, for they sang it beautifully. The next number, the Brahms "Ave Maria," was a fine contrast. Brahms is always a little rugged, not like Beethoven, but with a big-hearted, whole-some ruggedness always touched with sentiment. His "Ave Maria" is quite different to that of Schubert or even the famous Bach-Gounod work, but it is nevertheless replete with the spirit of reverence and contains many beautiful effects in imitation.

The program proper began with Kremer's "Hymn of Thanksgiving," sung by the Harmony Club. This number is well written and is effective as an opening number and it was well sung by the club, but the gem of the entire program was the third number, a most beautiful setting by Claude Debussy of words by Frank Damrosch, based on Daniel Gabriel Rossetti's "Blessed Darnozel." There is not a note of music in the entire work which could be omitted or which could be changed without marring the wonderful effect of the whole. It is written for chorus with soprano and mezzo-soprano solos beautifully sung by Mrs. Pearl Calhoun Davis and Mrs. Louis Morris. Mrs. Davis was suffering slightly from the cold which necessitated the postponement of the concert two weeks ago, but if she was not at all times in perfect voice, she was, as always, intensely earnest and her singing, like that of Mrs. Morris, was thoroughly finished and artistic. The music of this work is not only wonderful, but it had the added interest of being heard for the first time in Fort Worth. Debussy possessed a master hand in his power of choosing from his palette of tones just the ones which would blend into the spirit of the poem, and so perfect was his workmanship and so intense his purpose that the audience seemed to grasp at once the message of the music and, like the singers, live under the spell of it until the last notes died away.

players already display. The program opened with a spirited reading of Nicolai's "Merry Wives," and besides a half dozen orchestra pieces, Venth's virtuosity made an immediate impression. He played the prize song from "Die Meistersinger" with much depth of feeling, large and beautiful tone and delightful finish. In Mr. Emanuel's "Romance" he revealed an ingratiating sentiment and in his own and spirited mood. The audience insisted upon a reappearance and Mr. Venth repeated a part of the "Rhapsodie." The size and enthusiasm of the audience would indicate a sufficient interest to make the popular series a success. The management has in mind to give a series of twenty Sunday concerts, and that announced for next Sunday are the first two—the one given yesterday and the attendance at these two determinative whether the others will be given. How next Sunday's affair for yesterday's concert, there can be no doubt of the decision of the management. Mrs. Venth, that you make the talented St-

BY GEORGE E. SIMPSON.  
Star-Telegram Music Critic.  
The fifth annual sacred program by the Harmony Club was given yesterday afternoon in the First Methodist Church to an audience so large that it was necessary to raise the doors opening into the Sunday school room to accommodate all who came. The Harmony Club has always done splendid work under Carl Venth's leadership, and a new era in the club's development and sets a standard higher than any heretofore reached. The program from every standpoint was the best we have had the pleasure of hearing for a long time by only was the program unique in the choice of selections, but it was admirable in the manner in which the selections were given, and we hope this excellent organization will continue to present new works and to sing the master songs of our composers of the present day, who, like our dramatists and artists, are creating a new method of artistic expression, a method which may be a little vague as yet to those who are not deep students of modern artistic progress, but a method, nevertheless, which is founded on truth, and which will adopt any means to give this truth artistic expression. The program of yesterday opened with an organ prelude of Bartok, most excellently played by Mrs. J. E. Dowler. This prelude was followed by an invocation offered by Rev. H. M. Dobbs, pastor of the church. Third Number Feature.

# RAIN NO BAR TO CONCERT CROWD AT AUDITORIUM

Twelve Hundred Brave Weather to Hear First Symphony Concert of Season at the Chamber of Commerce.

SINGING OF FRANK AGAR  
ACHIEVES MUCH APPLAUSE

Threatening skies, which later developed the heaviest downpour of the month, had practically no effect on the size of the crowd which thronged the Chamber of Commerce auditorium Sunday afternoon for the first of six concerts to be given by the Fort Worth Symphony orchestra. The crowd totaled fully 1,200.

Sales of memberships had provided for 700 reserved seats on the lower floor. It was the decision of the directors of the orchestra association this season to hold the lower floor seats for members, not with the idea of barring non-members, but to overcome the difficulty of previous seasons, when many who had contributed to the support of the orchestra were unable to get seats after they came. Thirty annual memberships were enrolled during the progress of the concert Sunday afternoon, following an explanation of the purposes of the orchestra by Mrs. John F. Lyons, vice president.

**Thirty-Six Musicians This Season.**  
The orchestra this year shows material improvement over previous seasons. The best musicians of former seasons have been retained by Director Venth, and several additions have been made. Clyde Whitlock is concert master, and other first violins are John Zang, George Orum, Wayne Jeffries, T. S. McCorkle and Miss Edith Franklin. The second violins are led by Phil Epstein and include Clarence Pendery and T. H. Wear Jr. Sam S. Losh and Fritz Ihlefeldt play violas and the addition of Fred Doten to the cello section, which includes also Charles Ashley and Prof. R. J. Lamb, has made that section one of the strongest in the orchestra. T. H. Bevan and J. E. Echols handle the basses. A. B. Kidd at the piano adds materially. C. D. Lusk and F. J. Huntoon give the orchestra a flute section, which is unusual in a city of Fort Worth's size. V. C. Shrader and Cas. Coull play clarinets; Arnott Bouton the oboe; J. A. Ault the saxophone; Thomas B. Burns and Franz Schubert the cornet; G. F. Echols, Mike Schiller and August Tyschen trombones; Frank M. Stewart tuba; Owen V. Crockett at the tympani adds much to the orchestra; John T. Grimes and William F. Hamilton are drummers.

The orchestra this year has more color, the playing is smoother and the harmony is better balanced than formerly. Its needs include more woodwinds and second violins and a sufficient fund to provide for the payment of at least two rehearsals weekly between concerts.

### Agar Scores Success.

Frank C. Agar, baritone, Sunday's soloist, scored a personal success in his first appearance with the orchestra. He sang the "Cavatina" from Gounod's "Faust" with excellent voice, and was twice recalled, singing two numbers (plantation songs) by Homer as encores. Mr. Agar has the Bispham

faculty of getting at ease with his audience quickly and establishing a friendship across the footlights, which accounts for much of his success.

### Programme Popular.

The Sunday afternoon programme was pitched in a popular key, including several familiar melodies and closing with selections from Wagner's "Rienzi." Rubenstein's singing "Kamennoi Ostrow" drew a repetition, and the Plotow overture from "Stradella" was enthusiastically applauded.

The "singing style" of music was rather over-emphasized, and in future programmes it is to be hoped that the orchestra will provide more of the dramatic, as well as the descriptive. The next programme will be given during November, and one concert will be given each month through the winter, up to and including April.

# Symphony Orchestra Shows 100 Per Cent Improvement

BY GEO. E. SIMPSON,  
Star-Telegram Music Critic.  
The first concert of the season by the Fort Worth Symphony Orchestra, Carl Venth, director, given yesterday afternoon in the Cham-

ber of Commerce to a remarkably large audience, considering the inclemency of the weather, showed that the organization has improved 100 per cent over what it was last year.

People who really love good music will brave almost anything to hear it, and yesterday's audience proved that there are many in Fort Worth who do really love it. The audience was responsive and did much to inspire the musicians to do their best, but it is remarkable how many people will attend these concerts regularly and enjoy every feature of the program and yet do nothing toward the support of the orchestra.

There are many, of course, who have cheerfully subscribed toward making these concerts a financial and artistic success and they have a warm place in the hearts of the musicians and the board of directors, but more subscriptions are needed to enable the directors to give the series of six concerts as announced at the beginning of the season. The musicians give their services for practically nothing, and in many instances have subscribed more toward the maintenance of the orchestra than they will receive from playing in it.

### VALUE OF ORCHESTRA.

They understand the artistic and commercial value of a good orchestra to any city. Major Higginson of Boston supports the Boston Symphony Orchestra. He is a keen and wonderfully successful business man, and he has publicly stated that he considers Boston is far better known because of its wonderful orchestra than it is for any of its commercial enterprises. A host of people know of the old Theodore Thomas orchestra of Chicago and the New York Symphony Orchestra, under Damrosch of New York, who know absolutely nothing about these cities. These orchestras tour the country and carry the name of their city into every corner of the United States. Their programs are printed in all the musical journals and in most of the musical sheets of the Sunday newspapers, and no city can be called progressive until it realizes that every good means should be used for its advertisement. Hundreds of thousands of dollars go to Battle Creek, Mich., each year because of the fame of its sanitarium; Rochester, Minn., is supported by those who go to the noted surgeons for treatment; hundreds of art students go East each year because the east-

ern cities have learned that one of their greatest assets rests in the support of their artistic and professional enterprises as well as their commercial.

The Fort Worth Symphony Orchestra is already an excellent organization, but the more loyally it is supported the better it will become and the more money will it bring to the city and the greater will Fort Worth be known throughout the state.

### BIG IMPROVEMENT SHOWN.

The concert of yesterday showed that there is far more unity and freedom of interpretation and the ensemble is excellent. There has been a slight shifting of some of the players in the strings and the balance and precision has thereby been much improved.

The program was well chosen in every particular and the audience demanded a repetition of the famous "Kamennoi Ostrow" of Rubenstein. Especially noteworthy were the two cello solo passages in the "Stradella" overture and the Rubenstein number, splendidly played by Fred Doten.

Frank C. Agar, baritone, sang the "Cavatina" from Gounod's "Faust" in his usually masterly style. Mr. Agar is a deep student, an artist in every phase of his work and he possesses a beautiful voice. He was compelled to give two encores by Sidney Homer, Louise Homer's husband. These songs were entitled "The Banjo" and "Uncle Rhome."

Carl Venth, director of the orchestra, and the musicians who played under his baton deserve every praise for the excellent work they are doing and it is to be hoped that the good people of Fort Worth will realize what this orchestra means to them. Following is the program given yesterday:

- Svendson . . . . . Coronation March
- Plotow . . . . . Overture, "Stradella"
- Rubenstein . . . . "Kamennoi Ostrow"
- Gounod . . . . "Cavatina" from "Faust"
- Frank C. Agar.
- Brahms . . . . . Two Hungarian Dances
- Elgar . . . . . "Chant D'Amour"
- Wagner . . . . . Selections from "Rienzi"

Carl Venth, the noted violinist, of New York, is the guest of Mr. and Mrs. Rudolph Krefting at Parkland for the summer. Herr Venth is a distinguished artist whose reputation in Europe and in the East is of the highest. He has a brilliant record as a concert artist and conductor, and has had many honors conferred upon him in the artistic field. He has also a long list of published works, compositions of all forms and many interesting manuscript works. He has recently visited in St. Paul, where he lectured on Norway, illustrating with peasant dances and the new national air by Linding. A musical event of importance at which Herr Venth will assist during his stay in Tacoma will be the free sacred concert next Sunday afternoon at the Masonic temple, given by the Scandinavian choirs of the city. The distinguished artist is the guest of Mr. and Mrs. Albert Gray for the week end.

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# rogram

Texas Woman's College Auditorium

Friday Evening, November 5th, 8:15

Fantaisie from Don Juan  
For violin and piano

Vieuxtemps-Wolfe

Marion Cassell and Carl Venth

- (a) Garden Reveries
- (b) Heard on the Beach

Miss Jessie Millsapps

Browning  
Fiske

Song Cycle

In a Persian Garden

Liza Lehmann

Mrs. George Rozelle, Soprano  
 Mrs. Leon Gross Contralto  
 Andrew Hemphill Tenor  
 Clifton Armstrong Baritone  
 Miss Nona Lytton at piano

- (a) Romanze
- (b) Hungarian

Carl Venth  
Mrs. Carl Venth at piano

Svendsen  
Venth

- (a) Rhapsodie B minor
- (b) Two Etudes
- (c) Gondoliera

Sam Trimmer

Brahms  
Chopin  
Liszt

## MUSICAL COURIER

December 2, 1915.

### MUSIC IN FORT WORTH.

#### Recital and Concert Notes.

The first concert of the Fort Worth Symphony Orchestra for this season was given last Sunday afternoon to an audience that taxed the capacity of the auditorium, despite a downpour of rain which continued throughout the afternoon. Thus was evidenced the public's appreciation for the orchestra concerts. The orchestra is supported by popular subscription and the concerts are free to the public. A series of six concerts is planned by the board of direc-

recently, complimentary to the members of the Harmony Club. The program was unusual and unique, being made up of numbers rarely given on recital programs. Mr. Shafer played with brilliant technic and splendid tone volume, giving interesting interpretations.

A recital was given at the Hemphill residence studios which brought out a large audience of representative music lovers. The artistic studios, which are admirably suited for affairs of this nature, were filled to overflowing. Sara Helen Littlejohn, pianist, was heard in two groups of numbers, which were given with artistic taste and splendid musicianship. Her technic was at all times sure and adequate and her interpretations delightful. During the second part of the program Liza Lehmann's "In a Persian Garden" was sung by Andrew Hemphill, tenor, and three of his talented pupils: Mrs. George Rozelle, soprano; Mrs. Leon Gross, contralto, and Clifton Armstrong, bass.

The Harmony Club Ladies' Chorus now has a large membership and is doing excellent work under the direction of Carl Venth. Some splendid programs have been given by this progressive organization, which meets each Wednesday. Many of the best pianists and singers in the city are included in its membership and the programs are always interesting. Composers studied so far include Gade, Kjerulf, Grieg, Sinding, Dvorák, Smetana, Rubinstein and Moussorgsky.

At the recent organization of the Texas Federation of Music Clubs in Brownwood last week, two Fort Worth ladies were honored with election to office. Mrs. John F. Lyons was made president, and Martha Lightfoot, corresponding secretary. This organization marks an important step in the development of music in Texas, and Mrs. Lyons' experience as the successful president of the Harmony Club for the past twelve years should make her a successful leader for the new organization.

Quite the most pretentious and successful recital of the season was that given by two of Fort Worth's most prominent musicians, Carl Beutel, pianist, and Frank C. Agar, baritone, assisted by Sam S. Losh as accompanist. Mr. Beutel is a pianist of such splendid ability and Mr. Agar a singer of such unusual power and artistry that it is only necessary to say that the program was in keeping with the usual high standard of the artists, while the artistic accompaniments of Sam Losh contributed to the general excellence, as is always the case when he plays accompaniments.

L. M. L.



CARL VENTH,  
Conductor, Fort Worth Symphony Orchestra.

tors for this season. The directors are Ben J. Tillar, president; Mrs. J. F. Lyons, vice-president; A. W. Grant, secretary; R. E. Harding, treasurer; Mrs. Leon Gross, George E. Simpson, Sam S. Losh, Rabbi George Fox.

Carl Venth has been the conductor for the past two seasons and his excellent work with the orchestra was evidenced in Sunday's program, which was well chosen and splendidly played. The excellent work of Clyde Whitlock, concertmaster, and Fred Doten, cellist, was especially notable. Frank C. Agar, baritone, was the soloist, his work meeting with a veritable ovation from the audience.

Edwin A. Shafer, pianist, gave an interesting program



# Faculty



# Recital

Saturday, September

twenty sixth, 8:15 p. m.

in honor of

**Mrs. Ann Waggoner**

in chapel of Texas Woman's College

## Programme

- |   |   |                |
|---|---|----------------|
| 1 | SONATA NO. 2, FOR PIANO AND VIOLIN<br>A. MODERATO; B. ANDANTE; C. FINALE<br>YVES NAT AND CARL VENTH | Grieg          |
| 2 | O. PARADIS, ARIA FROM L'AFRICAINA,<br>MR. ANDREW HEMPHILL (MISS BATES AT PIANO)                     | Meyerbeer      |
| 3 | LEGENDE FOR VIOLIN<br>MR. BROOKS MORRIS (MISS BATES AT PIANO)                                       | Wieniawsky     |
| 4 | ETUDE FOR PIANO<br>MISS AUGUSTA BATES   | Arensky        |
| 5 | FANTASIE, F MINOR, FOR PIANO<br>MISS MARIAN GRACE CASSELL   | Chopin         |
| 6 | BERCEUSE FOR PIANO<br>MISS SALLIE BELLE MATTHEWS  | Chopin         |
| 7 | THE WORKER IN STONE RECITATION<br>MISS LOIS HARDY   | Gilbert Parker |
| 8 | SONATA NO. 5 FOR PIANO AND VIOLIN<br>YVES NAT AND CARL VENTH  | Beethoven      |

# First Presbyterian Church

Corner Main and Hartwood

Dallas, Texas

DR. WM. M. ANDERSON, Minister



## SPECIAL MUSICAL PROGRAM

BY THE CHOIR

MR. CLARENCE B. ASHENDEN, Musical Director

Assisted By MR. CARL VENTH



OCTOBER 29th, 1911

HOUR OF SERVICE 7:30 P. M.

- |     |  |                             |            |
|-----|--|-----------------------------|------------|
| 1.  | Caprice, . . . . .                       | Miss Fergusson              | Sturges    |
| 2.  | Anthem: "O, For a Closer Walk with God," | Soprano Solo, Mrs. Ashenden | Foster     |
| 3.  | Violin: (a) Adoration . . . . .          |                             | Venth      |
|     | (b) Andante Religioso, . . . . .         | Mr. Carl Venth              | Borowski   |
| 4.  | Responsive Reading, 10                   |                             |            |
| 5.  | Anthem: "How Long Wilt Thou Forget Me?"  | Solo, Mr. Ashenden          | Pflenger   |
| 6.  | Offertory, "Contemplation" . . . . .     |                             | Friml      |
| 7.  | Violin: "Reverie," . . . . .             | Mr. Venth                   | Vieuxtemps |
| 8.  | Anthem: "Blessed Jesus," . . . . .       |                             | Dvorak     |
| 9.  | Sermon                                   |                             |            |
| 10. | Anthem: "By Babylon's Waves," . . . . .  |                             | Gounod     |
| 11. | Benediction                              |                             |            |
| 12. | Postlude, . . . . .                      |                             | Rogers     |



**THIRTIETH  
STATE  
SAENGERFEST**

**GIVEN UNDER THE  
AUSPICES OF THE  
DEUTSCH-TEXANISCHER  
★ SAENGERBUND ★**

**MAY 11-12-13-14, 1914  
DALLAS, TEXAS**

**PROGRAM**



The  
Thursday Literary Club

Musical

Westbrook Hotel

May first, three o'clock p. m.

Nineteen Hundred and

Thirteen



**THIRTIETH  
STATE  
SAENGERFEST**

**GIVEN UNDER THE  
AUSPICES OF THE  
DEUTSCH-TEXANISCHER  
★ SAENGERBUND ★**

**MAY 11-12-13-14, 1914**

**DALLAS, TEXAS**

**PROGRAM**



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# Sanger Brothers.

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Of the 30th State Saengerfest

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30th TEXAS STATE SAENGERFEST

DALLAS, TEXAS

May 11-14, 1914

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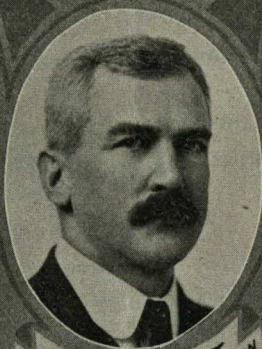
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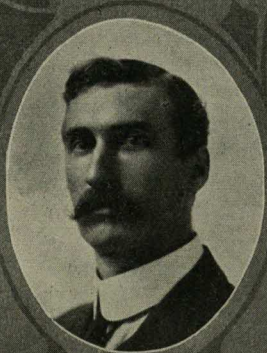
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AND



CARL VENTH,  
FESTIVAL DIRIGENT



JOHN SCHABLINSKI,  
TREASURER  
SAENGERBUND

WHITE ENG. CO. DALLAS.

# **HISTORY OF THE GERMAN-TEXAS SAENGERBUND**

## **First German Settlers in Texas Brought along their German Songs.**

**First Singing Society organized in 1845**

**With eight Singers under a Live Oak Tree,  
on the Banks of Beautiful Comal.**

**Austin Singers crossed swollen Blanco River at the Risk of their  
Lives to be on Time. Lost everything except  
their Lives and their Banner.**

**By GEORGE A. SANDELL.**

That the inherent musical sentiment follows the German wherever he goes and that he ardently retains his love for the songs of the Vaterland, is amply exemplified in the following history of the first German immigrants that came to Texas in the early Forties. They brought along an invisible passenger, "Das Deutsche Lied" (the German Song), as Moritz Tiling of Houston, so characteristically states.

The German immigrants who came to Texas about 1840 under the leadership of Prince Solms, had scarcely overcome the first trial year, full of hardships and privations, in their new colony of New Braunfels, when the inherent love of song-music asserted itself, says the late Julius Schuetze in his German history of the German Saengerbund of Texas, by the establishment of the first singing society, which was organized in 1845, under a live oak tree on the banks of the Comal river.

There were but eight singers at the banks who would occasionally come together when they all happened to be stopping in the colony. Regular rehearsals did not take place until the organization of the singing society, Germania, in 1850, on the 2d day of March, the anniversary of the Republic of Texas. From that time on the love of song began to spread more and more among the German settlers of Texas. About the same time a singing society was started in San Antonio, and in 1852 the "Deutscher Maennerchor" was organized at Austin, which is to this date still in existence, being the oldest society belonging to the German-Texas Saengerbund.

While celebrating the Fourth of July, at New Braunfels, in the year of 1853, sundry songs were rendered by the "Germania" Singing Society, which were participated in by a number of singers from San Antonio. It was on this occasion that the suggestion of forming a Saengerbund (singers' league) was made and the singing societies of San Antonio and Austin were invited by the New Braunfels Society to meet at a Saengerfest to take place in New Braunfels on the 15th and 16th of October, 1853. And the singers came, although heavy rains had fallen over the entire country, making roads almost impassable and swelling rivers and creeks to overflowing. The San Antonio singers succeeded only after great difficulties in crossing

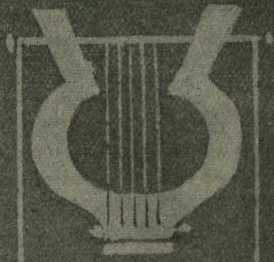




KAMMERSÄNGER  
RUDOLF BERGER



MME. ROSA OLITZKA.



## HISTORY OF SAENGERBUND—Continued.

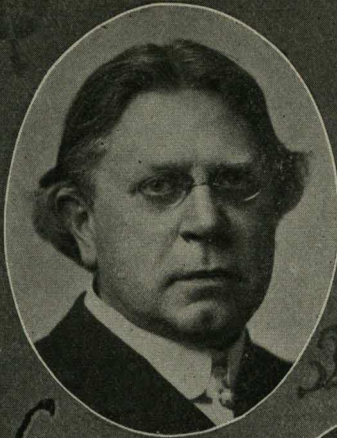
the Salado and Cibolo Creeks. The Austin singers had to make a halt with their wagons before the overflowing banks of the Blanco river. In normal condition the river-bed contained about one foot of water, but now, however, presented the picture of a big sea. The crossing had to be accomplished, however, because on the following day the Saengerfest was to begin in New Braunfels, and a distance of twenty-four miles had to be covered. At the risk of their lives the attempt was made, and when they finally succeeded in reaching the other side of the river, they found that all their effects, also their music books had been carried away by the waters. All they had saved was their lives and their banner.

All the singers arrived, however, and notwithstanding the fact that the way from the town to the singers' hall could be made only by wagon or on horseback through mud and water, yet, nevertheless, the first Saengerfest turned out to be a great success.

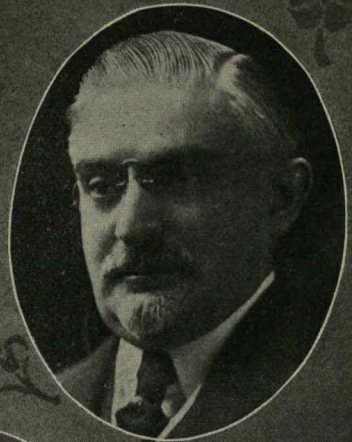
It was then and there, on October 16, 1853, that the German-Texas Saengerbund was organized, and the first meeting of the delegates of the various societies took place. The New Braunfels singers had previously formed a brief and practical constitution, and according to which a Saengerfest was to take place every year.

The second Saengerfest was held at San Antonio in May, 1854, and the succeeding Saengerfests were celebrated at places and dates as follows: The third at New Braunfels, October, 1855; the fourth at Austin, October, 1856, the fifth at New Braunfels, October, 1857; the sixth at Fredericksburg; the seventh at New Braunfels, May 1860. It was intended to have the next Saengerfest at Austin, but in the spring of 1861, the wild rages of war began between the North and South and cut asunder the charming ties which had hitherto embraced the German Singers of Texas.

Many a loyal singer's heart was laid into an early grave by the subsequent tumultuous and bloody conflicts of war, and it took ten years before even the painful reminiscences would admit of a revival of the Saengerbund. San Antonio gave the first impulse for a revival. In 1870, in the month of September, the eighth Saengerfest took place at San Antonio. The ninth was held at New Braunfels, May, 1873; the tenth at San Antonio, October, 1874; the eleventh again at San Antonio, October 1877; the twelfth at Austin, April, 1879; the thirteenth at Galveston in April, 1881; the fourteenth at Dallas in May, 1883; the fifteenth at Houston in May, 1885; the sixteenth at San Antonio in April, 1887; the seventeenth at Austin in 1889; the eighteenth at Galveston in April 1891; the nineteenth at Dallas in May, 1893; the twentieth at Houston in May, 1894; the twenty-first at San Antonio in April, 1896; the twenty-second at Galveston in 1898; the twenty-third at Austin in May, 1900; the twenty-fourth at Houston in May, 1902; the twenty-fifth at Dallas in April, 1904, which resulted in an enormous musical success, with Marcella Sembrich as the stellar attraction; the twenty-sixth at San Antonio in 1906, the twenty-seventh at Galveston in 1909, the twenty-eighth at Austin in 1911, the twenty-ninth at Houston in 1913, and the thirtieth Jubilee Saengerfest will be celebrated at Dallas in May 11, 12, 13 and 14, at the Fair Park Coliseum, with three great concerts; a lapse of just ten years since Dallas has had the privilege of entertaining the great German Saengerbund of Texas.



CARL VENTH



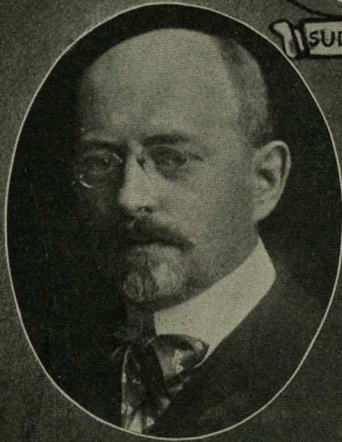
MAX ZACH

Conductors  
of the  
30th



STUDIE WILLIAMS

Jubilee  
Sängerfest



A. J. JAHN



D. L. ORMESHER

# The Great Massed Male Chorus.

of the Texas State Saengerbund.

The great Massed Male Chorus, which will participate in all three Saengerfest concerts, is composed of singers from the following societies:

Austin—Saengerrunde	Houston—Saengerbund
Brennam—Vorwaerts	La Grange—Die Froesche
Dallas—Frohsinn	Rockdale—Liederkranz
Dallas—Schweizer Maennerchor	San Antonio—Beethoven
Denison—Vorwaerts	San Antonio—Liederkranz
Fort Worth—Teutonia	San Antonio—Frohsinn
Galveston—Concordia	Schulenburg—Liederkranz
Houston—Magnolia Maennerchor	Taylor—Maennerchor

## The Festival Chorus of Mixed Voices

Composed of the Following Church Choirs

First Baptist Church	First Methodist, Oak Cliff
Central Presbyterian	Trinity Presbyterian,, O. C.
East Dallas Presbyterian	Christian, Oak Cliff
Ervay Street Methodist	Christian, South Dallas
Trinity Methodist	Y. M. C. A. Glee Club
First Methodist	Y. W. C. A. Glee Club
Colonial Hill Presbyterian	Dallas Choral Club
Central Baptist	Schubert Club
Exposition Ave. Presbyterian	Wednesday Morning Club
Church of the Incarnation	

### THE FESTIVAL CHORUS OF WOMEN'S VOICES

Schubert Club, Dallas	St. Caecilia, Greenville
Harmony Club, Ft. Worth	

### THE CHILDREN'S FESTIVAL CHORUS

Formed by Pupils of the Sixth, Seventh and Eighth Grades

The St. Louis Symphony Orchestra of 70 Instrumentalists

### CONDUCTORS

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Max Zach, Conductor St. Louis Symphony Orchestra
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David L. Ormesher, Conductor Mixed Chorus
Julius Albert Jahn, Conductor of his own Composition, Women's Chorus and Orchestra



MARJIE  
SUNDELIUS



FRANKLYN  
KNIGHT

Soloists  
of the  
Thirtieth  
Jubilee  
Saengerfest



ARTHUR HACKETT



MARION GREEN



ZONA MAIE GRISWOLD



MARIAN CASSEL



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# 30. State Saengerfest

CARL VENTH, FESTIVAL DIRECTOR

Given under the Auspices of  
Dallas Frohsinn Singing Society  
Schweizer Maennerchor and Citizens of Dallas

“Festhalle”, Fair Park Coliseum

---

## First Concert

---

Tuesday Evening, May 12, at 8:00 P. M.

---

### Soloists

Madame Rosa Olitzka.....Contralto  
Herr Rudolph Berger.....Tenor  
Herr Hans Richard .....Piano  
Herr Hugo Olk .....Violinist  
Miss Zona Maie Griswold.....Soprano

### Solo Quartette

With St. Louis Symphony Orchestra  
Madame Marie Sundelius.....Soprano  
Madame Franklyn Knight.....Contralto  
Mr. Arthur Hackett .....Tenor  
Mr. Marion Green .....Basso

Male Chorus Texas State Saengerbund  
Carl Venth, Director

Festival Chorus of Mixed Voices  
David L. Ormesher, Conductor

St. Louis Symphony Orchestra  
Max Zach, Conductor

---

1. Overture—“Tannhaeuser” .....Wagner  
St. Louis Symphony Orchestra

Address of Welcome by Hon. W. M. Holland,  
Mayor of the City of Dallas

Response by Mr. Chas. A. Mangold, President  
Festival Committee

2. Saengergruss ..... Venth  
Especially composed for this occasion  
Texas State Saengerbund Chorus and Orchestra
3. "Gerechter Gott," Aria from "Rienzi".....Wagner  
Madame Rosa Olitzka
4. (a) Der Jaeger Abschied.....Mendelssohn  
(b) Kaerntner Volkslied .....Koschat  
Texas State Saengerbund Chorus a capella
5. "Wie nahte mir der Schlummer," Grand Aria  
from the Opera, "Der Freischuetz".....Weber  
Miss Zona Maie Griswold  
With Orchestral Accompaniment
6. Invitation to the Dance .....Weber  
St. Louis Symphony Orchestra
7. Concerto in C sharp minor, for piano and  
orchestra .....Schytte  
Piano Solo: Herr Hans Richard  
The "Baldwin" Piano

FIVE MINUTES INTERMISSION

8. The Vikings .....Fanning  
Mixed Chorus and Orchestra
9. Walther's Prize Song from the Opera "The  
Meistersinger" .....Wagner  
Herr Rudolph Berger
10. (a) Haidenroeslein .....Werner  
(b) Jaergerlied .....Venth  
Texas State Saengerbund Chorus a capella
11. Intermezzo from "Thais".....Massenet  
St. Louis Symphony Orchestra  
Violin Solo: Herr Hugo Olk
12. Quartette from "Rigoletto".....Verdi  
Soprano.....Marie Sundelius  
Mezzo-Soprano .....Franklyn Knight  
Tenor .....Arthur Hackett  
Bass.....Marion Greene
13. "An der Schoenen Blauen Donau".....Strauss  
Texas State Saengerbund Chorus and Orchestra

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No seating permitted during rendition of any number.

---

Ladies are kindly requested to remove their hats.



# Second Concert

---

Wednesday Afternoon, May 13, at 2:00 P. M.

---

## Soloists

Madam Rosa Olitzka.....Contralto  
Miss Viola Beck .....Piano  
Mr. Marion Green .....Basso

**Chorus of the Texas State Saengerbund**  
Carl Venth, Conductor

**Festival Chorus of Ladies**  
Carl Venth, Conductor

**Festival Chorus of Children, Public Schools of Dallas**  
Miss Sudie Williams, Conductor

**St. Louis Symphony Orchestra**  
Max Zach, Conductor

1. "Kaiser-Marsch" .....Wagner  
St. Louis Symphony Orchestra
2. Anvil Chorus from "Il Trovatore".....Verdi  
Children's Chorus and Orchestra
3. (a) Ich liebe dich .....Grieg  
(b) Es hat die Rose sich beklagt.....Franz  
(c) Baby .....Beach  
Madame Rosa Olitzka
4. (a) Carmena Valse .....Wilson  
(b) Das Ringlein .....German Folksong  
Children's Chorus and Orchestra
5. (a) Spinning Song (German Folksong).....Reimann  
(b) Der Lenz .....Hildach  
Madame Roza Olitzka
6. (a) Sewanee River .....Folksong  
(b) Dixie .....Folksong  
Children's Chorus and Orchestra.
7. Entr' acte, from "Rosamunde".....Schubert  
St. Louis Symphony Orchestra
8. May Song .....Simkins.  
Especially composed for this occasion  
Women's Chorus a capella

FIVE MINUTES INTERMISSION

9. Wanderer Phantasie .....Schubert-Liszt  
 Piano Solo, with Orchestral Accompaniment  
 Miss Viola Beck  
 The "Field-Lippman" Piano
10. The River .....Jahn  
 Especially composed for this occasion  
 and under the direction of the composer  
 Women's Chorus and Orchestra
11. The Erl King.....Schubert  
 Marion Green
12. (a) Lebewohl .....Silcher  
 (b) Sehnsucht zur Heimath.....Hensen  
 Texas State Saengerbund Chorus a capella
13. Finlandia .....Sibelius  
 St. Louis Symphony Orchestra
14. (a) Aus der Jugendzeit.....Radecke  
 (b) Schifferlied .....Eckert  
 Texas State Saengerbund Chorus a capella
15. "Habanera," from "Carmen".....Bizet  
 Madame Rosa Olitzka
16. "Pilgrim's Chorus," from "Tannhaeuser".....Wagner  
 Texas State Saengerbund Chorus and Orchestra

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No seating permitted during rendition of any number.

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## Third Concert

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Wednesday Evening, May 13, at 8:00 P. M.

### Soloists

Madame Rosa Olitzka.....Contralto  
 Herr Rudolph Berger.....Tenor  
 Madame Marie Sundelius.....Soprano  
 Miss Marian Cassell.....Piano  
 Max Steindel.....Cellist

Chorus of the Texas State Saengerbund  
 Carl Venth, Conductor

Fertival Chorus of Women's Voices  
 Carl Venth, Conductor

St. Louis Symphony Orchestra  
 Max Zach, Conductor

1. Festival Procession .....Simpson  
Especially composed for this occasion  
St. Louis Symphony Orchestra
2. Selection from Myth Voices.....Venth  
Mme. Rosa Olitzka, Marie Sundelius  
Women's Chorus and Orchestra
3. "Love Song" from the Opera "The Walkuere".Wagner  
Rudolph Berger
4. (a) Die Nacht .....Schubert  
(b) Braun Meidelein.....Juengst,  
Texas State Saengerbund Chorus a capella  
and Solo Quartette
5. Aria from "Nozze di Figaro".....Mozart  
Madame Marie Sundelius
6. Concerto for Piano and Orchestra.....Moszkowski  
Miss Marian Grace Cassell  
The "Field-Lippman" Piano

FIVE MINUTES INTERMISSION

7. Procession of the "Knights of the Holy Grail",  
from "Parsifal" .....Wagner  
St. Louis Symphony Orchestra
8. Scene from "Samson and Dalilah," Act II..Saint-Saens  
Madame Rosa Olitzka and Herr Rudolph Berger
9. (a) Fruehling am Rhein.....Brau  
(b) Magdalen ..... Claassen  
Texas State Saengerbund Chorus a capella
10. Concerto in A Minor for Violincello, Op. 33.Saint-Saens  
St. Louis Symphony Orchestra  
Cello Solo, Max Steindel
11. Ein Sonntag auf der Alm.....Koschat  
Texas State Saengerfest Chorus  
Solo Quartette and Orchestra  
Grand Finale—"AMERICA"—Everybody

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No seating permitted during rendition of any number.

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Ladies are kindly requested to remove their hats.

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1914

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Dallas.

The  
Thursday Literary Club

Musical

Westbrook Hotel

May first, three o'clock p. m.

Nineteen Hundred and

Thirteen

# Programme

Andante in F Major - - - Beethoven

Rhapsody in B Minor - - - Brahms

*Mr. Shafer*

The Royal Tombs of Goltonda

from Liza Lehmann's Golden Threshold

Obstination - - - Fontenailles

*Mr. Agar*

Romanza - - - Simpson

Mazurka - - - Musin

*Mr. Venth*

Au Convent - - - Borodine

Impromptu - - - Schubert

*Mr. Shafer*

Reverie - - - Vieuxtemps

The Swan - - - Saint-Saens

Hungarian - - - Venth

*Mr. Venth*

My Star - - - Mrs. Beach

Recompence - - - Hammond

*Mr. Agar*

Sonata for Violin and Piano - - - Grieg

(a) allegretto

(b) allegro molto

*Mr. Venth and Mr. Shafer*

Accompanists: Mrs. Venth and Miss Carey

## Programme

of compositions by Carl Venth, Chairman of the Music Committee  
of The National Arts Club

### ASSISTING ARTISTS

MISS DORA LIPMAN, . . . . *Soprano*  
MISS GRACE HORNBY . . . . *Alto*  
MR. WILLIS E. BACHELLER, . . *Tenor*  
MR. SAUL ROSELLE, . . . . *Baritone*  
MISS EDITH RUBEL, . . . . *Violin*  
MRS. CARL VENTH, . . . . *Piano*  
MR. CARL VENTH, . . . . *Violin*

- (a). ARIA  
(b). HUNGARIAN.

Violin and Piano

- CONCERTO. No. 3. (Manuscript) in G minor

Allegro Maestoso

Andante

Allegro

Violin and Piano

- "MYTH VOICES"—A Song Cycle, the words compiled by Henry E. Hard, for Soprano, Alto, Tenor, Bass, Violin Obligato and Piano.

The text for the Song Cycle will be found on a separate sheet.

*Steinway Piano used.*

fifteenth,  
teen hundred and eight.

## LECTURE-RECITAL

BY

Carl Venth, Violinist

TUESDAY, NOVEMBER 28TH, 1911.

- French School.**  
Sonata No. 4 ..... Godard  
Allegro Vivace.  
Andante  
Allegro Molto
- German School.**  
(a) Air for G string ..... Bach  
(b) Prize Song, "Meistersinger" ..... Wagner  
(c) Traumerei ..... Schumann
- Norwegian School.**  
(a) Romanze ..... Svendsen  
(b) Dance ..... Halversen  
(c) Slumber Song ..... Grieg
- Bohemian School.**  
(a) Humoreske ..... Dvorak  
(b) Souvenir ..... Drdla
- Belgian School.**  
(a) Reverie ..... Vieuxtemps  
(b) Le Menetrier ..... Wieniawski  
(c) Mazourka de Concert ..... Musin
- American School.**  
(a) Scotch Rhapsodie ..... }  
(b) Fleur de Lis ..... } Venth  
(c) Hungarian Dance ..... }



# RECITAL

BY PUPILS OF CARL VENTH  
VIOLIN AND COMPOSITION CLASSES  
*KIDD KEY CHAPEL*

Wednesday, Jan. 18, 1911, eight o'clock



1. Concerto for four violins and piano . . . . . *Maurer*  
Adagio and Rondo  
Misses Catherine Norfleet, Helen Harvey,  
Fern Hobson and Carl Venth  
Miss Marion Cassell at the piano.
2. (a) Air on g string . . . . . *Bach*  
(b) Souvenir de Posen . . . . . *Wieniawski*  
Violin Solo:—Miss Fern Hobson
3. Chanson d'amour . . . . . *Helen Harvey*  
Piano Solo:—Miss Marion Cassell
- Concerto in e minor . . . . . *David*  
First Movement—Violin Solo  
Mr. Ramon F. Adams.
5. Barcarole, for piano . . . . . *Fern Hobson*  
The composer at the piano.
6. Souvenir de Bellini . . . . . *Artot*  
Violin Solo:—Miss Bernice Carleton.
7. Notturmo, for piano . . . . . *Marion Cassell*  
The Composer at the piano.
8. Concerto for two violins . . . . . *Alard*  
Misses Fern Hobson and Catherine Norfleet.
9. Bagatelle, for piano . . . . . *Henrietta Gremmel*  
The composer at the piano
10. Concerto, Romance and Finale . . . . . *Wieniawski*  
Violin Solo:—Miss Catherine Norfleet.  
Miss Henrietta Gremmel at the piano.
11. Tarantelle for four violins and piano . . . . . *Hellmesberger*  
Misses Helen Harvey, Fern Hobson, Catherine Norfleet  
and Carl Venth.  
Miss Marion Cassell at the piano.

*Mrs. L. A. Kidd-Key*

invites you to attend the graduating recital of

*Catharine Marie Norfleet*


pupil of Carl Venth

on Tuesday evening, May the third

one thousand nine hundred ten

at a quarter after eight o'clock

*North Texas College Auditorium*



Mrs. L. A. Kidd-Key

invites you to attend the graduating recital of

Catharine Marie Norfleet

pupil of Carl Bentz

on Tuesday evening, May the third

one thousand nine hundred ten

at a quarter after eight o'clock

North Texas College Auditorium



## Violin Program

---

- 1 Concert D major..... *Paganini*
- 2 (a) Scherzo—Tarantelle..... *Wieniawski*
- (b) Nocturno..... *Chopin-Sarasate*
- (c) Spanish Dance VIII..... *Sarasate*
- (d) Zephyr..... *Hubay*
- 3 Concert No. III..... *Saint Saens*
- Allegro non troppo
- Andantino quasi Allegretto
- Molto Moderato e Maestoso

HELEN NORFLEET AT THE PIANO

# RECITAL

KIDD-KEY CHAPEL

FRIDAY, FEBRUARY 4TH, 1910, 8 P. M.

BY THE ENSEMBLE CLASS OF CARL VENTH, ASSISTED  
BY PUPILS OF MR. AND MRS. VERSEL.

- 
- 1 Sonata in F for Piano and Cello ..... *Beethoven*  
Allegro  
Miss Jeannette Riesenbergh and Mr. Venth
  - 2 Sonatine No. I. for Piano and Violin..... *Schubert*  
First Movement  
Miss Olga Laas and Mr. Venth
  - 3 Canzonetta from "Martgitta"..... *Meyer-Helmund*  
Miss Annie Lee Andrews
  - 4 Duo after Themes from "Lohengrin" for Piano and Violin..... *Raff*  
Miss Viola Wilson and Mr. Venth
  - 5 Quintett: Oh may Heaven above forgive thee, from Opera "Martha"  
[*Flotow*]  
Byrle Colby, Annie Lee Andrews, Christine Smoots, Estelle Smith,  
Fay Fleming, Vivian Mathis, Viola Wilson, Mildred Moore, Rob.  
Wall, Hunter Richardson, Will Weiss, H. F. Ward.
  - 6 Dialogue from Suite for Piano and Violin..... *Hoffman*  
Miss Mary Bolton and Mr. Venth
  - 7 Sonata No. III. for Piano and Violin..... *Grieg*  
Andante and Finale  
Misses Henrietta Gremmel and Fern Hobson

# Kidd-Key Chapel

## ENSEMBLE MUSIC RECITAL

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

SATURDAY, MAY 15, 09

EIGHT O'CLOCK

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

WISSNER HALL

FEBRUARY 28

AT EIGHT P. M.

RECITAL BY  
CARL VENTH'S  
PROFESSIONAL PUPILS

PROGRAMME

1 a Ave Verum ..... Mozart  
b Passe Pied ..... Gillet

STRING QUARTET

Miss MARIE G. HYDE, First Violin  
Mr. EDWIN HUNTINGTON, Second Violin  
Mr. RICHARD H. PALMER, Viola  
Miss LENA BURKEY, Violincello

2 Hungarian Rhapsodie ..... Hauser  
Master CLARENCE NELSON

3 Berceuse from Jocelyn ..... Godard  
Mr. EDWIN HUNTINGTON

4 Allegro ..... Dont  
QUARTET FOR FOUR VIOLINS

Miss ETHEL C. PHILLIPS      Miss MAUDE WHEELER  
Miss GEORGIA ADAMS      Miss LAURA HUTTON

5 Allegro from Concerto in G ..... Venth  
Miss MARIE G. HYDE

6 Adagio and Rondeau from Concerto No. 9 ..... De Beriot  
Master NICHOLAS ARLANDO

7 Music of the Spheres ..... Rubinstein  
STRING QUARTET

Miss MARIE G. HYDE      Mr. EDWIN HUNTINGTON  
Mr. RICHARD H. PALMER      Miss LENA BURKEY

8 Fantasie Appassionata ..... Vieuxtemps  
Mr. WILLIAM REITERMAYER

9 Hungarian ..... Haesche  
Master ROLAND MEYER

10 { a Minuet } ..... St. George  
      { b Gigue }

STRING QUARTET

Wissner Piano Used

Musicale

BY

The Ariel Club of Denton, Texas

MR. HAROLD VON MICKWITZ, Pianist.

MR. CARL VENTH, Violinist.

MR. BAYARD HADDOCK, Barytone.

March 19, 1910.

1. Sonata, Op. 8, F major ..... Grieg  
Allegro, Allegretto, Allegro Molto  
Mr. Mickwitz, Mr. Venth
2. (a) The Leaves and the Wind ..... Leoni  
(b) The Sounding Horn ..... Flegier  
Mr. Haddock
3. (a) Soaring ..... Schumann  
(b) Ballade ..... Chopin  
Mr. Mickwitz
4. (a) Aria ..... Bach  
(b) Humoreske ..... Dvorak  
(c) Hungarian Dance ..... Venth  
Mr. Venth
5. (a) Menuet ..... Mickwitz  
(b) Valse de Concert ..... Moszkowski  
Mr. Mickwitz
6. (a) You and Love ..... Guy d' Hardelot  
(b) Long Ago in Alcalá ..... Messenger  
Mr. Haddock
7. Suite for Piano and Violin ..... Goldmark  
Andante Sostenuto, Allegro ma non Troppo  
Mr. Mickwitz, Mr. Venth

# Chamber Music Recital

in

## Texas Woman's College Auditorium

Saturday Evening, May 15, 1915

at eight o'clock

MR. CARL VENTH, Violin  
MISS MARION CASSELL, Piano

The tenth of the series of orchestral concerts by Mr. Carl Venth will be given this evening at Saengerbund Hall by fifty instrumentalists, assisted by Miss Goodall, contralto, Dr. Schildge, baritone, and Mr. T. Victor Cumberson, violinist. The programme has been judiciously abbreviated so that those who attend will not be kept later than 9:45. The principal numbers will be Wagner's prelude to "Lohengrin," the minuet from Harry Rowe Shelley's sonata; "The Heroic Dance," by Brandeis; "The Last Sleep of the Holy Virgin," by Massenet, for string orchestra; the aria from "Sampson and Delilah," by Saint Saens, sung by Miss Higgins, and "I Waited for the Lord," from Mendelssohn's "Elijah." "Song on the Rhine," by Reise, specially orchestrated by Mr. Carl Venth, and sung by Dr. Schildge; the "Mazourka Caprice," by Musin, violin solo, played by Mr. Cumberson, the first movement from Haydn's Symphony No. 8, for orchestra, two numbers from the Sylvia music, by Delibes, and a grand festival march, composed and orchestrated by Mr. Arthur Classen, the conductor of the Arion and Lessing Singing Societies, and the Monday Night Chorus. The reader will see that the native composers, Messrs. Classen, Shelley and Brandeis, are represented on this programme. Mr. Carl Venth says that for years American musicians have been discouraged because, no matter how much or how acceptably they wrote, no opportunity was afforded for the display of their work and that it will be his principal aim to give prominence to such authors as have demonstrated beyond question musical capabilities of a high order. Those who were fortunate enough to be present at the last concert will remember the great improvement made by the Brooklyn orchestra and will, therefore, be prepared to witness in the statement that the concert this evening will show a still higher condition of culture.

SATURDAY, MAY FIFTH, 1906

at Eight o'clock

## Professional Pupils Recital

AT

## Carl Venth's Violin School

### PROGRAM

- MR. EDWIN HUNTINGTON,  
Andante from Concerto No. 2, . . . . . *De Bériot*
- MISS LAURA M. HUTTON,  
Spanish Dance, . . . . . *Rehfeld*
- MR. HALFDON BRYNILDSEN,  
Legende, . . . . . *Wieniawski*
- MISS LOTTA DAVIDSON,  
Introduction and Adagio from Concerto No. 1, *Bruch*
- MISS GEORGIA A. ADAMS,  
Scotch Rhapsodie, . . . . . *Venth*
- MR. CLARENCE NELSON,  
Schoumka, . . . . . *Borowski*
- MISS POLKA SCHOENIJAHN,  
a. Novelleta, . . . . . *D'Ambrosio*  
b. Spanish Dance, . . . . . *Schmidt*
- MR. FRANK KRULISH,  
Mazourka, . . . . . *Musin*
- MISS DOROTHY SUSSDORFF,  
Allegro from Concerto in A major, . . . . . *Mozart*
- MR. CARL BLUM,  
Gipsy Airs, . . . . . *Sarasate*
- MISS MARIE G. HYDE,  
a. Air, . . . . . *Bach*  
b. Hungarian Dance, . . . . . *Brahms*

WISSNER PIANO USED.

# Chamber Music Recital

in

## Texas Woman's College Auditorium

Saturday Evening, May 15, 1915

at eight o'clock

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MR. CARL VENTH, Violin

MISS MARION CASSELL, Piano



# Programme

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## 1 Suite

Ries

- (a) Praeludium
- (b) Canon
- (c) Scherzo
- (d) Romance
- (e) Burleske

## 2] Sonata in G

Rubinstein

- (a) Moderato con moto
- (b) Variations
- (c) Scherzo
- (d) Finale

# Song Recital

Mary Louise Clary

Prima Donna Contralto

George W. Jenkins

Tenor

...Assisted by...

Carl Venth, Violinist . . . . .

Mrs. Madison C. Peters, Accompanist

## Sumner Ave. Baptist Church

Corner Decatur Street

Lincoln's Birthday

Wednesday Evening, February 12, 1902

At Eight-Fifteen o'clock

# Program

## Part One



- Duet.**—The Fishers . . . . . *Gabussi*  
MME. CLARY AND GEO. W. JENKINS
2. **Boots and Saddles** . . . . . *Buck*  
MR. JENKINS
3. **Violin Solo** { *a* Adoration } . . . . . *Drake*  
                  { *b* Polish Dance }  
CARL VENTH
4. **Hobil Signor** . . . . . *Meyerbeer*  
MARY LOUISE CLARY
5. **Aria.**—The Last Watch . . . . . *Pinsuti*  
GEO. W. JENKINS
6. { *a* Lullaby . . . . . *Wm. Vincent Wallace*  
      { *b* Angus Macdonald . . . . . *Roeckel*  
MME. CLARY

# Program

## Part Two



7.  $\left. \begin{array}{l} a \\ b \end{array} \right\}$  Still Wie Die Nacht . . . . . *Bohm*  
Du bist Wie Eine Blume . . . . . *Costello*  
MR. JENKINS
8. **Aria.**—My Heart at Thy Dear Voice  
(*From Samson and Delilah*)  
MARY LOUISE CLARY
9. **Violin Solo.**—Mazourka . . . . . *Masin*  
CARL VENTH
10.  $\left. \begin{array}{l} a \\ b \end{array} \right\}$  Leave Me Not . . . . . *Mattei*  
I'll Sing Thee Songs of Araby . . . . . *Clay*  
MR. JENKINS
11. **Solo.**—The Lillies . . . . . *Stanton Howard*
12. **Duet.**—I Feel Thine Angel Spirit . . . . . *Graben Hoffman*  
MME. CLARY, GEO. W. JENKINS

**THE BROOKLYN ORCHESTRA.**

**Carl Venth's Sunday Evening Recital.  
An Attractive Programme.**

The following attractive selections were played last night by the fifty performers constituting the Brooklyn orchestra under the direction of Mr. Carl Venth at Saengerbund Hall.

- Overture "Ruy Blas".....Mendelssohn
- a. Intermezzo, from "Nala".....Desibes
- b. Bolero.....Mozzowski
- Romanze.....Mueller
- Horn obligato: Mr. W. Ringer.
- Aria from "Freischuetz," for soprano.....Weber
- Mrs. Laura Baerer Zur Nieden.
- "Meistersinger".....Wagner
- (Introduction to the Third Act, Dance of the Apprentices, March of the Mastersingers and Greeting of Hans Sachs.)
- Overture—"Sakuntala".....Goldmark
- Swedish fantasia for piano.....Haagmans
- Mr. Dirk Haagmans.
- Walzer Idylle.....Claasen
- String orchestra.
- Fantasia Caracteristique for violin.....Lanzer
- Mr. Carl Lanzer. Accompanist, Mr. Louis Lanzer.
- Entrance of the Gods in Walhall, from "Rheingold".....Wagner

Mendelssohn's "Ruy Blas" was splendidly handled, both by conductor and orchestra, and the two succeeding numbers, a and b, intermezzo and bolero, were interpreted with spirit and executed with taste. The "Romanze," by Mueller, with horn and obligato, by Mr. W. Ringer, is a number of peculiar merit, composed by a gentleman who has had more to do with the scientific education of New York and Brooklyn musicians than any other man living, since he is and has been recognized for many years as the most experienced instructor in harmony and counterpoint in this section of the country. That he should have composed a scholarly work was therefore only natural and that it should be well primed with all the accessories which constitute a perfect work might be looked for. The veteran teacher expressed his satisfaction at the manner in which his "Romanze" had been interpreted, and added that the Brooklyn Orchestra reflected the highest credit on the ability of Mr. Venth for the thoroughness of its work. Mrs. Laura Baerer Zur Nieden sang the aria from "Freischuetz," with refined taste, though with evident timidity, caused no doubt by want of practice. The selection of the "Meistersinger," which ended the first part, was well played, the last movement, and particularly the climax, being executed with great spirit. After an adequate interpretation of Goldmark's "Sakuntala," Mr. Dirk Haagmans performed his "Swedish Fantasia," as a piano solo, remarkably well. The work itself is one of great promise and demonstrates the thoroughness of the author's musical education at the Leipsic Conservatory, where he was a fellow student with Mr. Carl Figue. Perhaps the fantasia is a little out of proportion, the introduction being too lengthy for the theme, but the musicianly treatment of the whole is so manifest as to render this defect almost imperceptible. Mr. Haagmans was loudly and justly encored, substituting a quaint number by the now almost forgotten Martini. Mr. Arthur Claasen's "Walzer Idylle," for string orchestra, was a charming bit of work, and was played with commendable delicacy, eliciting hearty applause. Mr. Carl Lanzer, who performed his "Fantasia Caracteristique," for violin, accompanied by Mr. Louis Lanzer, for some unaccountable reason played flat, thus marring a solo possessed of many attractive features. Perhaps Mr. Louis Lanzer was lacking in the snap and precision needed in an accompanist, or it might have been some rebellious string that had got out of gear. With this exception Mr. Carl Lanzer was excellent. The concert, which was fully attended, concluded with a splendid interpretation of Wagner's "Entrance of the Gods in Walhall," from "Rheingold." It will be perceived that Mr. Venth carried out his design of introducing, as far as possible, works by native composers, four of them, Messrs. Mueller, Haagmans, Claasen and Lanzer being represented last night.

**Saint Luke's Church**

CLINTON AVE., BROOKLYN, N. Y.

The Rev. Henry C. Swentzel, D. D., Rector.

**Organ Recital**

WEDNESDAY, MAY THE SIXTEENTH, 8.15 P. M., 1906

**Mr. H. Brooks Day**

FELLOW OF THE AMERICAN GUILD OF ORGANISTS.

ASSISTED BY

Mr. Carl Venth, Violinist,

—AND—

Mr. Herman Biedrick, 'Cello.

**Programme**

- |   |                  |
|---|------------------|
| March Pittoresque .. .. .                             | E. R. Kroeger    |
| The Little Fugue in G minor .. .. .                   | J. S. Bach       |
| Trio in C minor, for Organ, Violin and 'Cello .. .. . | Jos. Rheinberger |
| I. Con moto   |                  |
| II. Theme, with Variations                            |                  |
| III. Scherzo  |                  |
| IV. Finale  |                  |
| Communion in G major .. .. .                          | Batiste          |
| Ignus Dei, for Violin, 'Cello and Organ .. .. .       | Bizet            |
| Tango, for Violin, 'Cello and Organ .. .. .           | Händel           |
| Romanza in G major .. .. .                            | Widor            |
| March in B flat .. .. .                               | Lachner          |

NO CARDS OF ADMITTANCE REQUIRED.

**= Program =**

**Sherman  
Male Chorus  
Musical**

**SHERMAN OPERA HOUSE**

SHERMAN, TEXAS

FRIDAY, MARCH 4, 1910, 8:30 P. M.

= Program =

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Sherman  
Male Chorus  
Musical

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SHERMAN OPERA HOUSE  
SHERMAN, TEXAS  
FRIDAY, MARCH 4, 1910, 8:30 P. M.

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# PROGRAM

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- 1 Landsighting - - - *Grieg*  
Sherman Male Chorus with accompaniment  
of piano and strings.
- 2 (a) The Silver Ring - *Chaminade*  
(b) Nymphs and Fauns - - *Bemberg*  
Soprano Solo—Miss Mattie Walsh.
- 3 (a) Forsaken - - - *Koschat*  
(b) Hunting Song - - - *Ventb*  
Sherman Male Chorus.
- 4 Aria from Sampson and Delila, *Saint Saens*  
Mezzo Soprano—Miss Helen Buck
- 5 Still, Still with Thee - *Gerrish*  
Sherman Male Chorus
- 6 Morning - - - *Benoist*  
Soprano Solo—Miss Mattie Walsh.
- 7 Evening Worship - *Attenboter*  
Solo Quartette and Sherman Male Chorus.
- 8 Hark, Hark My Soul - *Shelley*  
Sherman Male Chorus with accompaniment of  
Piano and Stringi
- At the piano—Miss Helen Norfleet and Messrs.  
Louis Versel and George E. Case
- Violin Quartett—Misses Catharine Norfleet and  
Fern Hobson and Messrs. Gurt Beck and  
Ramon Adams.
- Flute - - - Jeanette Reisenberg  
Cello - - - Mr. George H. Rigby
- 
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## Personal of Chorus



### 1st Tenors

Messrs. Chas. Adamson,  
L. F. Jones,  
C. C. Lamberth,  
S. W. Mantius,  
Chas. Miller,  
R. W. Wall  
Chas. Yates  
Roy C. Vinnidge  
J. L. Short

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### 2nd Tenors

Messrs. Quitman Lamberth,  
James Logan,  
Chas. Maeyers,  
Hugh B. Thompson,  
A. E. Jones,

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### 1st Bass

Messrs. T. F. Newell,  
Dick O'Bannon,  
J. T. Smith,  
J. Q. Smith,  
Chas. Williford.

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### 2nd Bass

Messrs. E. L. Grubbs,  
H. E. Hall,  
C. E. Linxwiler,  
H. W. Richardson,  
L. M. Ward.

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**SOLOISTS:**

Mrs. MATHILDE RUDORF, Piano.  
Mr. MAX BENDHEIM, Baritone.  
Mr. CARL VENTH, Violin.

**PROGRAMME.**

1. QUARTETT, No. VIII, for two Violins, Viola and Cello ..... Haydn  
ADAGIO CANTABILE.  
FINALE.
2. O PATRIA, Aria from "Sticilian Vesper" ..... Verdi  
*Mr. Max Bendheim.*
3. a) APRES LE BAL ..... Gillet  
b) AU MULIN, For Two Violins, Viola and Cello.
4. a) CAPRICE ..... Mendelssohn  
b) FANTASIE DANCE ..... Schumann  
c) VALSE ..... Chopin  
*Mrs. Mathilde Rudorf.*
5. QUARTETT, No. II, for two Violins, Viola and Cello ..... Venth  
ANDANTE.  
ALLEGRO.
6. a) THE DEAF MOTHER ..... Mueller  
b) THE PALMS ..... Faure  
*Mr. Max Bendheim.*
7. QUINTETT for Piano, two Violins, Viola and Cello ..... Saint-Saëns  
ANDANTE SOSTENUTO.  
ALLEGRO MAESTOSO.
8. ANDANTE AND CANZONETTA from Concert romantique ..... Godard  
*Mr. Carl Venth.*
9. OUVERTURE "Kalif of Bagdad," for Piano, two Violins, Viola  
and Cello ..... Baldieu  
*Messrs. C. H. Graef and C. Henry Faerstenberg have kindly volunteered their  
services as ushers.*

**Mrs. L. A. Kidd-Key**

presents

**Curt Beck**  
VIOLINIST

Pupil of Carl Venth

in Graduating Recital

at

**Kidd-Key Chapel**

Thursday evening, May twelve

8:15 o'clock

**Educational Concerts for Students and Wage Earners Given  
in Co-operation with the People's Institute, The Uni-  
versity Extension Society, The University Settle-  
ment, The Educational Alliance**

**PEOPLE'S SYMPHONY AUXILIARY CLUB**

THIRD SEASON

**Sixth and Last Concert, Friday, April 13, 1906**

AT 8.15 P. M.

AT COOPER UNION HALL

Mme. Berta Grosse-Thomason	- - -	Pianist
Mr. Carl Venth	- - -	Violinist
Mr. Leo Schulz	- - -	Cellist
Assisted by		
Mme. Mildred Conway Sawyer	- - -	Pianist

**PROGRAMME**

- |                          |       |                 |
|--------------------------|-------|-----------------|
| Trio, op. 32, G minor    | - - - | Benjamin Godard |
| a) Allegro               |       |                 |
| b) Tempo di Minuetto     |       |                 |
| c) Andante               |       |                 |
| d) Allegro vivace        |       |                 |
| Cello Soli               | - - - | Leo Schulz      |
| a) Andante from Concerto | - - - | Schumann        |
| b) Am Springbrunnen      | - - - | Davidoff        |
| Trio in A, "In Norway,"  | - - - | Carl Venth      |
| a) Allegro energico      |       |                 |
| b) Andante               |       |                 |
| c) Scherzo               |       |                 |
| d) Vivace                |       |                 |

Stereopticon views of Norwegian scenes and life, which sug-  
gested the Trio, with explanatory remarks by Mr. Carl Venth.

**Steinway Piano Used.**

Mrs. L. A. Kidd-Key

presents

Curt Beck

VIOLINIST

Pupil of Carl Bentz

in Graduating Recital

at

Kidd-Key Chapel

Thursday evening, May twelve

8:15 o'clock

# PROGRAM

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1. *Concerto* - - - *Bruch*  
    *a. Allegro Moderato*  
    *b. Adagio*
2. *a. To a Wild Rose* - *Hartmann-McDowell*  
    *b. Mazourka* - *Zarzycki*  
    *c. Le Deluge* - *Saint Saens*  
    *d. The Swan* - *Saint Saens*
3. *Concerto Romantique* - - *Godard*  
    *a. Allegro Moderato*  
    *b. Adagio non troppo*  
    *c. Allegro Molto*
- 

VIOLA BECK AT THE PIANO  
PROF. VENTH AT THE ORGAN

**Texas Woman's College**

**Faculty Recital**

**Library Day**

**Monday, March 8, 1915**

**8 p. m.**

**College Auditorium**

## Texas Woman's College

Cordially invites you to be present at the Recital  
given by the Fine Arts Faculty, on Library Day,  
March 8, 1915, in the College Auditorium, 8 P. M.  
A reception will be held in the Library before the  
Recital

Dr. H. A. Doan, President

Mary Lucy Pope

Tabby Smith

Grace Browning

Library Committee

## Programme

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- 1 Allegro from Sonata for piano and violin Venth  
MESSRS. YVES NAT AND CARL VENTH
- 2 Tenor Solo Selected  
MR. ANDREW HEMPHILL
3. Jean Valjean and the Bishop, from Les Miserables Hugo  
MISS LOIS HARDY
- 4 (a) Easter Greeting Venth  
(b) Souvenir Drdla  
(by request)  
MR. CARL VENTH
- 5 March from Tanhauser Wagner-Liszt  
MR. YVES NAT
- 6 For all Eternity Mascheroni  
MESSRS. HEMPHILL, VENTH AND NAT



# ARION,

BROOKLYN.

ARTHUR CLAASSEN - - - - - Dirigent.

Sonntag, den 8. December 1901,

4 Uhr Nachmittags,

## MATINÉE.

1. **SONATE**, für Klavier und Violine, *Op. 10 - - - Bruno Oscar Klein*  
SOSTENUTO ASSAI.—Allegro con brio; Allegretto grazioso;  
Romanza; Finale.  
**Der Componist und Herr Carl Venth.**

2. **RECITATION:**  
Marc Antony and the Roman Citizens from "Julius Caesar" *Shakespeare*  
**Mr. George Riddle.**

3. **VIOLIN SOLO:**  
"Romanze" aus den Klavierstücken *Op. 37 I. - - - Arthur Claassen*  
Für Violine frei bearbeitet von Carl Venth.  
**Herr Carl Venth.**

4. **SOPRAN SOLO:** Drei Lieder aus *Op 75 - - - Bruno Oscar Klein*  
a) Unter blühenden Bäumen.  
b) Zwei Rosen.  
c) Versteckt.  
**Frau Marie Rappold.**

5. **RECITATION:** a) Aunty Dolepil's Visit.  
b) The Village Dressmaker.  
**Mr. George Riddle.**

6. **VIOLIN SOLO:** a) Dolce Recuerdo - - - - - *C. Venth*  
b) Le menétrien - - - - - *Wieniarowski*  
**Herr Carl Venth.**

Klavierbegleitung: **Frau Cathinka F. Venth.**

## Ensemble Recital

KID KEY CHAPEL

Wednesday Evening, March 2nd, 1910,

AT 8 O'CLOCK

### Program

1. Sonata in F for Piano and Violin.....Grieg  
Allegro, Allegretto, Allegro molto.  
Miss Henrietta Gremmel
2. Suite for Piano and Violin.....Bernard  
Preludio, Allegretto, Minuetto.  
Miss Helen Norfleet
3. Sonata for Piano and Violin.....Godard  
Allegro, Scherzo, Andante, Finale.  
Miss Northera Barton
4. Rondo brillante, for Piano and Violin.....Schuberth  
Miss Marion Cassell

Violinist: Mr. Carl Venth.

# THE TONKÜNSTLER SOCIETY

TUESDAY, DECEMBER 1ST, 1903, AT 8.50 P. M.

## GERMANIA CLUB

120 SCHERMERHORN STREET, BROOKLYN, N. Y.

### PROGRAMME

1. SONATA NO. 3 FOR PIANO AND VIOLIN (C minor, op. 45) *E. Grieg*
  - I. Allegro molto ed appassionato
  - II. Allegretto espressivo alla Romanza
  - III. Allegro animato

Mrs. LINA ANTON-ROEBBELEN and Mr. AUGUST ROEBBELEN

### 2. SONGS FOR BARITONE :

- |                                       |   |                    |
|---------------------------------------|---|--------------------|
| (a) Stille Sicherheit (op. 10, No. 2) | } | <i>R. Franz</i>    |
| (b) Gewitternacht (op. 8, No. 6)      |   |                    |
| (c) Frühlingsnacht (op. 39, No. 12)   |   | <i>R. Schumann</i> |

Mr. HERMANN F. DIETMANN  
Accompanied by Mr. ALEX. RIHM

### 3. STRING-QUARTETTE NO. 2 (C minor, op. 4) *manuscript*

- |                                 |                       |
|---------------------------------|-----------------------|
| I. Allegro con fuoco            | <i>August Walther</i> |
| II. Adagio con gran espressione |                       |
| III. Allegro moderato           |                       |
| IV. Vivace e con brio           |                       |
- Mr. CARL VENTH (First Violin)  
Mr. ARTHUR MELVIN TAYLOR (Second Violin)  
Mr. AUGUST SCHMIDT (Viola)  
Mr. OLIVER HOYT ANDERSON (V'cello)

INFORMAL DRESS

STEINWAY PIANO

## The Manuscript Society of New York



The Friday Evening Club of Morristown, N. J.  
May Nineteenth, Nineteen Hundred Five

### .... PROGRAM ....

1. Address by Mr. Frank L. Sealy, the President of the Manuscript Society, on "Music in New York."
2. Sonata Romantico in D Major, for Violin and Piano  
Allegro, Andante, Scherzo, Finale *Carl Venth*  
MRS. BERTA GROSSE THOMASON AND THE COMPOSER
3. Songs *Homer Norris*
4. Piano Soli  
*MRS. THOMASON*
5. Fantasiestueck, for 'Cello and Piano *Frank L. Sealy*  
HANS KRONOLD AND THE COMPOSER
6. Violin Soli *Carl Venth*  
Fleur-de-lis *Scotch Rhapsody*  
THE COMPOSER AND MRS. THOMASON
7. Song—"I think of Thee" *Ernest Carter*  
MR. J. LAWRENCE KNOWLES
8. Trio for Piano, Violin and 'Cello *Frank L. Sealy*  
Prelude, Sarabande and Saltarello  
MESSRS. VENTH, KRONOLD AND THE COMPOSER





# THE FRAM CONCERTS,

FRAM PARK, NEWARK.



GRAND SUMMER NIGHT CONCERTS

—BY—

## The New York Orchestra

(INCORPORATED.)

With the assistance of celebrated soloists.

CARL VENTH, Conductor.

Commencing

Saturday Evening, May 26th, 1900,

AT SEVEN O'CLOCK.

Saturday Evening, May 26th,	Opening Night.
Monday " " 28th,	Operatic Evening.
Tuesday " " 29th,	Ball Night.
Thursday " " 31st,	International Evening.
Friday " June 1st,	A Night with Strauss and Suppe.
Saturday " " 2d,	Miscellaneous Program.
Tuesday " " 5th,	The Master's Night.

In case of rain the Concerts will be given in the Fram Concert Hall.

MAX SCHMIDT, Manager.

JOHN S. HULIN, Steam Printer, 75 Franklin St., N. Y.

# BOWERY MISSION

55 BOWERY, NEAR CANAL STREET

FIFTY-SIXTH WEEKLY CONCERT

Tuesday, January 12th, 1904

## PROGRAMME

- 1 ORGAN—Overture to "Rosamunde" . . . . . Schubert  
Mr. VICTOR H. BENKE
- 2 VIOLIN SOLO—"Scotch Rhapsodie" . . . . . Venth  
Mr. CARL VENTH
- 3 BASS SOLO—"Danny Deever" . . . . . Damrosch  
Mr. OLEY SPEAKS
- 4 CORNET SOLO—"Beyond the Gates of Paradise" . . . . .  
Miss LAURA A. COTTON
- 5 TEN MINUTES OF WIT AND HUMOR. By the famous  
Mr. J. WOTLEY GANGLOFF
- 6 VIOLIN SOLO—"Mazourka" . . . . . Musin  
Mr. VENTH
- 7 BASS SOLO—(a) "When Mabel Sings" . . . . . Oley Speaks  
(b) "Loch Lomond" . . . . . Old Scotch  
Mr. SPEAKS
- 8 CORNET SOLO—"Silver Stream" . . . . . Rollinson  
Miss COTTON
- 9 RECITATION—Selected  
Mr. GANGLOFF
- 10 VIOLIN SOLO—"Morceau de Salon" . . . . . Vieuxtemps  
Mr. VENTH
- 12 DOXOLOGY

Admission Free

Concerts begin at 8 p. m. Doors open at 7 p. m.

# THE FRAM CONCERTS,

FRAM PARK, NEWARK.



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In case of rain the Concerts will be given in the Fram Concert Hall.

MAX SCHMIDT, Manager.

# Opening Concert,

Saturday, May 26th.

## PROGRAM.

1. MARCH, "Prophet,".....MEYERBEER
2. OVERTURE, "Rienzi,".....WAGNER
3. Miss GINA TERNINI, Soprano.
4. WALTZ, "Krolls Ballklaenge,".....LUMBYE
5. { a. Badinage.....HERBERT  
    { b. Krakowiak.....ALBRECHT
6. THE NEW YORK SOLO QUARTETTE.
7. OVERTURE, "Orpheus,".....Offenbach
8. SERENADE.....VOLKMAN  
    Cello Solo, Mr. HANS KRONOLD.
9. { a. HUNGARIAN DANCE, No. 2.....BRAHMS  
    { b. TOREADOR and ANDALOUSE.....RUBINSTEIN
10. Miss GINA TERNINI, Soprano.
11. SELECTION, "Vogelhändler,".....ZELLER
12. THE NEW YORK SOLO QUARTETTE.
13. "DAS MÄUSCHEN VOR DER FALLE".....KOEHLER
14. GALOP, "Narren".....GUNGL

# Operatic Night,

Monday, May 28th.

## PROGRAM.

1. MARCH, "Tannhäuser".....WAGNER
2. OVERTURE, "Raymond".....THOMAS
3. Mr. EMIL MÜNCH, Tenor.
4. WALTZ, "Mikado".....SULLIVAN
5. QUARTETT, from "Rigoletto".....VERDI
6. Miss CLARA DORRIS, Soprano.
7. OVERTURE, "Tell".....ROSSINI
8. Introduction, Cadenza and Adagio.....VIEUXTEMPS  
**Violin Solo, Mr. CHARLES MOERENHOUT.**
9. 

{	a. PRELUDE .....	}	VENTH
	b. THE FAIRIES COMPLAINT.....		
	c. DANCE OF THE BROWNIES.....		

From the Opera "The Rebel."
10. Mr. EMIL MÜNCH, Tenor.
11. PARAPHRASE, "Beggar Student".....MILLOCKER
12. Miss CLARA DORRIS, Soprano.
13. SELECTION, "Carmen".....BIZET
14. MARCH, "Tabasco".....

# Annual Spring Concert

of the

## Harmony Club

assisted by

FRANK C. AGAR, Baritone

W. D. SMITH, Tenor

GEORGE IHLEFELDT, Tenor.

GEO. E. SIMPSON, Pianist

AND

### String Quintet

E. CLYDE WHITLOCK, First Violin

PHIL EPSTEIN, Second Violin

SAM S. LOSH, Viola

F. R. FULLER, 'Cello

J. E. ECHOLS, Bass

DIRECTOR—CARL VENTH

ACCOMPANISTS—MISS DOT ECHOLS

AND MRS. H. L. RUDMOSE

Tuesday, May 18, 1915

at the

First Baptist Church

eight fifteen

# Carl Venth's Brooklyn Orchestra,

OF FIFTY PERFORMERS.

## ELEVENTH CONCERT,

Saengerbund Hall, Sunday Evening, Feb. 15, 1891,

AT EIGHT O'CLOCK.



### SOLOISTS

MRS. CLARA JODRE,	- - - - -	Soprano.
MR. FRANK S. PORTE,	- - - - -	Violin.
MR. VINCENT FANELLI,	- - - - -	Harp.
Conductor,	- - - - -	MR. CARL VENTH.

ADMISSION, 25 CENTS.

RESERVED SEATS, 50 CENTS.

Admission Tickets can be exchanged for Reserved Seats at the box office by paying 25c. Messrs. C. H. GRAEF and C. HENRY FUERSTENBERG have kindly volunteered their services as ushers.

The celebrated Gabler Pianos used at these Concerts are kindly furnished by GOETZ & CO., Warerooms, 81 and 83 Court Street.

# Annual Spring Concert

of the

## Harmony Club

assisted by

FRANK C. AGAR, Baritone  
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AND

## String Quintet

E. CLYDE WHITLOCK, First Violin  
PHIL EPSTEIN, Second Violin  
SAM S. LOSH, Viola  
F. R. FULLER, 'Cello  
J. E. ECHOLS, Bass

DIRECTOR—CARL VENTH  
ACCOMPANISTS—MISS DOT ECHOLS  
AND MRS. H. L. RUDMOSE

Tuesday, May 18, 1915

at the

First Baptist Church

eight fifteen

# Program

Piano Quartet—"Ride of the Valkyries" . Wagner  
Mrs. W. B. Tyer            Mrs. George Conner  
Mrs. H. L. Rudmose   Mrs Paul Brown

Chorus—(a) "Sweet Miss Mary" . . . . . Neidlinger  
(b) "Rockin' in the Wind"  
Harmony Club Chorus

Piano Solo—Ballade in A-flat . . . . . Chopin  
Mrs. E. Clyde Whitlock

Vocal Duet—"The Gypsies" . . . . . Brahms  
Mrs. H. I. Merrill and Mrs. H. L. Brindley  
Mrs. Rudmose at the Piano

Choral Ballad—"The Slave's Dream" . . Matthews  
Harmony Club Chorus  
with  
Mr. W. D. Smith, Tenor  
Miss Echols at the Piano

## THE SLAVE'S DREAM.

Beside the ungathered rice he lay,  
His sickle in his hand;  
His breast was bare, his matted hair  
Was buried in the sand.  
Again, in the mist and shadow of sleep,  
He saw his Native Land.

Wide through the landscape of his dreams  
The lordly Niger flowed:  
Beneath the palm trees on the plain  
Once more a king he strode:  
And heard the tinkling caravans  
Descend the mountain-road.

He saw once more his dark-eyed queen  
Among her children stand;  
They clasped his neck, they kissed his cheeks,  
They held him by the hand!—  
A tear burst from the sleeper's lids  
And fell into the sand.

And then at furious speed he rode  
Along the Niger's bank;  
His bridle reins were golden chains,  
And, with a martial clank,  
At each leap he could feel his scabbard of steel  
Smiting his stallion's flank.

Before him, like a blood-red flag.  
The bright flamingoes flew ;  
From morn till night he followed their flight  
O'er plains where the tamarind grew,  
Till he saw the roofs of Caffre huts,  
And the ocean rose to view.

At night he heard the lion roar,  
And the wild hyena scream,  
And the river-horse, as he crushed the reeds  
Beside some hidden stream ;  
And it passed like a glorious roll of drums,  
Through the triumph of his dream.

The forests with their myriad tongues,  
Shouted of liberty ;  
And the Blast of the Desert cried aloud,  
With a voice so wild and free,  
That he started in his sleep and smiled  
In their tempestous glee.

He did not feel the driver's whip,  
Nor the burning heat of day ;  
For Death had illumined the Land of Sleep,  
And his lifeless body lay  
A worn-out fetter, that the soul  
Had broken and thrown away.

—Longfellow.

Piano Concerto—A-minor, op. 16 . . . . . Grieg  
Miss Dot Echols  
accompanied by  
George E. Simpson, Second Piano  
and  
String Quartet

Quartet from "Rigoletto" . . . . . Verdi  
Mrs. W. C. Bryant                      Mrs. J. C. Foster  
Mr. George Ihlefeldt                      Mr. Frank C. Agar  
and  
String Quartet  
Mrs. Rudmose at the Piano

Viennese Serenade" . . . . . Stevenson  
Harmony Club Chorus and String Quintet  
with  
Mr. Frank C. Agar, Baritone  
Miss Echols at the Piano.

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Field-Lippman Grands



PROGRAM

PART II

- 1 Grand Chorus The Heavens are Telling "Creation" Haydn  
By Request  
OUR LADY OF LOURDES CHOIR AND CHORUS  
NEIDHARDT STRING QUARTETTE  
MR. JOS. HAGGERTY, Piano  
Solo parts sung by  
FRANCES GILLETTE-RHULE MR. FRANK X. PECQUEUX  
MR. PHILIP HASLACH  
Under the Direction of FRANCES GILLETTE-RHULE  
And the HOADLY MUSICAL SOCIETY  
Under the Direction of PROF. CARL VENTH
- 2 Faust Selections .. .. . Gounod  
HOADLY MUSICAL SOCIETY  
Under the Direction of  
PROF. CARL VENTH
- 3 Reading .. .. Creed of the Bells .. .. Geo. W. Bungay  
MISS ROSE BLANCHFIELD
- 4 Violin Solo .. .. Souvenir de Spa .. .. Sevais  
MISS HENRIETTE DAUS
- 5 ~~Contralto~~ Solo .. .. "I Wonder" .. .. Perlet  
MISS KATHRINE T. WILSON
- 6 ~~Neidhardt~~ String Quartette - Selected .. ..  
MISSES ESTELLE, LUCIE, MARIE LOUISE and CARRIE NEIDHARDT
- 7 Baritone Solo .. .. Selected .. ..  
MR. JAMES J. BYRNE
- 8 March .. .. Stars and Stripes .. .. Sousa  
HOADLY MUSICAL SOCIETY  
Under the Direction of  
PROF. CARL VENTH

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

The Piano Department  
of  
The New York Musical League,  
formerly

The Women's Philharmonic Society of New York.

No. 1 Carnegie Hall,

Tuesday Afternoon, January 21st, at 3 o'clock.

Programme arranged by MRS. G. W. SMITH & MISS A. E. SMITH

Programme.

"Art is a great Missionary, it has charge of souls."

1. QUARTETTE G minor - - - Rubinstein  
THE VENTH KRONOLD QUARTETTE  
Mr. Carl Venth, 1st Violin Mr. Philip Herford, Viola  
Mr. R. Poltmann, 2d Violin Mr. Hans Kronold, Cello
2. SONG, It is Your Voice - - - Angelo Mascheroni  
Miss FANNIE HIRSCH
3. PIANO Polonaise, op. 53 - - - Chopin  
Mr. ULYSSE BÜHLER
4. 'CELLO a Adagio - - - Bargiel  
d Scherzo - - - Goens  
c Traumerei - - - Schumann  
d At the Fountain - - - Davidoff  
Mr. HANS KRONOLD
5. SONG a Zueignung (Devotion) - - - R. Strauss  
b Rosentraum - - - F. L.  
Miss FANNIE HIRSCH
6. PIANO Isoldens Liebestod - - - Wagner-Liszt  
Mr. ULYSSE BÜHLER
7. QUINTETTE op. 44 in E flat - - - Schumann  
I Allegro brillante III Scherzo Vivace  
II In Modo d'una Marcia IV Allegro non troppo  
Mr. BÜHLER and the VENTH KRONOLD QUARTETTE  
Accompanists  
Mme. Schubert Neymann Mr. I. Eisenberg



MANUSCRIPT  
SOCIETY  
NEW YORK  
F. 1889

Season 1900-01

Seventieth Private Meeting

= = at = =

Carnegie Chamber Music Hall

Tuesday Evening, Jan. 15th, 1900

Assisting Artists.

MISS SHANNAH CUMMING, SOPRANO.

MRS. CAROLINE CLARKE-BARTLETT, CONTRALTO.

MISS GERALDINE MORGAN, VIOLIN.

MR. HENRY HOLDEN HUSS, PIANO.

MR. JOSEPH HENIUS, PIANO.

MR. CARL VENTH, VIOLIN.

MR. CHARLES MOERENHOUT, VIOLIN.

MR. PHILIP HERFORD, VIOLA.

MR. PAUL MORGAN, VIOLONCELLO.

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MR. ISADORE LUCKSTONE, ACCOMPANIST.



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NEW YORK, N. Y.  
F. M. 1889

Season 1900-01

Seventieth Private Meeting

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Carnegie Chamber Music Hall

Tuesday Evening, Jan. 15th, 1900

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MR. HENRY HOLDEN HUSS, PIANO.

MR. JOSEPH HENIUS, PIANO.

MR. CARL VENTH, VIOLIN.

MR. CHARLES MOERENHOUT, VIOLIN.

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## PROGRAMME.

i. Character Pieces—for Piano, 2 Violins, Viola and Cello,  
*Carl Venth*

- a. Christmas Adoration. (Adagio)
- b. Madame Pompadour. (Menuet)
- c. The Brownies. (Scherzo)

Messrs. Joseph Henius, Carl Venth, Charles Moerenhout,  
Philip Herford and Franz Listemann.

ii. Songs, - - - - - *Angela Diller.*

- a. "Summer Noon."
- b. "An Evening Song."

Miss Shannah Cumming.

iii. Sonate, op. 6, in G—for Piano and Violin, *Walter Damrosch.*

Allegro Moderato  
Andante Moderato  
Allegretto grazioso ed amabile

Mr. and Mrs. David Mannes.

iv. Browning Songs, - - - - - *Clara Kathleen Rogers.*

- a. "Good to Forgive."
- b. "Ah! Love but a Day."
- c. "My Star."
- d. "Apparitions."

Mrs. Caroline Clarke-Bartlett.

v. Trio in D Minor—for Piano, Violin and 'Cello,  
*Henry Holden Huss.*

Allegro molto appassionato  
Romanze (Larghetto)  
Scherzo (Vivace)  
Larghetto (Allegro Vivace)

Miss Geraldine Morgan, Mr. Paul Morgan and Mr. Huss.

# Neue Musik-Zeitung.

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Vierteljährlich 6 Nummern (72 Seiten) mit zum Teil illustr. Text, vier Musik-Beilagen (16 Groß-Quartseiten) auf starkem Papier gedruckt, bestehend in Instrum.-Kompos. und Liedern mit Klavierbegl., sowie als Extrabeilage: 2 Bogen (16 Seiten) von Dr. R. Svoboda's illustr. Musikgeschichte.

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## Carl Venth.

Wer kennt bei uns in Deutschland den Komponisten Carl Venth? Er ist wenig bekannt und

zwar hauptsächlich deshalb, weil er seine Thätigkeit als Komponist und Musikpädagoge seit einigen Jahren auf Amerika beschränkt. Und doch verdient er, auch in der Heimat seiner vielen bedeutenden Kompositionen wegen gekannt und geschätzt zu werden. Züngst haben wir das zartempfundene Klavierstück: „Barum?“ aus den „Norwegischen Liedern und Stücken“ von C. Venth mitgeteilt.\* Ein jeder Freund guter Musik wird an diesen charakteristischen und originellen Stücken ein ebenso volles Behagen finden wie an C. Venth's „Frithjof und Ingeborg, Charakterstücke nach der Frithjofsage für Klavier op. 69.“ Diese fünf von Frh Schubert jr. (Leipzig) verlegten Klavierstücke sind durchaus stimmungsvolle, echt musikalisch gedachte und edel gefasste Piecen. Durch seine gewinnend melodische Lieblichkeit nimmt unsere Sympathie besonders das „Ingeborg“ bestellte Stück gefangen. Venth weiß, was Tonpoesie ist und findet für dieselbe die richtige Ausdrucksform. Leider bringt er da und dort kleine unaufgelöste Dissonanzen an, wie es jetzt so Mode ist. Gimmern solche absichtlich angebrachten Mißtöne nicht an jene geschmacklosen Schönplästerchen, welche durch ihre Schwärze einen Gegensatz zu dem feinen Teint eines Mädchengesichtes bilden sollen? C. Venth bearkundet seinen guten Takt als Musikpädagoge und zugleich als Tonsetzer auch in seinen kleinen Sonaten für's Klavier, welche in der Melodie anmuten, musikalisch vornehm gedacht und leicht spielbar sind.

Für Lieder scheint C. Venth keine besonders günstige Veranlagung zu besitzen; seine zehn Lieder op. 52 bis op. 61 sind mit einer Klavierbegleitung versehen, welche dann zu wünschen übrig läßt, wenn sie nur aus zerstückten Accorden besteht. In dem Liede „Der tolle Soldat“ ist eine Erinnerung an Chopins

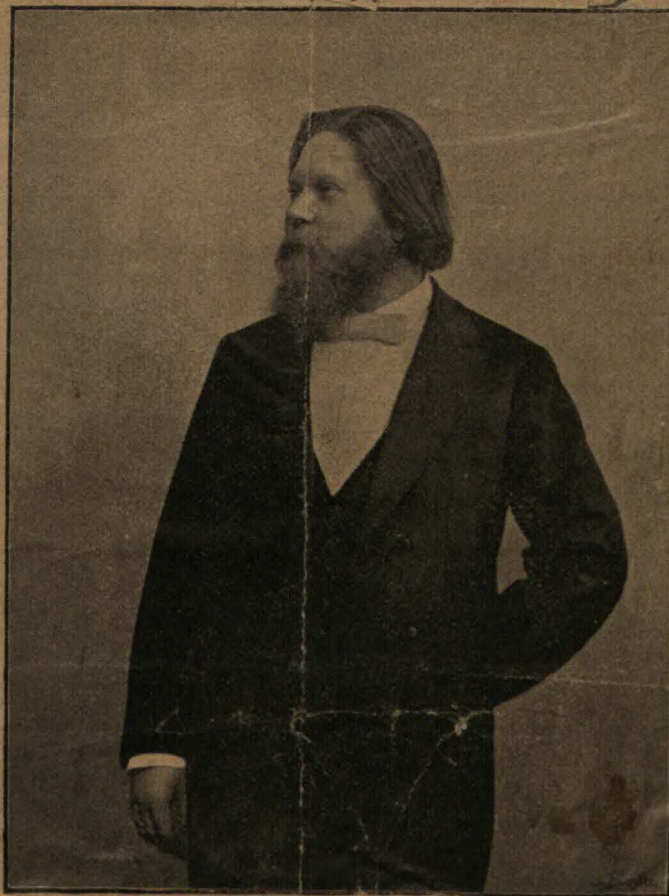
auch von Marianne Brandt in Konzerten gesungenen Lieder sind tüchtig gemacht, ohne eben hervorzuragen. Die meisten Klavierstücke Venth's sind in London und in New-York erschienen und würden eine Neuausgabe in Deutschland verdienen. Wir heben davon

allen diesen Klavierstücken, von denen die meisten dem Elementarunterricht sehr förderlich sind, begegnet man reizenden musikalischen Einfällen, welche in feiner Form ausgebrochen werden.

C. Venth weilt seit Mai 1880 in Amerika; zuerst war er in Cincinnati und wurde von Dr. Zamrosch für die damals eben gegründete deutsche Oper in New-York verpflichtet, bei welcher er bis Oktober 1888 verblieb; damals gründete unser Landsmann in Brooklyn ein College of Music, welches seinen Namen führt und sich bis heute des besten Gedeihens erfreut.

Seine Orchesterwerke sind in Deutschland leider unbekannt; dafür weiß man sie in Amerika zu schätzen. C. Venth's Orchester suite wurde in der Brooklynner Academie of Music in einem Konzerte mit Beifall aufgeführt, in welchem auch Marianne Brandt Lieder unseres Tonichters vortrug. In New-York wurde 1888 eine Kantate von Venth: „Das Lied von der Glocke“ für Soli, Chor und Orchester, in demselben Jahre in Brighton durch Anton Seidl „Prelude and Rural Dance“ für Orchester aufgeführt, welcher Bauerntanz gegen zwölf Aufführungen in der Saison erlebt hat. Noch eine Reihe von Orchester- und Kammermusikwerken, von Klavier- und Violinkonzerten, von Saiten für Violine und Klavier, Stücken für Orgel und Streichinstrumente, Liedern und Männerchören, alle von C. Venth komponiert, wurden mit großem Beifall in verschiedenen Städten Nordamerikas, meist aber in New-York und Brooklyn, zur Ausführung gebracht.

An Schaffenskraft fehlt es also unserem Landsmann nicht. C. Venth wurde 1860 in Köln am Rhein geboren, wo sein Vater ein geschätzter Musiklehrer war. Diesen verlor Carl als zehnjähriger Knabe. Im vierzehnten Lebensjahre erhielt er seinen ersten regelrechten Violinunterricht bei Schwarz und setzte es gegen den Willen seiner Familie durch, daß er 1876 das Kölner Konservatorium besuchen durfte, um sich zum Musiker auszubilden. Jappa war sein Lehrer für die Violine, Hompesch für Klavier und Klauwell für Harmonie. C. Venth betrieb jedoch nur das Violinstudium ernsthaft. Nachdem er 1878 die öffentliche Prüfung bestanden hatte, ging er nach Brüssel, nahm Unterricht bei Wieniawski im Winter von 1878—1879 und bekam zugleich seine



Carl Venth.

eine Suite (op. 51), fünf Sonatinen für Klavier (op. 50), die graziose Konzertetude „Schneeflocken“, Bauerntänze (op. 100), Bajaderentanz, acht Skizzen für's Klavier (op. 63), „Tänze im nordischen Stil“ (op. 64) und Albumblätter (op. 62) hervor. In

\* Sammlung von Klavierstücken ist im Herbst in Leipzig erschienen, welcher die Übergabe des Stückes „Barum?“ in Aussicht gegeben hat.

# Testimonial Concert

Benefit

Dallas Orchestral Association

given by the Members of the

Dallas Symphony Orchestra

Carl Venth, Conductor



Dallas Opera House

Sunday, February 16th, 1913 at 3:30 p. m.

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## PROGRAM

- I. Concertstück, Op. 25, *Weber*  
MISS SCHNABEL
- II. a Prize Song, . . . *Wagner*  
b Mazourka, . . . *Wieniawski*  
MR. CARL VENTH
- III. a Madrigal, . . . *Victor Harris*  
b "Evening," . . . *Gounod*  
c "An Open Secret,"  
R. H. Woodman  
MR. H. W. MURRAY
- IV. a Capriccioso . . . *Mendelssohn*  
b Mandolinata, C. *Saint-Saëns*  
MISS SCHNABEL
- V. Fantaisie, . . . . . *Venth*  
MR. CARL VENTH
- VI. a "Heav'n Hath Shed a  
Tear," . . . *Fr. Kücken*  
b "Liebesfrühling,"  
L. Damrosch  
MISS SCHNABEL
- VII. a Spinning Song, . . . *F. Liszt*  
b Berceuse, . . . *F. Chopin*  
MISS SCHNABEL

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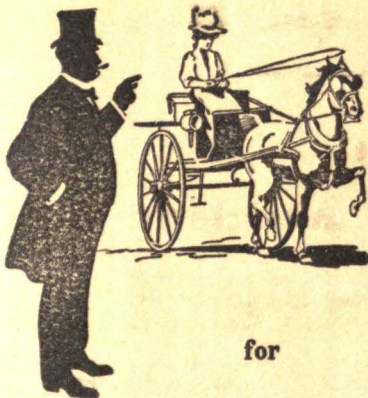


Dallas Opera House

Sunday, February 16th, 1913 at 3:30 p. m.



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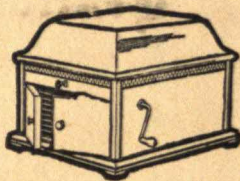
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THE DALLAS SYMPHONY ORCHESTRA,

Carl Venth, Conductor.

**First Violins**—Walter J. Fried, concert master; Harold Abrams, Josef Rosenfeld, Max Paloff, Earl McCoy, Henry Warner, Fern Hobson, Gladys Fried, H. W. Gibb, Calvin DeVoll.

**Second Violins**—F. Gobert, T. P. Jordan, William Laurier, C. E. Winniford, A. Cohn, W. T. Jeffries, E. L. Hohman.

**Violas**—D. R. Wells, George Buschmann.

**Cellos**—Charles R. Wenzel, William L. Peacock, Emile Helms, H. G. Kopp.

**Basses**—Adolph Schroeder, G. B. Sidwell, S. D. Fagin, O. C. Anderson.

**Harp**—Alice Wenzel.

**Flutes and Piccolo**—Simon Culp, John Frisque, G. D. Conner.

**Oboes and English Horn**—Stephen Porpora, S. Candiotta.

**Clarinets**—J. Messina, C. R. Lang.

**Bass Clarinet**—L. E. Nobile.

**Bassoon**—Joseph Turao.

**Trumpets**—Adolph Frick, V. Silvias, Paul Harris.

**Horns**—J. Cima, G. Vitacolonna, L. E. Harris.

**Trombones**—M. E. Phillips, M. Schillar, F. Tedeschi.

**Tuba**—S. D. Fagin.

**Tympani**—C. M. Miller.

**Battery**—Leigh Moore, J. M. Camuti, G. Bedell.

# Programme

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1. Marche "Tannhaeuser" ..... Wagner
2. Overture "Robespierre" ..... Litolff
3. La Feria Spanish Dances) ..... Lacome
  - a. Los Toros
  - b. La Farzuela

Programme ~ Continued.

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4. Two Intermezzi
  - a. "Cavalleria Rusticana".... Mascagni
  - b: "Il Pagliacci" ..... Tosucavallo
  
5. Violets ..... Waldteufel

Programme — Continued.

---

6. a. Asa's Death ..... Grieg  
b. Dreams ..... Wagner
7. Marche "Heroique" ..... Massenet
- 

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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* ..... *Tschaikowsky*  
(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

The First Unitarian Church

CORNER PEARL AND COMMERCE STREETS  
REV. GEORGE GILMOUR, MINISTER



EASTER MORNING SERVICE

Sunday, April 7th, at 10:55 A. M.

PROGRAM

Music by Carl Venth String Quartet, Miss Blanche Witt  
and Choir

Easter Adoration	-	-	-	-	Herrman
Hymn					
Prayer					
Evening Song	-	-	-	-	Venth
Responsive Service					
Scripture Reading					
Solo—Selected	-	-	-	-	Miss Blanche Witt
Announcements					
Anthem—Largo	-	-	-	-	Handel
Sermon—The Reinterpretation of Easter					
Andante	-	-	-	-	Tschaikowsky
Benediction					



You are cordially invited to come and  
bring your friends

# The First Unitarian Church

CORNER PEARL AND COMMERCE STREETS  
REV. GEORGE GILMOUR, MINISTER



REV. HENRY C. PARKER,  
Representative of the American Unitarian Association of Boston  
will deliver an Address at this Church,  
Sunday, March 31st, at 11:00 a. m.  
Subject: "Personal Religion"

## MUSICAL PROGRAM

By Carl Venth String Quartet and Mrs. G. Fred Thompson:

Adagio	- - - -	Mozart
Traumerei	- - - -	Schumann
Solo	- - - -	Mrs. G. Fred Thompson
Anthem	- - - -	Choir
Andante	- - - -	Haydn



You are cordially invited to come and  
bring your friends



*First Concert*  
*of the*  
*Sherman*  
*May Festival Association*  
*Tuesday, May twenty-fourth*  
*at eight-fifteen P. M*  
*at*  
*The Opera House*  
*under direction of*  
*Carl Venth*







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*First Concert*  
*of the*  
*Sherman*  
*May Festival Association*

*Tuesday, May twenty-fourth*  
*at eight-fifteen P. M*  
*at*

*The Opera House*  
*under direction of*

*Carl Venth*

---



## Soloists

Soprano.....Mrs. Lydia Griffith Craddock  
Alto.....Miss Lucile Burke  
Tenor.....Mr. Clarence Magee  
Baritone.....Mr. James J. Bennett  
Bass.....Mr. Josef Rucker  
Violin.....Misses Catherine Norfleet and Fern Hobson  
At the Piano.....Mrs. Carl Venth and Mrs. Harriet Bacon McDonald

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M. B. Pitts	T. S. Clyce
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Fay R. Grant	Mrs. Gribble

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M. F. Brackney  
F. W. Cooney  
Walter Dumas  
R. G. Hall  
George Harvey  
W. A. Harvey  
Frank Johnson  
Frank Johnson, Jr.  
L. F. Jones  
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Dick O'Bannon  
Andrew Randell  
Stanley Roberts  
Edgar Reeves  
Allen Shaw  
George Stewart  
J. M. Weems  
Fay R. Grant  
Carl Venh

### Misses:

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Berta Ball  
Carrie Ball  
Reba Binkley  
Rita Case  
Louise Chapman  
Marguerite Creager  
Henrietta Gremmel  
Maude Gribble  
Anna Gribble  
Belle Hughes  
Florence Modrall  
Ray Moore  
Mary McConville  
Lula Maeyers  
Dorothy Oslin  
Lilla Belle Pitts

Margaret Polk  
Daisy Polk  
Isabel Schlosser  
Della Skyles  
Imogene Sheehey  
Jean Tassej  
Annie Valadie  
Mattie Walsh  
Besse Hodges  
Eula Simmons  
Leta Shivel

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A. C. Buck  
J. I. Logan  
Joe F. Smith  
Jno. Q. Smith  
L. M. Ward  
Charles Miller  
D. O'Bannon  
C. C. Lamberth  
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Charles Yates  
L. F. Jones  
Hugh B. Thompson  
S. W. Mantius  
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Hunter Richardson  
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### Violins:

Misses Catherine Norfleet  
Fern Hobson  
Messrs. Curt Beck,  
Ramon Adams

### Flute:

Miss Jeanette Reisenberg

### Cello:

Mr. George Rigby

## PROGRAM

---

- STABAT MATER**..... **Rossini**  
For Four Solo Voices, Chorus and Orchestra.
2. Aria—(Tenor)—Lord! Vouchsafe Thy Loving Kindness.....  
Mr. Clarence Magee
3. Duett (Soprano and Alto)—Power Eternal.....  
Mrs. Lydia Craddock and Miss Lucile Burke
4. Aria—(Bass)—Through the Darkness.....  
Mr. Josef Rucker
5. Recitative (Bass) and Chorus—Thou Hast Tried Our Hearts.  
Mr. Josef Rucker and Chorus
6. Intermezzo—Violin Solo—Adagio..... **Godard**  
Miss Fern Hobson
7. Quartette—I Have Longed for Thy Salvation.....  
Mrs. Lydia Griffith Craddock, Miss Lucile Burke,  
Messrs. Clarence Magee, Josef Rucker.
8. Cavatina (Alto)—I Will Sing of Thy Great Mercy.....  
Miss Lucile Burke.
9. Aria (Soprano) and Chorus—When Thou Comest to Judgment  
Mrs. L. G. Craddock and Chorus
10. Quartett—Hear Us, Lord—Mrs. L. G. Craddock, Miss Lucile  
Burke; Messrs. Clarence Magee and Josef Rucker
11. Finale—To Him Be Glory—Chorus.
12. Spanish Dance..... **Sarasate**  
Violin Solo: Miss Katherine Norfleet
13. **FAIR ELLEN**..... **Bruch**  
A cantata for Soprano, Baritone, Chorus and Orchestra.  
Soprano: Mrs. Lydia Griffith Craddock  
Baritone: Mr. James G. Bennett

# STABAT MATER

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## No. 1.—INTRODUCTION.

### CHORUS AND QUARTET.

Lord most holy! Lord most mighty!  
Righteous ever are Thy judgments.  
Hear and save us, for Thy mercies' sake.

### No. 2.—AIR.—(Tenor.)

Lord! vouchsafe Thy loving kindness,  
Hear me in my supplication,  
And consider my distress.  
Lo! my spirit fails within me,  
Oh, regard me with compassion,  
And forgive me all my sin!  
Let Thy promise be my refuge,  
Oh, be gracious and redeem me,  
Save me from eternal death!

### No. 3.—DUET.—(1st and 2nd Soprano.)

Power eternal! Judge and Father!  
Who shall blameless stand before Thee,  
Or who Thy dreadful anger fly!  
Hear, and aid us strength to gather,  
To obey Thee, still adore Thee,  
In hope and faith to die!

### No. 4.—AIR.—(Bass.)

Through the darkness Thou wilt lead me,  
In my trouble Thou wilt heed me,  
And from danger set me free.  
Lord! Thy mercy shall restore me,  
And the day-spring shed before me,  
All salvation comes from Thee!

### No. 5.—RECITATIVE (Bass, and) Chorus.

Thou hast tried our hearts towards  
Thee; but if Thou wilt not forsake us, our  
souls shall fear no ill.

Lord! we pray Thee help Thy people;  
save, oh, save them; make them joyful,  
and bless Thine inheritance.

## No. 6.—QUARTET.

I have longed for Thy salvation, and  
my hope was in Thy goodness! Blessed be  
Thy Name, O Lord, for ever!

Now and henceforth, we beseech Thee,  
turn our hearts to Thy commandments, and  
incline them evermore to keep Thy law.

Give Thy servant understanding, so that  
they may shun temptation, and in all  
things follow Thee.

Oh, vouchsafe us true repentance, teach  
us always to obey Thee, and to walk the  
way of peace.

Let Thy light so shine before us,  
And Thy mercy be upon us,  
Ev'n as is our trust in Thee.

### No. 7.—CAVATINA—(2nd Soprano.)

I will sing of Thy great mercy, for I  
was in deep affliction, and Thou didst  
deliver me. I will call unto the people,  
and the nations all shall hear me, and  
shall praise Thy Holy name!

### No. 8.—AIR (1st Soprano) and Chorus.

When Thou comest to the judgment,  
Lord, remember Thou Thy servants! None  
else can deliver us

Save, and bring us to Thy kingdom,  
there to worship with the faithful, and  
for ever dwell with Thee!

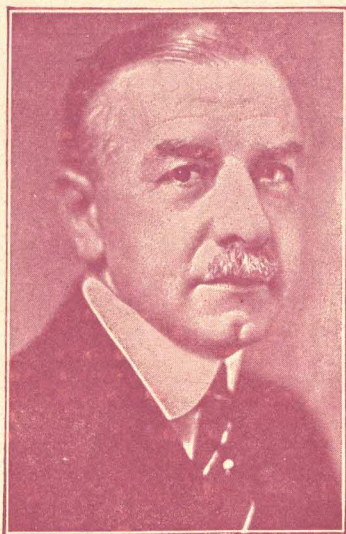
### No. 9.—QUARTET.

Hear us, Lord! We bless the Name of  
our Redeemer! and His great and won-  
drous mercies now and ever glorify!

### No. 10.—FINALE.

To Him be glory evermore. Amen.

Saint Louis  
Symphony Orchestra



RUDOLPH GANZ, Conductor

LOCAL MANAGEMENT

The Harmony Club

MRS. JOHN F. LYONS, President

First Baptist Auditorium

Tuesday Night at 8:15 o'Clock

March 28, 1922



# Tuesday Evening, March 28, 8:15 o'Clock

Soloist: MARGUERITE NAMARA, Soprano

## PROGRAM

- 1—OVERTURE TO "DER FREISCHUETZ" ("The Free Shot")....  
.....Carl Maria von Weber (1786-1826)

"Der Freischutz," composed in 1819-20, is famous as an opera that is purely German in subject and treatment. So much of the story is mirrored in the overture, that a synopsis of the plot will be helpful.

Max, the lover of Agatha, can win her hand only by victory in a shooting contest. Casper, who also loves Agatha, sells himself to the fiend Zamiel in exchange for unerring, magic bullets—but later plots treacherously to deliver Max to the demon instead of himself. Max loses his skill in shooting, and, in a despondent mood, is induced by Casper (who hopes thus to propitiate Zamiel) to go with him to the Wolf's Glen and cast the enchanted pellets. At the contest, Max succeeds with six bullets, and fires the seventh at a dove that is flying past. As he shoots, it seems to him that the dove is Agatha, and that he has killed her; but Zamiel has directed the bullet to Casper's heart, and claims his victim. Max confesses to his league with the fiend, is pardoned and wins Agatha's hand.

The overture depicts the whole spirit, and even the events, of the opera, without loss of musical unity. It opens with an impressive Adagio, after which there is a horn quartet which does not appear in the opera, and which seems to reflect the happiness of simple woodland life. An episode in minor, of tattered rhythm, has to do in the opera with the apparition of Zamiel, the huntsman's Mephistopheles. The clarinet sings Agatha's beautiful air, when she meets her lover, in Act II. Then are pictured the horrors of Wolf's Glen at midnight, when the magic bullets are cast in the midst of a terrifying storm. The joyous strains of the Coda are taken from Agatha's aria and from the final chorus that hails the pardon of Max and the happiness of the lovers.

- 2—ARIA, "DIS MOI QUE JE SUIS BELLE," from "Thais".....  
.....Jules Frederic Massenet (1842-1912)

Thais' air of bravado, designed to display vocal skill, is sung by the courtesan Thais in the second act, and is her attempt to allure the monk, Athanael, who has come to undertake her conversion.

- 3—SYMPHONY IN E MINOR, NO. 5, OP. 64.....  
.....Peter Ilijitch Tschaiakowsky (1840-1893)

Tschaiakowsky's symphonies usually have "programmes," either definitely stated, or implied. The First was entitled "Winter Day Dreams" by the composer; the Fourth, as he himself wrote, portrayed fate as "a power that hangs consistently over us like the sword of Damocles, and ceaselessly poisons the soul—a power overwhelming and inexorable." The Sixth and greatest, the "Pathetique," is the piercing lament of a soul diseased with wretchedness, the tortured "Confessions" of the unhappy man who stood up to his neck in an icy river with the hope of taking death from exposure.

The Fifth, so far as is known had no title or story; but there are those who would entitle it the "Revolutionary" symphony. They discern in the first movement the human race groaning under oppression and surging against the yoke; in the second, a song of universal aspiration; in a third, a dance of delicate aristocrats, heedless of the woe of the workers crouching outside and also of the distant rumble of cannon; and in the fourth, democracy's apotheosis in triumphant battle. In physical form, the work is cyclic, to the extent that a "motto" theme recurs in every movement. An analysis is as follows:

I. The Introduction (Andante, E Minor, 4-4) is all-important, as it announces the motto theme—sombre, mysterious and menacing. After 37 measures, clarinet and bassoon present the first theme—derived from a Polish folksong—of the main movement (Allegro con anima). Assumed then by the strings, it is worked up to an impressive climax, after which the second theme enters softly and suddenly, in B Minor. After

discussion at some length, this topic is permitted to die out, *pianissimo*. With an abrupt *pizzicato* chord in the strings, a new idea is introduced (*Un pochettino piu animato*), in its turn to be followed 19 bars later by a melody of wistful tenderness set forth by first and second violins. The emotional intensity is built up to a *fortissimo*. In the Development section, both of the principal subjects receive elaborate treatment. After the Recapitulation, a long Coda is constructed upon the motto theme of the Introduction.

II. The slow movement (*Andante cantabile, con alcuna licenza, D Major, 12-8*) opens gloomily with chords in the lower strings, leading to a melody in the first horn. Then the oboe sings a new subject, to a triple figure in the strings, and the clarinets follow with another (*Moderato con anima*). As the climax of a feverish crescendo, the motto theme crashes in *fortissimo*. The movement concludes in doleful mood.

III. This Valse movement is one of the most popular Tschaiakowsky ever wrote. Its design is simple. The subject (*Allegro moderato, A Major, 3-4*), is presented by first violins. What answers the purpose of a Trio is discoverable in a lightly dancing sixteenth-note figure moving in the strings and later in the woodwind. The opening subject of the waltz returns, and at the end the motto theme intrudes ominously—like a mutter of sullen revolt.

IV. The finale (*Andante maestoso, E Major, 4-4*) opens with the motto theme singing triumphantly in the major mode. The subject of the main movement is proclaimed vigorously in the strings (*Allegro vivace, E Minor, 2-2*). The second subject, in D Major, is stated by the woodwind. After thrilling developments, the preceding material is summed up in the Recapitulation, with the motto theme encroaching more and more portentously, until there is a change to E major (*Moderato assai e molto maestoso*), and the motto theme is presented exultantly first by the united strings, and then by the trumpets, *fortissimo*. There is a Coda (*Presto*), and the symphony ends with a victorious return to the principal subject of the first movement.

## INTERMISSION

### 4—SYMPHONIC PRELUDE TO “THE SON OF THE WINDS”—Carl Venth

This Prelude was written for a Drama by Cecil and William De Mille, and is intended to illustrate the action of the Prologue of the Drama. The action takes place in the desert of Arizona. Midnight. An Indian mother is discovered, crouching at the foot of a cliff, hugging her baby-boy to her breast. She was promised by her father to the chief of the Dacothas, but fell in love with the old chief's son. After the young warrior was slain in battle, her father banished the mother and child into the desert, to perish from thirst. She calls on Pauguck, the God of death, offering herself if he will only spare the child. Pauguck appears and claims them both. In despair she calls on gods of the winds for help. Only the North wind is strong enough to oppose Pauguck, and the wind gods promise her that they will take care of her child. Then Pauguck looks at her, she trembles under his gaze. Then he folds his arms around her and with a sigh she expires, while the Wind Gods carry the child softly away. The play proper begins with the Corn Festival of the Dacothas, and the music leads into this with a wild Indian Dance.

### 5—SONGS WITH ORCHESTRA:

- (a)—“A MEMORY”..... Rudolph Ganz
- (b)—“LA GIROMETTA” .....Cibella

MME. NAMARA.

### 6—OVERTURE TO “TANNHAUSER”.....Richard Wagner (1813-1883)

Wagner himself has left an exposition of this overture, of which the following are the chief points: In the twilight is heard the song of the Pilgrims, which approaches, grows louder and louder, and at length recedes; as night comes on there arise the seductive magic spells of the Venusberg; Tannhauser, the minnesinger, approaches, troling a jubilant song; the measures of the wanton orgy intoxicate him, and Venus herself appears before him; with the highest rapture he raises his song in her praise, and is carried off, drunken with joy, to the unapproachable depths of the invisible kingdom; dawn comes; the song of the returning Pilgrims is heard in the distance, and at last, with mighty inspiration, proclaims Tannhauser's release from the curse and unholliness of the Venusberg.

# REMAINING CONCERTS

Under Local Management

## THE HARMONY CLUB

Season 1921-22

### JOHN POWELL

Distinctive American Pianist,

THURSDAY MORNING MUSICAL, TEXAS HOTEL,  
APRIL 6, 11 O'CLOCK

### MME. AMELITA GALLI-CURCI

Coloratura Soprano,

THE AUDITORIUM, SATURDAY EVENING,  
APRIL 15, 8:15 O'CLOCK

### MME. EMMA CALVE

Great French Soprano

CHAMBER OF COMMERCE, MONDAY EVENING  
APRIL 24, 8:15 O'CLOCK

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## THE HARMONY CLUB

Mrs. John F. Lyons, President  
Mrs. Louis Morris, Vice-President  
Mrs. Robert Barley, Secretary  
Mrs. S. M. Wheat, Treasurer  
Mrs. A. L. Shuman, Concert Manager  
Carl Venth, Director

### MEMBERSHIP

Active	Choral	Associate
Student	Junior	Juvenile

Membership Chairman, Mrs. J. M. Collins, 1030 Lipscomb  
Street, Rosedale 3362.

### CLUB EVENTS

Texas Composer's Dinner and Concert, April 4, Texas Hotel,  
6:30 and 8:30 o'clock.  
Mrs. J. O. Montrief, entertainment chairman, Tickets on sale  
at club office, Fakes & Co.  
Mrs. J. Gordon Clark, Composer's program chairman.  
Annual Business Meeting, April 26.  
Annual Closing Concert, May 2.  
Annual Luncheon, May 3.

The  
Fine Arts Department  
OF  
Texas Woman's College

ASSISTED BY

PIPE ORGAN AND ORCHESTRA

WILL PRESENT

SENIORS

IN A RECITAL

AT THE FIRST METHODIST CHURCH

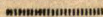
WEDNESDAY EVENING, MARCH

TWENTY-NINTH AT EIGHT

THIRTY O'CLOCK



YOU ARE INVITED



CARL VENTH, DEAN

# THE TONKÜNSTLER SOCIETY

TUESDAY, APRIL 3D, 1906, AT 8.50 P. M.

## THE IMPERIAL

360 FULTON STREET (Entrance around corner), BROOKLYN, N. Y.

### Programme

#### To the Memory of Johannes Brahms

(DIED APRIL 3D, 1897)

1. SONATA II FOR PIANO AND VIOLIN (A major, op. 100)

- I. Allegro amabile
- II. Andante tranquillo; Vivace
- III. Allegretto grazioso (quasi Andante)

Messrs. ALEX RIHM and ARTHUR MELVIN TAYLOR

2. TWO SONGS FOR CONTRALTO, WITH VIOLA OBLIGATO AND PIANO ACCOMPANIMENT (op. 91)

- (a) Gestillte Sehnsucht (Rückert)
- (b) Geistliches Wiegenlied (from the Spanish, by Geibel)

Miss LILA L. HASKELL,  
Messrs. ERNST H. BAUER and LOUIS VICTOR SAAR

3. QUARTET I FOR PIANO, VIOLIN, VIOLA AND V'CELLO (G minor, op. 25)

- I. Allegro
- II. Intermezzo: Allegro ma non troppo
- III. Andante con moto
- IV. Rondo alla zingarese: Presto

Messrs. ALEX RIHM, CARL VENTH,  
HENRY SCHRADIECK and ERNST STOFFREGEN

INFORMAL DRESS

## Second Chamber Music Recital

MRS. HERMAN SCHEFFER

MR. CARL VENTH

MR. CARLO FISCHER

AT PARK CONGREGATIONAL CHURCH

THURSDAY EVENING, JANUARY 17TH

### Program

- 1 Sonata, op. 13, - - - Rubinstein
- (a) Moderato con moto
  - (b) Variazioni
  - (c) Scherzo
  - (d) Finale

- 2 Suite, "Aus der Jugendzeit," - - - Venth
- (a) Preludium
  - (b) Gigue
  - (c) Aria
  - (d) A la Marcia

- 3 Trio for Violin, Piano, Cello, "Norway," Venth
- (a) Allegro energico (On the glacier)
  - (b) Andante (Sunday morning at the Fjord)
  - (c) Scherzo (The Waterfall)
  - (d) Allegro giocoso (Festival day in Hardanger)

MASON & HAMLIN PIANO USED  
THE CABLE COMPANY, GENERAL FACTORS  
SIXTH AND WABASHA STS., ST. PAUL.  
EIGHTH AND NICOLLET AVE., MINNEAPOLIS.

with the audience—and, as  
the secret of a successful performance,  
the adequate rendering and the adequate  
hearing of the music.  
The concert afforded Master Carl Venth  
his first really public hearing in other  
than an invitation program. The impres-  
sion he created was marked. He de-  
veloped certain qualities that suggest the

Ysaye type of artist—thoughtful,  
a fine intellectual perception, com-  
bined with an emotional temperament  
and a rich quality of humor.  
He has a beautiful tone, admir-  
able poise, and, in short, all the qualities  
go to the making of an artist of  
violin. The breadth of his art was  
fully displayed in his "Reveries"  
Vieuxtemps, although his own sonata,  
caprice by Musin, and a charming lit-  
tle lullaby by Grieg, played with muted  
strings, served to reveal other interest-  
ing phases of his art.

# The Carl Venth Trio

Fifth

## Chamber Music Concert

at the

Berkeley Institute

Saturday Evening, March 14th, 1908

at eight-fifteen o'clock

ALEXANDER RIHM  
Studio  
100 Rodney Street  
Brooklyn

CARL VENTH  
Studios  
51 7th Avenue, Brooklyn  
132 W. 85th Street, N. Y.

GUSTAV V. HORNBERGER  
Studio  
Woodhaven,  
L. I.



## THE TONKÜNSTLER SOCIETY

TUESDAY, MARCH 1st, 1904, AT 8.50 P. M.

GERMANIA CLUB

120 SCHERMERHORN STREET, BROOKLYN, N. Y.

### PROGRAMME

1. SONATA FOR VIOLIN AND PIANO (op. 1, G minor) *E. Wolf-Ferrari*  
I. Sostenuto; Allegro appassionato (quasi Presto)  
II. Lento (senza tempo); A tempo di Adagio  
III. Sostenuto; Allegro ma non troppo e con spirito  
Messrs. PROSPER LUGRIN and WALTHER HAAN
2. MYTH VOICES. A SONG-CYCLE FOR SOPRANO, CONTRALTO,  
TENOR AND BASS, with Violin Obligato and Piano  
accompaniment, *manuscript* *Carl Venth*  
(Words by Henry Earl Hard)  
Mrs. ALEX. RIHM (Soprano)  
Miss DOROTHY MOLLER (Contralto)  
Mr. WILLIS E. BACHELLER (Tenor)  
Mr. HERMANN F. DIETMANN (Bass)  
THE COMPOSER (Violin)  
Mr. ALEX. RIHM (Piano)
3. PARSIFAL-PARAPHRASE FOR VIOLIN with Piano accompaniment  
(in place of Orchestra) *Wagner-Wilhelmj*  
Messrs. ARTHUR MELVIN TAYLOR and ALEX. RIHM

INFORMAL DRESS

STEINWAY PIANO

The New York Musicale will take place on **FRIDAY, March 11th**, at Assembly Hall, and will be a **RICHARD STRAUSS** evening.

A **Special Concert** will be given on **Tuesday, March 29th**, at Mendelssohn Hall, New York. Tickets may be purchased from the members, or from the Secretary, Mr. ALEX. RIHM, 100 Rodney St., Brooklyn.

# The Carl Venth Trio



Fifth

## Chamber Music Concert

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ALEXANDER RIHM

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51 7th Avenue, Brooklyn

132 W. 85th Street, N. Y.

GUSTAV. V. HORNBERGER

Studio

Woodhaven,

L. I.

## \* Program \*

1. **Trio for Piano, Violin and 'Cello** *Hermann Spielter*

F major, opus 15

- I. Allegro Moderato
- II. Andante con moto
- III. Scherzo: Allegro vivace
- IV. Allegro Commodo

Messrs. Alexander Rihm, Carl Venth and Gustav Hornberger

2. **Myth-Voices A Song-Cycle** *Carl Venth*

Manuscript. (Words adapted by *Henry Earl Hard*)

*For Soprano, Contralto, Tenor and Bass, with Violin  
Obligato and Piano Accompaniment.*

- |                                     |                            |
|-------------------------------------|----------------------------|
| (a) Introduction (Violin and Piano) | (k) Soprano Solo           |
| (b) Quartet                         | (l) Quartet                |
| (c) Soprano Solo                    | (m) Bass Solo              |
| (d) Contralto Solo and Quartet      | (n) Alto Solo              |
| (e) Contralto Solo                  | (o) Quartet                |
| (f) Duet (Soprano and Contralto)    | (p) Alto Solo              |
| (g) Bass Solo                       | (q) Tenor Solo and Quartet |
| (h) Quartet                         | (r) Alto Solo              |
| (i) Tenor Solo                      | (s) Quartet                |
| (j) Quartet                         |                            |

Mrs. Alexander Rihm, Soprano.

Mr. Willis E. Bachellor, Tenor

Miss Grace Hornby, Alto

Mr. Samuel Radnitz, Bass

The Composer Violin

Mr. Alexander Rihm Piano

3. **Trio for Piano, Violin and 'Cello** *Cornelius Rübner*

G minor, opus 9

- I. Allegro con spirito
- II. Andante espressivo
- III. Scherzo: vivace e leggiro
- IV. Finale: allegro con brio ed appassionato

Messrs. Alexander Rihm, Carl Venth and Gustav Hornberger

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STEINWAY PIANO USED





## Patronesses

MISS ALICE ARTHUR  
MISS KATE COLLINS BROWN  
MRS. M. M. CANDA  
MRS. TH. CONROW  
MRS. W. J. CRUIKSHANK  
MRS. R. T. DAVIDSON  
MISS LOTTA DAVIDSON  
MISS ELSE DEHLS  
MRS. E. F. DRIGGS  
MISS MARGARET ELBERS  
MRS. D. E. EWALD  
MRS. G. A. FOLWELL  
MRS. E. J. GRANT  
MRS. PHILO HARD  
MRS. W. V. HIRSCH  
MRS. H. I. JONES

MRS. MILLIE KENNEDY  
MRS. HORATIO C. KING  
MRS. FREDERICK KOCH  
MRS. H. G. LAMONT  
MRS. WM. K. LANE  
MRS. WILLIAM C. DE MILLE  
MRS. SKEFFINGTON S. NORTON  
MRS. A. PALMEDO  
MISS ADA PALMEDO  
MRS. F. L. PEASE  
MRS. I. STOCK  
MRS. PURDY H. STURGES  
MISS MARY WOAN  
MRS. J. SCOTT WOOD  
MRS. W. J. WRIGHT  
MRS. CHAS. ZIMMERMANN



*Ladies are kindly requested to remove their hats.*

*The last Concert will take place April 11th.*



MANUSCRIPT  
SOCIETY  
NEW YORK, of  
Am. 1889

Office of the Society  
26 East 23d Street.

## Fifth Private Meeting

Thirteenth Season 1902-3

Monday Evening, April 20th, 1903

At half after eight

Carnegie Chamber Music Hall

MR. A. J. GOODRICH, *Acting Chairman Music Committee.*

## ...PROGRAMME...

### PIANO SOLI:

Molto Allegro, Vivace, from "Tragic" Sonata (Op. 45) *Edward MacDowell*  
(New York)  
Fantasie-stück in F major (Op. 3, No. 1) *Wm. H. Dayas*  
(Manchester, Eng.)  
"Amouretti" (An Intrigue) (Op. 48) *Wm. Mason*  
(New York)

DR. HENRY G. HANCHETT.

"MYTH VOICES." SONG CYCLE: For Soprano, Contralto, Tenor and Bass. (Mss.)  
With Violin obligato and Piano accompaniment.

*Words compiled by Mr. Henry Earl Hand.*

*Carl Veneth*  
(Brooklyn)

#### SONG OF PAN

Bass Solo, Quartette, Soprano Solo, Quartette.

#### THE SONG OF THE SEA MAIDEN

Alto Solo, Quartette, Soprano and Contralto.

#### THE SONG OF ORPHEUS

Bass Solo.

#### THE SONG OF BACCHUS

Quartette, Tenor Solo.

#### THE SONG OF THE WOOD NYMPHS

Quartette, Soprano Solo, Quartette.

#### THE SONG OF PAN

Bass Solo.

#### THE SONG OF THE GOBLINS, IMPS AND SPRITES

Contralto Solo, Quartette.

#### THE SONG OF APOLLO

Tenor Solo.

#### EPILOGUE

Quartette.

Soprano, MRS. BEATRICE FINE,

Contralto, MISS BESSIE BONSALL,

Tenor, MR. WILLIS E. BACHFELER,

Basso, DR. VICTOR BAILLARD,

Violinist, MR. ARTHUR MELVIN TAYLOR.

The Composer at the Piano.

STEINWAY PIANO USED.

Manuscript Recital  
of Compositions by  
**Carl Venth**  
*Under the Auspices of  
the Young Women's  
Christian Association*



*At* Columbian Club  
Monday evening, May eighth  
✻ at eight-thirty o'clock. ✻

*First Sonata Recital*

Mrs. J. D. Rucker  
Piano

Mr. Carl Venth  
Violin

Assisted by Mr. J. D. Rucker, Bass

Tuesday evening, December fifth  
Eight-fifteen

Dusk Temple Reception Hall

1. Sonata in D major (composed 1778) W. A. Mozart  
Allegro con spirito  
Andante cantabile  
Allegretto
2. Death and the Maiden Schubert  
MR. J. B. RUCKER
3. Sonata No. 5 in F major, op. 24 L. v. Beethoven  
Allegro  
Adagio  
Scherzo  
Rondo
4. Rolling Down the Rio German  
MR. J. B. RUCKER
5. Rondo in B minor, op. 70 F. Schubert  
Andante  
Allegro

Before the recital Mr. Venth will give a short talk  
on the Sonata form.

MASON & HAMLIN PIANO USED

Manuscript Recital  
*of Compositions by*  
**Carl Venth**

*Under the Auspices of*  
*the Young Women's*  
Christian Association



*At* Columbian Club  
Monday evening, May eighth  
♣ at eight-thirty o'clock. ♣

# Program

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## PART I.

Sonata in D Major for violin and piano.

- a Allegro . . . . . SPRING.  
b Andante . Forest's Repose . SUMMER.  
c Scherzo . Dance of the Elves . AUTUMN.  
d Finale . . . . . WINTER.

Mrs. Joseph Rucker and the Composer.

---

## PART II.

"Myth Voices."

A song cycle for four voices, violin and piano.

- Soprano . . . . . MRS. HELEN BELL.  
Alto . . . . . MISS LUCILE BURKE.  
Tenor . . . . . MR. DAVID L. ORMESHER.  
Baritone . . . . MR. CLARENCE B. ASHENDEN.  
Violin . . . . . MISS FERN HOBSON.  
Piano . . . . . THE COMPOSER.
- 

The piano is a Steinway, by courtesy of Jesse French  
Piano Company.

# Myth Voices

A Cantata for Four Voices, Piano, and Violin Obligato.

BY

CARL VENTH



**Bass Solo.**

What was he doing, the great god Pan,  
Down in the reeds by the river?

**Quartette.**

Spreading ruin and scattering ban,  
Splashing and paddling with hoofs of a goat,  
And breaking the golden lilies afloat,  
With the dragon-fly on the river.

**Soprano Solo.**

He tore out a reed, the great god Pan,  
From the deep cool bed of the river.  
The limpid waters turbidly ran,  
And the broken lilies a-dying lay,  
And the dragon-fly had fled away,  
Ere he brought it out of the river.

He cut it short, did the great god Pan,  
(How tall it stood in the river)  
Then he drew the pith like the heart of a man,  
Steadily from the outside ring,  
Then he notched the poor dry empty thing  
In holes, as he sat by the river.

**Alto Solo and Quartet.**

This is the way, laughed the great god Pan,  
Laughed as he sat by the river,  
The only way since gods began  
To make sweet music they could succeed,  
Then dropping his mouth to a hole in the reed  
He blew in power by the river.

**Alto Solo.**

'Tis believed that this harp which I now wake for  
thee  
Was a siren of old, who sung under the sea.  
Till heaven looked with pity on true love so warm,  
And changed to this soft harp the sea-maiden's form.  
Still her bosom rose fair, still her cheeks smiled the  
same,  
While her sea beauties gracefully curled round the  
frame.  
And her hair shedding tear-drops from all its bright  
rings,  
Fell o'er her white arm, to make golden the strings.  
Hark! hear them, the sirens, far o'er the blue sea!  
'Tis a message alluring, O Seaman, for thee!

**Duet, Soprano and Alto.**

Steer hither, steer your winged pines  
All beaten mariners;  
Here lie undiscovered mines,  
A prey to passengers;  
Fear not your ships,  
Nor any to oppose you, save our lips,  
But come on shore

Where no joy dies till love has gotten more.  
For swelling waves, our panting breasts  
Where never storms arise,  
Exchange, and be awhile our guests.  
For stars, gaze on our eyes.  
The compass, love shall hourly sing,  
And as he goes about the ring  
We will not miss  
To tell each point he nameth with a kiss.

**Bass Solo.**

Orpheus' lute was strung with poets' sinews,  
Whose golden touch could soften steel and stones,  
Make tigers tame and huge leviathans  
Forsake unsounded deeps to dance on sands.  
Arion, when through tempest's cruel wreck,  
He forth was thrown into the greedy seas,  
Through the sweet music which his hand did make,  
Allured a dolphin him from death to ease.

**Song of the Bacchanals—Tenor Solo and Quartette.**

Say, who is he with tottering step,  
Advancing o'er the mossy ground?  
'Tis Bacchus, crowned with wreath of vine,  
While songs within the groves resound.

God Lyaeus, ever young,  
Ever honored, ever sung,  
Stained with blood of lusty grapes,  
In a thousand lusty shapes,  
Dance upon the mazer's brim,  
In the crimson liquor swim;  
From thy plenteous hand divine,  
Let a river run with wine.  
God of youth, let this day here  
Enter neither care nor fear.

**Quartette.**

Now from the groves there comes a sweeter call,  
The sighs of forest-nymphs upon the listener fall.

**The Forest Nymph—Soprano Solo.**

Come here, come here,  
And dwell in forest deep;  
Come here, come here, and tell  
Why dost thou weep.  
Is it for love (sweet pain)  
That thus dost complain?  
Unto our shades our summer leaves,  
Where naught else grieves,  
Come here, come here,  
And lie by whispering streams;  
Here no one dares to die  
For love's sweet dreams.  
But health all seek, and joy,  
And when bright day is done,  
We'll hide neath bells of flowers,  
Or nodding corn, and dream till morn.

**Quartette.**

From the forests and highlands we come, we come,  
From the river-girt islands where loud waves are  
dumb,  
Listening to thy sweet pipings.  
The wind in the reeds and rushes,  
The bees on the bells of thyme,  
The birds in the myrtle bushes,  
And the cicale in the lime,

And the lizards below in the grass,  
Were as silent as Tmolus was,  
Listening to thy sweet pipings.

**Song of Pan—Bass Solo.**

Liquid Peneus was flowing,  
And all dark Tempe lay  
In Pelion's shadow, outgrowing  
The light of the dying day,  
Speeded with my sweet pipings.  
The Sileni and Sylvans and Fauns,  
And the nymphs of the woods and the waves,  
To the edge of the moist river lawns  
And the brink of the dewy caves,  
And all that did then attend and follow  
Were as silent with love as you now, Apollo,  
With envy of my sweet pipings.  
I sang of the dancing stars,  
I sang of the dead of earth,  
And of heaven and the giant wars,  
And love, and death, and birth.  
Singing how, in the vale of Menalus,  
I pursued a maiden and clasped a reed.  
Gods and men! We are all deluded thus,  
It breaks in our bosoms, and then we bleed.  
All wept, as I think you now would,  
If envy or age had not frozen your blood,  
At the sorrow of my sweet pipings.

**Alto Solo.**

Ouphe and goblin! imp and sprite!  
Elf of eve, and starry fay,  
Ye that love the moon's soft light,  
Hither, hither, wend your way.  
Twine ye in a jocund ring,  
Sing and trip it merrily,  
Hand to hand and wing to wing,  
Round the wild witch hazel tree.  
The beetle guards our holy ground,  
He flies about the haunted place,  
And if mortal there be found,  
He hums in his ears and flaps in his face.  
The leaf-harp sounds our roundelay  
The owl's eyes our lanterns be,  
Thus we sing and dance and play,  
Round the wild witch hazel tree.

**Quartette.**

But hark! from tower on tree-top high,  
The sentry elf his call has made;  
A streak is in the western sky,  
Shapes of moonlight flit and fade.

**Alto Solo.**

The hill tops gleam in morning's spring,  
The sky lark shakes his dappled wing.  
The day glimpse glimmers on the lawn,  
The cock has crowed, the fays are gone.

**Bass Solo.**

Up the airy mountain,  
Down the rushy glen,  
We dare n't go a-hunting  
For fear of little men;  
Wee folk, good folk,  
Trooping all together;  
Green jacket, red cap,  
White owl's feather!



Down along the rocky shore  
Some make their home—  
They live on crispy pancakes  
Of yellow tide-foam;  
Some in the reeds  
Of the black mountain lake,  
With frogs for their watch-dogs,  
All night awake.

They stole little Bridget  
For seven years long;  
When she came down again  
Her friends were all gone.  
They took her lightly back,  
Between the night and morrow;  
They thought that she was fast asleep,  
But she was dead with sorrow.  
They have kept her ever since  
Deep within the lakes,  
On a bed of flag-leaves,  
Watching till she wakes.

Up the airy mountain,  
Down the rushy glen,  
We dare n't go a hunting  
For fear of little men;  
Wee folk, good folk,  
Trooping all together;  
Green jacket, red cap,  
White owl's feather!

**Song of Apollo—Tenor Solo and Quartette.**

The sleepless hours watch me, as I lie,  
Curtained with star-interwoven tapestries,  
From the broad moonlight of the sky,  
Fanning the busy dreams from my dim eyes  
Waken me when their mother, the grey dawn,  
Tells them that dreams and that the moon is gone.  
Then I arise, and climbing heaven's blue dome,  
I walk over mountains and waves,  
Leaving my robe on the ocean's foam;  
My footprints pave the clouds with fire,  
The caves are filled with my bright presence,  
And the air leaves all the earth to my embraces.

**Alto Solo.**

Swinging on the moonbeams  
All alone was I,  
Planning dainty air dreams,  
'Way up in the sky.  
Dreams of pretty star fays,  
Dreams of glistening light,  
Dreaming on the moon rays,  
All the lifelong night.

**Quartette.**

Home to the poets' land the myths are flown,  
And with them the hues they gazed on,  
And the tones they heard.  
But that which gains immortal life in song,  
To immortal life joy will bring.

# Carl Venth's Brooklyn Orchestra,

OF FIFTY PERFORMERS.

## THIRTEENTH CONCERT

Saengerbund Hall, Sunday Evening, March 22, '91,

AT EIGHT O'CLOCK.



SOLOISTS:

MISS LAURA PHELPS, ..... Violin.  
MISS KATE K. FOWLER, ..... Soprano.  
MR. ALBERT MILDENBERG, ..... Piano.  
Conductor, MR. CARL VENTH.

### FERN HOBSON

VIOLINIST

PUPIL OF CARL VENTH IN GRADUATING  
RECITAL AT KIDD-KEY CHAPEL

THURSDAY, APRIL 28, 8:15 P. M.

MISS HENRIETTA GREMMEL  
AT THE PIANO

#### PROGRAM

1. CONCERTO NO. 2 - - - GODARD
  - a. ALLEGRO
  - b. ADAGIO
  - c. FINALE
2. a. AIR ON G STRING - - - BACH
- b. PRIZE SONG - - - WAGNER
- c. EVENING SONG - - - NACHEZ
- d. HUNGARIAN DANCE - - - NACHEZ
3. CONCERTO MILITAIRE - - - LIPINSKI

### IT IS GRAPHIC.

Lecture on Norway for Benefit of the  
School of Fine Arts.

Carl Venth will give his lecture on  
Norway next Monday evening at Unity  
church, under the auspices of the St.  
Paul School of Fine Arts.

The lecture is fully illustrated with  
stereopticon slides made from photo-  
graphs taken last summer by Mr. Venth  
during an extended trip through Nor-  
way. The slides are exceptionally beau-  
tiful, picturing the Wild West coast in  
a very vivid manner. The lecture is  
further illustrated with characteristic  
music of Norway, both old and new.

Mr. Venth plays many of the old peas-  
ant airs on the violin and also some of  
the music of the modern Norwegian  
master, Edward Grieg.

The lecture itself is peculiarly graphic  
—just the comment of a cultured man,  
sensitive to the beauties of nature, the  
characteristic ways and appearance of  
the peasants, the romance of this north-  
ern country, and its music—a man too  
with a keen sense of humor.

of May.

The board of directors of the St. Paul  
School of Fine Arts has arrangements un-  
der way for an entertainment to be given  
on Monday evening, April 15, at Unity  
church. Carl Venth has consented to fur-  
nish the program by giving his interest-  
ing lecture on "A Trip to the Land of the  
Midnight Sun." The lecture, or rather  
talk, as it is informal, is illustrated with  
beautiful stereopticon views and is novel  
in that Mr. Venth intersperses it with  
music playing on the violin the national  
airs, the peasant music of the country  
and some of the compositions of the great  
Norwegian musicians. Mrs. Venth ac-  
companies him on the piano. The lecture  
has been given only once or twice in St.  
Paul and then in private houses for the  
entertainment of a few guests. Monday  
evening will therefore be the first oppor-  
tunity of hearing it in public.

# Three Subscription Concerts

Under the Direction of

Mrs. Lillian Sherwood - Newkirk.

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## SECOND CONCERT

WEDNESDAY EVENING, JANUARY 21, 1903

At 8:15 o'clock.

AT LOCKWOOD'S HALL, NORWALK, CONN.

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MR. HERBERT R. WITHERSPOON,

of New York City.

Basso Cantante.

VENTH-KRONOLD STRING QUARTETTE,

of New York.

CARL VENTH, 1st Violin.

RICHARD POLTHMAN, 2nd Violin.

PHILIP HERFORD, Viola.

HANS KRONOLD, 'Cello.

MRS. H. R. WITHERSPOON, AT THE PIANO.

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The Piano used at this concert is from the Warerooms of J. W. Studwell, South Norwalk.

# Manuscript Recital

BY  
MR. CARL VENTH.

ASSISTED BY

Miss Caroline Hamilton, Soprano,  
Mrs. Tirza Hamlin-Ruland, Contralto,  
Mr. Chas. Stuart Phillips, Tenor,  
Mr. E. Percy Parsons, Basso,  
Mrs. Bertha Grosse Thomason, Piano,  
Mr. Hans Kronold, Cello.



HOTEL MAJESTIC,  
Tuesday Evening, April Twenty Second,  
Nineteen Hundred and Two

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# PROGRAMME.

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## PART I.

- 1 Mozart Quartette, No. 12, (First Movement.)

VENTH-KRONOLD STRING QUARTETTE.

- 2 Franz Schubert, a. - - "Am Meer."  
Johannes Brahms, b. - - "Feldeinsamkeit."  
Richard Strauss, c. Ich trage meine Minne."

MR. WITHERSPOON.

- 3 Gillet, - - - a. "Passe pried."  
Warner, - - - b. "Air de ballet."

VENTH-KRONOLD QUARTETTE.

- 4 F. Korbay, - - - a. "Had a Horse."  
(Hungarian Melody.)  
P. A. Tirindelli, - - - b. "Absent."  
J. L. Hatton, - - - c. "To Anthea."

MR. WITHERSPOON.

# PROGRAMME.

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## PART II.

- 1 Wagner, - - "Prize Song."  
(From "Die Meistersinger.")  
VENTH-KRONOLD QUARTETTE.

- 2 J. B. Wekerlin, - a. "Ghazalchant d'Amour."  
Bizet, - - b. "Chanson Bachique."  
(de l'Opera "La jolie Fille de Perth.")  
MR. WITHERSPOON.

- 3 Schumann, - - - a. "Traümerei."  
Gillet, - - - b. "The Mill."  
VENTH-KRONOLD QUARTETTE.

### Traditional Irish Melodies.

- 4 C. V. Stanford a. "My Love's an Arbutus."  
C. V. Stanford - b. "Trottin' to the Fair."  
C. M. Fox, c. "By the Short Cut to the Rosses."  
C. M. Fox, d. - - "My Love Nell."  
MR. WITHERSPOON.

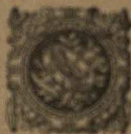
# Manuscript Recital

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Mrs. Bertha Grosse Thomason, Piano,  
Mr. Hans Krenold, Cello.*



*HOTEL MAJESTIC,  
Tuesday Evening, April Twenty Second,  
Nineteen Hundred and Two*

# Program.

1. Trio—C Minor, Andante and Finale, - Mendelssohn  
MRS. THOMASON, MESSRS. VENTH AND KRONOLD

2. Songs { a. May Morning - - - Denza  
          { b. Spanish Serenade - - -

MISS HAMILTON.

3. Songs { a. Under the Rose - - - Wm. Arms Fisher  
          { b. Spring is Here - - - Edith Dick  
          { c. Slumber Boat - - - Jesse Gaynor

MRS. RULAND.



# Program.

40

4. Sonata, D, Major - - - - - Venth  
Allegro Scherzo  
Adagio Finale

MRS. THOMASON AND MR. VENTH.

## INTERMISSION.

5. Hiawatha's Wooing, - - - - - Venth  
A Dramatic Cantata, for four voices and piano.  
The words compiled and adapted from Long-  
fellow's poem by - - - - - Henry Earl Hard

### CHARACTERS.

MINNEHaha,	-	-	MISS HAMILTON
NOKOMIS,	-	-	MRS. HULAND
HIAWATHA,	-	-	MR. PHILLIPS
THE ARROW MAKER,	-	-	MR. PATRONS

# WISSNER \* HALL

WEDNESDAY Evening,  
April 2d, 1902  
at 8.15 o'clock.

## .. Recital ..

Mr. August Arnold = = = Piano  
Mr. Carl Venth = = = Violin



## PROGRAM

1. SONATA 1 op. 21 (Violin and Piano) *N. W. Gade*  
Allegro di molto  
Larghetto—Allegro vivace  
Adagio—Allegro molto vivace
2. PIANO SOLI  
Serenade *Rubinstein*  
Rustle of Spring *Sinding*  
Tarantella *Moszkowski*
3. VIOLIN SOLI  
Air *Bach*  
Morceau de Salon *Vieuxtemps*  
Mazourka *Wichniawski*
4. SONATA No. II. (A minor), Violin and Piano *A. Rubinstein*  
Allegro Scherzo Adagio Finale

### STUDIOS

MR. AUGUST ARNOLD 98 Greene Avenue  
MR. CARL VENTH 14 Seventh Avenue

## GRAND CONCERT

AT

## WISSNER HALL

THURSDAY, OCT. 29, 1903, AT 8 P. M.

GIVEN BY

MISS KATHERINE JAGGI,

MISS ELIESA LEHRENKRAUSS,

PROF. CARL VENTH.

PIANIST

SOPRANO

VIOLINIST

GRAND CONCERT

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PIANIST

SOPRANO

VIOLINIST

## Programme



I. WALTZ - Op. 57-5 - Morzkowzki

MISS KATHERINE JAGGI.

II. (a) FLEUR DE LIS - - - - - Venth

(b) MAZOURKA - - - - - Musin

MR. CARL VENTH.

III. FOR ALL ETERNITY - A Mascheroni

MISS ELIESA LEHRENKRAUSS.

(VIOLIN OBLIGATO, MR. VENTH.)

VII. CONCERTO - G minor - - - - - Mendelssohn

MISS KATHERINE JAGGI.

Orchestra Part Played on Second Piano by MR. CARL VENTH.

## Programme



IV. (a) TRAUERMARSH (left hand) - Spindler

(b) BUBBLING SPRING - Rivi King

MISS KATHERINE JAGGI.

V. (a) BERCEUSE FROM JOCELYN - Godard

(b) MORCIAN DE SALON - Vieuxtemps

MR. CARL VENTH.

VI. HAVANESE SONG - - - - - L. Gregh

MISS ELIESA LEHRENKRAUSS.

SERIES OF  
**Six Sunday Night Concerts**

Sept. 29th, Oct. 13th, Nov. 3d and 17th, Dec. 1st and 8th,

— BY A —

SELECTED ORCHESTRA FROM THE METROPOLITAN OPERA HOUSE, N. Y.,

Under the Direction of

**MR. CARL VENTH**

With the Assistance of Renowned Soloists,

At **SAENGERBUND HALL**, corner Schermerhorn and Smith Streets.

**SECOND CONCERT,**

**Sunday, October 13th, 1889, at eight o'clock.**



Carl Venth's lecture, with stereopticon views, on "Norway," at the National Arts Club, with some of the peasant music, as played on the Hardanger fiddle, repeated, with piano accompaniment, by Mr. and Mrs. Venth, on the evening of April 7, was most enjoyable. The views are beautiful, the music original and the talk bright.

**Carl Venth's Sunday Night Concerts.**

The fourth of Mr. Venth's very popular series of Sunday concerts was given last evening and attracted a large audience. There were twelve numbers in all, and besides the orchestra, consisting of thirty members of Anton Seidl's Brighton Beach orchestra, there were two virtuosos, Madame Jeanne Franko, violinist, and Paul Martin, pianist, both of whom played to the great delectation of the audience. Mr. Martin's rendering of the "Rondeau Capriccioso" by Mendelssohn, in the first part, showed at once that he was entitled to a high rank among the many fine artists who have distinguished this season.

Mr. Venth is entitled to great credit for the good judgment he displayed in the arrangement of his program. They are neither too heavy nor too popular, but present a judicious mixture of the classical and the merely pleasing. Thus in last night's program we find the names of Haydn and Strauss, of Wagner and Verdi, of Mendelssohn and Weber. The next one of the series will be given Dec. 1.

Wissner Hall, Monday Evening, November 23, 1903  
at eight-fifteen o'clock

## Chamber Music Recital

August Arnold . . . . . Pianist  
Carl Venth . . . . . Violinist  
Willis E. Bacheller . . . . . Tenor

### Program

I. Sonata for Piano and Violin (Op. 18) - *Richard Strauss*  
(First performance in Brooklyn)

Allegro, ma non troppo  
Andante cantabile  
Allegro

II. Song Cycle—"On Mountain and Fjord"  
(Op. 44) - - - - - *Edward Grieg*

1. Prologue	4. Ingeborg
2. Joan	5. Ragna
3. Ragnhild	6. Epilogue

(First performance)

III. Sonata for Piano and Violin (Op. 47) - - - *Beethoven*  
(Dedicated to Kreutzer)

Adagio sostenuto. Presto  
Andante con Variazioni  
Presto

WISSNER PIANO USED

AUGUST ARNOLD, Studio, 98 Greene Avenue

CARL VENTH }  
WILLIS E. BACHELLER } Studio, 14 Seventh Avenue

