



## MISS CALHOUN'S RECITAL AN ARTISTIC TRIUMPH

Fort Worth Girl Returns From New  
York After Season's Study  
of Music

The recital of Miss Pearl Calhoun at Tabernacle Christian church Tuesday evening, marking her return from a season of study in New York, was in every way a success. The audience was a compliment to any singer, and especially so to a Fort Worth girl, for the church was full of old friends who were there to pay tribute to the talent of Miss Calhoun, who has come back to Fort Worth after winning the approval of one of the most exacting church audiences in New York. Miss Calhoun's admirably arranged program covered a large field of expression and in every phase there was much to admire. The selection of the program showed rare good taste. Faust's "Jewel Song" with its dramatic possibilities, and the wide range of Forster's "Ich Liebe Dich" gave ample opportunity for her voice to appear at its best, while much of the program was made up of less ambitious selections, in which the caressing cadences of her tones were shown to perfection.

Fort Worth is proud of Miss Calhoun, for she is already a success and time will only make that success larger and more secure.

Guy R. Pitner was at the piano.

The program was as follows:

1. Jewel Song ("Faust").....Gounod
2. (a) "I Arise From Dreams of  
    Thee"..... Bruno Huhn
- (b) "June"..... Beach
- (c) "It Was a Bowl of Roses".....  
        Clarke
- (d) "Neath the Apple Trees"  
        ..... Bruno Huhn
3. "Je dis que rien ne m'epou-  
    vante"..... Bizet
4. (a) "Ah! Love But a Day".....  
        Beach
- (b) "O, Swallows, Swallows,  
        Flying South"..... Foote
- (c) "Damon"..... Max Strange
- (d) Birthday song..... Cowen
- (e) "Ich Liebe Dich"..... Forster
5. Chanson Provencale.....De l'Acqua

## FORT WORTH TELEGRAM

### MISS PEARL CALHOUN DELIGHTS AUDIENCE

That she was a singer of unusual talent was a fact known to all familiar with Miss Pearl Calhoun's singing before she left here for a season of study in New York, and last night's song recital at the Christian Tabernacle only furnished another opportunity for unqualified praise. And she shows the result of her year in New York, coming back to her home town with the stamp of New York approval on her art, the first great thing desired by all art workers. Miss Calhoun has distinctly self-poise and confidence in her work. There is nothing in her attitude or method that suggests anything akin to the amateur. And her singing is a continual delight. With a soprano voice of unusual purity, an almost flawless enunciation and a quality of tone now brilliantly vivacious and again full of an indescribable caressing cadence, it is not to be wondered at that she sang to the pleasing of the aristocratic Fifth avenue Presbyterians in New York.

Also she deserves a line for her unaffectedness in the selection of her songs, which, with but three exceptions, were in English.

Guy Richardson Pitner was at the piano and to a large and delighted audience she gave the following programs:

1. Jewel Song ("Faust").....Gounod
2. (a) "I Arise From Dreams of  
    Thee"..... Bruno Huhn
- (b) "June"..... Beach
- (c) "It Was a Bowl of Roses".....  
        Clarke
- (d) "Neath the Apple Trees"  
        ..... Bruno Huhn
3. "Je dis que rien ne m'epouvante"  
    ..... Bizet
4. (a) "Ah! Love But a Day"..... Beach
- (b) "O, Swallows, Swallows, Fly-  
        ing South"..... Foote
- (c) "Damon"..... Max Strange
- (d) Birthday Song..... Cowen
- (e) "Ich Liebe Dich"..... Forster
5. Chanson Provencale..... De l'Acqua



### Miss Calhoun Engaged.

A letter to Rev. Charles Manton in this city from Norman Ward of Orange, New Jersey, states that Miss Pearl Calhoun has been engaged by the leading church of Orange to sing. Miss Calhoun possesses one of the sweetest voices ever heard in Paris. She went to New York last winter to study, her departure from this city being mourned by many admirers. Since going to New York, her success is said to have been phenomenal. She sang in one of the most fashionable churches in the East and now has secured a permanent engagement in New Jersey.

*The heading of this  
you must admit  
is rather startling  
at the first  
glance.*

*Paris news Apr 28/07*

Miss Pearl Calhoun, a Fort Worth young lady, now of New York City, a pupil of Sanger, will give a song recital at Christian Tabernacle Tuesday night, July 30. Admission 50c no extra charge for reserved seats.

### Miss Pearl Calhoun.

A Fort Worth young lady, now of New York city, a pupil of Sanger, will give a song recital Tuesday night, July 30, at Christian tabernacle. Admission 50c, no extra charge for reserved seats.

Miss Pearl Calhoun, who has been in New York city for the past year, studying voice culture returned home Wednesday night and will remain with her parents for a month before returning to the metropolis to resume her studies.

## Miss Pearl Calhoun Soprano SONG RECITAL

Tuesday, July 30th.

Christian Tabernacle

Admission 50c.

Miss Pearl Calhoun, who has been studying voice culture in New York City, for the past year, arrived home Tuesday for a month's visit with her parents, Mr. and Mrs. W. P. Calhoun.

AT THE TEXAS BUILDING.

Miss Pearl Calhoun of Fort Worth on the Program.

SPECIAL TO THE NEWS.

St. Louis, Mo., Aug. 27.—At the Texas Building today there was a reception and concert. On the program were Miss Pearl Calhoun of Fort Worth and Andrew E. Arbuckle of St. Louis, soprano and baritone; Miss Mackey, St. Louis, soprano, and George Vall, Washington, D. C., pianist. Mr. Arbuckle, who received repeated encores, was accompanied by Miss Sturkows. At the Horticultural Building grapes were received from E. V. Munson, Denton.

## A Sweet Singer

The Fort Worth Star of Wednesday evening, July 31, says:

Tuesday night at the Christian tabernacle, Miss Pearl Calhoun held a large audience for more than an hour with the rare charm of her voice. Miss Calhoun is a Fort Worth girl and was well known in local musical circles before she went to New York to study voice under the great Sanger.

Though rumors of her successes had traveled back to her home city, her friends were hardly prepared for the highly artistic recital given by Miss Calhoun Tuesday night. Her enunciation was perfect, and the wide emotional range of her program was proof of that as an interpreter of classic song Miss Calhoun is exceptionally gifted. Her manner, too, is distinctly pleasing to the audience and added much to her success in Tuesday night's entertainment.

Mr. G. R. Pitner was Miss Calhoun's accompanist. The program was as follows:

- Jewel Song, Faust.....Gounod  
 (a) "I Arise From Dreams of Thee" .....Bruno Huhn  
 (b) "June" .....Beach  
 (c) "It was a Bowl of Roses" .....Clarke  
 (d) "'Neath the Apple Trees" .....Bruno Huhn  
 "Je dis que rien no m'epouvante" .....Bizet  
 (a) "Ah! Love But a Day".....Beach  
 (b) "O, Swallows, Swallows, Flying South" .....Foote  
 (c) "Damon" .....Max Strange  
 (d) Birthday Song .....Cowen  
 (e) "Ich liebe Dich".....Forster  
 "Chanson Provencale"....Dell 'Acqua

Miss Calhoun will appear in Paris at the Arena, Friday evening, August

## UNIQUE FEATURES OF SUNDAY CLUB

The Sunday club fall season was inaugurated yesterday afternoon by one of the strongest and most delightful programmes ever presented by this versatile organization. An unusually large crowd was in attendance, the announcement that Miss Calhoun and Mr. Estes would sing no doubt serving as an additional drawing card.

After a musical treat by Ashley's orchestra lasting a half hour, Miss Calhoun was announced, and received a most enthusiastic reception. Her former appearance at the club about a month ago had not been forgotten, and the reception she received was flattering, indeed. She rendered two very appropriate solos, and later was joined by W. J. Estes in a duet. The musical programme offered at the club meetings is always high class, but yesterday's was even better than usual.

The great feature of the meeting was the freedom and good fellowship prevailing. The management of the meetings is unique and efficient. The direction of the entire programme is in the hands of young men, members of the club, whose hearty handshake at the door and short, crisp directions during the meeting always banish any formality which may have existed among the audience and creates a feeling of contentment and ease.

An amusing feature sprung yesterday was the request that every man write on cards, which were furnished, his idea of how he would propose, or if he had already done so, how he would do it the second time. There was a good deal of embarrassment at first, but when the cards were collected and read aloud merriment ran high. Poetic tendencies crept into many of the proposals, while others were couched in work-a-day language, i. e., requesting proficiency in cooking and housekeeping, and expressing doubt as to the expense of such an undertaking. One business-like young fellow wrote, shortly: "Let's quit this courtin' and get married."

Taken all in all, nothing was said or done that did not fit into the mood of the meeting, and every one present left with the feeling that the afternoon had not been wasted idly, but had been spent profitably and pleasantly.



## PARIS MORNING NEWS

### Miss Calhoun's Recital.

One of the largest and most thoroly appreciative audiences which ever assembled in this city under similar conditions, greeted Miss Pearl Calhoun, soprano, at the Arena last evening. Mr. Pitner of Fort Worth was at the piano and his accompaniments were of the higher order of excellence. Miss Calhoun's every number was encored and she graciously responded. At the conclusion of the program, when any ordinary audience would have hurried to the exits, every one present remained seated and applauded the singer heartily until she returned and sang "The Last Rose of Summer"

Miss Calhoun's improvement after a year of study in New York is appreciated by her many friends and she will surely climb higher on the ladder of success.

The large auditorium was comfortably cooled by great exhaust fans driven by motors.

The song recital given Friday evening at the Arena by Miss Pearl Calhoun was one of the most artistic and delightful affairs of the kind ever given in Paris. The following program of beautiful selections was rendered before a large and enthusiastic audience:

1. Waltz Song—Romeo and Juliette  
..... Gounod.
2. [a] I arise From Dreams of Thee ..... Huhn  
[b] Oh, Swallow, Swallow ..... Foote  
[c] A Bowl of Roses .... Clarke  
[d] Neath the Apple Tree Huhn
3. "Je dis que rean ne m-epovante"  
—Carmen ..... Bizet
4. [a] June ..... Beach  
[b] Damon ..... Stange  
[c] Ah! Love But a Day Beach  
[d] Birthday Song ..... Cowan  
[e] Ich liebe dich ..... Forster
5. Chanson Provencale, Dell 'Acqua  
Guy Richardson Pitner at the piano.

This brilliant young vocalist sang with a finish and thorough musical interpretation which evidenced the remarkable progress made during her past year's study of voice culture in the East. As accompanist, Mr. Guy Richardson Pitner, of Fort Worth, did finished work.

# PARIS DAILY ADVOCATE

## A MUSICAL TREAT.

The friends and admirers of Miss Pearl Calhoun were delighted from start to finish with her song recital last Friday evening. Parisians have always shown a keen appreciation of Miss Calhoun's rarely pure and beautiful voice. Friday evening they were very enthusiastic in their expressions in regard to the improvement in Miss Calhoun's execution. Her study under New York masters has been of great benefit which her audience was quick to note and applaud. She responded to several enthusiastic encores. Even the most exacting musical critics agree that Miss Calhoun's recital was one of the rarest musical treats ever enjoyed in Paris.

### Miss Pearl Calhoun, Soprano

Word comes from New York City that Miss Pearl Calhoun is now singing as soloist with the Fifth Avenue Presbyterian church, taking the place until July of Miss De Moss, the regular soprano, who is touring with Damrosch's orchestra.

Miss Calhoun has won the highest regard of the critics of the metropolis and this distinction is considered remarkable for the Texas girl and an emphatic testimonial to her talent and her faithful study. Miss Calhoun will not return to Fort Worth until her engagement with the church is ended.

### Fort Worth Musicians.

The Paris News gives the following account of a song service in that city in which Fort Worth talent was conspicuous. The description reads:

The song service given at the Centenary Methodist church Friday evening, Nov. 25, was largely attended and was one of the best ever listened to in Paris. The selections of the choir were excellent and most appropriate. The solo, "Hear Ye Israel," from Mendelssohn's "Elijah," sung by Miss Calhoun, was exquisite. Mr. William Barrowman of Tishomingo, I. T., gave a solo, "Fear Not Ye, O Israel," by Dudley Buck, and Mr. William J. Estes of Fort Worth sang "The Newborn King," by Manomerel. Both of these numbers were exceptionally fine, and the quaint Scotch accent of Mr. Barrowman added an especial charm to his well trained voice.

Miss Ollie Wood Johnson, whose vocal music is always enjoyed in Paris, sang beautifully "O Eyes That Are Weary," by Brackett. The duet, "The Lord Is My Light," rendered by Miss Calhoun and Mr. Estes, and the trio, "Praise Ye," with Miss Calhoun, Messrs. Estes and Barrowman as the singers, also merit much praise. The organ accompaniments of Miss Gilbert were a large factor in the success of this very beautiful service.

Miss Calhoun as director of the Centenary Methodist church choir, comes from Fort Worth, where for a number of years she was the gifted pupil of Madame Baribini Chauchon, and her course was perfected in St. Louis under the instruction of Ingham. She brings the highest recommendations as a vocalist and for her ability to direct and teach that art. Miss Calhoun is also director of the Choral club of this city.

Miss Pearl Calhoun will leave early in October for New York City, to resume her voice study. Miss Calhoun possesses one of the finest voices in local musical circles and her decision to continue under the best teachers of the metropolis will please the public that always listens to her with delight.



The following clipping from the Paris Daily Advocate will be read with pleasure by the friends of Miss Pearl Calhoun and Mr. Estes.

The music lovers of Paris enjoyed a decided treat last Friday evening in the shape of a musical recital at the Centenary Methodist church. The recital was under the direction of Miss Pearl Calhoun, assisted by local artists and Messrs. William J. Estes of Fort Worth and William Barrowman of Tishomingo, I. T.

The recital was largely attended, the seating capacity of the church being taxed to its utmost. Twelve numbers were given and all of them were most beautifully rendered.

Miss Calhoun was heard to a decided advantage in a solo, "Hear Ye Israel." Always pleasing, she was even more so last evening, and delighted the large audience with her exquisitely sweet and wonderful voice. She also sang a duet with Mr. Estes and a trio with Mr. Barrowman and Mr. Estes. In these numbers she was especially pleasing, but as a soloist she is captivating.

Messrs. Estes and Barrowman assisted materially in the evening's entertainment. Both of them have excellent voices and they sang every number most beautifully. Mr. Estes has a tenor voice of wonderful range and his rendition of "The Newborn King" was extremely pleasing. Mr. Barrowman's solo, "Fear Not Ye O Israel," proved to be one of the features of the entertainment.

Miss Calhoun has been a resident of Paris only two months, but in that time she has endeared herself to all who have met her. She is an attractive young woman and numbers her friends by her acquaintances. She has proved a valuable addition to Paris' musical circles, as she is talented and proficient. She is engaged in the work of directing the choir at the Centenary Methodist church and under her direction this choir has been wonderfully improved. She has also a class in music and devotes much of her time to teach her art.

## Singing in New York

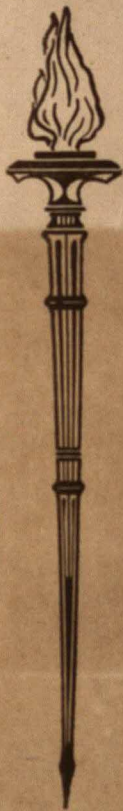
Miss Pearl Calhoun, whose friends in Paris are legion, is attaining a great success as a vocalist in New York. She is now singing in the Fifth Avenue Presbyterian church, the congregation of which is composed of wealthy and exclusive people. The engagement was secured during the absence from the city of a noted singer who is away on a concert tour. Miss Calhoun is now under a twelve-months contract. She expects to return to Paris for a visit during August.

*Houston Post*

*Nov 20 1907.*

Miss Pearl Calhoun, one of the Texas girls praised by Mr. Strong, is the only one who has yet won a place among the professionals. She substituted for the soprano at the Fifth Avenue Presbyterian church last summer and is now soloist at the Hillside Presbyterian church of Orange, N. J. However much this dear girl may be praised, she remains entirely unspoiled and greets "Texas" with as much enthusiasm as though song bird honors of the big city were unheard of.

Announcement  
Extraordinary





**T**HE SUNDAY CLUB takes pleasure in announcing that they have been able to secure for this Sunday afternoon:

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**MISS PEARL CALHOUN**

Student of Sanger

New York City

Miss Calhoun, during the past two years, has won quite a reputation for herself in New York City. She possesses a wonderfully strong and true soprano voice of wide range and marvelous tone. Her charming personality and ease and grace in the rendering of her songs, makes her singing so pleasing. The large crowd that greeted her appearance at the Sunday Club, during August of last year, were unanimous in saying that she was one of the strongest attractions offered to the men of Fort Worth free.

**MR. W. J. ESTES**

Who possesses an exceedingly pleasing tenor voice of rich tone, will sing.

**MR. GUY RICHARDSON PITNER**

At the piano.

**THE ORCHESTRA**

Under the direction of Phil Epstein, in addition to their regular program, have arranged a special number. Overture, "Poet and Peasant," by Suppe.

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*Electric Fans*

*Cooling Lemonade*

FOR MEN ONLY

FREE

*The Sunday Club*

Fourth and Calhoun

3:30 P. M.



# A PLEASING ENTERTAINMENT

Miss Calhoun and Her Associates

Made a Decided Hit With

Their Recital

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The music lovers of Paris enjoyed a decided treat last Friday evening in the shape of a musical recital at the Centenary Methodist church. The recital was under the direction of Miss Pearl Calhoun, assisted by local artists and Messrs. William J. Estes, of Fort Worth, and William Barrowman of Tinsamirgo, I. T.

The recital was largely attended, the seating capacity of the church being taxed to its utmost. Twelve numbers were given, and all of them were most beautifully rendered.

Miss Calhoun was heard to a decided advantage in a solo "Hear Ye Israel." Always pleasing as she was, even more so last evening, and delighted the large audience with her exquisite sweet and wonderful voice. She also sang a duet with her exquisite partner, Mr. Estes, and a trio with Mr. Barrowman and Mrs. Estes. In these numbers she was especially pleasing, but as a soloist she was equally captivating.

Misses J. Estes and Barrowman assisted materially in the evening's entertainment. Both of them have excellent voices, and they sang every number most beautifully. Mr. Estes has a tenor voice of wonderful range and his rendition of "The Newborn King" was extremely pleasing. Mr. Barrowman's solo "Hear, Not Ye, O Israel," proved to be one of the features of the entertainment.

Another young artist on the program who is worthy of the highest commendation is Miss Ollie Wood Johnson. She sang a solo, "O Eyes, Thine are weary," in a very pleasing manner and added to her list of admirers. Others who assisted in the entertainment are Mrs. Koehler, Mrs. Duckworth and Messrs. Ross, Duncan and Hoeyette. Miss Fanny Gilhert was the accompanist. Rev. J. D. Morris introduced the program for a few weeks, saying that he was well aware of the fact that Miss Calhoun and her associates were the attraction of the evening and he did not

want to deprive the pleasure of those who had come to hear them by making an address. Their entertainment was highly pleasing to those present, could be told by the congratulations showered on Miss Calhoun at its conclusion. She richly deserves the credit for it for she labored indefatigably to make it a success and for her efforts she was rewarded by the praise and applause of her many admirers, who predict for her a brilliant career in the musical world.

Miss Calhoun has been a resident of Paris for only two months, but in that time she has endeavored herself to all who have met her. She is an attractive young woman and numbers her friends by her acquaintances. She has proved a valuable addition to Paris' musical circles, as she is talented and proficient. She is engaged in the work of directing the choir at the Centenary Methodist church and under her direction this choir has been wonderfully improved. She has also a class in music and devotes much of her time to teaching her art.

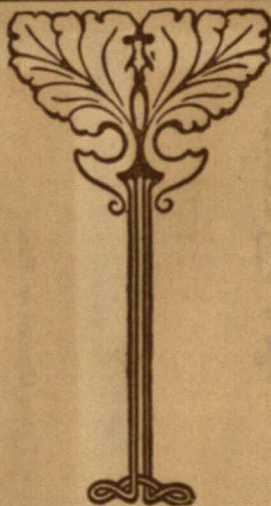


# *SONG RECITAL*

*MISS PEARL CALHOUN, Soprano*

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CHRISTIAN TABERNACLE

*JULY 30th, '07*

# Program

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1. Jewel Song, Faust . . . . . *Gounod*
  
2. (a) I Arise From Dreams of Thee . . . . . *Bruno Huhn*  
    (b) June . . . . . *Beach*  
    (c) It Was a Bowl of Roses . . . . . *Clarke*  
    (d) 'Neath the Apple Trees . . . . . *Bruno Huhn*
  
3. "Je dis que rien ne m'epouvante" . . . . . *Bizet*
  
4. (a) Ah! Love But a Day . . . . . *Beach*  
    (b) O, Swallows, Swallows, Flying South . . . . . *Footé*  
    (c) Damon . . . . . *Max Stange*  
    (d) Birthday Song . . . . . *Cowen*  
    (e) Ich liebe dich . . . . . *Forster*
  
5. Chanson Provencale . . . . . *Dell'Acqua*

MR. G. R. PITNER AT THE PIANO

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109 WEST 7th STREET, FORT WORTH, TEXAS



Complimentary

to

Hon. Ferdinand H. Duckwitz

Supreme Mystic Ruler Fraternal Mystic Circle

and

Mrs. Ferdinand H. Duckwitz

of Philadelphia, Pa.

by

Fort Worth Ruling No. 349

at

Christian Tabernacle, Fort Worth, Texas

April sixth, nineteen hundred and six

# PROGRAM

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## PART 1

INTRODUCED BY MAYOR T. J. POWELL

ADDRESS, HON. F. H. DUCKWITZ



# MUSICAL PROGRAM

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## PART 11

- FOR TENOR—My Dreams, - - - - - *Tosti*  
Mr. William J. Estes
- FOR PIANO—Rustle of Spring, - - - - - *Sindig*  
Mr. Guy Richardson Pitner
- FOR SOPRANO—The Flower Girl, - - - - - *Bevignani*  
Miss Pearl Calhoun
- FOR BASS—The Song of Hybrias the Cretan, - - - - - *Elliott*  
Mr. Joseph Rucker
- FOR VIOLIN—Adoration, - - - - - *Browski*  
Mrs. Goodridge V. Morton
- FOR SOPRANO and TENOR—A Night in Venice, - - - - - *Lucantoni*  
Miss Calhoun and Mr. Estes

Mr. G. R. Pitner, Accompanist

Miss Gillespie, Accompanist for Mr. Rucker

Miss Pearl Calhoun announces an informal reception to her friends at her studio next Wednesday afternoon, rooms 301 and 302 Continental bank building. Miss Calhoun returned some three weeks ago from New York city, where she spent two years under Oscar Saenger. Her voice is said to be a perfect soprano, clear and rich. Miss Calhoun will give lessons through the summer months on Wednesdays and Satur-

Miss Pearl Calhoun, whose singing in one of the New York churches and in musicales during the winter has brought her much gratifying attention, is at home for a visit with her parents. The length of Miss Calhoun's stay is not yet determined, but she may arrange to be here several months.

Nothing but words of praise have been accorded the performance of the Business Men's Kindergarten which was given at the opera house Tuesday evening. It was all good and a number of "hits" made by the star pupils fairly brought down the house.

The ladies netted quite a nice sum. The beautiful entr' act solos by Miss Pearl Calhoun of Fort Worth, the guest of Mrs. C. T. Alexander, were alone well worth the price of admission. Miss Calhoun's rendition of her number was excellent and in response to a hearty encore she sang "The Rosary" in a **finished manner.**

The Kindergarten was just the proper length and each new feature was hailed with delight. The ladies are to be congratulated on the success of their entertainment.



MISS FEARLE CALHOUN  
IN A SONG RECITAL

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At the Arena Next Friday Evening—Tickets Now  
on Sale at Mayer Music House—Admission 50c

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Miss Pearl Calhoun, one of the sweetest singers who has ever pleased a Paris audience and who won the hearts of the music lovers of this city in the two years in which she sang in the choirs of Centenary Methodist and the Cumberland Presbyterian churches, will appear in a song recital at the Arena next Friday evening in response to an invitation extended her by her many friends who feel an interest in her progress and have noted her success in New York City, where she has been continuing her studies for some time. While she was a resident of Paris Miss Calhoun won the friendship of almost every one who met her. She was gracious and ever ready to help in any cause where her sweet song could be of service, whether at a funeral, a wedding, a minstrel or a concert, she gave freely of that great gift with which the Master has endowed her. No wonder the people of Paris love her. This recital will be a rare



## Regal Powder

Doesn't clog the pores, but neutralizes all odors of perspiration.

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### A Bargain.

Good roll top desk for sale cheap. Call S. W. phone 732.

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Dinner Horn ads get results.

A few good second hand buggies and wagons. O. C. Frey.

If you want a double phone service at your office and at your

one Richmond discovered that Robison served those ice cold limeades at 5c.

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### Sure Enough

More of the Best and None of the Rest. George-Clark Co.

---

**Do it now, order in a Citizens phone.**

Shop made saddles and harness. Bring us your harness repairing. O. C. Frey.

Mrs. T. T. Sanders and Miss Rubie left this morning for Fort

*It's  
Worth  
Going  
Miles  
to  
Hear*



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THIS SUNDAY AFTERNOON AT 3:30

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*Miss Pearl Calhoun*

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Student of Sanger  
of New York City

Miss Calhoun has a wonderfully sweet soprano voice, and her unique style in the rendering of her songs possesses a charm and grace which makes her singing so pleasing.

*Mr. Medcalf*

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of St. Louis,  
A pleasing baritone.

*Ashley's Orchestra*

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In sacred concert.

MR. GUY RICHARDSON PITNER  
AT THE PIANO

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FREE==FOR MEN ONLY==FREE  
FOURTH AND CALHOUN

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### A Musical Event.

The coming of Miss Pearl Calhoun, unquestionably one of the foremost sopranos of the south, accompanied by Messrs. McDonald and Rosenfeld, pianist and violinist, at the High school auditorium Tuesday evening, Jan. 3rd, affords an unequaled opportunity to all lovers of music to spend an evening most pleasantly. Messrs. McDonald and Rosenfeld, who are members of the faculty of Poyltechnic College at Fort Worth, are returning from a concert tour of several weeks in the east and have tendered their services to Miss Calhoun for the recital in this city, as they will arrive here Tuesday afternoon en route to Fort Worth. It is indeed a most fortunate circumstance which makes it possible for the music lovers of this city and section to hear such eminent artists as each of these are known to be. Seats are on sale now at Mayer Music House at the very low price of 75c and all school children, music pupils, teachers and college students are offered seats at 50c. Every seat in the vast auditorium should be sold. It is indeed a musical event worth while.



# GYPSY ENCAMPMENT PACKS THE BYERS

Home Talent Show Nets \$1,100  
for Free Kindergar-  
tens.

Last night for the second time within a year the friends of the Free Kindergarten association promptly responded to the opportunity of contributing to the association's funds, and by a packed house at the Byers, turned in the trim sum of \$1,100, or thereabouts. Nor does that represent all that association will receive from "The Gypsy Encampment"—a large number of tickets were sold to nonattendants. So financially, "The Gypsy Encampment" was as great a success as ever the most ardent supporter of the free kindergarten idea could have hoped for.

And the affair from a purely entertainment standpoint, was a success. Many of the numbers were markedly good and those which were not so good were quite as diverting. Truth to tell, some of those on last night's programme discovered quite unsuspected abilities as entertainers, though they themselves were quite unconscious of the amount of comedy they were contributing. But that is the fun of a home talent show—next to seeing the presentation of the diplomas at the close of high school, this local talent show business holds first place in the hearts of the home folk every time. The speaking parts of the programme were as brief as could possibly be and yet serve to even slightly connect the numerous musical offerings. Among the soloists the especially delightful singer was Miss Pearl Calhoun, but it is a quite usual thing for that golden-haired, golden-voiced young singer to give unmeasured pleasure in whatever she does and under whatever circumstances she does it. Little Miss Edwina Hart, probably the cleverest juvenile in town, did a solo which returned her several times, and our somewhat stout John Fanning was the one-man John among 'em who gave a real professional curve to his turn. Mrs. Maude Peters Ducker and Mrs. Nettie Everett Groom as well as Gabe Cassell, were among the singers, those who contributed materially to the programme. The costuming was picturesque and quite in harmony with the theme, and several of the chorus ensemble effects were especially pretty. The girl in the moon, the auto number and the dream pictures being particularly notable effects. Something like 200 young people participated, a list of the participants having been announced in The Record of Sunday.

# GYPSY ENCAMPMENT NETS FUND OF \$1,000

Work of Amateurs of Fort  
Worth Develops Some  
Unusual Talent.

## OPERA HOUSE PACKED

Solo and Ensemble Work Ac-  
ceptable—Miss Pearl Cal-  
houn a Favorite.

An audience that tested the capacity of Byers opera house witnessed the performance of "The Gypsy Encampment." To say that each individual in the large audience was pleased doesn't measure up to what really was the effect of the piece that was given for the benefit of the Kindergarten and Social Settlement associations. Epitomizing the piece, it may be said that no similar amateur production presented in Fort Worth has been more amusing, consciously and unconsciously. Theater realized advance. Gypsy Encampment some glaring inequalities in orchestral work, some lamentable lack of stage management and numerous avoidable stage waits. "The Gypsy Encampment" passes into Fort Worth amateur dramatic history with all the fanfare, eclat, acclaim, verve, dash and such other things that gives the cast—principals and chorus—everything they hoped for, and those who witnessed its work the assurance of an evening of entertainment and amusement—particularly an evening of amusement.

"The Gypsy Encampment" is a musical skit—see program! It has a plot and story—again see programs. However, of what moment, pray tell, are such mere things as plot and story in a musical skit? So, following the lines of accepted and usual musical skits, the plot and story of "The Gypsy Encampment" are negligible and soon lost sight of. Much obliged!

But the piece serves to string together a series of solo and ensemble work, some near-dances and almost any number of "stage pictures." The lighting effects had been widely heralded as "unique and unusual," and they were. Particularly was the effect of the "spot." In passing some one was overheard to compare its disregard of the individual it should have been aimed at with that shown for the relation between the batsmen and home plate by Panther hurlers during the early-season baseball games. But as a medium for the introduction of musical numbers, "The Gypsy Encampment" is a winner.

In line with these musical numbers, the opening ensemble, which introduced the juvenile chorus, was the most effective of the evening. The picture presented by a stageful of little misers and masters was most pleasing, and the singing and "business" of the little folk was as charming as ever has been seen. And among the youngsters little Miss Minnie Frances Burton was engaging and sweet as she sang "Wouldn't You Like to Have Me for a Sweetheart?" Another little lady who did remarkably well and was encored numbers of times was Miss Edwina Hart. She was perfectly conscious of what she had to do, and she did it all most acceptably.

It is rather difficult to pick out the "better" numbers, but perhaps it might be said that Miss Pearl Calhoun scored rather more pronouncedly than did the others. She sang several numbers, and her rich, clear soprano voice was exquisitely modulated and used with rare good judgment.

Mrs. Maude Peters Ducker in "My Gypsy Queen" and "Lonesome," was pleasing and used her admirably trained voice effectively. Of the men in the principal roles, Everett Groom, Jack White, Gabe Cazell and John Fanning acquitted themselves creditably.

It was said Wednesday morning that the sum netted for the objects of this entertainment will exceed \$1,000.

**PEARL CALHOUN-DAVIS, Soprano**  
TEACHER OF SINGING  
Mrs. Davis will sing in the studio by  
**Alice Lusk-Jensen, Accompanist**  
Residence Studio, 1119 Alston Ave.  
P.O. Box 3183, Desdale 3183.



# Musical-Tea

RIVER CREST COUNTRY CLUB  
FOR  
VISITING LADIES OF CATTLE  
RAISERS' ASSOCIATION

COMPLIMENTS  
CHAMBER OF COMMERCE

TUESDAY AFTERNOON  
MARCH 13, 1917

Mr. Josef Rosenfeld, Violinist

Mr. W. J. Marsh, Accompanist

- 
- "A Lohengrin of the Sage Brush" . . . Chapman  
Mrs. Gardner
- "Spanish Romanz" . . . Sarasate  
"Caprice Viennois" . . . Kreisler  
Mr. Rosenfeld
- "From Flower to Flower" . . . Boelling  
Mrs. Davis and Mrs. Morris
- "On the Road to Mandalay" . . . Speaks  
"In the Moonlight" . . . Halle  
"Uncle Rome" . . . Homer  
Mr. Losh
- Quartet from "Rigoletto" . . . Verdi  
Mrs. Davis, Mrs. Morris  
Mr. Jones, Mr. Losh



# Program

## Presenting

Mrs. Hunter Gardner, Reader

Mrs. T. L. Davis, Soprano

Mrs. Louis Morris, Contralto

Mr. W. A. Jones, Tenor

Mr. Sam S. Losh, Baritone

Mr. Josef Rosenfeld, Violinist

Mr. W. J. Marsh, Accompanist

---

"A Lohengrin of the Sage Brush" . . . Chapman

Mrs. Gardner

"Spanish Romanz" . . . . . Sarasate

"Caprice Viennois" . . . . . Kreisler

Mr. Rosenfeld

"From Flower to Flower" . . . . . Boelling

Mrs. Davis and Mrs. Morris

"On the Road to Mandalay" . . . . . Speaks

"In the Moonlight" . . . . . Halle

"Uncle Rome" . . . . . Homer

Mr. Losh

Quartet from "Rigoletto" . . . . . Verdi

Mrs. Davis, Mrs. Morris

Mr. Jones, Mr. Losh

51 SIXTY-FOURTH STREET, EAST.

September 3rd. 1908.

Miss Pearl Calhoun has studied with me for two consecutive seasons, and has developed into a most excellent singer.

She has a rare voice, beautiful in quality, flexible, and a coloratura equal to that of some of our most famous singers. I expect great things of her.

Oscar Saenger



# Success of Orchestra May Mean Big Concert Hall

Lucia Sextet Rendered Sunday—Auditorium Is Crowded.

Next Program Will Be Given May 9.

BY GEORGE E. SIMPSON.  
Star-Telegram Music Critic.

The second concert of this season by the Fort Worth Symphony Orchestra was given Sunday afternoon at the Chamber of Commerce. The inclement weather seemed in no way to affect the attendance, for the auditorium was crowded long before the hour set for beginning the program. These concerts are proving far more popular than either Carl Venth or the members of the executive board anticipated, and it may ultimately be found necessary to build an orchestral hall, with studios surrounding the main auditorium, and consecrate it to art as a temple where concerts, art exhibits and literary lectures will be held. The Odeon in St. Louis, the Fine Arts building in Chicago, the Studio building in Kansas City, and many others too numerous to mention are the best possible paying investments to their owners.

A hall built for concert purposes, with good acoustics and ample seating capacity, will always have a higher rental value than one built for conventions, and if studios are included in the plan, there will be a constant source of income.

#### Pay Well on Investment.

Such buildings pay as high as 18 to 25 per cent on the investment, and, like opera houses, can be used for all purposes, and can be rented at a very much cheaper figure, for the studios more than pay all operating expenses.

The preceding paragraph, of course, has no proper place in a musical review of Sunday's concert, but the discussion of supply and demand is always interesting and the supply of audience for the two concerts so far given this year has been plentiful. Had Sunday been a pretty day there would have been many people turned away, for even with the threatening

weather practically every seat in the house was taken.

#### Program Even Better.

The concert was in every sense better than the one of two weeks ago. The program was well chosen and well played, and the Tataran Reveille March by Machta, and the overture, "If I Were KING," by Adam, the two first numbers, were given with fine spirit. These were followed by a dreamy number, "La Colomba," by Gounod, scored almost entirely for strings. This number made a relieving contrast to the somewhat bombastic brilliancy of the Machta and Adam works.

The next number was the sextet from Lucia, sung by Mrs. Pearl Calhoun Davis, Mrs. Louis Morris, W. A. Jones, W. J. Marsh, Frank C. Agar and Sam S. Losh. We doubt if this brilliant work has ever been better sung in Fort Worth.

We have always regretted that Donizetti made so little of the contralto and second tenor parts in writing this famous sextet, but Mrs. Morris and Mr. Marsh deserve much credit for putting such excellent spirit into such ungrateful parts. We wish to mention especially the splendid work of Mrs. Davis and Mr. Agar. Mrs. Davis has a beautiful soprano voice, which she used most effectively, and Mr. Agar's work would have been a revelation to many well-known baritones. The opening duet by Mrs. Jones and Mr. Agar was excellent. The orchestra gave the singers excellent support, and at the close a storm of applause necessitated a repetition of the entire number.

#### The Gem of the Concert.

The orchestral gem of the concert and the number which was played most effectively was the "Intermezzo," from Leoncavallo's "Pagliacci." Mr. Venth seemed to impress his spirit upon each member of the orchestra and the work was given with a spontaneous freedom that was quite refreshing.

Other numbers on the program were "A Chinese Dance," by Ellenberg; selection from Bizet's "Carmen," (part of which had to be repeated), "The Pizzicato" polka, from Delibes' ballet, "Sylvia," "Sweet Dreams," by Blon, and a March Heroic, by Massenet.

This review would not be complete without mentioning the excellent French horn work of Joe Cima.

The next concert will be Sunday afternoon, May 9.



# FT. WORTH SYMPHONY ORCHESTRA PLAYED TO 1,300 PEOPLE

The College of Industrial Arts auditorium was filled so rapidly Sunday afternoon by the crowd which came to hear the Fort Worth Symphony orchestra that by 2 o'clock with the performance due to begin at 2:30, the gallery had been closed and a watchman stationed at the stairs to prevent its becoming overcrowded by any more additions. Downstairs at that time there were no empty seats, but plenty of standing room, but before the entertainment began more than a hundred had been turned away for lack of even that and probably several hundred altogether were unable to hear the orchestra among other late arrivals.

Outside, the street presented a most prosperous appearance with both sides lined with autos for nearly the entire length of the campus and so close together that considerable maneuvering was necessary later to extricate each car safely.

The entertainment began on time and at the appearance of the forty members of the noted orchestra and their welcome interests, the audience applauded loudly and long. Carl Venth was especially applauded and when the well known director raised his baton for the opening strains of the first number, Halvorsen's "Entrance to the Bojaren," an appreciative hush fell instantly in the crowded hall. Throughout the program which followed there were the same appreciation and eagerness for the beautiful music manifest; the applause at times threatened even to continue indefinitely in enthusiastic ripples, but only two encores were given.

It was the first orchestra of its size and talent ever in Denton, altho many Denton people have been fortunate in having the opportunity to hear such music in Dallas and Fort Worth.

The appearance of Mrs. Pearl Callhoun Davis, lyric soprano, (and by the way wife of a former Denton citizen, Tom Davis), was enthusiastically greeted and at the close of her beautiful rendition of the French song, "Il Maimé Espoir Charmant," the crowd was so insistent for an encore that presently she responded with a beautiful little English rose song. Mrs. Davis was again encored persistently, but did not respond again with a song. The singers appearance was especially charming, the costume being very effectively appropriate to the French song.

The audience was most enthusiastic at the appearance of Miss Norfleet, head of the piano department, a spontaneous burst of applause greeting her when she came forward to play the piano solo, Liszt's concerto in E flat. The orchestral accompaniment was inspiring, and the number, one of the longest on the program, was one of the best. Miss Norfleet would not respond to the encore.

The Gounod number closing the program was magnificent. Director Venth had just left before the beginning of the number, having to return to Fort Worth in time for an evening service, and his place was supplied by a member of the company.

Denton people who were present at the auditorium Sunday, from the general hearty expression, feel keenly appreciative of the many splendid opportunities the College is providing in compliment to the town to hear music of the first class, and of such pleasing character. The concert Sunday was the fifth in a series of sacred Sunday concerts, each of which has been greatly successful.

Fifth Sacred Concert  
Sunday Afternoon Series

AT THE

College of Industrial Arts

Denton, Texas

BY

Fort Worth Symphony Orchestra

Carl Venth, Conductor

ASSISTED BY

Mrs. Pearl Callhoun Davis, Soprano

Miss Helen Norfolk, Pianist

Sunday, February Twenty-seventh, Nineteen-Sixteen

2:30 p. m.



## PROGRAM

- Entrance of the Bojaren.....Halvorsen  
Overture, "Bronze Horse".....Auber  
Marche Slave ..... Tschaikowsky  
Unfinished Symphony ..... Schubert  
    First Movement—Allegro Moderato.  
"Il Maime Espoir Charmant" ..... Maillart  
    Mrs. Pearl Calhoun Davis  
    Mr. Sam S. Losh, Accompanist  
Two Hungarian Dances ..... Brahms  
Solo—Concerto, E flat ..... Liszt  
    Helen Norfleet  
    Orchestral Accompaniment  
(a) "Our Lord and Redeemer".....Handel  
(b) "Father, I Call Thee".....Mascagni  
Cortege from "Queen of Sheba".....Gounod



# MEMBERS OF THE ORCHESTRA

Conductor

CARL VENTH

## First Violins

E. Clyde Whitlock,  
Concertmaster

J. E. Zang  
George Orum

## Flutes

C. D. Lusk  
F. J. Huntoon

## Clarinets

Arnot Bouton

# Fort Worth Symphony Orchestra To Play at C. I. A., Denton, Today

The Fort Worth Symphony orchestra will go to Denton this morning at 8:15 and play a programme at the College of Industrial Arts at 2:30. The orchestra goes in a special car and many interested friends will accompany the organization to Denton for the concert.

F. M. Bralley, president of the college, has shown great interest in this engagement and will make the day a most pleasant one for the members of the orchestra who will be the guests of the college for lunch and dinner. A

most interesting programme has been arranged and several new players recently added to the orchestra the instrumentation is more satisfactory than ever. Mrs. Pearl Calhoun Davis, who is one of Fort Worth's most popular sopranos, will be the vocal soloist for the concert. She will sing "Il M'aime Espoir Charmant" by Maillart. Mr. Sam S. Losh will be her accompanist. In addition to the vocal solo Miss Helen Norfleet, who is director of music at the College of Industrial Arts will play the Liszt Concerto for piano with the orchestra.

Fred L. Doten  
C. J. Ashley

## Basses

J. H. Bevan  
J. E. Echols

## Piano

Miss Dot Echols

## Librarian

Owen V. Crockett

## Tuba

Frank M. Stewart

## Tympani

Owen V. Crockett

## Drums

Wm. Hamilton  
John T. Grimes

# MEMBERS OF THE ORCHESTRA

Conductor

CARL VENTH

## First Violins

E. Clyde Whitlock,  
Concertmaster

J. E. Zang

George Orum

Wayne Jeffries

Miss Ertith Franklin

T. S. McCorkle

Miss Hazel Boyer

Miss Vergean England

## Second Violins

George Hartmann

C. A. Pendery

Miss Sam Montgomery

J. E. Marsh

W. E. Bandy

Thos. H. Wear, Jr.

## Violas

Josef Rosenfeld

Gustav von Rautenberg

## Violoncellos

Fred L. Doten

C. J. Ashley

## Basses

J. H. Bevan

J. E. Echols

## Piano

Miss Dot Echols

## Flutes

C. D. Lusk

F. J. Huntoon

## Clarinets

Arnot Bouton

V. C. Shrader

## Oboe

R. F. Echols

## Saxophones

J. A. Ault

T. F. Rosenthal

## Trumpets

Thos. B. Burns

C. H. Boyer

Franz Schubert

## Trombones

G. F. Echols

Aug. Tyschen

Mike Schiller

## Tuba

Frank M. Stewart

## Tympani

Owen V. Crockett

## Drums

Wm. Hamilton

John T. Grimes

## Librarian

Owen V. Crockett



# MRS. DAVIS TO BE SOLOIST IN GREAT CHORUS

Mrs. Pearl Calhoun Davis has been chosen as soloist for "Inflammatus," the number which the Philharmonic chorus will give from Rossini's "Stabat Mater," April 29. Mrs. Davis will be understudied in the role by Miss Gertrude Gullede, who as soprano in the production of "Stabat Mater" by the Apollo Choral Society, sang the part that Mrs. Davis will have in the Philharmonic chorus.

The auditorium and gallery of the Harmony Club building were completely filled at the Wednesday rehearsal of the Philharmonic chorus. Singers to the number of 225 attended. Conductor Losh thinks that the 300 singers wanted for the performance will be present for the next rehearsal Monday night.

The chorus will appear in a performance of the Philharmonic Orchestra, which will be given for the benefit of The Star-Telegram Free Milk and Ice Fund. Tickets will be offered on a moderate scale of prices, and will be placed on sale through a special committee.

## Appreciation.

Even so rare an attraction as a New York Philharmonic Orchestra concert could not pay its way under its own power, much less yield a respectable profit for the work of mercy among Fort Worth babies that is guaranteed by The Star-Telegram Free Milk and Ice Fund.

Until the last ticket is checked and the last expense bill vouchered, it will not be known just how much or how little the concert at the Coliseum Saturday night made for the milk and ice fund, but it is hoped that the event was as worth while from a financial as from an artistic standpoint. As to the latter, there was no doubt. The big audience that patiently awaited the delayed arrival of the orchestra's baggage felt repaid at the beginning and at the end of the program.

To Sam Losh, director, and the four hundred volunteers who made up his mass chorus in the supplementary program, is due much of the credit for having made the prospect of the affair attractive, and the work of Mr. Losh and the chorus fulfilled every expectation. Likewise, the splendid work of Mrs. Pearl Calhoun Davis, the soloist, was one of the most pleasurable parts of the singing section of the program.

Finance and art must ever be inseparable to make so large an undertaking as this concert an all-round success, and The Star-Telegram and others who are devoted to the work of caring properly for the babies of Fort Worth's poor in the heat of summer are as grateful to the business committee of the Harmony Club as are those who might have missed the musical treat but for this committee's aggressive efficiency in handling the ticket sale.

Coming to the Coliseum itself, hearty thanks must be extended to Capt. Lloyd Hill and other members of the Texas National Guard who acted as ushers. The militia-men handled the big crowd with ease and in so doing was responsible for getting the audience started off comfortably, which is not an inconsiderable item.



# PHILHARMONIC

*Star-Telegram*

## OPENING LATE, *April 30 1916* BUT AUDIENCE STAYS PATIENT

Music hungry thousands waited two full hours Saturday night for the delayed beginning of the New York Philharmonic concert, and then demanded encores throughout the program. The good behavior and excellent spirits of the crowd was the most striking testimonial Fort Worth has ever given of its desire for good music.

The program began almost on the stroke of 10 o'clock. The delayed arrival of the orchestra baggage caused the trouble. In the interim between the time announced for the opening of the program and the time Josef Stransky actually did raise his baton, the audience almost to a man remained quietly in place, chatting good humoredly and watching for signs that the music might begin.

A stubby little boy ran up and down the front aisle of the arena. Orchestra conductors are sometimes temperamental, and this youngster caused no little anxiety. It was feared that he might devise a means of disturbing the peace, once the concert started. But nothing like that happened.

It seemed nothing short of marvelous that a mixed gathering of people, many of whom are not musical, should wait long for a program, and then sit without a murmur through an entire symphony. It is true the symphony held unusual interest for everyone, and that it was beautifully interpreted, but it meant another long period of sitting still.

The symphony, "From the New World," by Dvorak, was the ideal of a Bohemian composer of what American music might be. Only the qualities of negro melodies were infused into the composition, the sweetness, pathos, sly humor and naive appeal. These qualities were symbolized in a wonderfully poetic manner by the composer.

It was evident, however, that Stransky was conscious of the mystic touch which Dvorak imparted to all of his compositions. He made the adagio frankly melodic, and the largo a veritable plaint, but in the scherzo and the mystic savagery of the negro nature held sway. The humor seemed a little ironic and in the clash of primitive dance rhythms there was to be felt the undeniable Congo, "creeping through the black."

The big Philharmonic chorus was a huge success. The 400 singers formed an impressive picture arrayed back of the orchestra on the inclined platform. Sam S. Losh conducted the two chorus numbers with splendid effect. He set an unwonted tempo for the Tannhaeuser number, but secured thereby enthusiastic work on the part of his singers. Mrs. Pearl Calhoun Davis, soloist for the "Inflammatus," has never been heard to better advantage than on this program. Her top notes soared above the orchestra, every tone clear and full.

The work of both of the soloists with the Philharmonic Orchestra was justly appreciated. Eleanor Cochran has a voice of great beauty and freshness. It has back of it a warmth that gives it mellowness and rich color, and its fine qualities were displayed to advantage in the aria from "Madam Butterfly." Royal Dadmun is characterized as a baritone—there seems no longer to be basses—and it is a very luscious and powerful.

Both artists were exceedingly gracious about responding to encores. Dadmun followed his program number, "Vision Fugitives," from Massenet's "Herodiade," with the classic "Hear Ye, O Winds and Waves," by Handel. Miss Cochran gave as an encore Harriet Ware's charming little lyric, "How Do I Love?"

The program closed with two orchestra numbers. They were a Spanish caprice by Rimsky-Karsakoff, and the Tannhaeuser overture. These numbers appealed especially to the crowd and brought forth insistent applause.

# ring Fashions

ne Woman's Store

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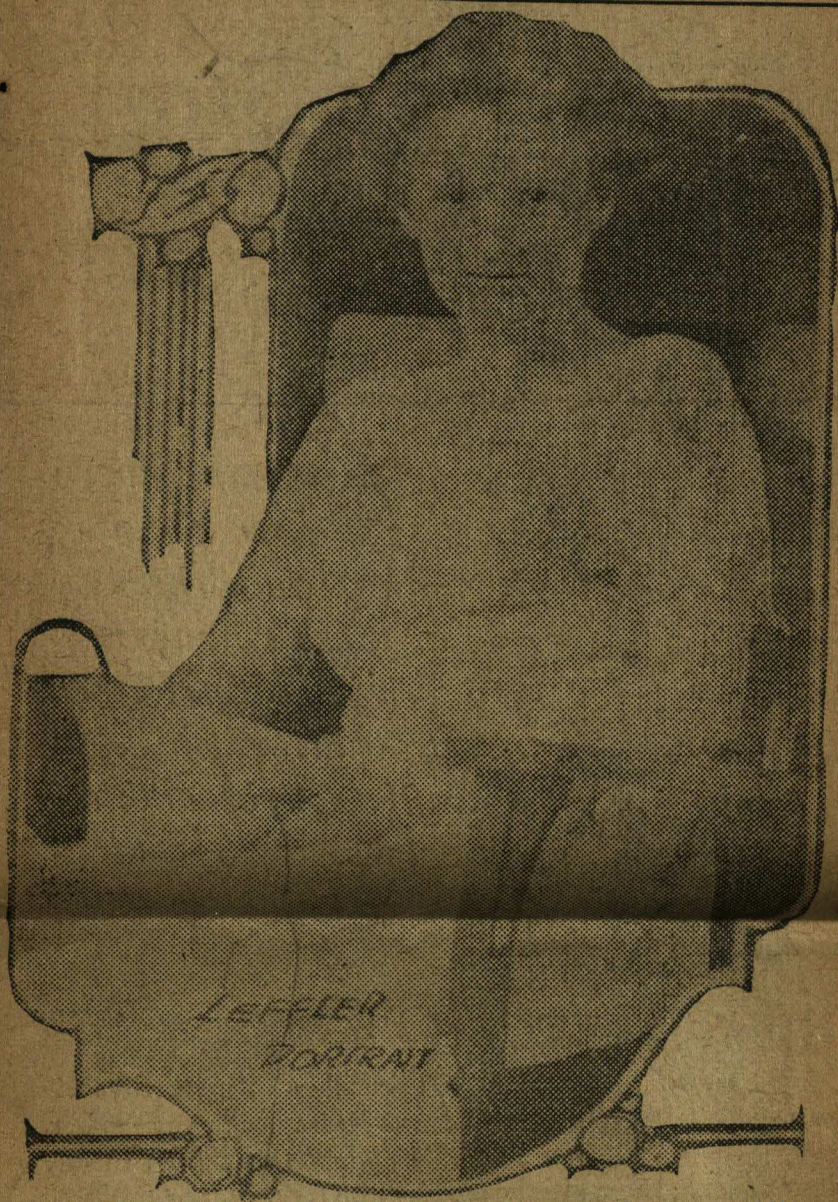
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velty figures in all colors.

.50 to \$95.00



# Popular Fort Worth Singer



Mrs. Thomas L. Davis, who, before her marriage, was Miss Pearl Calhoun, is a musician of ability.

## Women Who Do Things

Mrs. Thomas L. Davis, who, prior to her marriage, was Miss Pearl Calhoun, is one of Fort Worth's sweetest singers, and a woman of much personal charm.

She was born in the little town of Shelbyville, Tenn., and her parents moved to Fort Worth during her early childhood. When a young girl Mrs. Davis studied voice under Madame Anna Chauchon and even then showed that she possessed unusual talent, for after all, a sweet voice is a gift from God.

Mrs. Davis spent one year in St. Louis while the World's Fair was being held there. That year proved to be a very beneficial one, as in St. Louis she coached for oratorio under Arthur C. Ingram.

From St. Louis Mrs. Davis went to Paris, Texas, where she taught for two years. In connection with her class work she directed the Ladies' Trio club, had charge of the Cumberland Presbyterian church choir; and at one time the choir of the Centenary Methodist church.

Feeling that she wanted to further cultivate her voice, Mrs. Davis gave up

her musical work in Paris and went to New York. There for two years she received special training under the noted teacher, Oscar Seanger. During this period she was the soprano at the Hillside Presbyterian church at Orange, New Jersey for one year and was soloist for a year at the Northminster Presbyterian church.

On returning home from New York she opened a studio in the Continental bank building and taught a large class of pupils until the time of her marriage. For years she sang in the First Presbyterian church of Fort Worth, as well as in many other churches in the city. Her voice gave pleasure to hundreds of people, for it is a voice suited to sacred music, as it is a dramatic soprano of deep feeling, and her interpretation is always earnest.

After her marriage Mrs. Davis continued her study under Madame Chauchon, of whom she is a devoted friend and loyal pupil.

She still maintains an enthusiastic interest in music, and at present sings in the quartette of the Reformed Jewish Temple Beth-El, although she is a busy housewife and home-maker.



# Mrs. Davis and Mr. Losh to Sing in Musicale May 2

The musicale to be given under the auspices of the Young Women's Auxiliary of the First Presbyterian church has been postponed to Tuesday, May 2. It will be held in the auditorium of the old First church, at Fourth and Calhoun streets. The programme will open with "On Jhelum River," a song cycle for soprano and baritone, by Amy Woodforde Finden. The cycle consists of two solos for each voice and two duets, and will be sung by Pearl Calhoun Davis and Sam S. Losh. The story is of Ashoo, a boat girl of Kashmir, and Soubahna, her boatman lover. From the bright orchards of Bijbehara they carry their golden fruit down Jhelum river to the bazars of Srinagar.

Ashoo, in her lover's absence, is given in marriage by her eager parents to a rich silversmith, dwelling in the

city. The soft silks and the gay trinkets which the bridegroom sends to jeck his bride blind Ashoo to her fate—a loveless marriage.

Soubahna, returning unexpectedly to Srinagar a few hours later, learns what has taken place. Mad with jealousy, he waits the fall of night that he may seek revenge. Ashoo looks out upon the river from her lattice, her heart is full of sorrow and despair.

But down the waterway a boat is drifting, a well-loved voice is floating o'er the river.

Back to the lotus fields Soubahna bears her, for love and freedom of all things are best. Back where the bulbs sing amongst the roses, where the blue kingfisher flits over Jhelum.

A very interesting programme has been arranged and will be printed in full in next Sunday's Record.

## MUSICALE POSTPONED UNTIL NIGHT OF MAY 2

The musicale to have been given under the auspices of the Young Women's Auxiliary of the First Presbyterian Church, has been postponed to Tuesday, May 2. It will be held in the auditorium of the old First Church at Fourth and Calhoun streets, and promises to be one of the most interesting events of the spring musical season. Pearl Calhoun Davis is arranging the program, and has secured the assistance of some of Fort Worth's best artists. One of the features will be the accompaniments by W. J. Marsh. The program will be played on the organ. Marsh is ranked as one of the best organists in the entire Southwest and his assistance in this concert insures its success. His solo appearance will be a suite by James H. Rogers and he will play with E. Clyde Whitlock the ever beautiful "Moment Musical" by Schubert-Kreisler, and "Serenade" by Reményi.



A crimson rose  
From the lattice softly fell.  
My love is at the lattice

Over the silent streams at will dost wander,—  
On joyous wing we fly.

# JOINT RECITAL

*By*

PEARL CALHOUN-DAVIS, *Soprano*

JESSIE MILLSAPPS, *Reader*

JAMES WOODS, *Tenor*

SAM S. LOSH, *Baritone*

E. CLYDE WHITLOCK, *Violinist*

W. J. MARSH, *Organist and Accompanist*

*And the*

APOLLO CHORUS

*Auspices of*

YOUNG WOMEN'S  
AUXILIARY

1916

TUESDAY, MAY 2nd, 8 O'CLOCK

FIRST PRESBYTERIAN CHURCH

FOURTH AND CALHOUN

FORT WORTH

PEARL CALHOUN-DAVIS AND SAM S. LOSH

ARGUMENT

Ashoo is a boat-girl of Kashmir; Soubahna is her boatman lover. From the bright orchards of Bijbehara they carry their golden fruit down Jhelum River to the bazaars of Srinagar.

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I. JHELUM BOAT SONG  
(Duet)

Swiftly the light shikara  
From sunny Bijbehara,  
With sweet fruit freighted,  
To the silent city glides;  
Through maze of lotus  
The lacquered paddle guides.  
Ah! ah! ah!  
Jhelum River!

Cutting the cool, green rushes,  
Robbing the wild rose bushes,  
Beating the branches  
Of the weighted walnut trees,  
Clipping the silver willows  
That tremble in the breeze.  
Ah! ah! ah!  
Jhelum River!

But hark! 'tis the hum of the city!  
Ah! would I might linger yet,  
A journey, alas, lies before } me,  
Dear love, thou wilt not forget? } thee,

II. THE SONG OF THE BRIDE  
(Soprano)

Ear-rings set with rubies rare,  
Anklets, bangles of fine gold,  
Silken robes to-day I wear,  
Ah! ah! ah!

Who has sent the gems wherewith  
For the bridal I am decked?  
'Tis Ramzan the silversmith!  
Ah! ah! ah!

Little mirror on my ring,  
Tell me am I beautiful  
As the hired minstrels sing?  
Ah! ah! ah!

If my father's heart be glad,  
If my mother weep for joy,  
Surely I may not be sad!  
Ah! ah!

III. WILL THE RED SUN NEVER SET?  
(Baritone)

Will the red sun never set?  
Will the daylight never die?  
I am mad with a wild regret,  
There is blood in the angry sky.  
Mine errand is dark as the night,  
Oh bridegroom, I bear thee a gift;  
Mine arm is strong and my steel is bright,  
And my dagger is sure and swift.

Thou hast purchased thee a maid,  
But the maid shall ne'er be wife  
Till her lover in full be paid  
With thy life, poor fool, with thy life.  
Mine errand is dark as the night,  
Oh bridegroom, I bear thee a gift;  
Mine arm is strong and my steel is bright,  
And my dagger is sure and swift.

IV. ASHOO AT HER LATTICE  
(Soprano)

My sad eyes gaze o'er the river,  
They are dim and wet with tears;  
Lonely and dark as the river —  
The long, long years.  
Soubahna! Soubahna!

My jasmine chains are faded  
And their fragrance passed away.  
Does thy love, like a flower, Soubahna,  
But last a day?  
Soubahna! Soubahna!

But hush! a boat on the waters,  
And a voice that softly sings —  
A boat like a bird o'er the waters,  
For love hath wings.

Row hither! row hither, Soubahna!  
'Neath my casement the river flows;  
I send thee a message, Soubahna,  
I bring thee news.



A crimson rose  
 From the lattice softly fell.  
 My love is at the lattice —  
 What has the rose to tell?  
 Ah!  
 Only a rose,  
 Only a rose may fall;  
 But, to the happy lover  
 The rose tells all.

Within my rose  
 I sought and found a tear!  
 Like dew in the rose it lay,  
 And made love's message clear.  
 Ah!  
 Only a tear,  
 Only a tear may fall;  
 But, to the tender lover  
 The tear tells all.

Over the silent streams at will dost wander, —  
 On joyous wing we fly,  
 My love and I,  
 To share thy freedom yonder.  
 Ah!  
 Kingfisher blue,  
 Bird of the sunlight!

Bulbul, whose note  
 O'er lily fields doth float,  
 Rapture untold to list'ning lovers bringing, —  
 In well-remembered bowers  
 Of sweet wild flowers,  
 We roam where thou art singing.

Ah!  
 Bulbul of love,  
 Bird of the starlight!

Here, 'neath the cool chengar,  
 By the sweet Shalimar,  
 Kingfisher blue, with thee we fain would  
 Over the lake [dwell.  
 Our happy way we take.  
 Sing on, dear nightingale, for all is well —  
 All is well.

2. "Suite in F" . . . . . James H. Rogers  
 (a) Preamble (b) Theme and Variations  
 (c) Pastorale (d) Scherzo  
 (e) Epilogue  
 WILLIAM J. MARSH

## PART II.

1. (a) "In the Desert of Waiting" . . . . . Annie Fellows Johnston  
 (b) "The Great Day when Matilda Voted" . . . . . John Kendrick Bangs  
 JESSIE MILLSAPPS  
 2. "Lord! Vouchsafe Thy Loving Kindness" (Stabat Mater) . . . . . Rossini  
 JAMES WOODS

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!

3. (a) "Moment Musical" . . . . . Schubert Kreisler  
 (b) "Serenade" . . . . . Remenyi  
 E. CLYDE WHITLOCK  
 4. (a) "Quando Carpus" (Stabat Mater) . . . . . Rossini  
 (b) "Ave Maria" (requested) . . . . . W. J. Marsh  
 APOLLO CHORUS  
 5. "Coronation March" . . . . . Percy E. Godfrey

(Played at the Coronation of King Edward VII.)

# ORCHESTRA ORGANIZATION FOR STATE IS SUGGESTED TO TEXAS FEDERATION OF MUSICAL CLUBS

*Special to The Star-Telegram.*

WACO, May 5.—The formation of a state orchestra was suggested at today's session of the Texas Federation of Music Clubs in convention here. The orchestra would further the advancement of music in the state and assist each large community at least once each year in giving a music festival.

The plan for a state orchestra was suggested by Mrs. David Allen Campbell, Chicago, honorary president of the National Federation of Music Clubs, who represented Mrs. A. J. Oschner, president of the national organization, on the program. Mrs. Campbell said that the state legislature might be ask-

ed to make the initial appropriation for the orchestra.

Mrs. Pearl Calhoun Davis, who sang on the program of the evening musicale Thursday at Carroll chapel, Baylor University, was recalled again and

again after her number. She sang the song of the little French bride, "Lil Maime Espoir Charmant," by Maillart. Miss Cora Phillips of Sherman, who played a fantasia by Liszt with Hans Richard of the Kidd-Key conservatory at the piano, also created enthusiasm in the audience and acknowledged more than one recall.

The federation will close this afternoon with a recital by Miss Mabel Garrison, soprano.



Waco Daily  
Times-Herald  
May 7-1916

**Fort Worth Singer Visited Here.**

Mrs. Pearl Calhoun Davis, the well-known soprano of Fort Worth, has been the guest of Mrs. Henry Coffield at the Raleigh during the Federation of Music clubs. Mrs. Davis appeared at Carroll chapel on the open program Thursday night with great success. At the appearance of the Philharmonic orchestra in Fort Worth on April 29 Mrs. Davis was the soloist, singing the "Inflamatus" from Rossini's "Stabat Mater," with the orchestra and a chorus of four hundred singers. Mrs. Davis is the soprano in the Temple Bethel solo quartet in Fort Worth, and was a favorite pupil of Oscar Saenger in New York.

# Texas Federation of Music Clubs

Carroll Chapel, Baylor University

Thursday, May 4th, 8 p. m.



- Organ Solo, Concert Overture in E Flat.....*Wm. Faulkes*  
MR. W. J. MARSH, Fort Worth
- Greetings—MRS. J. F. LYONS, Fort Worth  
President Texas Federation Music Clubs
- Greetings—MR. A. L. MANCHESTER, Georgetown  
President Texas Music Teachers' Association.
- Piano—"Allegro Appassionata" .....*Saint-Saens*  
MRS. VIRGINIA RYAN, Waco
- Voice—"Il M'aime Espoir Charmant".....*Maillart*  
MRS. PEARL CALHOUN DAVIS, Fort Worth  
MISS DOT ECHOLS, Accompanist
- Violin—(a) Legendo .....*Wieniawski*  
(b) Perpetuum Mobile .....*Ries*  
MR. ANTON NAVRATIL, Waco  
MISS ZUMA WALLACE, Accompanist
- Greetings—MRS. A. J. OSCHNER  
President National Federation of Music Clubs
- Piano—Fantasie .....*Liszt*  
MISS CARA PHILIPS, MR. HANS RICHARD, Sherman
- Voice—"June" .....*Rummel*  
"Hayfields and Butterflies".....*Del Riego*  
"O Thou Billowy Harvest Fields".....*Rochmaninoff*  
MISS BEULAH DUNCAN, Waco  
F. ARTHUR JOHNSON, Accompanist
- 'Cello .....*Selected*  
MR. JULIAN PAUL BLITZ, Houston
- Voice—Ritorne Vincitor, from Aida.....*Verdi*  
MRS. ELLA COURTS BECK, Galveston
- Piano .....*Selected*  
MR. JOE WYNNE, Dallas
- Voice—(a) "Calm Be Thy Sleep".....*Elbel*  
(b) "The Victor" .....*Kaun*  
(c) "The Vagabond" .....*Thayer*  
MR. FRANK C. AGER, Fort Worth  
MR. W. J. MARSH, Accompanist
- Voice .....*Selected*  
MRS. FRANK H. BLANKENSHIP, Dallas  
MRS. HARRIET BACON McDONALD, Accompanist
- Piano—Concerto.....  
MR. HAROLD MICKWITZ, MR. JOE WYNNE, Dallas



## GIVE ARTISTIC PROGRAM.

All Parts of State Represented in Federation Musicale.

Waco.

The program arranged by the Federation was a splendid arrangement of musical numbers and artistically rendered before a fashionable and critical audience. The artists represented every section of the State and it is seldom that Carroll Chapel shelters an audience in such thorough accord with musical endeavor and imbued with such enthusiasm and appreciation. Every number was of a high order of excellence and met with genuine and prolonged applause.

W. J. Marsh of Fort Worth opened the program with Faulkes' "Concert Overture" in E flat, for organ. The president of the Texas Federation of Music clubs, Mrs. J. F. Lyons, spoke briefly on the aims of the federation.

The next speaker, A. L. Manchester, president of the Texas Music Teachers' association, brought out the necessity of co-operation between such organizations as the federation and his own, to lay the foundations not only of widespread knowledge about music among the people, but also the principles of good taste for the future.

Liszt's "Fantasie" for two pianos, played by Miss Cara Phillips and Hans Richard of Sherman, followed.

Mrs. Pearl Calhoun Davis' voice number next, "Il m'aime, espoir charmant," by Maillart, was a beautifully studied and rendered selection. This was followed by Saint-Saens' "Allegro Appassionata," played by Mrs. Virginia Ryan, of Waco.

Mrs. D. A. Campbell of Chicago, honorary president of the National Federation of Music Clubs, gave the more extended address of the evening, in which she urged the slogan, "Get together, stay together, work together and grow together."

Miss Beulah Duncan, sang "June" (Rummel), "Hayfields and Butterflies" (Del Reigo) and "O Thou Billowy Harvest Fields" (Rachmaninoff).

Joe Wynne of Dallas played Mendelssohn's "Midsummer Night's Dream."

Three out-of-town singers followed, Mrs. Ella Courts Beck of Galveston, who sang an aria from Verdi's "Aida;" Frank C. Agar, Fort Worth, three modern songs, and Mrs. Frank H. Blankenship of Dallas, an aria from "Madame Sans-Gené."

The final number on the program was the andante and allegro from the Concerto in C minor, played by Harold von Mickwitz and Joe Wynne.

# Reciprocity Meeting Council of Jewish Women

Monday Evening,

May 8, 1916

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## Program

The moon has raised her lamp above.....Benedict

Mrs. Louis Morris  
Mr. James Wood

a. Moonlight ..... Haile

b. Sweet Miss Mary .....Neidlinger

c. My true love lies asleep.....John Prindle Scott

Mr. Sam S. Losh

Symphonic Suite—Egyptian Impressions..Bainbridge Crist

Wm. J. Marsh

1. Caravan

I have seen them come at evening over the sands,  
Out of the twilight, out of eastern lands;  
Who shall recall them?—I have seen them go,  
Into the twilight, singing, lurching slow.

2. To a Mummy

O body of dream-dust and slumber,  
Scented with shadowy years,  
You once were like song of the Maytime,  
Aching with passion—and tears.

3. Katebat

There lived a priestess aeons ago  
Whose name was Katebat;  
Stately—stern—and tall.

4. A Desert Song

There is a feverish famine in my veins—  
With wild desire, my heart on fire,  
Calls through the whirling, burning sands.

Il 'maime, espair charmant.....Maillart

Mrs. Pearl Calhoun Davis

The Science of Musical Sounds

Prof. Louis Rosenberg

Quartette (Stabat Mater) .....Rossini

Mrs. Pearl Calhoun Davis, Soprano

Mrs. Louis Morris, Contralto

Mr. James Wood, Tenor

Mr. Sam S. Losh, Baritone

The Science of Musical Sounds

Mr. Wm. J. Marsh, Accompanist.



*Welcome!*



*Compliments of*

*Fort Worth Mould No. 1*  
*Fort Worth, Texas*

# Program

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THE MOULDERS' VESPER CEREMONIAL, TUESDAY,  
NOVEMBER 23, 1915.

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- I. The Moulders' Processional.
- II. Opening Anthem—By Beth El Choir.
- III. The Moulders' Prayer.
- IV. The Twenty-Third Psalm—Officers and Members.
- V. Responsive Readings—Led by V. L. Helm.
- VI. Installation and Charge.
- VII. Selection—Beth El Choir.
- VIII. Address—Rabbi G. George Fox.
- IX. Symbolism of Moulderdom—Hon. Marshall Spoons.
- X. Reading Moulders' Thanksgiving Proclamation.
- XI. Selection—Beth El Choir.
- XII. Dancing.



## IMPERIAL OFFICERS.

V. L. Helm.....	Senior Perfect Imperial Ruler
G. George Fox.....	Junior Perfect Imperial Ruler
H. L. Edwards.....	Most Perfect Imperial Recorder
T. B. Yarbrough.....	Most Perfect Imperial Treasurer
Theo. Mack.....	Most Perfect Imperial Advocate
Chas. E. Boberg.....	M. P. I. M. of A.
Ben H. Smith.....	Adjutant General, Mystic Guard

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## IMPERIAL GOVERNORS.

Jonas Friedlander.....	Abilene, Texas
Hon. Frank H. Davis.....	Los Angeles, California
Dr. Wm. B. Ferguson.....	Waxahachie, Texas
Ed. H. Swasey.....	Dow City, Iowa
Louis Morris.....	Fort Worth, Texas
Judge Reese Tatum.....	Dalhart, Texas

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## OFFICERS TO BE INSTALLED.

### Fort Worth Mould No. 1.

J. Montgomery Brown.....	Most Worthy Past Primus
Ben B. Lewis.....	Most Worthy Primus
Clyde H. Milliken.....	Worthy Protector
R. C. Norton.....	Worthy Counselor
R. L. Umbenhour.....	Worthy Preceptor
Ben H. Smith.....	Worthy Recorder
Dean W. Reeder.....	Worthy Treasurer
C. J. Rogers.....	Worthy Interceptor
G. L. Bradford.....	Worthy Guardian
Ministering Mentors—B. W. Johnson, Louis Morris, H. E. Crowley, H. L. Edwards, G. George Fox, Hugh Jamieson and C. E. Boberg.	
First Comforter of Moulders' Guild of Mercy—J. B. Rawlings (Chairman).	
Installing Officer—H. L. Edwards, Most Perfect Imperial Recorder.	

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## BETH EL CHOIR.

Mrs. Pearl Calhoun-Davis.....	Soprano
Mrs. Louis Morris.....	Contralto
Mr. W. A. Jones.....	Tenor
Mr. S. S. Losh.....	Baritone
Mr. Wm. J. Marsh.....	Pianist

**Marian Douglas-Martin**  
**PIANIST**

Will resume her teaching at residence studio

**1211 ALSTON AVENUE**

Monday, Sept. 11, 1916.

Phone Rosedale 1333.

**Pearl Calhoun-Davis**  
**SOPRANO**

Announces the opening of a residence studio at

**1119 ALSTON AVENUE**

Pupils will be received on and after Thursday

Sept. 14, 1916.

Phone Rosedale 3193.

*Aug 27 - Sept 3 - 1916*

**Pearl Calhoun-Davis**

SOPRANO

Pupils Received at Residence Studio, 1119 Alston Avenue.  
Phone Rosedale 3193.

**SUMMER TERM OPENS JUNE 3RD**



# Mrs. Pearl Calhoun Davis to Sing Marguerita in Apollo Chorus' Faust



With Mrs. Pearl Calhoun Davis cast for the part of Marguerite in the Apollo chorus production of "Faust," which is to be given at the Majestic theater May 1 and 2, the role is sure to be in capable hands. Mrs. Davis' ability as a vocalist is of course well known here, but her interpretation of the dramatic side of the role is likely to be a surprise even to her friends here.

Mrs. Davis has been coached in the role of "Marguerite" by Oscar Saenger of New York, probably the best known operatic coach in America, and "Faust" was selected for the production here quite largely on account of the opportunities it would give her. Mrs. Davis returned Friday from Houston, where she spent an entire day in rehearsals with Ellison Van Hoose, who will be the Faust of the production here, and reports that the rehearsals were most

Agar and Louis Ducker, who sing the roles of Mephistopheles and Van Valentine, will go to Houston this week to rehearse with Van Hoose.

The costume which Mrs. Davis will wear in the garden scene, the most elaborate one of the opera, is made especially for her by the Ames Costume company of New York, one of the largest theatrical costuming houses in the metropolis.

Mrs. Louis Morris and Mrs. Mabel Helmcamp Neely, both well known to Fort Worth music lovers, also will have principal roles in the opera, appearing as Martha and Siebel, respectively.

The principals will be supported by a chorus of 100 trained voices, a ballet of ten, which is expected to be a notable feature of the performance, and a large orchestra.

satisfactory in every way. Frank C.



Newest Silk

# Taffeta Skirts

**\$5.95, \$7.50, \$10.75**

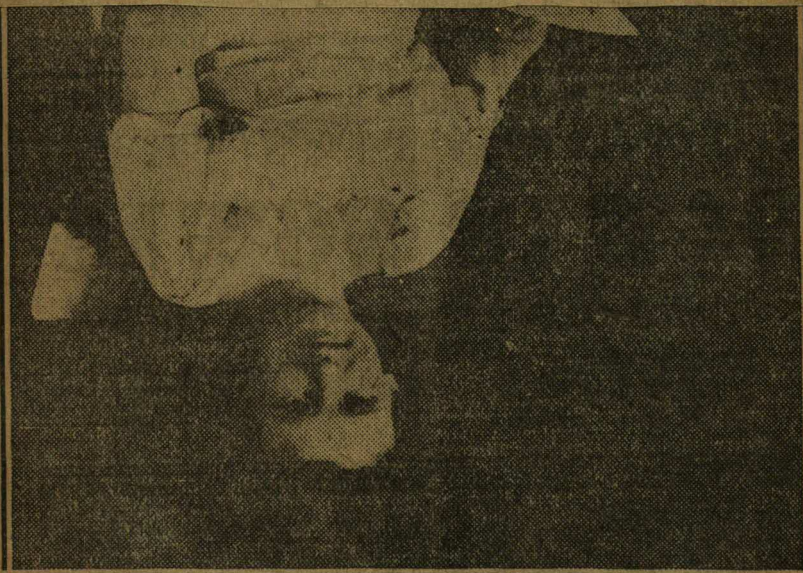
Separate Skirts have never been in so much favor for years—Smart Skirts made of Silk Taffetas in navy and black, also novelty checks and stripes; new pocket and belt effects; every new style shown.

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Mrs. Pearl Calhoun Davis to Sing  
Marguerita in Apollo Chorus, Faust



At St. Paul—  
 Kansas City .....000200100— 3 7 1  
 St. Paul .....000100000— 1 6 1  
 Batteries: McConnell and Berry; Niehaus  
 and Glenn. Umpires, Knapp and Chill.

R. H. E.

Cutshaw to Fabrique to Daubert, Bancro  
 to Luderus; stolen bases, Cutshaw,  
 Meyers. Umpires, O'Day and Bransfield.

**Miller's Homer Beats Reds.**

ST. LOUIS, April 21.—The Cardinals made  
 it three straight over the Reds Saturday  
 3 to 2, making it seven victories in the  
 last eight games, and advancing to second  
 place. A home run drive by Jack Miller  
 won the game. With two out in the fifth  
 Lonz singled and Miller lined past Rouse.

**TELEGRAM WANT ADS**  
**TELEGRAM WANT ADS**

*and with the assistance of*  
**Mr. W. J. Marsh at the Piano**

*M. F. Clark Whittlock Concert Master*

**FAUST**

**MR. ELLISON VAN HOOSE**  
*The Leading American Operatic Tenor, as*

—and—

- Mr. Frank C. Agar .....
- Mr. Louis Ducker (his debut) .....
- Mr. Walker Moore .....
- Mrs. Mabel Helmcamp Neely .....
- Mrs. Louis Morris .....
- Mrs. Pearl Calloun-Davis .....
- Marguerita .....
- Martha .....
- Siebel .....
- Wagner .....
- Valentine .....
- Mephistopheles .....

*A chance to see that your Fort Worth Artists can suc-  
 cessfully meet the severest tests of ability.*

*A production that will lack nothing  
 in completeness.*

**FAUST**

**GRAND OPERA**

# GRAND OPERA

# FAUST

A production that will lack nothing  
in completeness.

*A chance to see that your Fort Worth Artists can suc-  
cessfully meet the severest tests of ability.*

Mrs. Pearl Calhoun-Davis.....Marguerita  
Mrs. Louis Morris .....Martha  
Mrs. Mabel Helmcamp Neely.....Siebel  
Mr. Walker Moore .....Wagner  
Mr. Louis Ducker (his debut).....Valentine  
Mr. Frank C. Agar .....Mephistopheles

—and—

## MR. ELLISON VAN HOOSE

*The Leading American Operatic Tenor, as*

# FAUST

*and with the assistance of*

## Mr. W. J. Marsh at the Piano

Mr. E. Clyde Whitlock, Concert Master.

Miss Margaret Hudson, Mistress of Ballet.

Miss Catherine Oglesby, Director of Staging.

—and—

## THE APOLLO CHORUS, 100 Singers

## The Augmented FT. WORTH ORCHESTRA

SAM S. LOSH, Director and General Manager.

Prices, \$1.50 and \$1.00. Gallery (Not Reserved) 75 Cents.

Reservations at the Box Office, Monday Morning, April 23.

Performance Begins Promptly at 8 p. m.

# Majestic Theatre

May First and Second



## **SPINNING WHEEL YET NEEDED TO MAKE FAUST HISTORICALLY CORRECT**

Wanted—A spinning wheel; the older the better.

Sam S. Losh has been searching all over Fort Worth for one for Marguerite to use in the "Faust" production by the Apollo Chorus at the Majestic theater May 1 and 2. So far he has been unable to find one but will not give up his search, as that is practically the only thing lacking to make the production historically correct.

With a production so realistic in its other details that it will have real flowers in the garden scene instead of artificial ones and all the electrical disturbances which Mephistopheles is supposed to be able to produce merely by snapping his fingers, it wouldn't do to go on without the spinning wheel and Losh still is hopeful that some of the old timers here may uncover one in attic or storeroom so that Marguerite may demonstrate her industry and domesticity in the conventional way.

Special attention will also be paid to the historical accuracy of the costumes. Mrs. Pearl Calhoun Davis, who will sing the role of Marguerite, is having the entire costume which she will wear in the garden scene, the most elaborate one of the opera, made for her by the Ames Costume Company of New York.

Mrs. Davis spent one day last week in Houston in rehearsals with Ellison Van Hoose, who will be the Faust of the production here, and is enthusiastic over his interpretation of the

## **SINGER DISCOVERS PLENTY OF SPINNING WHEELS, DUE TO STORY**

The reported shortage of spinning wheels in Fort Worth appears to have been a mistake.

The publication of a story in The Star-Telegram that Sam S. Losh was looking for a spinning wheel to use in "Faust," which is to be presented by the Apollo Chorus at the Majestic theater May 1 and 2, kept Losh busy answering people who either had spinning wheels themselves or had suggestions as to where they might be obtained.

The "Faust" cast will have its first "stage rehearsal" at the Majestic tonight.

# MUCH APPLAUSE FOR VAN HOOSE'S FAUST

Celebrated Tenor Excels Usual  
Opera Singer in Dra-  
matic Parts.

The second night's performance of "Faust" was attended by an even larger audience who testified to their entire satisfaction by the heartiest of applause during the performance. The parts of the principals were taken with assurance and a finish that would do credit to the Metropolitan opera house. Too much praise cannot be accorded Ellison Van Hoose. This veteran of the operatic stage was a balancing figure for the whole evening. His vocalization is of the finest type and he never intrudes on the climaxes of the other artists. As an actor he far excels the usual opera singer. With a figure erect and slender he exhibits all the technical knowledge of stagecraft that can be desired. Mr. Van Hoose was very enthusiastic over the fine work of the chorus and the capability of the principals. He stated that he had never seen a finer local production of any kind. He urges the desirability of continuing the operatic ventures with an enlargement of scope so as to make of it an event of statewide interest.

## JEWEL CASKET FROM SIAMESE COURT TO BE USED IN FAUST

The jewel casket which Mrs. Pearl Calhoun Davis, the Marguerite of the Apollo Chorus production of "Faust" at the Majestic theater May 1 and 2, will use in that production is one of considerable historic interest, as well as unusual beauty.

The casket is of Siamese manufacture and formerly belonged to the royal family of Siam. It is made of some Oriental wood, handsomely carved in the painstaking workmanship which is to be found only in the Far East.

The casket is now owned by Mrs. Charles Storts and was sent here by Philip Hoffman, well known in Fort Worth, who is now in the newspaper business in Bangkok, the capital of Siam.



# "FAUST" PRESENTED IN STELLAR FASHION BY APOLLO CHORUS

*7th North Second*  
Second Performance of Fa-  
mous Gounod Opera Will Be  
Given Wednesday Night at  
Majestic Theater.

*May 2 - 1917*

In a style that left nothing to be desired, Gounod's famous opera, "Faust," was rendered Tuesday night at the Majestic theater, and the performance will be repeated Wednesday night. The parts were not taken by operatic stars whose names are known around the world. There was no chorus from a great opera house of the East or from Europe. On the contrary, with a few exceptions, the principals were Fort Worth vocalists, the chorus was entirely of local singers and the ballet was composed of dainty little misses out of some of the city's best homes.

While the Apollo chorus is given the credit for presenting "Faust," a large share of the honors go to Sam S. Losh, general director and manager. Losh has performed wonder, for nothing was overlooked that was needed to make the production truly realistic.

When he appeared to direct the orchestra for the overture, he was greeted with applause. Between the third and fourth acts, John Tarlton presented Losh with a gold mounted baton on behalf of a group of business men and with a handsome Knight Templar charm from the Apollo chorus. There was a touch of humor in the presenting of the baton, for it did not get here in time, so a stick of wood was presented in its stead and Losh was informed that the real baton would be here soon.

## Story Well Known.

The story of "Faust" really needs no repetition, for the story has been immortalized in poetry by Goethe and in music by Gounod. How the aged Dr. Faust was given his youth again by Mephistopheles in return for his soul, Faust's wooing of the fair Marguerite, his duel with Valentine and Mephistopheles' final unsuccessful fight for Marguerite's soul is a story known to all.

Yet the story was acted and sung so impressively Tuesday night that the old story lost nothing in its unrolling. Ellison Van Hoose made an admirable Faust, Frank C. Agar was a star as Mephistopheles, Louis Ducker was just an earnest, sturdy Valentine, as it depicted in the tragedy, and Walker Moore made all possible out of his minor part of Wagner, a student.

Of course, it takes a good Marguerite to make the opera worth while and Pearl Calhoun Davis seemed fitted to the part. Not only did she sing her lines well, but she acted the part to perfection. Lilli Bogen Morris played well her part of Martha, and Mabel Helmcamp Neely was a most lovable little Siebel.

## Ballet Makes Hit.

The ballet was one of the hits of the production, the ten little girls dancing through the music as if veritably swayed by its spirit. And the orchestra deserves special mention for the unusually excellent accompaniment, for it was little short of marvelous.

In the fourth act, between verses of the "Soldiers' Chorus," the national anthem was sung and the audience rose en masse, many of its members joining their voices with those of the chorus.

Much was added to the production by the scenery, that for the garden scene being furnished by Baker Brothers of Fort Worth. The costuming also was excellent.

The production will be repeated again Wednesday night, the curtain being scheduled to rise at 8 o'clock.

## Member of Chorus.

The Apollo chorus is composed of the following:

Sopranos—Misses Sygna Anderson, Helen Austin, Maud Barton, Eva Barton, Edna Bunch, Evelyn Bevan, Porter Lou Calhoun, Hattie Chaney, Ethelyn Dean, Margaret Dodd, Irene Echols, Ora Fry, Gertrude Gullledge, Ina Gilliland, Ada May Hogan, Helen Hewitt, Marguerite Helmcamp, Loraine Kenderdine, Savannah Lackey, Mabel Melton, Georgia Orr, Meroba Pressley, Alice Lackey; Meses, Imre Cooper, E. F. Jarrell, P. O. Jenkins, Ola B. Mitchell, C. C. McLendon, Roger C. Neely.



Altos—Misses Maud Chaney, Clara Conlee, Mary Alice Gebhard, Hazel McPherson, Ida Mae Poe, Annie Strathdee, Maggie Strathdee, Aerah Thomas, Helen Vaughn, Alta Vaughn; Mrs. Floyd Maben.

Tenors—Mrs. E. H. Anderson, Ava Bombarger, W. J. Foster, Tom Fite, Harry A. Granger, A. Addison Kidd, William F. Melton, Ralph Pierce, Earle Rambo, Charles Schuman, W. H. Schamburger, J. Oscar Webster, James Woods.

Baritones—Victor B. Acers, Robert Albrecht, Rufus A. Caraway, W. A. Fishback, L. E. Day Jr., L. L. Davidson, J. C. Fry, H. Grady Gullede, Roger C. Neely, W. H. Ross Jr., Charles Taylor, P. E. Traweek, Clyde Woodruff.

The Ballet—Rose Hill, Marie Whitty, Louise McLendon, Mary Gardner, Frances Burgess, Crescenc Smith, Maxine Shannon, Elizabeth Colston, Ksenia Duchich, Caroline Brauer.

The Orchestra—Concert master, E. Clyde Whitlock; pianist, W. J. Marsh, V. C. Schraeder, R. F. Echols, J. G. Rathfun, Adolph Frick, Franz Schubert, G. F. Echols, John Grimes, Miss Erith Franklin, Miss Hazel Boyer, T. F. Rosenthal, George Orum, J. E. Marsh,

Mike Sciller, J. E. Echols, J. H. Bevan, C. D. Lusk, Clarence Hartman.

The loges were all occupied, loge holders for the occasion being Mrs. R. E. Harding, Mrs. B. L. Anderson, Miss Bess McLean Poliak, Mrs. Arthur Brann, Mrs. I. C. Chase, Mrs. Bert Weaver, Mrs. Bert K. Smith and Mrs. S. B. Cantey.

The boxes were occupied by Mr. John Tarlton and party; Mrs. C. G. Littleton and daughter and Mrs. W. G. Burton; Mr. and Mrs. Carl Venth and Mr. Carl Beutel, and a party from Dallas, among whom were Mr. and Mrs. David L. Ormesher, Mr. James Seville, Miss Harriet Bacon McDonald and Mrs. Mamie Folsom McDonald.

## FAUST CAST GOING FINE, LEADER SAYS AFTER REHEARSAL

ELLISON VAN HOOSE AS FAUST.



will be well worth attending on its own merits, as well as for the purpose of showing Fort Worth's approval of the first effort made anywhere in the Southwest to give a presentation of grand opera by home artists.

Van Hoose, in addition to giving a finished interpretation of his own role,

"The going line—splendid," was the comment of Ellison Van Hoose, veteran grand opera tenor, the Faust of the local production of the Gounod opera, which will be given its first presentation at the Majestic theater tonight, after witnessing the dress rehearsal Monday night.

Everything went as smoothly at the rehearsal as though it were a strictly professional performance and gave abundant evidence that the production

PRINCIPALS PUT IN STRENUOUS  
DAY REHEARSING FOR "FAUST"



MRS. PEARL CALHOUN DAVIS AS MARGUERITE.



# AMATEUR OPERA IS NOTABLE SUCCESS; MRS. DAVIS SCORES

*From Star Telegram  
May 5, 1917*

That real grand opera can be presented by Fort Worth artists was demonstrated beyond doubt by the Apollo Chorus presentation of "Faust" at the Majestic theater Tuesday night. The production was thoroughly satisfying both from the musical standpoint and on its dramatic side, and was the more notable in that it was planned and produced by Fort Worth people and with but one exception all who took part in it, including principals, chorus, ballet and orchestra, were "home folks."

The audience which packed the theater for the initial performance manifested its appreciation liberally.

If any feature could be said to stand out above the others in a production of such uniform excellence, it was the work of Mrs. Pearl Calhoun Davis as Marguerite, especially in the garden scene, which contains the most notable gems of the opera. Her singing of the jewel song and her acting through the scene measured up to professional standards.

The duet between Ellis Van Hoose, the Faust of the production here, and Mrs. Davis; the quartet work of Van Hoose, Mrs. Davis, Mrs. Louis Morris (in the role of Martha) and Frank C. Agar, as Mephistopheles, and the rendition of Siebel's flower song by Mrs. Mabel Helmcamp Neely, all in the same act, were notable musical features.

Van Hoose, a dramatic tenor, trained in the Italian school, and with long experience in the role, left nothing to be desired in his interpretation of Faust. His rendition of the difficult vocal numbers won great applause and he made the wooing of the impassioned lover noteworthy for its dramatic fervor. He also gave great assistance in the final staging of the production.

Frank C. Agar, always a favorite here, was a sufficiently devilish Mephisto to make his work a stellar feature, and gained new laurels in that difficult part by both his singing and acting.

Louis Ducker, the Valentine of the cast, had his greatest opportunity in the death scene and his cursing of Marguerite, following his duel with Faust, and made it one of the most effective in the whole opera. Walker Moore made much of the rather small part of Wagner.

The ballet of ten children, under the direction of Miss Margaret Hudson, made a beautiful stage picture during the kirmess scene in the second act and did some especially graceful dancing.

Sam S. Losh, director and manager of the production, on whose shoulders the bulk of the work in connection with it has fallen, was presented with a baton on behalf of Fort Worth business men and with a Knight Templar charm from members of the cast and chorus. The presentations were made by John Tarlton, who spoke of the work Losh has done here and particularly his efforts along a civic line.

Much of the credit for the success of the production also is due to Miss Catharine Oglesby, who as stage director was responsible for the smoothness of the performance, notable for its lack of anything like hitches or halts.

The production will be repeated tonight at the Majestic at 8 p. m.



# The Apollo Chorus

Presents

## "Faust"

(IN ENGLISH)

OPERA IN FIVE ACTS

Words by Barbier and Carre, founded on Goethe's Tragedy.  
Music by CHARLES GOUNOD.

### CAST

Faust .....	Ellison Van Hoose
Marguerite.....	Pearl Calhoun Davis
Mephistopheles .....	Frank C. Agar
Valentine .....	Louis Ducker
Martha.....	Lilli Bogen Morris
Siebel.....	Mabel Helmcamp Neely
Wagner .....	Walker Moore

General Director and Manager..... **SAM S. LOSH**  
Stage Director..... **MISS CATHERINE OGLESBY**  
Mistress of the Ballet .....

**MISS MARGARET HUDSON**

## Majestic Theater

FORT WORTH, TEXAS

TUESDAY AND WEDNESDAY NIGHTS

May First and Second, Nineteen Seventeen

# Synopsis of Scenes

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Act I—Faust's Study—The Compact.

Act II—The Fair.

Act III—The Garden Scene.

Act IV—The Public Square.

Act V—The Prison Scene.

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Scenery by Elmer Morris, Kansas City.

Garden Scene by Baker Bros., Fort Worth.

Costumes by Harrelson Costume Co., Kansas City.

Mrs. Davis' Costume by Ames Costume Co., New York.

Wigs loaned by Bradley Hair Emporium, Fort Worth.

Spinning Wheel loaned by Mrs. Chalmers Hutchinson, Fort  
Worth.

Jewel Casket loaned by Mrs. Chas. Storts, Fort Worth.



## SOPRANOS

Anderson, Miss Sygna Austin, Miss Helen Barton, Miss Maud Barton, Miss Eva Bunch, Miss Edna Bevan, Miss Evelyn Cooper, Mrs. Imre Calhoun, Miss Porter Lou Chaney, Miss Hattie Dean, Miss Ethelyn Dodd, Miss Margaret Echols, Miss Irene Fry, Miss Ora Gullede, Miss Gertrude Pressley, Miss Meroba	Gilliland, Miss Ina Hogan, Miss Ada May Hewitt, Miss Helen Helmcamp, Miss Marguerite Jarrell, Mrs. E. F. Jenkins, Mrs. P. O. Kenderdine, Miss Loraine Lackey, Miss Savannah Lackey, Miss Alice Mitchell, Mrs. Ola B. McLendon, Mrs. C. C. Melton, Miss Mabel Neely, Mrs. Roger C. Orr, Miss Georgia
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## ALTOS

Chaney, Miss Maud Conlee, Miss Clara Gebhard, Miss Mary Alice McPherson, Miss Hazel Maben, Mrs. Floyd Vaughn, Miss Alta	Poe, Miss Ida Mae Strathdee, Miss Annie Strathdee, Miss Maggie Thomas, Miss Aerah Vaughn, Miss Helen
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## TENORS

Anderson, Mrs. B.H. Bombarger, Ava Foster, W. J. Fite, Tom	Granger, Harry A. Kidd, A. Addison Melton, Wm. F. Pierce, Ralph Rambo, Earle	Schuman, Chas. Shamburger, W. H. Webster, J. Oscar Woods, James
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## BARITONES

Acers, Victor B. Albrecht, Robt. Caraway, Rufus A. Fishback, W. A.	Day, L. E. Jr. Davidson, L. L. Fry, J. C. Gullede, H. Grady Neely, Roger C.	Ross, W. H., Jr. Taylor, Chas. Traweek, P. E. Woodruff, Clyde
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## The Ballet

Rose Hill Marie Whitty Louise McLendon.	Mary Gardner Frances Burgess Crescenz Smith Maxine Shannon	Elizabeth Colston Ksenia Duchich Caroline Brauer
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## The Orchestra

**Concert Master—E. Clyde Whitlock**  
**Pianist—W. J. Marsh**

V. C. Sheraeder R. F. Echols J. G. Rathfun Adolph Frick Franz Schubert G. F. Echols	John Grimes Miss Ertita Franklin Miss Hazel Boyer T. F. Rosenthal George Orum	J. E. Marsh Mike Sciller J. E. Echols J. H. Bevan C. D. Lusk Clarence Hartman
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# The Apollo Chorus

has worked faithfully for the advancement of musical culture in this city for several years and with the assistance of the unselfish professional talent of the city have presented a number of Oratorios with great success.

They have now undertaken a task which marks the greatest step forward in musical matters that this city has ever taken. They are offering a performance of

## The Grand Opera, "Faust,"

by Gounod, complete in every detail, including the ballet, with the eminent tenor, MR. ELLISON VAN HOOSE in the title role, and with these other well-known singers in important parts, Mesdames Pearl Calhoun Davis, Louis Morris, Mabel Helmcamp Neely, and Messrs. Frank C. Agar, Louis Ducker (his debut), and Mr. Walker Moore.

Assisting in the production in various capacities are Mrs. J. F. Lyons, Miss Margaret Hudson, Miss Katharine Oglesby, Mr. W. J. Marsh and Mr. E. Clyde Whitlock. The whole performance is under the personal supervision of MR. SAM S. LOSH, who advances what personal reputation he may have as a musician in the assurance that this production will be a surprise and delight to all who are interested in the advance of culture in our city.

**Majestic Theater, May First and Second, at Eight P. M.**

Reservations begin Monday, April 23d, at the Box Office.





Mrs Pearl Cathorn Davis  
1119 Alston Ave.  
City

Dear Mrs. Davis,

Your wonderful  
conception of Marguerite  
appeals to us as the  
highest expression of  
exalted art: typifying,  
as it does, the absolute  
separation of purity from  
all forms of evil; passing  
unscathed thru various  
phases of material ex-



perience, and at last find-  
ing its own resting-place in  
conscious unity with Perfection  
and Divine Harmony.

After hearing world-renowned  
artists in both Europe and  
The United States, we are proud  
and happy to find, in our  
own home town, the "Marquerite"  
who will live with us as the  
perfect ideal, implicit in the  
thought of the poet and now re-  
vealed to a most appreciative  
public.

We trust that such a capacity  
for the highest artistic and poetical  
conception, will continue to devote  
itself to the much needed task  
of purifying and elevating both  
public taste and art itself -

"Two Admirers of You Marquerite"



you was never more  
appealing, - your acting  
& all that, and way I  
say, - you looked  
my character in char-  
acter - an ideal being  
it - the more better my  
proud of you and  
your great gifts! -  
The best wishes -  
Cordially yours  
Minnie Myron Stephens

Just under, -  
May 3<sup>rd</sup> 1917.

My dear Mrs. Davis; -  
Dr. Stephens and I  
love the - my great  
pleasure here - might  
of hearing you sing  
Hesperia, in France,  
and I am waiting to  
thank you for the  
real delights - you  
gave us. - your truly



JAMES P. MILLICAN  
FORT WORTH, TEXAS

Mrs. Pearl Colburn Davis  
City.

My dear Mrs Davis -

Mrs Millican joins with  
me in expressing to you our appreciation  
of your wonderful work in the Opera -  
You know we both have always enjoyed  
your singing but we feel sure we  
have never heard you to such advantage  
before and your part was more than perfect -  
The Chorus and other principals were fine and  
Stage settings and effects were perfect.

We just wanted to tell you how very  
very much we enjoyed it all -

Very truly  
Yours  
James P. Millican

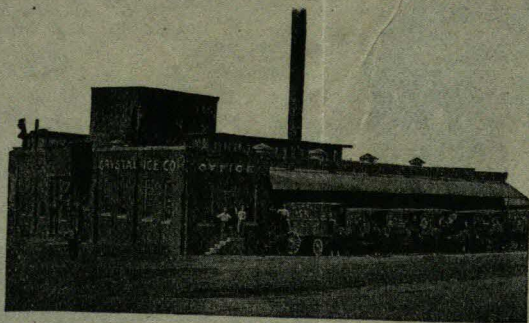
Sincerely  
James P. Millican



E. P. MADDOX  
PRESIDENT

GEO. P. WOLF, CHICAGO, ILL.  
VICE-PRESIDENT

H. L. CALHOUN  
SEC'Y AND GEN. MGR



ICE CAPACITY, 120,000 POUNDS DAILY

# CRYSTAL ICE COMPANY

WHOLESALE AND RETAIL  
**ICE, COAL AND FEED**

CAR LOTS A SPECIALTY

FACTORY, COR. EAST MAGNOLIA AND SO. CALHOUN STS. ON G. C. & S. F. RY.  
PHONE: ROSEDALE 46

Fort Worth, Texas, May 7th, 1917.

Mrs. T. L. Davis.

Fort Worth, Texas.

My Dear Niece :-

I cannot longer refrain from saying to you just how much I did enjoy your most excellent programme the other night.

Do you know that I am so proud of you and your wonderful voice that I have almost come to the point of letting people think you are my daughter, as several have congratulated me on having such a lovely and talented daughter, and were it not for the fact that it would make me a little too ancient, I certainly never would have denied the allegation.

Anyway I have the pleasure of knowing it is a " CALHOUN " that is " IT " and that helps some.

If you have had as many nice things said to you as I have had said to me about you I am afraid that if you were not so used to hearing these kind of remarks it might kinder turn your head a little.

With the hope that some day I may have the pleasure of hearing one of my little " CALHOUNS " do half as well as you did on this particular occasion, and with lots of love, I beg to subscribe myself,

Your loving uncle.

*H. L. Calhoun*



# FORT WORTH PEOPLE AT FRONT IN MEETING OF MUSIC TEACHERS

*Front Record  
May 18 - 1927*

Fort Worth played a very prominent part in the convention of the Texas Music Teachers' Association at Austin Thursday in addition to landing next year's convention, which will meet the second week in June.

E. T. Croft and Mrs. Pearl Calhoun Davis were elected members of the executive committee, with Mrs. Elizabeth Switzer of Dallas as the third member. E. Clyde Whitlock was chairman of the resolutions committee and Sam S. Losh of the committee on standardization and the nominating committee. Croft read a paper before the convention and Whitlock and Losh conducted round table discussions.

In the musical program, Mrs. Pearl Calhoun Davis scored heavily in her singing of the "King of Thule," and the jewel song from "Faust," appearing in the costume she wore in the recent presentation of the opera here. Whitlock's violin solo also was very warmly received. Both of them were accompanied by Sam S. Losh.

Probably the most notable work of the convention was the step taken toward standardizing the requirements for music teachers. It was decided to hold district meetings in various parts of the state next fall at which teachers may take examinations and those qualifying will be given certificates stating that they are accredited by the association.

A committee to reform and improve church music was named, following an address by Dr. W. J. Battle of the University of Texas, in which such action was suggested.

The report of the committee on community music gave the palm to Fort Worth for progress along that line, with especial reference to the recent production of "Faust."

Officers were re-elected as follows: Arthur L. Manchester, Georgetown, president; Harriet McDonald Bacon, Dallas, vice president; John B. Graham, Waxahachie, secretary.

# TEXAS ARTISTS GIVE CLASSICAL PROGRAM BEFORE BIG AUDIENCE

*Austin American*  
*May 17-1917*

Distinguished artists and a critical audience, equally distinguished, met at the Scottish Rite cathedral on Wednesday night to sing, play and hear a classical program, given under auspices of the Texas Music Teachers association, now in convention at the Y. M. C. A. Here was an audience which "understood" the technic, design and spirit of the singing and playing. Here, too, were artists displaying their art, as it were, in fellowship with brother craftsmen. It was a skillful program, sometimes severely technical, but never pedantic.

Austin and Fort Worth musicians came in for a large share of commendation. The Austin quartet, Messrs Arthur Saft, Dr. Herman G. James, Julio Galindo and Dr. Frank L. Reed, are persons familiar enough to a local audience, but they surprised even their fondest admirers. For concertos are as difficult as the "Brahm, Concerto in G Minor, Opus 25," but the quartet played with a nicety, exactness and spirit worthy of more famous quartets.

Mrs. Charles Sander, accompanied by Miss Willie B. Haines, once more demonstrated the sterling qualities of her voice. Clarity, expression and intense sympathy with the theme of the aria, the recitative "My Heart Is Weary," from Goring-Thomas' "Madscha," was exquisitely sung.

Mrs. Pearl Calhoun Davis of Fort Worth, with Sam Losh as the perfect accompanist, acted in appropriate costume the King of Thule and the jewel scene from the second act of Faust. Mrs. Davis was a splendid Marguerite, rivaling many opera stars. The spinning wheel song was given with a proper sense of proportion and the jewel song was not overexaggerated, so often done. Her voice was resonant with power, ranging nobly in the higher passages. She was given a big ovation.

The dramatic qualities of Mrs. Arthur Saft's voice gave the keenest enjoyment. In the "Cavatina" from the "Queen of Sheba" Mrs. Saft outdid even herself. Then, too, the grace, charm and modulation of the Oriental Nocturne brought out her perfect control. The happy laughter of children playing on the sidewalk outside of the hall blended harmoniously with the first song, "Come, Child, Beside Me," by Bleichman.

E. Clyde Whitlock of Fort Worth gave an exhibition of technic that was able and sustained. He played "Deep River," now being heard in a hundred concert halls, and the prodigious "Polonaise in A," by Wienlawski.

Another concert will be given at the cathedral Thursday night.

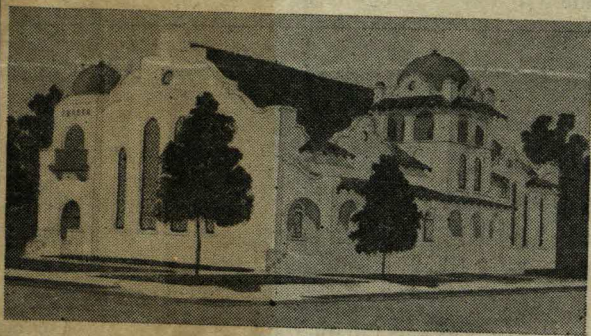


Magnolia Avenue  
Christian Church

Corner Magnolia and Alston Avenues  
Fort Worth, Texas

H. C. Garrison, Minister

APRIL 29, 1917



Thou, whosoever thou art that enterest this house, be silent, be thoughtful, be reverent; for this is the house of God. And leave it not without a prayer to God for thyself, for those who minister and for those who worship here.

# Order of Service

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## MORNING

Prelude in A <sup>b</sup>	Schubert
Doxology	
Invocation	
Hymn 98, "O worship the King"	
Scripture and Prayer	
Anthem, "The Lord is Loving"	Garrett
Communion Hymn 586, "My Jesus, I love Thee"	
Offertory, "Consider the Lillies" Mrs. H. C. Baird	Topliff
Sermon, "Renewing Our Strength"	
Invitation Hymn 255, "O turn ye"	
Postlude	Foote

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## Sacred Concert Evening Service

Prelude, "Festival Offertory"	Batiste
Invocation	
Hymn, "America," 741, America	
Anthem, "To Thy Great Home"	Fearis
Baritone Solo, "How Long Wilt Thou Forget" Mr. Thomas H. Hamilton	Contor
Anthem, "Rise Florious Conqueror"	Porter
Soprano Solo, "Hear Ye Israel" Mrs. Frederick Cahoon	Mendelssohn
Trio, "Faith, Hope, Love" Mrs. Cahoon, Mrs. Baird, Mr. Hamilton	Shelley
Anthem, "Christ Is Risen"	Abbott
"The Star Spangled Banner" Congregation and Choir (standing)	
Benediction	
Postlude	Gounod



# Announcements

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**The C. W. B. M.** will hold the regular monthly meeting on Tuesday afternoon at three. A full attendance is desired. This will be the last meeting before the state convention.

**The annual** state convention of the Texas churches, Sunday Schools, and Auxiliaries will be held in Austin next week, May 7 to 12. It is hoped that all departments of the Magnolia Church will be well represented in this great gathering.

**The Apollo Chorus** will render the grand opera "Faust" at the Majestic on Tuesday and Wednesday, May 1 and 2. This will be a rare treat to the lovers of music in Fort Worth. Mrs. Pearl Calhoun Davis, one of Magnolia's talented singers, will have the leading part, Margarite.

**The Ladies Aid** will conduct a Rummage Sale on Wednesday, Thursday, Friday and Saturday of this week. The sale will be held in the 1400 block on Main street. Every one is invited to co-operate in this work by making any contribution of any useful article. Phone Mrs. Mulholland, Lamar 3424.

**Tonight at 7:45** our Choir will render a beautiful program of sacred music. This is a service of praise and worship. It should not be regarded as mere entertainment. These anthems and hymns were written for the glory of our Lord, and as they are being sung our hearts should echo their lofty spirit of praise.

**The Sunday School and the Church** are not separate institutions. The Sunday School is the teaching function of the church, and the upbuilding of the church is the one thing for which the school is maintained. Any separation of the two means the hurt of both. All the churches should be studying the Word in the school; and all the school should be in the services for worship and the preaching of the Word. The absence of many adult church members from the school hinders its best work, and the exodus of so many of the school when its session ends hurts the church. **COME TO SUNDAY SCHOOL: STAY TO THE MORNING WORSHIP.**

# MUSIC AN INTERESTING FEATURE OF BANQUET FOR GENERAL GREBLE

*Apr. 14 1918 Record*

One of the interesting features of the banquet given in honor of General Greble Thursday was the excellent musical program which had been arranged for the occasion by Mrs. John F. Lyons. It is well known that the general is exceptionally fond of good music and the selections were chosen with this fact in view. Some of the city's best musicians furnished the program. They included Carl Venth, who has rendered such valuable service as divisional band leader for the 36th Division; Sam S. Losh, who, as divisional song leader and musical director, has made a singing division of the 36th; Ava Bombarger, one of the best young tenors Fort Worth has known; Mrs. Pearl Calhoun Davis, soprano, and Mrs. Louis Morris, contralto, two of the most popular singers in the city. Mrs. Will Collins furnished most excellent piano accompaniments for the singers.

As the guests entered the dining room, the orchestra played "The Stars and Stripes Forever," then as all stood at attention, "The Star-Spangled Banner." During the service, patriotic airs were given, including "The Panthers Are Coming," the official air of the 36th Division. Sam S. Losh and Colonel Williams, chief of staff, led the crowd in singing "Over There," and a number of popular songs. Then they sang "America," followed by "God Save the King." Mrs. Pearl Calhoun Davis gave a stirring rendition of "The Marseillaise," accompanied by Mr. Venth on the violin and Mrs. Collins at the piano.

The quartet, composed of Mrs. Davis, Mrs. Morris, Mr. Bombarger and Mr. Losh, accompanied by Mrs. Collins at the piano, sang the famous Rigoletto quartet, and responding to the insistent applause gave "The Soldier's Farewell." The entire audience joined in a repetition of the chorus of the last song. Carl Venth gave two excellent violin solos, which were much enjoyed. They were "Traumerli" and "Souvenir," by Drdla. Mrs. Davis sang a group of songs, including "My Lover Comes on a Skee," by Clough Leighter; "Sing to Me, Sing," by Homer, and "Irish Love Song," or "Mavourneen," by Lang. The latter is a favorite of General Greble's and was listened to with rapt attention by the guests at the banquet.



# LOCAL GRAND OPERA

"FAUST" GIVEN ARTISTIC PRESENTATION BY FORT WORTH ARTISTS.

Ellison Van Hoose Sings Title Role—Mrs. Davis Scores Distinct Triumph—Harmony and Enterpean Clubs Close.

BY E. CLYDE WHITLOCK.

Fort Worth.

**F**ORT WORTH added another epoch to its growth musically and a unit to its self-respect artistically, through the successful production locally of a grand opera. This was no ordinary makeshift amateur performance of one of the lighter operas made to pass under the name of "grand opera," but was a completely staged and artistically performed rendition of Gounod's "Faust." The credit for this achievement is due almost entirely to the courage and enterprise of Sam S Losh, who used as a nucleus the Apollo Chorus, of which he was the founder and manager, and around this singing body gathered a company of principals and orchestra which finally put forth a most creditable performance. Especial credit is due Mr. Losh in this instance because of his experience in the past in endeavoring to contribute to the muical uplift of the community, which often resulted in his having to make up from his own purse the more or less heavy deficits. Notwithstanding these experiences, he promoted a much more expensive production in this instance, and the latest reports seem to indicate that the receipts will about equal the expenditures.

Two performances of the opera were given, on the nights of May 1 and 2 at the Majestic Theater. Rehearsals had extended over a period of about four months.

been expressed as to whether he could add to his habitually and splendidly smooth singing the sardonic and cynical effect of Mephistophelean hypocrisy was dispelled by his work in the second act of the opera, more especially in the "Song of the Golden Calf." His vocal means were displayed to fine advantage in the concerted numbers.

One of the most interesting appearances from a local standpoint was that of Louis Ducker as Valentine. He had sung publicly from his youth, but had been away from the city for a number of years pusuing his studies with Gabe Cazell of San Antonio and had not been heard publicly since that time. Endowed with a good natural voice and a considerable amount of temperament, he has developed into a pleasing inger. His best work was in the scene showing the death of Valentine. This he gave in a manner which evoked responsive thrill in the audience.

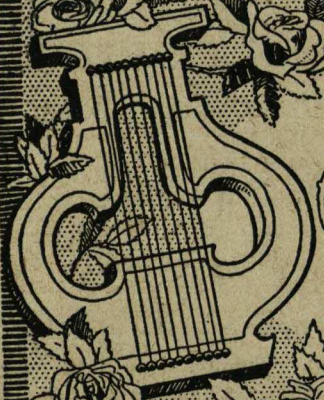
Mabel Helmcamp Neely made a very attractive Siebel. While a little disconcerted at first by the trappings of the stage, she soon regained her poise and made a good impression with her principal sustained number, the "Flower Song."

Mrs. Louis Morris as Martha and Walker Moore as Wagner, the village joker, sang in their usual excellent style the small parts allotted to them. Either of these singers could have handled more exacting roles.

The orchestra, with one exception, was recruited from among local musicians, and the support that was given the singers was a distinct credit to the ability of the local players. While the instrumentation was necessarily somewhat curtailed, the total effect was good. The orchestra was in charge of E. Clyde Whitlock, who acted as concertmaster.

Especial mention should be made of the tireless efforts of Mr. Wilfrid J. Marsh, who served as pianist from the first rehearsal through the final per-





THE

*Musical*



VOLUME 3, NUMBER 3.

DALLAS, TEXAS, JUNE, 1917.

\$1.00 A YEAR, 10c THE COPY



Perhaps the greatest individual success was achieved by Pearl Calhoun Davis as Marguerite. Her work was a surprise even to her closest associates, and was probably the best that she has accomplished in her long career here. Her voice was at its best, and it was remarked that after the strenuous period of preparation and the two consecutive performances her voice showed no signs of fatigue or strain. There was that quality in her work which made evident the careful and thoughtful preparation she had made for the part. Her most convincing work was probably the scene including "The King of Thule" and the "Jewel Song." Her appeal to the eye was not behindhand in a comparison of sight and sound.

Ellison Van Hoose, in the role of Faust, the only artist from out of the city, renewed and strengthened the favorable impression he made two years ago upon the occasion of his appearance with the Apollo Chorus in Rossini's "Stabat Mater." His voice is elastic and musical, and, what is perhaps of greater moment, is supplemented by the invaluable appearance of rounded artistry which is gained only by large experience in the actual doing of the thing upon the operatic stage. Not only his singing, but his acting showed the finish that is not given to amateurs to possess. He did not lack for high tones, and they were given with an opulence of volume that must have satisfied the persons whose chief delight in opera is the length and loudness of the tenor's high tones.

Frank C. Agar, as Mephistopheles, fully sustained the reputation which he has won in many appearances in oratorio and cantata. Any doubt which may have

formed and who contributed greatly to the smoothness and assurance of the singing.

An incidental ballet was arranged and drilled by Miss Margaret Hudson, who was already well-known for her ability and originality in her profession. This feature added much to the effectiveness of the "Kermesse" scene.

Miss Catherine Oglesby was responsible for the stage direction, and only those who witnessed the earlier rehearsals realized what patient effort was involved in that task. She not only drilled an amateur and self-conscious chorus into some semblance of easy stage deportment, but displayed her ability as a drill sergeant by training the "army" in its various evolutions.

Mr. Losh conducted the production in person and at all times had the forces well in hand by reason of painstaking preparation for weeks in advance. Perhaps the outstanding feature of the season was the entire absence of any hitches in the performance of the first night. Principals, orchestra, chorus and ballet worked together without any of the "breaks" which so often are a part of local productions. Comparing the two performances, the work of the principals was perhaps smoother and more confident on the second night, while that of the orchestra and chorus suffered some decline.

A crowded house greeted the performers on both nights, and such was the success of the venture that Mr. Losh is already planning a production on a larger scale for next year.

## THE MUSICAL

### AUSTIN

given in the public schools of various cities and other details in this connection.

Mrs. Mamie Folsom Wynne of Dallas gave the report on community music, which proved to be one of the most interesting of the convention. There was little wordy discussion of what ought to be done in the way of community music, but a report of what had actually been accomplished during the last year in the various communities. Besides Mrs. Wynne, there were on the committee Miss Phoebe Garver of Taylor and Miss Louise Daniel of Houston.

A committee on music in the college had made an investigation as to the scope of the music courses offered in the various colleges of the State and other points of information as to their methods. This report was read by Miss Etelka Evans of Georgetown.

As formerly, the round table proved one of the most helpful features of the meeting, and such was the interest manifested in this feature of the convention that the chairmen of various departments were obliged to call extra sessions to finish the work that had been planned. The chairmen of the round tables were

N HAS REPRESENTATION.

Long Education-  
Adopted.

### HITLOCK.

ion of the Texas  
Association was  
of Austin May 16  
representative at  
State at large.  
in a position  
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The orchestra gave excellent support to the singers and though the instrumentation was necessarily curtailed, the



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## Music in Education

BY ALEXANDER HENNEMAN.

(The following address on "Music as a Mental Physical and Spiritual Factor in Education" was delivered before the State Federation of Music Clubs.)

**M**AN has three attributes: mental, physical and spiritual. He has three different sets of muscles: voluntary, involuntary and semi-voluntary. He has three important senses: sight, hearing and touch. We find a triune combination of brain, nerves and muscles. There is the heart, soul and body. Every movement of the body is the result of a mental act. Every physical movement within the body or made by a member of the body reacts upon the mind. In fact, there is no mental act without a physical reaction. There is no physical movement without its reaction on the mind. So intimate is this connection between the mental and physical that the dividing line has not been found. Scientists do not know when the thought becomes matter, nor do we know when the sensation induced by motion, by action through the senses, slips over from the nervous center into the mental plane. If I move my arm I have made a voluntary motion. The voluntary muscles in the body have been brought into action by a decision of the will. These muscles

ger, at first it is merely a thought. On the instant that I let that thought give expression the brain takes the thought, materializes it, sends it over the nerves into the muscles of the hand and the finger comes up. Now, this finger will not rise in any other way than I think it. We will call this the concept. If the concept in the mind is that the finger shall rise in a crooked position, it will so rise. If the concept is that it shall rise in a straight position, it will not be crooked, and the finger will remain in that position until the mind decides to change the position. In other words, so long as the concept remains in the mind that finger will stay there. Bear that also in mind that the thought comes into the brain, from the brain into the nerves, from the nerves into the muscles and the muscles give expression to the original impression. Thought has become matter, the immaterial has been given motion (that is so far as we know or at least recognize thought to be without movement. I do not think it is). This imperceptible motion has become perceptible through the act itself.

We have the soul, the mind and the heart. That is the thought, spirit and the emotion. In order to develop these three it is necessary that the training of the young be well balanced and orderly. If the emotions are overtrained, then we find an individual who is erratic and unreasonable, subject to every whim and fancy. The guiding influence of the intellect then is missing. If we overdevelop the intellectual side of his nature, it becomes cold, calculating, hard and sinister. Everything is measured by

mathematics because music has all of the elements of mathematics. Harmony and counterpoint are nothing else but mathematics. As Plato says, "Music is nothing else than ethereal mathematics." The theory of harmony and counterpoint is far more taxing than mathematics. It is more complex, but just as rigid in its laws as is the law of mathematics. Furthermore, the one charge against mathematics is that it is not emotional. That is one of the arguments that is being put up as being advantageous. I cannot agree with that, because it is not emotional is the reason why it is not the best study for the young. It has not even imagination, unless we might call that imagination when the student is inventing his own answer to a problem he cannot solve. I asked fifteen different college men what studies they found the most difficult, mathematics, Latin and Greek or harmony, counterpoint and instrumentation, and fourteen of them told me that they found the study of music more difficult and one said he did not know, he never found harmony or counterpoint more difficult than the other studies. They were to him about the same. So therefore about fifteen, or rather fourteen, individuals whose whole lives are spent in music find it more difficult than they find the old languages and mathematics.

Mr. Horatio Parker, professor at Yale, says: "The need for concentrated, consecutive, constructive thinking is as great in music as in law and architecture, although such thinking is often supposed to find 'inspiration' a satisfactory substitute. I know very little about

we have purely the spiritual. Just when the spiritual is purely mental, or when the mental becomes purely physical our scientists can not tell us. The overlapping is so great and so intimate that we can hardly have one without the other. Have you a study like this in the schools? Is there any college or university that in one single study develops a man in so perfect and well-rounded a manner as does music?

With the coming of the picture show the first-class drama was put out of business. One hundred million people could not and did not support two first-class companies giving Shakespearean plays. One hundred million people in America did not produce enough lovers of high-class literature to make it possible for two companies to exist. We do not know where the trouble lies. Is it in the way literature is taught in the schools, or is literature itself so uninteresting that only the individual can be brought to interest himself in it through force. But here is a peculiar phenomenon that took place with the development of the picture show. Two very peculiar things took place in this country. As the picture show developed in the last twelve years to that point they are today the drama went down. As fast as it fell so quickly rose music, and where twelve or fifteen years ago there were but four or five cities in the United States with Symphony Orchestras, there are now not less than a dozen or more giving a regular series of concerts throughout the country. Where fifteen years ago there were but three or four opera companies operating at a great loss, there are today a number of differ-

## BRILLIANT CLIMAX

SPRING FESTIVAL BRINGS SEASON TO END AT C. I. A.

Series of Students' Recitals Ends with Special Commencement Program—Extension Department Broadens Plans.

Denton.

**T**HE spring festival on May 3, 4 and 5 was a brilliant climax for the interesting season of musical life in Denton. The opening of the festival was an outdoor fete presented by two hundred girls under the direction of Miss Edna Spear, acting head of the department of expression. Woodland settings, artistic costumes, solo and group dances, and pantomime combined to create a spectacle of wonderful beauty and charm.

A program of versatile interest and unusual value musically was given by the members of the music faculty and college chorus on the evening of the 3d. Miss Selma Tietze opened the program with a poetic and imaginative reading of the Grieg "A-Minor Concerto," first movement; Miss Ault played the Wieniawski "Legende" with poise and warmth of tone; Miss Asher gave two numbers from the Arensky Suite with delightful freedom and charm, and the "España" of Chabrier sparkled with Spanish color; Miss Lawrence made her first appearance in Denton in the playing of the Saint-Saens "G-Minor Concerto," and pleased the audience by her clear-cut



MISS NOTHERA B. A.  
Director of Piano Department, C. I. A., Solo  
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# PEARL CALHOUN DAVIS

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Fort Worth, Texas

*Oct 20 - 1917  
Musical America.*

The orchestra gave excellent support to the singers and though the instrumentation was necessarily curtailed, the tonal effect obtained through capable handling was good. The chorus work was of the highest class and evidenced at all times the capable drilling of the director. The balance of parts was maintained at all times and each individual member seemed determined to do his or her very best. The easy stage deportment was remarkable and much credit for this is due to Catherine Oglesby, who was responsible for the stage direction. Her value in this capacity could scarcely be overestimated. An incidental ballet was cleverly arranged by Margaret Hudson whose ability in this work is well recognized. In the Kermesse scene the ballet was attractive. Two other musicians deserve especial credit for the success of the performance. E. Clyde Whitlock rendered valuable assistance as concert-master of the orchestra and the tireless work of Wilfrid J. Marsh as pianist throughout the trying rehearsals and in the final performances was of inestimable value.

Mr. Losh conducted the performances and had at all times all the forces well in hand. The fact that there were no rough places, no hitches of any kind in either of the

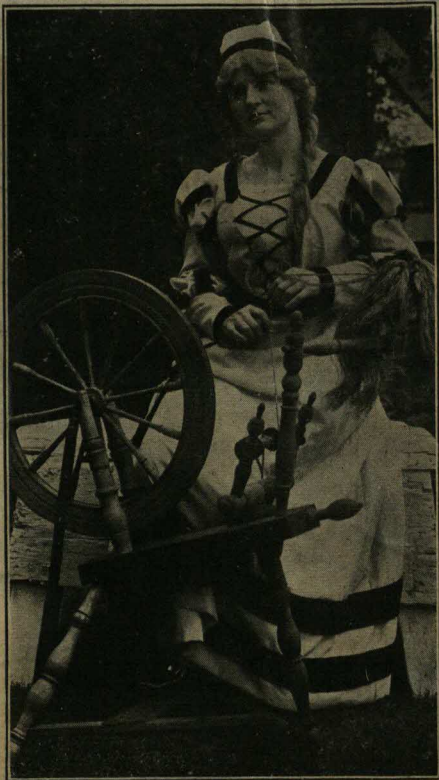
two performances gave evidence of the painstaking and adequate preparation.

Two performances were given on successive nights in the beautiful Majestic Theatre to audiences which taxed the capacity of the house and which were enthusiastic in their appreciation. And it is a cause for much gratification, that, in spite of very heavy expenses of production, including costumes and special scenery painting, besides all incidentals, we are able to announce a complete success financially. Mr. Losh has on several former occasions very cheerfully paid deficits out of his own pocket and it is an evidence that perseverance will finally win when we note that this time the city was sufficiently appreciative to make its patronage meet all expenses.

L. M. L.

## Apollo Chorus Gives "Faust"

The greatest achievement of the Apollo Chorus, however, in the several years of its existence was the splendid production of "Faust" at the Majestic Theater in May. The chorus of over 100 worked most heartily, provided their own costumes, and sold tickets, with the result that the house was sold out both nights. Their singing and acting was truly excellent, and reflected great credit on the stage manager, Miss Catherine Oglesby; there was in addition a ballet carefully trained by Margaret Hudson which aided in making the stage pictures more effective. All the principals were local singers, with the one exception of Ellison van Hoose, who came from Houston to fill the title rôle. His singing was a revelation to many, and he proved a capable actor, though not more so than Pearl Calhoun Davies, who as *Marguerite* did quite the best work of her career. She looked so much the part and pleased in every way, her voice being under great control at all times, and her performance was altogether finished and eminently satisfying. Frank Agar was at his best as *Mephistopheles*, Louis Ducker made a fine *Valentine*; Mrs. Louis Morris as *Martha* and Mabel Helmcamp Neely as *Siebel* both won great applause, while Walker Moore as *Wagner* made much of a small part, his singing and acting being one of the features in the *Kermesse* Scene. The orchestra was led by E. Clyde Whitlock, with W. J. Marsh at the piano, and the opera was conducted by Sam S. Losh, the manager of the society, to whom one cannot give too much praise for one of the finest amateur performances ever seen in our city. The very great success of the venture will probably result in the formation of an operatic society, as Mr. Losh has announced that he will give "Aïda" next spring.



Pearl Calhoun Davies, Who Sang "Marguerite" in the Apollo Chorus Production of "Faust" at Fort Worth, Tex.

MUSICAL AMERICA

Aug - 6 - 1917





ly assisted by a special comedian in the person of one Harry C. Juneman, the evening was an immense success. The purpose of the smoker was to permit the different department heads and their assistants to meet on a common ground and further develop that feeling of friendship which has sprung up among the men in the past weeks they have been "doing their bit" in this apacity for Uncle Sam. Through the general good feeling existing it has been possible to make a record on construction at this camp. "Co-operation" the watchword, "Progress" the motto

the members and military guests. Dr. and Mrs. J. McLean will have open house complimentary to Miss Alabel Brown and Mr. James Record.

#### Monday.

The Euterpean club will meet at the First Christian church.

There will be a meeting of the Women's Shakespeare club.

Invitations have been issued to the adult members of the First Christian church to attend a "Hoover banquet" at the church Monday at 7:30 p. m.

Mrs. A. G. Poindexter will give a tea in honor of Miss Alabel Brown. There will be a dinner dance at the



**M**RS. PEARL CALHOUN DAVIS as she appeared when singing the Marseillaise and Star-Spangled Banner at the Convention of Women's Federated Clubs in Waco. Mrs. Davis was attended by a military escort and accompanied by the Inness Band.

*Record - Nov 25-1917*





# WACO TIMES-HERALD

WACO, TEXAS, FRIDAY, NOVEMBER 16, 1917. —SIXTEEN PAGES

## SUPERB WAS PROGRAM OF FINE ARTS

### Leading Musical Talent of State at Cotton Palace Last Night.

Last evening at the Texas Cotton Palace coliseum was called Fine Arts evening, and a fitting name it was, too, for some of the finest musical talent of the state was present and took part in the program. An overture was rendered by Innes' band for the opening number of the program, followed by an air from Tosca by Miss Beulah Duncan of this city. F. Arthur Johnson played the accompaniment. Miss Duncan received an ovation as she stepped on the stage from her many friends who recognized her. Her selection, "Visi di Arte e di Amour," was well suited to her voice, and her interpretation of the song was exceptionally good.

Mrs. Florence Stevenson of the fine arts department of Southwestern university of Georgetown, displayed a mastery of touch and knowledge of her subject in her piano solo. She had selected for the occasion Liszt's Second Hungarian Rhapsody, and so carried away with her rendition was the audience that they would hardly be satisfied without an encore.

### Misses Hoffmann in Dance.

Misses Fay and Bird Hoffmann did a beautiful French dance, "Aubade Printineire," under a spotlight, and their dances proved to be the feature of the entire program. The applause given them when the dance was over was truly an ovation. For ten minutes their thousands of admirers pleaded for an encore, but it was not until later in the evening that their second dante was presented. It was a Greek dance, "On to Victory," in which the versatile young ladies were dressed as Greek warriors, waving their French and American flags and swaying their swords. Innes' band accompanied the dance, and the sounding of trumpets as the charge was made was one of the striking features of the dance. Finally the victory was won, and with sorrowful faces they look around at the devastated country, and then throwing back care and worry, they dance fitfully around, waving their flags, symbolizing their victory, and for the sake of peace on earth forever, break the swords over their knees and disappear. The Hoffmannettes have appeared a number of times in this city, and their ability as entertainers is recognized by all who know them. Always they are encored time after time, but their program last night scored such a wonderful hit their multitude of friends and admirers would not be content without an encore. The two dances given last night were taught the Misses Hoffmann during their visit to New York last summer. "On to Victory" was learned under the tutelage of Chalif and "Aubade Printintiere" under Veronine Vestoss, both of whom are celebrated Russian artists, and the young ladies attribute much of their success last night to their instructors.

Ellison Van Hoose of Houston, although it was his first appearance in this city, sang his way into the hearts of the lovers of good music before he had finished the first measure of "Ridi Pagliacci," a song which he has sung with great success in practically all the larger theaters and royal courts of Europe. He was commanded by the mother of the present king of Italy to appear before her in 1898, at which time this song was sung. After hearing it the queen presented Mr. Van Hoose with a ring, one of the royal jewels of Italy. He wore the ring last night. His tenor is full, clear and distinct, and it is no wonder that he is now recognized as one of the foremost tenors of the world today.

Anton Navratil is well known to the citizens of Waco, and they all look forward to an opportunity of hearing him play his violin, but he has never been heard in a selection which he rendered to better advantage than the two he gave last night. The "Spanish Dance No. 8" was a

most enjoyable number, while "Perpetuum Mobile" was an excellent offering in which he had occasion to display his wonderful technic and mastery both of his subject and instrument.

Scenes from "Rigoletto" have been heard in Waco a number of times the past few weeks, both in instrumental and vocal renditions, but it has never been heard in better form in this city or in few others, than last night. Ellison Van Hoose, Mrs. Pearl Calhoun Davis, Mrs. Dan Brown and Sam S. Losh, each an artist of wide fame, carried their parts to perfection, with the result that this one piece alone was considered by far the highest class musical number that the people of this city and visitors to the Cotton Palace have ever had an opportunity of hearing.

Albert Pechin, Innes' wonderful cornetist, and said to be the best cornetist in America, was heard in one of his best selections last night, one in which the great range and double tones of which he is master could be heard. Long since did he win a place high in the hearts of the good people of this city, and everybody is regretful that the time of his stay here is drawing to a close. So well pleased was the audience with his selection last night he was forced to come back, and for an encore played a piece that every man, woman and child in the whole world loves, one that has never yet failed to touch the hardest heart and invariably turns one's mind heavenward—"Mother Machree," that good old Irish melody that has taken a place among the best compositions of all times, and one which will never be lived down as long as the word "mother" is held sacred in the hearts of men.



### Sang French National Hymn.

Mrs. Albert Smith of Dallas showed a wonderful range of voice and tones in the two selections, "My Soul," by Carrie Jacobs-Bond, and "Endymion," by Lillie Lehman. The highest notes were reached seemingly without effort, and the lowest notes were full and clear. Without a doubt Mrs. Smith is one of the best sopranos that has ever appeared in Waco.

H. C. Nearing, director of the department of music at the Daniel Baker college at Brownwood, confined his part of the night's program to compositions of Grieg, and he displayed a masterful technic in their presentation. "Wedding Day at Troldhaugen," "To Spring" and "Carnival" were the titles of his selections. Mr. Nearing is rather young to hold the responsible position which he does at Daniel Baker, and to have climbed to the high rung on the ladder of fame which he has, but his success can easily be accounted for by all who heard him last night. That he is a natural musician is unquestioned, and he has been playing since he was still a small boy.

The contralto solo by Mrs. Dan Brown of Fort Worth was one of the features of the program. It is seldom that the people of Waco have an opportunity of hearing a voice like that of Mrs. Brown. It is deep, full and rich, and "The Sea," by Grant-Shafer, was especially adapted to her wonderful voice.

Mrs. Virginia Ryan was another Wacoan appearing on the program last night, and like the others, she was greeted with much applause as she stepped on the stage. She is considered among the best pianists of this section of the state and her selection, "Allegro Appassionata," gave her an opportunity of showing that she was an artist of note.

The program took on a more patriotic aspect as Mrs. Pearl Calhoun Davis of Fort Worth, accompanied by a military escort of eight soldiers from Camp MacArthur, entered the coliseum from the rear and the Innes band started "Les Marsellaise," which she sang when she reached the stage. The audience rose as a mark of respect to the French national hymn, and the entire setting was very beautiful. Mrs. Davis, dressed as the Goddess of Liberty, and carried a large American flag. The military escorts joined her in the chorus. This feature of the program will be appreciated much more when the fact is announced that Mrs. Davis was ill at her home in Fort Worth, but in order not to disappoint the multitude of people who were expected at the coliseum last night and those who had the program in charge, she forced herself to recover to such an extent that she could come to Waco, yesterday. Although she was affected with a terrible cold and tonsillitis, she was able to keep the audience from discovering the fact during the song, so good is her control of her vocal organs.

The entire audience joined in the mass singing at the conclusion of the program. Sam S. Losh, director of singing at Camp Bowie, Fort Worth, led the singing, which was greatly enjoyed by all. "The Star Spangled Banner," "Tipperary," "The Battle Hymn of the Republic," and "There's a Long, Long Trail," were the songs in which the audience took part. A quartet from Camp MacArthur assisted Mr. Losh in leading the songs.



## TEXAS FEDERATION OF WOMEN'S CLUBS

Fine Arts Evening, November 15, 1917, 8 o'clock, Cotton Palace Coliseum

### PROGRAM

Overture .....	Innes' Concert Band	Selected
Soprano Solo, Chanson Provencale Miss Beulah Duncan, Waco; Accompanist, F. Arthur Johnson, Waco		Del Acqua
Piano Solo Mrs. Florence Stevenson, Southwestern University, Georgetown		Selected
Tenor Solo, "Ridi Pagliacci" Ellison Van Hoose, Houston, Accompanied by Innes' Band		Leoncavallo
Violin Solo (a) Spanish Dance No. 8 .....		Sarasate
(b) Perpetuum Mobile Anton Navratil, Baylor University, Waco; Accompanist, F. Arthur Johnson, Waco		Ries
Quartet from "Rigoletto" Mrs. Pearl Calhoun Davis, Fort Worth; Mrs. Dan Brown, Fort Worth; Ellison Van Hoose, Houston; Sam S. Losh, Fort Worth; Accompaniment by Innes' Band		Verdi
PART TWO		
Interpretative Dance, "On to Victory" Misses Fay and Bird Hoffman, Waco; Accompaniment by Innes' Band		Chalf
Soprano Solo: (a) M. Soul .....		Carrie Jacobs Bond
(b) Endymion Mrs. Albert Smith, Dallas; Accompaniment by David Grove, Dallas		Lilla Lehman
Piano Solo: (a) Wedding Day at Troldhaugen .....		Grieg
(b) To Spring .....		Grieg
(c) Carnival H. C. Nearing, Daniel Baker College, Brownwood		Grieg
Contralto Solo, "The Sea" Mrs. Dan Brown, Fort Worth; Accompanist, Sam S. Losh, Fort Worth		Grant-Schafer
Piano Solo, Allegro Appassionata Mrs. Virginia Ryan, Waco		Saint-Saens
Soprano Solo: "Les Marseillaise" "The Star Spangled Banner" Pearl Calhoun Davis, Fort Worth; Accompanied by Innes' Band and Military Escort		Entire Audience
Mass Singing Directed by Sam S. Losh, Song Leader, Camp Bowie, Fort Worth		

# MUSICAL FOR OFFICERS' WIVES IS THOROUGHLY ENJOYED BY ALL GUESTS

Apr 14, 1918

The matinee musicale which was given last Monday by the Harmony club in honor of the wives of the officers of Camp Bowie and Tallaferro fields, was one of the most beautiful affairs of the season, both from a social and musical standpoint. It was a delightful courtesy for the club to extend to the many ladies who are at present in the city on account of the various army camps and that it was truly appreciated was evidenced by the fact that about 400 of the ladies were in attendance. The list of invitations to ladies other than officers' wives was necessarily limited, there being possibly 100 of these present. General Greble, commanding Camp Bowie, was the chief guest of honor. The general, with his aide, Lieutenant E. A. Russell Jr., came at the beginning of the program and remained throughout the afternoon, expressing himself as well pleased with the musical work of the club.

The program selected for the occasion was an unusually beautiful one and its rendition reflected much credit on the ladies of the club and on the director, Carl Venth, who, during the past few years has made of the Harmony club one of the best singing organizations in the Southwest.

The first number was a cantata by Mr. Venth, which was given its first presentation. It is called "The Quest of Beauty," both words and music being written by Venth. It is one of the best of his works, being full of tuneful melody and beautiful harmony throughout. The club sang it beautifully, the incidental solos being splendidly done by Mrs. W. C. Bryant, Miss Alta Vaughan, Mrs. W. D. Smith, Mrs. Pearl Calhoun Davis and Mrs. Louis Morris. Mrs. Bryant was called on at the last moment to substitute for Miss Helen Lassiter and Miss Helen Austin, who were unable to sing on account of illness. Mrs. Bryant responded with her usual ability and willingness.

Miss Marian Cassell was presented as piano soloist and she acquitted herself with splendid distinction. There are

few better women pianists than Miss Cassell and Fort Worth is fortunate to number her among its musicians. She plays with all the strength and virility of a man and with the added refinement and temperament of a woman. Her technical equipment is beyond criticism.

Mrs. Pearl Calhoun Davis was the vocal soloist of the afternoon and while Mrs. Davis has long been a favorite singer with Fort Worth audiences it is doubtful that she ever appeared to better advantage than on this program. Her excellent voice was in the best of form and she sang with an enthusiasm that was delightful. Her group of songs was well selected, most of them being new. In the final number, the famous valse from "Romeo and Juliet," Mrs. Davis was truly unexcelled and was insistent upon an encore. Mrs. Will Collins furnished most beautiful accompaniments for Mrs. Davis.

Mrs. Dan G. Black, who is better known in Fort Worth as Miss Margaret McCartney, gave a reading that was much enjoyed. She is a splendid artist in this line.

The final number was the "Viennese Serenade," sung by the chorus with Frank C. Agar as soloist. Mr. Agar's splendid baritone voice, combined with the excellent work of the chorus, made a most beautiful ending for the splendid program.

The artistic accompaniments furnished by Dot Echols McCutchan added greatly to the excellence of the program.

The affair was given at the Elks' club and an informal reception followed the musicale.

The entire program was as follows:  
Cantata, "The Quest of Beauty" ..

..... Carl Venth

..... Harmony Club Chorus.

Incidental solos by Mrs. Louis Morris,

Mrs. W. C. Bryant, Mrs. W. D. Smith,

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 Ski".....

..... Clough-Leigher  
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.



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