THE HISTORICAL DEVELOPMENT OF FINE ARTS
IN TEXAS

THESIS

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Catherine Troxell Hastings, B. A.
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CHAPTER I

FACTORS AFFECTING THE GROWTH OF FINE ARTS IN TEXAS

Probably the greatest factor in the growth and development of American culture today is the decentralization of interest. Though New York City is undoubtedly accepted as the center of our cultural efforts, the entire country is becoming more and more aware of its own potentialities.

"Texas is big---bigger than any European nation except Russia---and whether New York knows it or not, that commonwealth and the other states of the Southwest and the Far West are contributing a vital factor to the nation's art."

During World War II, the nation was informed about Texas. Boyce House's especially colorful title, Texas Brags, made itself known from London to Tokyo. Texas is surprising even native Texans who already admit the grandeur of their state. We have finally settled down, put aside our six-guns, and decided to become cultured. We are taking our place musically, artistically, and poetically, in the ranks of the best.

Musical statistics since 1945 have revealed an unexpected and even unsuspected cultural leadership in terms of activity by states. There are, it appears,

1 "Dallas Exhibit Reveals Worlds Art and Significance of Southwest," The Art Digest, X (June 1, 1936) p. 10.
just two states among forty-eight with as many as three major symphony orchestras, defining a major symphony as one with a budget greater than $200,000 a year. The first state is New York... The second state is Texas, the wild and woolly, with its symphony orchestras of Dallas, Houston, and San Antonio.2

This fact is amazing when one stops to consider that only about sixty-five years ago, Texans were clearing virgin lands and fighting Indians. A man with a gun in one hand and an ax in the other finds it hard to make possible the leisure time required for culture. Fine arts can come into existence only after the barest necessities of life have been met. Until a man can protect himself against the weather and his enemies, and discover ways of securing food, he will not be likely to turn his attention to drawing pictures, modeling, making music or writing books. That is the reason that culture—the finer elements of a man's life—was slow in developing in Texas. Cultured emigrants did come, but due to the conditions of life, very little was produced. The important thing about Texas' early background is the influence it had in molding the character of her people.

When the American pioneer left the humid East and went out on the great Western plains, he found himself in a totally new environment. To the strange conditions of this environment he was able to adapt himself in some measure, sooner or later; but when he began to talk of his new experiences to his Eastern neighbor, he often spoke in a language so strange that the Easterner could not understand him.3

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Thus we have the Texas which is today emerging from obscurity to become one of the potential great in the field of fine arts.

Historical Backgrounds

Four hundred years ago the great stretch of land between the Rio Grande and the Red River was inhabited only by wandering Indians engaged largely in hunting, fishing, and fighting any other tribes who trespassed upon their hunting grounds. According to accepted modern standards, all were of a low degree of civilization. The Indians of two hundred years ago were still nomadic, some were even cannibalistic. About a quarter of a century after Columbus discovered America, Spaniards occupied Mexico City. The leader, Hernando Cortes, begged that missionaries be sent to the new territory. The first three missionaries came in 1523; and thereafter, for three centuries, there poured from Europe a continuous stream of friars and priests, who marched beside the explorers, erected monasteries in the regions brought under Spanish control, and established missions on the frontiers. The mission was for the purpose of Christianizing and civilizing the natives according to Spanish standards.

Early in the 18th century, communities of Spaniards began to form at San Antonio and Goliad, and later, at Nacogdoches. By 1821 Mexico had revolted from Spain and Texas found herself no longer a Spanish province, but a part of the Mexican state. Among the acts of the new government which Mexico bitterly
regretted later was the privilege granted to a few people from the United States to make settlements of Anglo-Americans in Texas. This added another element to the mixture which was to form the eventual basis for Texas fine arts. Anglo-Americans soon began to swarm into Texas, and not content with the unaccustomed Spanish way of life, they quickly began to institute their own forms of culture. On March 2, 1836, the Texans declared their independence from Mexico. In 1845, Texas was added to the United States. Other traces of foreign culture added to Texas came from the small immigrant groups, chief among whom were the Germans, French, Czech, Swedish, and Italian elements. From each of these cultures, Texas has assimilated and molded her own peculiar form. In each of the fine arts, the old world backgrounds are finally being ignored, in preference to the style which is truly Texas' own.

Social and Economic Factors

Texas has been extremely fortunate in the fact that oil has brought wealth to the state. The discovery of vast oil fields has been a great boon to the development of the fine arts in Texas, in that wealth from this source has enabled our people to enjoy the leisure time and the means needed to develop the more esthetic side of life. This wealth has flowed into our larger cities---Dallas, Houston, Fort Worth, and San Antonio---where civic improvements and beautiful homes testify
to the cultural abilities of the people.

Industry, spurred on by economic conditions, has constantly been on the increase in Texas, and has added to the wealth of the state. Due to low labor costs, northern industry has shown a marked tendency to move southward, thereby increasing employment opportunities as well as salary scales. This increase in wages has meant that Texans can afford more of the benefits of fine arts.

Another factor with direct effect on fine arts is the influence of local newspapers. Fine arts projects can either be made or broken by the city newspaper. Proper cooperation, advertising and reviews, can assure the patronage needed to build wonderful projects; whereas adverse criticism can immediately pour "cold water" upon a good plan.

Dallas newspaper encouragement, particularly from the News, is chief among contributing forces in accounting for the great progress made by Dallas artists as compared with those of other Texas cities.4

4 Alexandre Hogue, "Progressive Texas," The Art Digest, X (June 1, 1936) p. 17.
CHAPTER II

MUSIC IN TEXAS

"Music must take rank as the finest of fine arts---as the one which, more than any other, ministers to human welfare."

Music has occupied a prominent place in Texas, from the time of the early Indian drums and chants to modern symphonies composed in twentieth century Texas. The earliest music heard in Texas was that of the Indian tribes who inhabited the state before the advent of the white man and his more refined culture. Music came to the red man when he learned to raise and lower his voice to imitate the sounds of nature which he observed about him. Melody and rhythm came naturally to the Indian, who learned to describe sound patterns with sticks beaten together or by tapping on a hollow log with a stone.

Also he saith, that in the same country, the people have instruments of Musicke made of a piece of cane, almost a foot long, being open at both ends; which sitting downe, they smite upon their thighs and one of their handes, making a pleasant kind of sound.\(^2\)

In a natural evolution, drums came into being for the Indian

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who used them as accompaniment to march rhythms designed as war dances or supplications to the gods for economic needs.

The Indian's world is a singing world, and their most beautiful songs, with accompanying dances, are those of affirmation, through which they add their spiritual and physical energy to the sum of the Life-Giving Energy of the world. 3

The Indian religion developed as an attempt to understand the mysteries of nature. Nothing attributed to the Indian could be less comprehensible to the white man's philosophy today, than this mystical attitude toward the natural world. In the Indian's reverential fear of the source of these feats, there came a feeling of awe and respect for some power greater than man can understand. Music was essentially pleasing to the Indian, especially when he combined it with dancing. Thus, in an effort to appease the unknown power, the Indian used music, his own greatest source of pleasure. It was in his presentation that music first became associated with religion in Texas.

The unfortunate factor in the development of Indian music is the fact that he never learned to record for posterity what he had achieved, as the white man has done. Indian music was learned only by imitation. When their music was heard by white men in later centuries, it seemed so crude and toneless that the hearers did not deem it worthy of preservation. Thus Texas' first music is lost to us, with the exception of some

3 Nellie Barnes, "Indian Choral Music," The Southwest Review, XIII. (July, 1928) p. 481.
few chants which have been copied in early accounts by the white man. The Kiowa Indian tribe had a war song, a pledge taken by young braves. Satank, a Kiowa chief, sang it just before his death enroute to his trial at Jacksboro, Texas:

"Oh Sun, you remain forever,
But we, Kaitsenko, must die.
Oh Earth, you remain forever,
But we, Kaitsenko, must die."

From its humble origin, Texas music has grown to immense proportions. Four great nations have enriched it with their contributions of folk songs. Spain came to Texas first, bringing with them music and instruments which imbued the Indian with a love of Spanish sound and rhythm. Texas remained under the influence of Spain for more than two centuries. Later, however, French influence brought to Texas dainty, delicate melodies and spirited military airs. Then came the Anglo-American with traces of the Puritan attitude; however, this influence was soon overshadowed by the increasing numbers of foreign elements in Texas. Finally, among the foreigners, came the German emigrant, whose efforts have marked the greatest advance in musical culture during the last half-century.

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4 Carl Coke Rister, *The Southwestern Frontier*, p. 133.
Spain's first interest in Texas was concentrated on the christianizing of the Indian. Music proved to be an effective means of obtaining the interest of the Indian. The early missionaries reported that the Indians in practically every region responded readily to music. In order to provide the needed means, it was necessary to teach natives. "The first teacher of European music in North America was Fray Pedro de Gante, who established a school in Mexico City in 1527." The first European music known in Texas was taught to the Indian boys who were gathered within the walls of the first mission established near the city of El Paso, Our Lady of Guadalupe. This mission was established by Friar Garcia de San Francisco in 1659. Since Friar Garcia de San Francisco had established several missions in New Mexico, and built an organ for each, it is to be assumed that he probably did likewise for the Texas mission. When the Mendoza expedition came to Texas near San Angelo, Father Lopez brought with him a portable organ. The music which he played is said to have amazed the easily impressionable Indian. The instrument is the first of the organ family specifically named in the records of Texas.

The mission became the center of Spanish music in Texas. Music was a part of the daily life of the mission, the Indian being taught simple prayers set to music, sometimes even a

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7 Ibid., p. 7.
8 Ibid., p. 8.
native chant. Clearly the native dances and songs were too pagan to be acceptable as Christian worship, and the Indian was so imbued with his own traditions and practices that he could never fully accept any other form.

"But long before the missions were secularized, other people had come to carry forward the use and perpetuation of Spanish music of another type." "The Southwest---Spanish territory until almost the middle of the nineteenth century --- must assert its claim to the first music teachers, the first music schools, and the first choirs in the present United States." The Spanish love of dancing and singing has been a part of the heritage of their descendants. String orchestras were in demand for dancing, which formed the major event in the social life of the citizens. These orchestras also furnished music for the Church. Spanish folk songs were kept alive from year to year by repetition; however, not many were recorded, and thus few traces of their secular music remain to posterity.

Music was the life of the Spaniards; they sang at work, and sang and danced during their leisure hours. Street vendors were very common sights, crying their wares with bits of song through the narrow streets of San Antonio. When the weather permitted, a steady stream of music could be heard from the

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9 Ibid., p. 13.
plaza of any Spanish-American town. Sometimes, one singer serenaded the crowds who gathered there; at other times, a group of singers could be heard. They sang lengthy ballads colored by the imagination of the singer. All classes of people gathered around the tables surrounding the plaza. Young people strolled while the elders sat and chatted. On Sunday in the summer, the leading families assembled there in the late afternoons.

The failure to record Spanish secular music has been a misfortune to Texas. Their love of music and dancing was a part of their bequest to the Southwest. Interest in music bequeathed to Texas by the Spaniards is just beginning to awaken. With this newly aroused enthusiasm will come a more general realization that the Spaniards were the real pioneers of music in Texas. From the intermingling of Spanish and Indian cultures comes the Mexican music of today, which is gaining tremendously in popularity. Mexican folk songs and dances are prevalent all over the Southwest.

The Americas are coming back to their first love, and much of the present day Mexican music, as well as our own, is based on folk song. Here again the Spanish origin and the Indian treatment are exceptionally strong. The Mexican folk songs and dances have penetrated well into the territory north of the Rio Grande, and, having found congenial soil, apparently are here to stay.

Texas had New Orleans as its' source of French music,

F.M. Kercheville, "Uniting the Americas," The Southwest Review, XXIII (October, 1937) p. 9.
via traders and enterprising investigators who, in spite of governmental restrictions to the contrary, constantly wandered into Texas territory. The types of songs varied, but in strong evidence were those dedicated to the black-eyed senoritas. The Acadians provided a phase of French music. They settled in Texas near Port Arthur. Having remained aloof and to themselves, they kept alive some semblances of their culture. Some of their Cajun songs are still to be heard along the Texas coast. Stronger French influence came through the various French and Swiss colonists who settled at various points. Among these was a group of exiles who located on the Trinity in 1817, and another which Victor Considerant brought later to the western frontier of Texas:

In 1855 an amazing procession passed down Main Street to the river. Two hundred Europeans, who had walked in their wooden shoes from Houston, were on their way to establish La Reunion, a few miles west of the Trinity River. They located on a site only a few miles from the present Oak Cliff in Dallas, Texas. The colony was made up of people of culture, and many of them had enjoyed a musical education, some being musicians of ability. They had brought with them musical instruments which included a piano, an organ, flutes, and violins. "They were fond of song and dance...and on Sunday afternoons, their little colony rang with laughter and music."

13 Justin F. Kimball, Our City---Dallas, p. 23.
But the group did not remain intact. The communal experiment was to have been an agricultural colony; but the colonists with few exceptions were city folk. Within two years the project had failed, and Victor Considerant's colony had dissolved.

Austin's colony of Anglo-Americans brought into Texas in 1821, was soon supplemented by the addition of others from the Old South, New England, New York and from Europe. Few of these people were educated, but the majority were laborers lured west by the cheap lands of Texas. Social life was considerably restricted by the scattered settlements, but when occasion offered, groups gathered at various homes and sang or danced to the music usually furnished by old darkies. Concerts or other forms of musical entertainments were unknown, while Texas was still a Mexican colony.

In regard to music, the Anglo-Americans who settled in Texas held conflicting views which varied somewhat according to the social class. Some of the colonists were people of wealth, for whom playing and singing were common forms of diversion. Such people built large, comfortable homes and cleared extensive tracts of land; they became the leaders in industry and government. Among other things they brought to Texas were musical instruments. "...by 1846 nearly every settlement had at least one piano and other instruments, and instances were not unknown where the mahogany legs of pianos rested on the dirt floors of log cabins."  

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rule that the poor settler regarded music as the work of the devil. Men of this class had little equipment, little education, and few home diversions. Their only contact with music had been through the church, and even there music was not regarded very favorably. Dancing was an unforgivable sin.

During the early period, composers of Anglo-American music were definitely not numerous in Texas. A great number of songs were written during the revolutionary period, but few of them originated in Texas. The "Holly Oak Grand Waltz," composed by F.W. Smith of Baylor University, is one of the few Anglo-American compositions published by a reputable house before 1860 which had its origin in Texas. At the battle of San Jacinto the band played "Will You Come to the Bower," a song written by Thomas Moore. It soon became known in Texas as "The Invitation," and the "San Jacinto Quickstep," and was later proclaimed the national song of the new Republic of Texas.

When the United States troops came to Texas, brass bands became popular; they gave concerts, led processions, and even played for funerals. Huntsville, especially, boasted of her band in the late fifties. When the capital of the new republic was established at Houston, it immediately became the center of social life. A theater was opened for which a company of musicians was brought from the United States. The leader of the orchestra, as well as some of the members, gave music

Lota M. Spell, "Music in the Southwest," The Southwestern Musicale, XV. (July, 1929) p. 11.
lessons during the day, and when not busy at the theater, played for dances. "Music had been fostered by the Carlos and Corri theaters; James Bolton was Houston's first conductor. An actor named Sames gave lessons on the flute." On January 9, 1839, there was presented at this theater a "new national Texian hymn," called the "Texas Star," written by the manager. This theater was closed in 1840, and was not reopened until 1845, when the local musicians and actors took charge of it.

To some extent music figured in commercial circles in Texas. As early as 1831 dealers offered pianos for sale. By 1839 Torrey's in Houston offered many musical instruments and strings. At times a merchant got possession of a piano and then advertised the fact: "S. Browning, an Austin dealer, had 'an elegant mahogany 6 octavo Piano forte; by Cragg. Quite new, for sale.'" Tuners of pianos made trips throughout the state.

As among the Spanish settlers, the Anglo-Americans found a great interest in dancing. In spite of the disapproval of some church groups, dancing gained in popularity and fiddlers were in great demand. Often Negroes were the fiddlers, but sometimes mentioned is a Mr. Choate, who fiddled for dances for the early settlers. When Sam Houston became president, a

16 Houston, Writers' Program for the WPA, State of Texas, p. 194.
18 Joseph William Schultz, Thus They Lived, p. 128.
grand ball was held at Houston. All of the best fiddlers of
the republic were there to furnish music for the gala occasion.
Concerts early became popular in Texas. The first capitol at
Houston was used as a concert hall before it served its final
purpose, and was used for concerts during many years.

Mrs. J. Pinckney Henderson took a great interest in the
early music of Texas. She was intellectually eager and very
talented in music. She had been sent to France to study, and
while there, she learned to play both the harp and the piano.
She became acquainted with the young people of San Augustine
through religious instruction, and she determined to give
them training in musical knowledge, also. Using the talents
she had acquired in France, she set about training the group
of young people. She had a church built for the congregation,
using her own funds to pay for it. Then she furnished it with
a small reed organ. "...and then culling some of the best
singers from among her young friends, she trained them in the
music of the Episcopal service. The glitter, the form, the
pageantry, above all, perhaps, the music attracted people from
a great distance."

The attitude toward and the contribution of the Anglo-
American church in Texas to music was both positive and nega-
tive. Not until 1848 was a good church organ brought to Texas.
It was shipped from the port of New Orleans to Galveston, and

Annie Doom Pickrell, Pioneer Women in Texas, p. 176.
at a cost of $2,000 was installed in the Catholic Church there.

There were many ministers and church members who bitterly opposed any form of music, and their influence prevented the encouragement of the art in many communities.

It is true that, late in 1838, the Mississippi Conference of the Methodist Church, which assigned missionaries to Texas, passed a resolution that 'the introduction of instrumental music in public worship' and 'the conducting of the music in our churches by choirs' were injurious to the spirituality of singing and 'inconsistent with the directions of our Discipline.'

But in spite of these objections, and those echoed by the Baptist groups, music and dancing remained popular pastimes among all classes. "Furthermore, congregations of these denominations made the backwoods ring with hymns..." Rutersville College and Wesleyan College, both Texas Methodist institutions, offered instruction in piano. Both of the previously mentioned congregations, as well as the Episcopal and Presbyterian churches, fostered musical activities. Reverend William Y. Allen, was probably instrumental in forming the Sacred Music Society in 1839 in Houston. "And on January 20, 1844, the Civilian and Galveston Gazette proudly announced that 'a fine-toned organ' had arrived from Antwerp, and would be used on the following Sunday in the services of the Episcopal Church." In 1838 a monthly concert prayer meeting was held in Houston.

As a result of the attitude that tolerated music only as

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21 Ibid., p. 184.
22 Ibid., p. 185.
a part of the church, grew two institutions which have survived in Texas life. First of all came the singing school, a product of New England religious zeal. It was started for the purpose of training adults to furnish music for the services of the church. By the beginning of the nineteenth century, it had gained such public favor that it was in some cases supported by local funds. Its subject matter very slowly, almost imperceptibly, shifted from religious to secular, and its membership from the old to the young, both male and female. The teachers became individuals who depended upon the fees for a livelihood.

As an outgrowth of this singing school, there began in various localities, the singing convention. This was a gathering of local singing societies in competitive meets at some convenient point. However, in these conventions which are still common in many parts of Texas, the religious element has always been predominant. In the early days the religious influence prevailed exclusively, and even today it is with many misgivings that secular songs are allowed to invade the sacred precincts of a singing convention. The leader with a thunderous voice has been a typical factor. The singing books still carry shaped notes, and the groups of eager if unlearned singers are at no pains to conceal the fact that the social aspect of the meeting is a strong drawing card. For the singing convention was no trifling affair; it lasted in some cases, two or three days, and brought together members of widely scattered communities.

The old-time camp meetings provided an opportunity for
music. All the services were followed by a prolonged singing of well-known camp-meeting songs:

The effect of some of these songs is thrilling even in remembrance. Through the powerful exhortation of the minister "calling up mourners," followed by a period of singing on the part of the entire audience, large numbers of "mourners," or penitents, were induced to come to the altar to kneel for prayer. Here, under the spur of emotions aroused by the fervid songs and by the earnest admonition and entreaties of the church people who went about talking to the "mourners," numerous professions of religion were made.23

With the advent of the long cattle drives, Texas cowboy music came into national significance. "Its practical purpose is well known—it was used primarily to keep the herds quiet at night, for often a ballad sung loudly and continuously enough might prevent a stampede." The cowboy created ballads as he rode, often relating some incident of the day's work. Very few of the ballads remain unchanged from the original form, and few author's names are to be found. The men who wrote them did so for pleasure rather than profit, and therefore did not think of themselves as composers.

By 1860 music was generally cultivated among the better classes of society in the state. Small concert troops visited the cities frequently. Most schools taught singing and the more common instruments. By this time, however, the Germans were coming into Texas in large numbers, and soon they completely

24 Texas, Writers' Program for WPA, State of Texas, p. 137.
usurped the orchestral field and even the vocal field.

"Galveston, as a port of entry into Texas and the South- west, was the disembarkation point for many immigrants, including numbers of Germans who settled here and brought with them their love of music and singing." It would be hard to estimate the value of the contributions of the Germans to fine arts in Texas. Many German immigrants had been trained to appreciate, play and sing both classical and folk music, and a number of families brought pianos and other musical instruments. Their influence was strongly felt after 1840; however, evidence of their love of music was shown even before that time. The Kleberg family arrived in 1834, bringing with them a good piano. In some accounts, it was referred to as the first piano brought to Texas. Rosa Kleberg tells of the piano: "We had our pleasures, too. Our piano had been much damaged; but I played on it anyway, and the young people of Harrisburg danced to the music."

Other references to early pianos were made. A Mrs. Canterbury told of her early Texas home in 1841:

Soon after I came, my husband gave me a piano ---it was about the first in Texas. I was the only player in San Antonio then---I still play a little. I had that piano until a few months ago, when I sold it for $16; I am sorry now that I sold it. I still


26 Rosa Kleberg, "Some of My Early Experiences in Texas," Quarterly of Texas State Historical Association, I (April, 1898) p. 298.
21

have my old music stool. When the Mexicans came I had my piano hastily boxed, and on my return, that, my music stool and a rocker were almost my only possessions.27

Another story is told of a Greek, Roque Catahu, who married a little Mexican girl of fourteen years:

He dressed her in jewelry and fine clothes and bought her a dilapidated piano. He was jealous and wished her to amuse herself at home. The piano had the desired effect, and she enjoyed it like a child with a new trumpet. The fame of her piano went through the town, and after tea, crowds would come to witness her performance.28

General San Houston's wife, Margaret Lea, was another noteworthy example of the musicians of the republic. She was an intelligent, carefully educated woman, an excellent musician and she sang sweetly. "At Cedar Point Margaret had only her guitar, but the population of Houston City was divided into two classes: those who had and those who had not seen the Houston piano."

Groups of Germans came to Texas and made settlements at Austin, LaGrange, San Antonio, New Braunfels, and Fredericksburg. Among the groups who came were experienced musicians and instrument makers. At New Braunfels in 1845 the first German singing society was formed:

In 1845, the first year of the settlement, a singing club was organized at New Braunfels, and one of the first songs sung was composed by Prince Solms-Braunfels. During the same year, a male quartet was

27 William Corner, San Antonio de Bexar, p. 108.
28 Ibid., p. 98.
29 Marquis James, The Raven, p. 318.
in by the entire settlement. In 1847 New Braunfels had a good band.30

From the different groups, there was finally organized the Texas Saengerbund, or singers' union. This society was first organized at New Braunfels, March 2, 1850. The first Saengerfest in Texas was held in New Braunfels in the summer of 1853. These early day German organizations have accomplished much toward laying a foundation of musical culture which is characteristic of the German element in Texas today.

Texas has had many musicians who have come from the ranks of these German emigrants. Chief among them was Franz Van der Stucken who was born at Fredericksburg, Gillespie County, Texas, October 15, 1858. Another German who is to be recognized in Texas music is Adolf Fuchs, a Lutheran pastor from Mecklenburg, Germany, who migrated to Texas with an organized group. He taught at the oldest girls' school now existing in Texas, Baylor College, which was located at that time in Independence. Among his descendants are many who are musical; the best known is a grandson, Oscar Fox, who first achieved fame for his settings of Texas cowboy songs.

The Germans were largely instrumental in gaining recognition of music in the public schools of Texas. It was introduced in Galveston in 1845, and later in the schools of San Antonio. Many of the teachers of school music were German, and they encouraged the study of opera in Texas. Another

important German composer was Gustave Fitze, whose compositions were published by Oliver Ditson and Co. "At Houston, in 1840, a Mr. Heerbrugger gave a number of concerts, featuring German and Swiss airs, and was lauded by the local press as the ablest musician who had come to the Republic." The Civil War had a very detrimental effect upon Texas music. Only the centers which boasted a large German population made any noteworthy musical progress during this time.

Among the more important early music centers in Texas were Dallas, Houston, Galveston, San Antonio, Austin, and the smaller German settlements of New Braunfels and Fredericksburg. Before the war musical organizations were formed in all of these towns, and after the war they began to function more fully. Houston was one of the more fortunate of these towns; being close to the sea coast, it gained prominence as an early railroad center. "The Presbyterian Church installed an 'organ harmonica' in April, 1859, and soon other churches had instruments; public and private classes in sacred music were conducted." One of the first organizations in Houston was the German Glee Club under the leadership of Professor Miller, Professor Eckhardt, and C.B. Heine. The Houston theater was in operation by 1868, where the music was directed by a Professor Stadtler. Houston conducted competitive singing contests, called Volksfests,

31 Hogan, The Texas Republic, p. 185.
32 Houston, Writers' Program of the WPA, State of Texas, p. 194.
by groups from Houston and Galveston in 1869 and 1870. The opera was not neglected in Houston; early in 1869, Marie Frederici's grand opera company visited Houston presenting numbers such as "Martha," and "The Magic Flute." Other contributions to the musical life of the town were concerts of Eusebio Delgado, a well-known violinist of Mexico City, and the Peak Bell Ringers. Sousa's Band played for the opening of the Houston Auditorium on May 7, 1895. In 1902 the State Federation of English Singing Societies used the auditorium for a mammoth music festival. "With larger auditoriums, especially Pillot's Opera House, many favorites of the stage and music world appeared, including 'Mrs. Langtry, the Jersey Lily ... at $2000 a night,' in 1882."

After the Civil War, Dallas was still a small village of less than a thousand population, but due to the influence of its French immigrants, it was not lacking in musical culture. In 1868 a Dallas Glee Club had been formed. A Professor St. Clair was giving lessons on the violin, and Mrs. S.B. Halsell was teaching piano and guitar lessons. A brass band was organized by Judson B. Stefee. Another Swiss group arrived in 1870, which gave added impetus to music culture. They formed a Swiss Glee Club which soon occupied a very prominent place in Dallas music circles. Another musical organization was the Turner Singing Association. Dallas held a regular May fete

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33 Ibid., p. 195.
at which German and French songs were usually featured. Another early singing society in Dallas was the Frohsinn, which took part in the Saengerfest at Austin in 1879. The outstanding musical event in the life of Dallas was the presentation of the first opera on February 12, 1875. The best amateur talent of the city took part in the chorus. Dallas was not so fortunate as Houston in securing prominent musicians. It was farther from the coast, and had to depend largely upon local musical talent for its programs. Other musical organizations were the Concordia Club, begun in 1875, the Cosmopolites, and the Musicales Society. Dallas' greatest musical year before the twentieth century, was 1883 when the new opera house opened with a performance of "Iolanthe," and the State Saengerfest held its biennial festival there.

San Antonio suffered less ill-effects from the Civil War than any of the other cities. It was close to Mexico and could import necessities, even luxuries at times. Being fortunate enough to have many cultured German emigrants, music progressed there even during the war. The Casino was one of the centers of musical life in San Antonio before the Civil War. Operas were given with both singers and orchestra drawn from local talent. It was supported almost entirely by the German element. A number of German-American citizens formed a singing society in 1867 and called it the Beethoven Maennerchor. "The Beethoven Maennerchor has given much to this city's musical life." Its

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first director was Mr. W.C.A. Thielpape.

A Mexican custom observed in San Antonio was the playing of music on the plaza once a week, after which the young people promenaded, while the elders sat and watched. The United States troops had a military band which gave frequent concerts. Charley Calvello, an Italian harpist, directed a popular string band. There were several musical families worthy of notice in early day San Antonio. Chief among these were the Herff and La Coste families; others were Professor Plagge, Mr. Hellig, and Mr. Thielpape. Much good music was found in the churches of St. Mary's and St. Joseph's. In addition to music on Sundays, some concerts were given in the churches. Despite the lack of transportation, opera companies did sometimes reach San Antonio, and were welcomed by the large music-loving groups there. It was in the years before the railroads came that the foundations for the cosmopolitan and music-loving city, which San Antonio has since become, were securely laid. Music also played a large part in the education of San Antonio's younger generation. The children of the prosperous French and Spanish families were usually sent to school in Europe, and returned to benefit the city with the knowledge of European culture.

During the latter decades of the nineteenth century, some fine musicians lived in San Antonio. Among these were Arthur J.H. Barbour, Carl Beck, Ernest Bechel, William Marx, and Emil Burgy. In the late eighteen seventies, San Antonio's
musicians staged and sang a series of operas at Casino Hall on Market Street. "Those early citizens who loved music so much that they could not do without it, even though they lived far from musical centers, did not hesitate to spend $700 on costumes for a single opera."

The Civil War did not seriously affect the musical life of Austin. The German element in Austin continued the teaching of music and the cultivation of music in social life. One of the most active organizations during this period was a string band, composed of eight of Austin's best musicians and directed by Henry A. Klotz. There was also a brass band organized among the Germans. In 1872 George Herzog, who became the teacher of orchestra and organ at the Blind Institute, took charge of the brass band, and later conducted the orchestra. St. David's Episcopal Church played a large part in promoting music in Austin. Mrs. Fanny L. Crooker was organist and musical director, and it was at her initiative that the Philharmonic Society was organized. For more than a decade Mrs. Crooker played an important part in the musical life of Austin.

Turner Hall was the center of music culture in Austin. It was claimed to be the finest hall in the state. The Saengerbund was organized and directed by William Besserer, who spent over fifty years helping to improve music in Austin. The outstanding event of musical life in Austin before the twentieth century, was the twelfth Saengerfest, held there in

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Lota M. Spell, "Music in the Southwest," The Southwestern Musicale, XVI. (January, 1930) p. 11.
April, 1879. There were many teachers and musicians who contributed to the musical progress of the city. Some of them were Udo Rhodius, J. Messmer, C.T. Sisson, Mrs. Cecilia Townsend, Mrs. J.J. Lane, Miss Virginia Latham, and Mrs. E.B. Harding. "The first music teacher in connection with the public schools was Mrs. Bettie Tyler, who taught in the "graded school" in 1881-1882."

Galveston, blessed by her location as a port, gave early promise of becoming important musically. By 1840 Galveston could boast of visits from musicians such as Mme. Thielemann, a singer from the Royal Theater at Kassel, Germany, and Mrs. DeBar, the "English Mocking Bird." Important, too, were the German emigrants who came to Galveston, many of whom were well trained along musical lines. It was largely due to their insistence that public schools were established there in 1847, and a music teacher was a regular feature of the daily program. Due to the location, Galveston became the center for musical supplies for Texas. Pianos were on sale continually after 1850, and other instruments were kept regularly in stock. Sheet music and music books in a large and varied assortment were offered by the merchants of Galveston. Just after the Civil War a music publishing house was founded in Galveston by a Thomas Groggan. The Tremont Music Hall was owned and operated by August Sachtleben. An interesting figure connected with Galveston musical life in the fifties was Adah Issacs Menkin, a

Ibid., p. 11.
world-famed dancer and singer. Many German singing societies were organized, including the Turnverein. "In about 1870, the German singing society Liedertafel was organized with Mr. Garrison as leader."  

Galveston did suffer from the Civil War. Due to its capture by Federal forces, all the inhabitants fled to the mainland, and musical activity was at an end for the time. Opera was popular in Galveston, especially after the Civil War period. Music in the churches especially thrived. "The cathedral at Galveston was the first church in Texas to boast a pipe organ." Among the men who contributed to the development of church music were Professors Sachtleben, Zawadil, and Lebermann. "As a compliment to Professor Lebermann, the Mozartina and Island City Glee Clubs dedicated to him a performance in 1876."

Agencies Furthering Music Culture

The German singing societies provided a basis for the first steps toward a symphony orchestra. By the late eighties, these groups usually maintained some eighteen to thirty men. However, it was not until after the beginning of the twentieth century that any real progress was made in the field of symphony

40 Ibid., p. 13.
music. In San Antonio, Eli Hartzberg organized the San Antonio Symphony Orchestra in 1904 with Carl Hahn as director. The Dallas Symphony can be traced to Hans Kreissig, who came to that city in the late eighties to direct string ensembles. In 1911 Walter Fried founded the Beethoven Symphony Orchestra. Carl Venth was secured as director. The Houston Orchestra dates from 1913 when Julian Paul Blitz, a Dutch cellist of ability, took charge. When Blitz went to San Antonio, Paul Berge succeeded him, but after some years the orchestra was disbanded. In 1931 it was organized a second time under Allesandro. There was another organization, the Little Symphony, which was directed by Frank St. Leger of the Chicago Opera. With the growth of this second group, the first orchestra finally dissolved. Fort Worth had organized a Symphony Orchestra, directed by Carl Venth, but with the coming of the World War it disbanded.

In 1920, however, the race of symphonic development really began. The larger cities attacked the problem in earnest. Fort Worth organized a new group in 1924 under Brooks Morris, but it was suspended in 1938.

Dallas stopped reaching for Fort Worth's business and dared to bid for the trade of St. Louis, Kansas City, and Chicago. Dallas had to have something that sounded like a real symphony orchestra. From 1925 to 1936 the leadership in Texas was clearly Dallas. Houston and Fort Worth eagerly followed the pattern with San Antonio stumbling as a poor symphonic fourth.

During 1936 to 1938, Dallas suspended the activities of its

41 John Rosenfield, "Symphonies and Skyscrapers," The Southwest Review, XXIX. (Spring, 1944) p. iii.
orchestra to allow time for the interests of the Texas Centennial and the Pan American Expositions. When they returned to the field, they found to their dismay that their lead had been taken by Houston, with its immense shipping and oil interests. In the 1940-41 season, seventy-seven musicians comprised the Houston orchestra, conducted by Ernst Hoffman. Open-air "Music-for-everybody" concerts were inaugurated during the 1940 summer season in Houston, and became a popular attraction at the Miller Outdoor Theater. That year, in October, Houston's first Junior Symphony Orchestra, directed by Harry Kononovitch, was organized to provide a wider opportunity for talented children. The organization is sponsored by a board of directors composed of interested adults; members of the orchestra elect their own officers.

The major symphony orchestras of Texas control a budget which averages $200,000 to $300,000 per organization. Houston enlarged its symphonic program when it engaged Efrem Kurtz of Kansas City as conductor. "San Antonio continues its orchestra, first in the state to arrive at the 'major' status, under the founder and developer, Max Reiter." During the war, Dallas virtually abandoned its symphony orchestra. "The first wartime draft of 1942 took a part of the personnel including the conductor, and sentiment for an orchestra not only collapsed,

but shattered." This Dallas offers as an excuse for being a poor symphonic third in the state today. However, under the direction of Antal Dorati, who was immensely popular with the public, the Dallas Symphony began building toward the future. Dorati moved to the Minneapolis Symphony, and Walter Hendl, assistant conductor of the New York Philharmonic Symphony, is his successor. Dallas has also installed Giovanni Cardelli of New York and Chicago as business manager, in order to give the group a treatment of trained impresarioship.

The three chief cities have the same symphonic objective and are in a fair way toward realizing it. They have definitely arrived in the big leagues of American music and are determined to stay there. There are just four other orchestras in the country to which they acknowledge inferiority—the Boston, Philadelphia, New York, and Chicago, and these are venerable institutions heavily endowed from past eras. 

There are several outstanding contributions which the Dallas Symphony makes to the music world, besides the value of the music they provide. Annually, they award a $1,000 commission to an outstanding contemporary composer for a major symphonic work. Through the Harold J. Abrams Memorial Award, they offer $250 for the best composition by a Texas composer, which is selected by competition. They provide a concert appearance for a young artist selected in the statewide contest of the Dallas Civic Federation. The purpose is

43 John Rosenfield, "Symphonies and Skyscrapers," The South-Review, XXIX (Spring, 1944) p. iii.
to establish an exacting standard of performance and repertoire among the young musicians of Texas, and to discover and encourage exceptional talent among them through presentation in solo recitals under professional auspices. Also, they give a paid engagement to one of the winners of the National Federation of Music Clubs biennial convention competition.

There are numerous other symphony orchestras in Texas, besides the three large organizations already mentioned. There is a symphony orchestra of age and tradition in El Paso, directed by Arthur H. Brown. Amarillo boasts a steadily growing organization under the baton of Maurice Brown. Max Reiter, of the San Antonio Symphony, also directs the Waco Symphony Orchestra, and Buytendorp is in charge of the Austin Symphony. A newly organized Wichita Falls Symphony Orchestra made its first appearance on May 9, 1949. It was organized and directed by Frederick Balaz, a young Hungarian composer who came to this country in 1940.

Texas fourth city, Fort Worth, does not have an orchestra, and may never have one. With the disbanding of the Morris organization in 1938, Fort Worth readily admitted that they could not match the excellence of the Dallas organization. Despite the municipal rivalry, Fort Worth and Dallas, when they choose to forget the name designating the activity, can form a ticket-buying public of a million persons. This potentiality out-bids the offerings of San Antonio and Houston.

In the matter of symphony music, Dallas and Fort Worth have chosen to forget their differences, and have cooperated to make the organization beneficial to both cities.

When the grand opera season of 1930-31 left Dallas and San Antonio with several thousand dollars indebtedness, the managers of concerts hit upon the plan of selling tickets to five concerts for five dollars. The idea pleased the public, and musical courses have thrived since that time. Both Dallas and Fort Worth have Civic Music Associations which were organized in 1930. For six seasons the membership cards in one association entitled the holder to free admission to the other's events. When both associations sold out their hall capacities, that courtesy had to be discontinued. However, both courses sell to out-of-towners, and therefore, many Dallasites attend the Fort Worth concerts and vice-versa. The whole Civic Music activity has been influenced by the activities of Mrs. John F. Lyons of Fort Worth. She has provided invaluable service for both the Dallas and Fort Worth organizations:

Her services to North Texas for almost 30 years have left a cultural imprint. She has done far more for music, than music, as a profitable business has done for her. She was president and leader of the Harmony Club, and later, president of the National Federation of Music Clubs.46

She was responsible for the visit of Enrico Caruso to Fort Worth in 1920. Actually, he had made a point of limiting his singing to opera, but the Harmony Club had not learned the fact.

So Mrs. Lyons journeyed to New York to ask the tenor to give a recital in Fort Worth. It is said that this request inspired his long recital tour of that season, the last of his life. A crowd of 7,000 persons assembled to hear him sing in a livestock arena. Gross receipts were $26,000.

Dallas was fortunate in having Harriet Beecher MacDonald, president of the Schubert Choral Club. For twenty years, Mrs. MacDonald and Mrs. Wesley Porter Mason worked to bring to Dallas every great artist of the period with the exception of Caruso. Mrs. MacDonald, because of the inability of the club to finance such projects, shouldered all financial risks in introducing such artists as Nordica, Eames, Elman, Paderewski, Rachmaninoff, Heifetz, Kreisler, Kubelik, the Scotti Opera, and the San Carlo.

She was another club woman turned impresario who worked more for the love of music than for money. Summer after summer, Mrs. MacDonald capitalized her standing as a preeminent Dunning method normal teacher to earn sufficient funds virtually to subsidize the concert life of Dallas.

Though Fort Worth did not develop a symphony orchestra, they have introduced a Civic Opera Association as a sort of compensation. They usually give an average of two productions a year, at the Will Rogers Memorial Auditorium.

Dallas has voted bonds for a downtown auditorium or convention hall, but it seems unlikely that it will be built in the near future.

...Dallas has an auditorium built in 1925, and remarkably serviceable. Somehow the gremlins that curse most

47 Ibid., p. 6. 48 Ibid., p. 6.
civic halls were not heard of at that early date. The State Fair Auditorium came up, somehow, as one of the finest large theaters in the United States.49

There has only been one complaint made about the stage equipment. The Metropolitan Opera company gives its annual seasons there and it has found that the stage is not quite deep enough for operatic performances. It is hoped that air-conditioning, new carpeting and seating can make it one of the most comfortable and luxurious theaters of the nation.

The Tuesday Musical Club of San Antonio was organized in 1901 by Mrs. Eli Hertzberg with a half dozen women who also loved music. They came to her house on Tuesdays and played the piano. Today the large membership owns its clubhouse with three grand pianos and an extremely valuable music library. For more than twenty years the Tuesday Musical Club has brought to San Antonio each year a series of concerts by talented young artists.

The Civic Opera Association came into being in time to make use of the Sunken Garden Theater in Brackenridge Park for the presentation of light opera. Famous singers are often brought in to sing the leading roles. In 1944 the Municipal Opera Company was organized for the same purpose.

The San Antonio Symphony dates from 1939 when a group of semi-amateurs employed a conductor, Max Reiter, to direct them. Their success has been San Antonio's greatest musical

triumph. In their first season they gave four concerts. In
the season of 1944-45 they gave forty. Members of the symphony
orchestra now include musicians from some of the world's most
famous orchestras.

There are other musical organizations in San Antonio which
deserve mention. The San Antonio Music Club is one of these.
The Mexican Tipica Orchestra entertained at the Arneson River
Theater before the war. San Antonio's musical heritage has
been enriched because of its widely varied ancestry from countries
all over the world.

Summer musical shows are becoming tremendously popular in
the United States. The State Fair Casino in Dallas is one of
the youngest, having started in 1941. It was an enterprise
begun as an offering to amuse the buyers who were attracted to
the wholesale centers in Dallas. As a measure of war-time
economy, the operetta was closed in 1942. However, in 1943
it was opened again, practically at the army's request. "It
would be good for the morale of the stay-at-homes, of war
industry workers, and for the thousands of soldiers and sailors
on our streets." The operetta has functioned continuously
since that time. Its character has changed somewhat with the
intervening years. In the beginning, such shows as "Student
Prince," "Blossom Time," and the like were shown primarily.
However, today, there has been a decided trend to show the

"Casino Shows Good For Years to Come," Dallas Morning News,
Broadway type musical comedy hits:

The Broadway look was accomplished not only through a $40,000 alteration of the stage, the engagement of smart new designers, costumers, and directors, but also by paying big money for top stars. Shows with Allan Jones, Gertrude Niesen, Carol Bruce, Kenny Baker, Vivian Blaine, Arthur Treacher, Joan McCracken were as good as New York could do.51

Another problem for the operetta association was the fact that it had to operate on a budget maintained from ticket sales with a top net price of $2.50 instead of the $5.00 which a New York production demanded. However, with good patronage from surrounding areas, the association has remained solvent. Today, Dallas has ceased condescending to the shows and has started bragging about them. There are many improvements to be made; however, the public has not yet tired of the present arrangements sufficiently to demand an immediate change.

Texas has accomplished much through federated club work. The Texas Federation of Music Clubs was organized in 1915 with Mrs. John F. Lyons as the first president. Since that time it has grown into the largest musical organization in the state and the largest federation among the forty-eight states. The Music Clubs were originally a part of the Texas Federation of Women's Clubs, but due to the duplication of fees and other problems, the two were separated in 1925. "In awakening an interest in music among the general public, probably no single agency has been more active and effective than the women's clubs of the state."

51 Ibid., p. 6.
52 Lota M. Spell, Music in Texas, p. 119.
At the present time there are four hundred and seven clubs and organizations in its ranks. Mrs. Blant Burford of Dallas was the eighteenth president, elected in Houston, March 14, 1948. The state has nine districts, each with its own organization. The entire federation is divided into three divisions, the senior, student, and junior groups. Most of the senior clubs maintain a junior group among the students of the public schools. The student group is composed of the music departments of the leading colleges and universities. The official publication of the Texas Federation of Music Clubs is the Texas Music News which is issued quarterly, with a five thousand circulation. The National Federation of Music Clubs made Dallas its convention city in March, 1949. The Young Artists Auditions were an important feature of the meetings, and through the Dallas Club, it was arranged that the winners should have the opportunity of appearing with the Dallas Symphony Orchestra:

The thing was arranged in ten minutes flat. Giovanni Cardelli, manager of the orchestra, cheerfully accepted the deal and put up a performance fee and expense money. Later he "officialized" the arrangement with Walter Hendl, musical director and conductor.53

There were several other benefits which the federation provided. Among these is the award given to the outstanding composer of the state represented at the Texas Creative Arts Festival, a part of the state convention. Yearly awards are also given to

the winner of the Texas Composers Guild contest. Awards are
given to the state winners before they go to the National
Federation's Young Artists and Students competitions.

In 1885 the Texas State Music Teachers' Association was
organized at Austin. Earlier it had been a part of the Texas
Teachers' Association, but the music teachers felt it time to
promote an independent group. Professor J. Alleine Brown was
made temporary president and William Besserer acted as secre-
tary. Today the state association meets annually. The Music
Teachers' National Association convenes annually. Dr. Wilfred
C. Bain, of Indiana University, is president. The state asso-
ciation is headed by LaRue Loftin Conlon of San Antonio. Most
of the cities of Texas have their own chapters of the organ-
ization. The Dallas club is now in its thirty-seventh year
of sponsoring inter-studio activities of the local music
teachers and their pupils.

The idea of a National Music Week is said to have been
the outgrowth of an annual Music Day in Dallas. Another Texas
project which has become nation-wide in scope is the National
Guild of Piano Teachers, founded by Irl L. Allison of Abilene.
Augmenting organizations are the Texas School Band and Orches-
tra Directors Association. There are other agencies fostering

music growth in the state which might be mentioned generally. Libraries and extension departments, the radio, and newspapers have been beneficial to music culture. There have been several publications, the two most important being the Texas Music News and the Southwestern Musician, which is the successor to the Southwestern Musicale.

Texas Musicians

Texas has been fortunate to have several very gifted musicians. A pianist, Olga Samaroff, has attained great distinction. She was formerly Lucy Hickenlooper of San Antonio. Harold von Mickwitz has been widely praised as a pianist and music teacher who has influenced the development of young musicians in Texas. He was once a resident of Sherman and Dallas. Grace Stewart Potter was a well-known concert pianist. Paul and Viola van Katwijk are prominent musicians who live in Dallas. Among the nationally known concert pianists are Bomar Cramer of Sherman, and Harold Morris of San Antonio. Mr. Morris is highly regarded in national music circles. In 1939 he was made a Doctor of Music by the Cincinnati Conservatory of Music. Morris' best-known work is his Piano Concerto. H.T. Parker made the following comment in the Boston Evening Transcript, when it was played with Koussevitsky and the Boston Symphony:

No thin blood runs in Mr. Morris; none of the hesitating, refuge-seeking temperament that too often dulls American music-making. He speaks out. Yesterday his audience could not choose but hear. Some of us made bold to fancy we were 'sitting in' at an event.

56 Howard, Our American Music, p. 483.
Noted Texas violinists include the late Carl Venth, once concert master of the Metropolitan Opera in New York; E. Clyde Whitlock of Fort Worth; Marius Thor of Fort Worth; and Sadah Shuchari of Dallas. A distinguished cellist is Julian Paul Blitz of Lubbock. Texas singers who have had principal roles in grand opera are Leonore Corona, soprano, who was born Lenore Cohron of Dallas; Rafael Díaz, tenor, and Josephine Lucchese, soprano, of San Antonio; and Dreda Aves, mezzo-soprano, of Galveston. Yvonne de Treville, world-famous prima donna, was born in Galveston. May Peterson Thompson, at one time with the Metropolitan Opera in New York, now lives in Amarillo.

There are several living composers in Texas who are nationally recognized. Among the most noted of these are David Guion, Oscar J. Fox, William J. Marsh of Fort Worth, and W.R. Waghorne of San Angelo.

David Guion is possibly Texas most well-known composer. He is important among the group of white composers who have turned to Negro songs, even though he has become equally famous for his settings of cowboy songs, especially the well-loved "Home on the Range." For voice he has arranged many of the popular spirituals, as well as a number of cowboy songs. In the larger forms he has composed a Suite for Orchestra. He was born in Ballinger, Texas, in 1895. He studied in Vienna, and afterwards taught in Texas and at the Chicago Musical College.
Probably the most beloved song of Oscar J. Fox is the ever beautiful "Hills of Home." Another stirring, narrative solo is his "Sam Houston." William J. Marsh was born in England, but he came to Texas as a cottonbroker in 1904. He is probably the most voluminous composer of the entire group. "Texas, Our Texas," the state song, was composed by Marsh. Other composers are John M. Steinfeldt, San Antonio; Horace Clark and Hu T. Huffmaster, Houston; Radie Brittain Moeller, Amarillo and Chicago; Frank Renard, Dallas; Ethel Allen Nelson, Wichita Falls; and Ann Stratton, Cleburne and Darien, Connecticut. Don Gillis of Fort Worth is one of the youngest contemporary composers. At present he is director of serious music for the National Broadcasting Company in New York.

Music in Education

No one knows when music was first taught in Texas schools. However, formal lessons were given at Rutersville College, which was established at Hempstead in 1840. "The price according to its records was $15.00 a term." Many of the teachers were men and after 1850, they were usually German. In the first public schools operated in Texas, which were those in Galveston, music was taught regularly as a part of the course of study in 1847. The teacher was "...Mr. Hill, who received $200 per annum

57 "History of Fine Arts at Southwestern University, Georgetown, Texas," Southwestern Musician, XII (September-October, 1945) p. 22.
for his services." In 1868 Houston announced the teaching of music in classes, a new and revolutionary enterprise at that time.

Texas University has been very slow in improving its music curriculum. In fact, it was not until 1914 that music was even included in the budget. In 1925, the budget had to be trimmed, and music was one of the first items to be eliminated. This does not mean that music was completely neglected in the state. Texas State College for Women became noted very early for its music department. North Texas State College provides an excellent school of music. Today, in the state's eighteen major colleges and fifteen state colleges there are flourishing departments of music, with the exception of the Agricultural and Mechanical College of Texas.

In 1917 the United States Bureau of Education approved the accrediting of work done by pupils of private teachers, and Texas towns quickly fell into line. More towns added special teachers and supervisors, and slowly, schools began to offer instrumental music in the form of bands and orchestras. Miss Alfelda Littlejohn was instrumental in making out a course of study and some standards for accrediting theoretical courses. Today, the music in public schools is fostered by the State Department of Education, under the guidance of a State Director of Music.

In 1945 Dallas began an experiment to provide instruments for class instruction for the elementary grades. "The Dallas Board of Education has appropriated $8,000 for the purchase of violins, violas, and cellos for the elementary schools, and the small fee the student pays for his daily lessons entitles him to the use of the instrument free."

Instrumental music in colleges has become more important. Almost all schools offer band and orchestral training. Notable among Texas bands is the Hardin-Simmons Cowboy Band which has claimed national recognition. The NTSC Band under the baton of Floyd Graham was selected as a model band during the Texas Centennial, and was sent to several Texas cities for model programs.

Choral singing is very popular in Texas. In 1932 a choral singing contest, the pioneer of the plan now sponsored by the State Department, was introduced. There was an immediate response and the demand has grown. Besides this school project, there are numerous other singing groups. The Rotary Club of Dallas has organized a men's chorus which has received high commendation from its numerous concert and radio appearances. Choruses of many different types are featured by several of the state's colleges.

"The significant fact for us is that the Southwest is the

very center of American native music. The negro, the cowboy, the Indian, the pioneer, are the sources of our folk-music. Texas and her various folk themes still await the composer who is to give them adequate expression in the form of a great suite, choral work, symphony, or opera. The opportunity is preeminently ours to give appreciation and assistance to what is and will come to be recognized as the music of America.

61 David W. Guion, "Is America Musical?" The Southwest Review, XIV. (Spring, 1929) p. 350.
CHAPTER III
DRAMATIC ARTS
Opera House Era

Texas drama had a distinct advantage over that in the Puritan-settled areas of America. The struggle against the violent prejudice which assailed early drama in the United States was not apparent in Texas. In fact, drama was a welcome relaxation from the hardships the pioneers experienced. Some Texas cities, Houston and Matagorda in particular, are noted for having had a theater before a church was built.

"A Houston paper in 1839 complains that Houston had a theater, a courthouse, a jail, and even a capitol, but not a single church." A major portion of the theatrical events of Texas during the period of the Republic is connected with Houston. This was due to the fact that the visiting professional companies who came to the Republic found it easier to visit those settlements which were accessible by water.

Few persons are aware that there was theatrical activity in Texas during the period of the Republic; the assertion that professional dramatic performances occurred in the frontier towns of that day almost invariably is greeted with surprise, even by scholars who have spent long and fruitful years delving into historical records of the American Southwest.\(^1\)

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In this early period, before the advent of the railways, appearances of professional actors were confined to Houston, Corpus Christi, the lower Rio Grande region, and Galveston. However, an occasional stray member of a stock company did venture farther away to pick up a few dollars by appearing in amateur productions. Matagorda, Clarksville, and San Augustine often drew some of these professionals. Perhaps the first among many famous actors to find their way to Texas was Joseph Jefferson, who came in 1845, when he was only seventeen years of age.

There was very little dramatic writing in Texas during the Republic, but in March, 1839, it was announced that The Milesian, an original drama by a citizen of Houston, would be presented at one of the local theaters. In 1841, two take-offs on the current elections were played.

During the eighteen forties, Negro minstrel shows and "strong men" acts were very popular. Many of the acts were presented in the coastal cities.

Early in 1845 T.W. Tanner, bearing the self-awarded title of "The American Hercules," appeared in Houston, supported by a banjoist and a dancer, and by "Master J.R. Tanner, the unequalled India Rubber Child," whose contortions were advertised as "incredible and must be seen to be believed." Their efforts gave ample satisfaction...3

Traveling companies often came from New Orleans. In August, 1845, a group called the "Ethiopian Minstrels," played a short

3 Hogan, The Texas Republic, p. 127.
engagement in Houston. The traveling circus was another very popular form of entertainment in early Texas. Circuses often performed in Galveston, Houston, and San Augustine. In the spring of 1843 the "Olympic Circus" gave performances of horsemanship and various gymnastics in Houston.

The first Houston theater was opened June 11, 1838; "...the citizens of Houston became enthusiastic and eagerly looked forward to the introduction of the drama; on May 26, the Telegraph and Texas Register announced that John Carlos had already built a theater, and that a company from the States was on its way to Texas." The program was presented by a professional stock company of eight men and three women under the management of Henri Corri. An opening address was given by Carlos, a local merchant who had prepared a room in a building for dramatic performances. The first item on the program was the singing of the "New National Texian Anthem" written by Corri. The main attraction on the program was the presentation of Sheridan Knowles's comedy, The Hunchback.

...one lady remarked some years later that this first theatrical company to come to Texas...not only ran the young people wild, but the old people were not much better.5

The town was very appreciative of the efforts, and the house was crowded to capacity, many being unable to gain admission

4 Schultz, Thus They Lived, p. 109.
5 Hogan, The Texas Republic, p. 120.
despite their readiness to pay the two-dollar fee. The follow-
ing quotation is an excerpt from the Houston Telegraph: "...it
was pleasing to notice the remarkable forbearing disposition
shown by the audience for these pioneers of the drama." The
director, Henri Corri, was quite elated by the venture, as is
shown by the following announcement which was made: "...it
will be the greatest pride of his life to say in after years
that he has been the founder of the legitimate drama in the
glorious Republic of Texas."

The success of the combined ventures of Carlos and Corri
was not destined to continue long. The season of 1838 was
marked by an increasing lack of harmony between the two men,
and the next year they both began plans to construct new build-
ings for separate ventures. Thus began the rivalry of Carlos
and Corri, each trying to outbid the other for the favor of
the theatrical audience of Houston.

This rivalry made the year of 1839 in Houston the high
peak of professional drama during the Republic of Texas. The
two men vied for public favor by importing, for a limited en-
gagement, the very best actors who had received top-billing in
play houses in the United States.

The lure of the young Republic must have been
very insistent to have drawn so many, even from a

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6 Schultz, Thus They Lived, p. 110.
profession which was notably venturesome. Their appearance marked the formation of a slender cultural tie between the expanding frontier and the United States.8

This eventful year began on January 21, when Carlos opened his Houston Theater with an entirely new stock company imported from the United States. Their offerings on this occasion were the comedy, Charles the Second, and a popular farce, The Secret. To this program they added the usual assortment of dances, comic songs and orchestral selections. The Houston Theater gave continuous performances for several months. One of the last attractions which Carlos presented was Henry James Finn, who appeared on the stage in March. Mr. Finn gave lectures on astronomy and other subjects. This was about the last of the Carlos venture, however, for in the latter part of April, Carlos found that he could present only a steadily diminishing number of attractions. He was feeling the competition from Corri's new theater, which had been in operation for two months. In July, 1839, Carlos advertised the "theatrical property" for sale.

Corri had opened his theater on February 25, 1839, located on Market Square.

The cast, which included the tragedian, Forbes, the comedian, Barnes, Mrs. Barnes, and their daughter, Charlotte, was judged by the press to be the finest "array of Histrionic talent" ever assembled on Texas boards.9

Another feature of their program was an address written by

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8 Hogan, The Texas Republic, p. 120.
9 Ibid., p. 121.
Judge Henry Thompson and delivered by Forbes. Corri seems to have been exceptionally successful, his theater generally being considered superior to that of Carlos. He managed to keep up a series of spirited programs throughout the spring.

However, by summer, the theater's popularity began to wane. A part of his theatrical corps played several nights in Galveston. Corri did not suspend operations until the spring of 1841, but the performances were frequently presented by amateurs, and masquerades and fancy-dress balls were held in the theater.

An interesting incident was told of Corri's theater, concerning President Sam Houston. During one of the early performances, a section near the front of the theater had been reserved for the president and his staff, and the Milam Guards, but gamblers occupied the seats when the president and his party arrived. The sheriff threatened the intruders, upon which action, they drew weapons. Mrs. Dilue Harris, writing in 1899, reported:

It looked as if there would be bloodshed, gamblers on one side, soldiers on the other, women and children between, everybody talking, women and children crying. The president got on a seat, commanded the peace, asked those in front to be seated, ordered the soldiers to stack arms, and said that he and the ladies and children would take back seats. This appeared to shame the gamblers. One acted as spokesman and said that if their money was returned they would leave the house, as they had no desire to discommode the ladies...After the gamblers left, the evening passed very pleasantly.10

10 "Reminiscences of Mrs. Dilue Harris," Texas Historical Association Quarterly, VII. (January, 1904) p. 219.
The story illustrates the temper of the little town; however, the incident would seem harmless enough, had it not been for the sequel which followed. On July 28th, the Telegraph announced that one of the theatrical company engaged by Mr. Corri had committed suicide. Investigation brought out the fact that he was disturbed by the unpleasantness of the gambler incident. He left a destitute family consisting of a sick wife, and three small children. A town meeting was held to determine what means could be used to aid the family. The gamblers gave freely of their money, but it was impossible to find a house for the family. "General Sam Houston came to the rescue, and said that the destitute family could have the president's mansion and that he would board. The family moved into the mansion until Mrs. Barker was able to travel to her friends."

In spite of the seeming crudeness of the foregoing incident, an effort was made to keep the theater on a high level. The lower stratum of society was not welcome, and embarrassment was often avoided. The following statement is an example of that effort: "...the advertisements promised the exclusion of forward females with this proscription: 'No ladies admitted unless accompanied by a gentleman.'"

Texas suffered a violent economic depression about the time of the fall of the Carlos-Corri regime in the theatrical world. This fact left indifferent prospects of success to

11 Houston, Writer's Program for Works' Progress Administration, State of Texas, p. 102.
professional actors. Added to this was also the fact that Galveston had begun to give Houston some competition in the theatrical field. As was previously stated, some of Corri's recruits had been appearing for a few days in Galveston. News of the theatrical performances had been appearing regularly in the Telegraph, but after several items announcing that certain companies had first appeared in Galveston, the notices about drama became fewer. A few professionals did appear with the amateur groups during the period from 1840 to 1844, in Matagorda, Clarksville, and San Augustine. From 1845 to 1846 the professional drama was revived in Houston and Galveston. The tragedian Charles Webb played in both towns.

The programs of the day offered an incongruous mixture of established classics, low comedy, and an occasional equestrian drama. Melodrama and Shakespeare, delivered with vociferation and overemphasis on the action, were reliable vehicles to gain the favor of a generation of Texans who admired any public exhibition of excessive rhetorical skill.13

It seems to have been a quite common occurrence to find that the early theaters had their origin in a saloon. In most instances, an empty room over the saloon provided the space required for theatrical performances. "It is said that the first theatrical performance ever given in Galveston was in a hall over the Gothic Saloon, between D and D on Tremont, by a group of amateurs." Later, in the eighteen forties, this

13 Ibid., p. 124.
building was converted into a regular theater. Various itinerant troupes appeared there. In 1853, Messrs. Crocker and Donelson of the "Placides" Varieties brought their company to Galveston from New Orleans. They made their appearance in a building on Postoffice which had originally been constructed as an ice warehouse.

Galveston's second theater was built by a group of local citizens:

The city directory for 1859 published by Richardson, said: "Some six or seven years ago, a building was constructed for a theater on Market west of Tremont street by a joint stock company, Mr. Theodore Nietsch, the architect, being the principal stock holder." The same Mr. Nietsch also acted as manager and director of the enterprise. He employed a theatrical company every winter, sometimes securing actors and actresses of high reputation. Theatrical fare was very slim during the latter 1850's and even until after the war. In 1853 J. Hickmott presented a play, but the attendance was poor because of the competition offered by a circus appearing there at the same time.

Activities began immediately after the war was over. In 1856, Messrs. Campbell and Gobay of New Orleans brought a company to Galveston to appear at Nietsch's Theater. However, business was very poor, and they soon moved on to a better stand. In 1866 Nietsch's theater changed hands; an ex-circus clown named "Old Sam Lathrop," took charge. His first presentation was not too successful, so he soon vacated the theater and presented shows in a tent. This venture was
unsuccessful, and he returned to the circus business. Nietsch's Theater then became a livery stable for a while, though some months later it was cleaned out so that an Italian Opera Company could appear there. Nietsch's seems to have been the "old faithful" of Galveston. There were several other theatrical ventures, but Nietsch's always outlived them.

In December, 1866, J.H. and H.M. Wicks opened the Varieties Theater in a three-story brick building on Postoffice near 20th, later the site of the Grand Opera House. A rival company soon opened at Nietsch's Theater, and the Wick's project failed. In the winter of 1867, the Greenwall brothers reopened the Nietsch Theater with a good company "which later was joined in 1868 by Belle Boyd, the famous Confederate spy..." It seems that this last season was not such a profitable venture, since the merchants saw fit to offer the management a benefit in consequence of the losses sustained. The next year saw the finale played for Nietsch's Theater. Hardly had the season begun, when on December 3, a fire broke out in the Morro Castle, an old two-story building, and destroyed seven blocks of buildings, including the theater. In an effort to maintain their business venture, the Greenwalls rented the old Casino Hall and finished their season.

At this time, Galveston's most famous theater, the Tremont Opera house was built:

16 Ibid., p. 14.
Willard Richardson, editor and publisher of the News, had a passionate love for the theater, and it was he who finally gave Galveston its first real show-house, the old Tremont Opera House. After the war was over, Richardson had built up an income which enabled him to indulge in his love for drama. Galveston had had theaters of various types before this time, but none had quite fulfilled Richardson's dream of what Galveston should have. He decided to build one which could compare with the best in America. "It was on February 25, 1871 that the opera house was finally opened, the first presentation being Sheridan's comedy 'School for Scandal.'" The Galveston Daily News of this date gave a quite impressive comparison of the theatrical facilities of 1871 as compared with those of 1845. In most of its appointments, the theater was much like Booth's of New York. The following paragraph is a description of some of the innovations which were made:

The scenes are moved in rubber rollers, which make them noiseless. The footlights are managed for three colors---white light, red light, and blue light---so that effects, the most curious, may be readily produced. They are placed so as to be safe to the performer and invisible to the spectator.

The writer also commented that there were soft, glowing gas lights, which were a definite improvement over the very best wax candles of 1845. A drop curtain, painted by Signor Arrigani, was provided in place of the usual white muslin curtain pulled

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across the stage by a Negro. The opening was very successful; all of Galveston’s socially elite were present in their finest and most fashionable attire.

During the years that followed practically every really great actor of the American stage at one time or another trod the boards of the old Tremont. The "divine" Sarah Bernhardt appeared as did Elwin Forrest, Edwin Booth, Lawrence Barrett, Mme. Modjeska, and Joseph Jefferson of "Rip Van Winkle" fame, who was an old Galveston favorite, having appeared here in his youth.20

However, the greatest attraction ever to appear on the stage of the Tremont Opera House was possibly Patti, who made her appearance on December 23, 1887. People came from all over the state to hear her, and every seat was filled, with tickets selling at $10.00 apiece.

After Richardson’s death, the old Tremont Opera House passed out of existence. It changed hands several times, and finally in 1885, it was forced to close its doors. A new theater, the Grand Opera House had forced it out of business. The Tremont later became the City National Bank building. The Grand Opera Company prospered for about ten years, but it never attained the fame and glamour of the old Tremont Opera House.

With the exception of Los Pastores, the Christmas season miracle play, San Antonio seems to have had no theatrical performances until well along in her history. "Perhaps wars and Indian fights were all the drama those early day San Antonians needed." On January 17, 1858, the Casino Hall on Market

21 Leah Carter Johnston, San Antonio, St. Anthony’s Town, p. 97.
Street was opened. A few distinguished actors appeared there, including Lawrence Barrett, a well-known Shakespearan actor in 1883. The Hall was used for amateur productions as well as professional.

The Grand Opera House was built in 1886, and San Antonio began to see more of the plays that were touring the United States. "The railroad had come through in 1877 so that traveling was easier, and, besides, San Antonio now had a real opera house." Joseph Jefferson and Edwin Booth were two of the early performers who played in San Antonio. There Jefferson presented his famous "Rip Van Winkle" at the Grand in 1888:

The audience probably remembered that he had refused to play in San Antonio sixteen years earlier. But they could hardly blame him. 1872 was in the stage-coach days, and the coach bumped or slithered over roads that were either pitted with deep ruts or swimming in deep mud. 1891 was a memorable occasion for San Antonio, because in that year, President Benjamin Harrison was welcomed at the Grand Opera House. San Antonio was extremely proud of this theater, which had cost $124,000, and was capable of seating 1800 people.

When railroads began to make overland travel relatively simple, the professional theater followed close behind them. Six months after the rails reached Dallas, in 1872, an opera house was built there. "In attempting to portray the growth of the theater here, it is necessary to go back more than forty

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22 Ibid., p. 97.
23 Ibid., p. 97.
years for even in the '70s Dallas was, to use the vernacular, "a good show town." The first theater, or opera house, as such establishments were almost invariably called then, was known as the Field Opera House. It was built by Tom Field in 1873 and flourished until about 1880. The Craddock Opera House was the next theater to come into prominence in Dallas. The first floor housed a saloon and a wholesale liquor establishment. The entire second story was given over to the opera house. John A. Moninger was the lessee and manager. The advertising manager was George Robinson, who also acted as chief property man, stage manager, and general handy-man. The seats of this first theater were ordinary chairs, and the wall had letters painted on it, in order to designate the various sections and rows.

A check of advance reservations was kept as they were made, it being related that Mr. Robinson, who was connected with this theater, used to employ the back of a railroad time card for that purpose. In the evening before the performance, pieces of cardboard marked "taken" would be placed on the seats that had been sold and as those who had reserved them came in the ushers would gather up these markers.

Tickets were sold on the street from a booth like those used at fairs. The stage was small, and there was a scarcity of dressing room space. Often actors had to use an adjoining building in spite of the discomfort and trouble it caused. There was no drop curtain; instead, a large white muslin curtain


25 Ibid., p. 2.
was used. When matinee performances were presented, the windows were darkened with blankets.

Since there were no booking agencies, Mr. Moninger always traveled to New York to make arrangements for the succeeding season. The average performance brought ticket sales of $1.50 a seat, while sometimes prices ranged as high as $5.00 for an outstanding performer.

The Madison Square Company, with members of the later famous Barrymore family, also played at the Craddock. Even "Uncle Tom's Cabin" was tried with the full equipment of the hounds. This play was well received in the Craddock, but got little patronage later when the Dallas Opera House was built in the early '80s.²⁶

There was no organized censorship of the theater at this time, but nevertheless, propriety had to be observed, as in the case of the presentation of "Olivette," with Mr. John Templeton:

On the day following the performance, the Ladies Sewing Circle of Dallas met and unqualifiedly condemned the performance, and, along with it, any and all persons who would sit through a play in which the girls of the stage wore such scanty clothing and behaved in such an undignified manner; and on the following Sunday the pastors of the city fulminated against the show.²⁷

In 1883, a new theater was built by the Dallas Opera House Company, a stock company. It was quite a pretentious affair for those days and had a seating capacity of 1,200. "...it stood as the chief shrine of theatrical life in North Texas until destroyed by fire about 1901." This new theater was

²⁶ Ibid., p. 2.  
²⁷ Ibid., p. 2.  
²⁸ Ibid., p. 2.
under the direction of a Mrs. Benton who came to Dallas from California in 1881. She and her husband became the first less-
ees of the Dallas Opera House. In 1884, they leased it to the Greenwalls and George Anzy, who kept it until it burned. George Anzy, long to be the top theater man of Dallas, came from Gal-
veston. After this time, Dallas remained without a theater until about 1904, when the next Dallas Opera House was built. In this interval between buildings, shows were held in a big tent on Commerce Street. When the new theater was completed, George Anzy became the manager. It was probably the largest theater to be built in Texas at the time. Its seating capacity was 1,700.

Several variety shows were built in Dallas, the first probably being that started by Johnny Thompson on Main Street. The Coliseum Variety was another which was in full swing in the fall of 1885.

The next theater to be built was the old Majestic Theater. It was completed in 1906, and was originally built for vaude-
ville. It eventually moved into the Dallas Opera House building, which burned shortly before 1921. "Thus passed not only the opera house, but the opera house era....For the first time since 1873 Dallas was without a theater to accommodate the spoken drama."

28 Ibid., p. 2.
During this same period, 1870-1920, Houston was also making strides in the development of the theatrical field. In 1873, a theater opened in the new city hall; officially named the Academy of Music, Houstonians called it the Opera House. A Houston variety theater erected about this time was called the Canterbury Hall. E.L. Bremond, son of the railroad builder, Paul Bremond, was the owner and manager. Milt Barlow, a famous minstrel, was one of the first performers in the theater.

The Sweeney and Coombs Opera House was built in 1884; when theatrical expansion became necessary in 1901, it was remodeled by the Greenwall Theatrical Circuit and renamed the Houston Theater. Still later, the name was changed to the Prince. It enjoyed a colorful history, presenting such artists of the American stage as Sarah Bernhardt, Maude Adams, and James K. Hackett. In 1907, a municipal auditorium took its place, after the Prince burned.

In 1905, a new figure appeared upon the Texas theatrical scene. A young man from St. Louis, Karl Hoblitzelle, opened a vaudeville theater, the Empire in Houston, and two years later he built the Majestic Theater, Houston's largest play house at that time. It was at this time that the theater reached its greatest growth. Between 1890 and 1910, many opera houses were built; an opera house had become recognized as a standard institution in any growing town in Texas.

The downfall of the opera house came with the first World War. Various influences combined to decrease and finally
well-nigh abolish road tours by "legitimate" companies. Texas, because of its distance from New York and Chicago, was among the first to suffer. After that time, performances by traveling actors were practically non-existent.

Occasional companies, usually in plays that have achieved New York financial success, visit the larger cities, but the younger generation in large sections of Texas has had little opportunity to witness professional acting except upon the screen.30

**Thespian Societies Are Organized**

Besides these professionals, there were many amateur dramatists in the towns, so that Texas was not altogether dependent upon outsiders for its theatrical entertainment. These lively amateur organizations were usually called "Thespian" societies. "The town of Matagorda had not only an amateur company—known as the 'Thespian Company of Matagorda'—but even a distinct little theater building." The Matagorda Thespians, who reached their highest point of activity in 1840 and 1841, received constant encouragement from both the public and the newspaper writers. The Houston Thespians, organized as early as 1840, and still functioning in 1845, became especially energetic in the spring of 1843. San Augustine also had a thriving Thespian Society, which continued for at least six years, and was well supported by an enthusiastic public.

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31 Schultz, Thus They Lived, p. 116.
Colonel John S. Ford—doctor, editor, lawyer, politician, and Indian fighter—records that the "Thespian Corps," organized in 1838, was composed of a number of prominent young men, including the newspaper editor, a district judge, and a future Confederate general, who played heroes and "ladies in sorrowful moods and in scenes where death cast a mantle of gloom."32

Most of these Thespian societies were similar in character. None of them was in any sense in competition with the professional groups; on the contrary, they constantly encouraged the dramatic company appearances and often took part in the productions when extras were needed. However, had such competition been desirable to them and their performance competent, they would have been handicapped by still another factor. Conformity to prevailing social standards prohibited the appearance of women in their plays. The men were forced to take the part of women. "In the United States, an actress was still a person of uncertain caste, while the appearance of a lady in an amateur play was strictly taboo. The same attitude prevailed in Texas."33

An interesting illustration of this last fact is given in the biography of General Ulysses S. Grant. While he was stationed in Corpus Christi, Texas, with the United States Army, a group of young officers organized an amateur dramatic company, and built a small theater. Money was spent for costumes which came from New Orleans.

33 Ibid., p. 127.
There Grant appeared as an actor for the first and only time in his career. He took a part in Shakespeare's Othello, not as the dusky Moor or Iago or a Venetian gentleman, but in the sweetly feminine role of Desdemona. He wore one of the bell-like skirts of ancient Venice and carried a fan, very likely, as the role calls for such a costume. I know it sounds incredible, this appearance of Ulysses as the lisping daughter of Brabantio, but it is a fact. As an actor he was a failure...34

After this first attempt, they sent over to New Orleans and secured a Mrs. Hart, who was very popular with the garrison in Florida. This occurred in 1845. In January, 1849, a "Thespian Company" was organized among the young men of Corpus Christi for the purpose of entertaining themselves by dramatic representations. "This first of local Little Theater groups met in Major Bryant's Union House."

The German people were very instrumental in promoting drama in San Antonio. They formed Thespian societies in New Braunfels as well as in San Antonio. A dramatic society was first established in New Braunfels in 1854, and during the year they gave a play for the annual Saengerfest. During the fifties, the Germans in San Antonio constructed a building for a common meeting place. Here they held their singing conventions and meetings of their dramatic associations. Between 1845 and 1875, so many German families settled in San Antonio, bringing their customs with them, that they had a great influence on San Antonio's cultural life:

34 W.E. Woodward, Meet General Grant, Horace Liverwright, New York, p. 78.
35 Corpus Christi, Writers' Program for W.P.A. State of Texas, p. 88.
These societies did as much as any one thing to draw German and American elements together. The "German Society" which constructed this building came to be considered a central point of life in that city.36

In the early 1850's, J. Conrad and a group of amateurs organized a dramatic society in Galveston. Their first presentation was "The Rent Day." During the 1850's the Casino Association was formed, composed of German citizens. They erected "a handsome and commodious building for theatrical representations, with stage and appropriate scenery." The building cost the association about $5,000.

In 1882, the Galveston Histronic Society was formed, and it became one of the most famous amateur dramatic groups in the state. The first play produced was Lovell's five-act drama, "Love's Sacrifice," with Miss Loula Jackusch in the leading role. This fact pointed out the changing attitude toward the theater, in that women were beginning to invade the amateur field in spite of the public criticism. The Histronics, aided by the Mendelssohn and Salamander Singing societies, often gave benefit programs for the Galveston Protestant Orphan's Home and the Trinity Episcopal Church Sunday School.

In the rural communities, drama played an important part in the social life. The young people were accustomed to

36 Benjamin, The Germans in Texas, p. 117.
assemble on Saturday nights and sing. Occasionally, some of the young men performed plays, with the female parts taken by the men. Even in these private homes, the women were restricted to being onlookers.

Introduction of Motion Pictures

Galveston acquired its first motion picture theater in 1907. G.K. Jorgensen, with a capital of only $180, opened the Theatorium. The first movie shown here was a hand-colored Pathe one reel production called "The Hen That Laid the Golden Eggs." "The film ran through the projection machine into a sack, and at the end of the show it had to be rewound, a process that took 15 minutes." Customers were entertained by musicians hired to play during the intermissions. Later they supplied sound effects for the film. An attempt was made in 1912 to use a phonograph to supply sound to the film, but it was unsuccessful. Another picture show, the Nickelodeon, was opened at the Old Electric Park. Jorgensen became one of the most influential theater operators in the Southwest, having 13 movie, vaudeville and dramatic stock companies in Texas and Arkansas. E.H. Hulsey became the second man to acquire an active interest in movies. He built the Queen, bought Jorgensen's Crystal Theater, and was later connected with the Publix Theater Circuit which became the present Interstate Circuit. A. Martini was the third man to enter the field in Galveston. He leased the Grand Opera House and built the finest motion picture house.

of the 1920's in Galveston.

San Antonio got its first taste of the motion picture business in about 1914, when the Empire Theater opened.

"...more and more people went to see this strange new form of acting that was drawing to it even famous actors like Sarah Bernhardt." This was the beginning of the vogue for costly modern theaters. The famous Aztec theater opened on June 4, 1926, designed as a replica of an ancient Aztec temple. Every detail of the decoration is carried out with exactness, even to a huge Aztec calendar stone in the foyer. The furniture is hand-carved by Johannes Schoelez. The curtain pictures the meeting of Montezuma and Cortez. "With its furnishings, the theater cost $750,000 and it seats 2,433 persons." A new innovation came to the theater in 1927. Talking pictures were introduced by vitaphone. With this development, new theaters were built. In 1926, the Texas Theater opened in time for the Christmas season. José Arpa, a Spanish artist, painted the walls with a series of eight murals showing Texas scenes. The Majestic, larger than any of the others, was opened in 1929. Then a series of smaller neighborhood theaters came into existence, replacing the trend toward magnificent downtown structures. An even more recent development has been the construction of the "drive-in" type of theater.

40 Ibid., p. 99.
Texas has made an important contribution toward the motion picture industry through an unusually large number of actors and actresses. Included among Texas' stars are Naclyn Arbuckle, Charlotte Walker, Gene Autry, Bebe Daniels, Joan Crawford, Tom Mix, Ginger Rogers, Ann Sutherland, Mary Brian, Madge Bellamy, John Boles, Mary Martin, Ann Sheridan, Linda Darnell, Joan Blondell, Cyd Charisse, and Audie Murphy. Howard Hughes has distinguished himself as a picture producer, and King Vidor as a director.

Little Theater Era

In 1909 Stark Young, a teacher at the University of Texas, founded a college dramatic association, the Curtain Club. It has been designated as the first organization in Texas to herald the modern expression in nonprofessional play production. With the decline and virtual disappearance of road shows, the Little Theater movement became very active, with the organization of groups in many towns and cities. Some of these organizations are still flourishing, notably those in Dallas, Houston, San Antonio, Austin, Fort Worth, and Galveston.

The Dallas Little Theater, founded in 1921, is the oldest and most outstanding, with a record of accomplishment that has gained it national recognition. Actually, it was in 1920 that a group of nonprofessional players in the First Unitarian Church produced Sardou's "A Scrap of Paper." It was a success, and the group, encouraged by favorable reports, found themselves
appearing in December, 1921, at the Scottish Rite Cathedral as the Dallas Little Theater. The Women's Forum offered to stand as sponsor of the movement.

Oliver Hinsdale was its director from 1923 to 1931. By 1925 a modest 200-seat play house had been built on Olive Street. It was financed by patron season ticket subscribers. In 1924, in the first New York Little Theater competition, the Dallas group won the Belasco cup with John William Rogers' one-act play, "Judge Lynch," and with other plays, they were successful in repeating that feat in the two succeeding years. "In the Little Theater of Dallas the spoken drama not only survived, but flourished splendidly on its own scheme of economics. By 1928 it had invested in a $125,000 play house..."

It was unfortunate that the new expansion had come during the period which was followed closely by the depression, because it resulted in the loss of the building in 1937 due to large overhead expense and debt. Following this time, the presentations were given in the Old Circle Theater downtown. In 1938, it was reorganized and finally regained control of its former home, where productions were resumed.

Although there are amateur and professional groups in other Texas cities, including Houston, San Antonio, Port Arthur, and others, and drama groups in universities, such as Baylor and Texas, probably no single area comparable in size has more variety or abundance in its theatrical scene than Dallas.

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Dallas boasts four major amateur or non-professional theater groups in the city, and one professional repertory company. The first four are the Arden Club of Southern Methodist University; the Edward Rubin Club, which specializes in techniques of the theater; the Center Players, which is sponsored by the Jewish Community Center, and the Dallas Little Theater. Although the functions of all the groups overlap, they are not identical, and supply different needs. Margo's Theater '49 and the Rubin Workshop present the original scripts; Theater '49 and the Arden Club present the heavier classics; the Center Players and the Little Theater, with a more specialized following, plan to maintain a repertoire of well-known box-office and entertainment values in order to minimize financial problems as much as possible.

"The future of the Little Theater movement in Dallas and Texas has never appeared more unlimited than toward the end of this fourth year after the close of the World War II."

Galveston began its present Little Theater movement in the early 1920's. "The Wednesday Club's Child was the name Galveston's Little Theater group was called by Miss Betty Ballinger, who took an active part in its organization..." It was opened as an outlet for the local dramatic talent, and was sponsored by the club, who through a series of card

\[\text{Ibid., p. 3.}\]

parties, silver teas, and other means, raised funds to build the Little Theater Building. The club continued its sponsorship for about ten years. The first play presented in the new building, completed in 1926, was "The Torch-Bearers." "Special interurbans were run from Houston to bring drama lovers here for the presentations." In 1934, they lost control of their building when it sold to W.L. Moody, Jr. However, he made it available for amateur productions, including those of the Moody Club Players. The Little Theater members have use of the building rent-free. The group has been incorporated since 1939, and has been very active.

In San Antonio, the San Pedro Playhouse has provided an outlet for the interest of the people in dramatics. Amateur companies have given good plays in the little homelike theater which seats 656. Carl Glick, since famous for his intimate knowledge of the Chinese colony in New York and for his books, was one of the early directors of the Little Theater.

Besides the Little Theater groups, which present a stated number of carefully prepared productions each season, the larger cities and many of the smaller ones contain organizations in which, less regularly, amateurs find opportunity to cultivate their talents and keep alive the spoken drama. In 1936 and 1937 at Dallas, Houston, and San Antonio, stage performances were also given under the direction of the Federal Theater Project of the Works Project Administration.

45 Ibid., p. 16.
Texas has had very few native or resident playwrights. George Scarborough was known on Broadway for plays which included *The Son Daughter*, *The Heart of Wetona*, and *Moonlight and Happiness*. Stark Young and John William Rogers have plays which have been published. Jan Isabel Fortune of Dallas, who had been successful with historical dramas on the radio, came into further prominence with the series of dramatic episodes built on Texas history that were in the Cavalcade of Texas which was produced at the Dallas Centennial Exposition in 1936.

Texas has two noteworthy theater collections, in the Mary McCord Theater at S.M.U. at Dallas and the University of Texas Library at Austin. Both collections are comprehensive and include a wide range of materials from all over the world as well as the Southwest.
CHAPTER IV

PAINTING AND SCULPTURE

Texas probably made its first contribution to fine arts in the field of painting. Early Indian music and drama were not recorded, but pictures, painted on sheer rock walls, provide extensive examples of the first art of Texas. This early form of picture writing and rock carving is known as petroglyphs. Most of these were probably guides to water sources; however, others may have been crude historical records of the chase or of war, and symbols belonging to elemental religious mysteries.

Indian art dealt with many different mediums. The Plains Indians were noted for their work on buffalo hides. Their shields were emblazoned with the Sun, which they regarded as the protector of their lives. Their tepees were decorated with evidences of their pride in heroic deeds of war and hunting, and with family insignia. The East Texas Indians were skilled in pottery making, tanning, weaving, and feather work. They carved on bones with tools made of stone and shell. Poles hung with painted skins were set up in circles about the fires in such a position as to resemble, when illuminated a brilliantly hued fire screen. Often, the homes were kalsomined inside with white clay, and the interior walls decorated with shields,
weapons, skins, and pottery. Basketry was an art with the women.

Those Indians who lived on the high plains, being constantly in need of water, made their art an almost invariable plea for rain. Their pottery, decorated with rain, cloud, and bird symbols, and other charms, was aimed at securing a sufficiency of water and the fecundity of the earth.

Three thousand years ago the basket weavers of West Texas and the mound builders of East Texas established a caravan of trade that trekked along the dusty paths, now national highways. Thus it was that three thousand years ago Texas began its contribution to the art world.1

Texas already had developed a sincere native form of art when the white man appeared. Quite often, European art, which the Spaniards thought superior, was influenced and modified by it.

Even the beginning of the white man's work had been obscured, because of the enmity of the races. Esse Forrester O'Brien tells the following story to point out this loss:

What civilized man painted the first picture in Texas will probably never be known judging from the following incident related as an historical fact: "In the days when the Indians ruled the land, the story goes that while an unknown artisan was yet carving on the great door to La Salle's fort, Ft. St. Louis, on Lavaca Bay, Texas, the Indians smote him down."2

The early missions were fortunate to have good paintings, some of them gifts of kings of Spain. "In Mission San José

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1 Esse Forrester O'Brien, Art and Artists of Texas, p. 2.
2 Ibid., p. 4.
and in San Fernando Cathedral, for example, dim pictures survive...

Classic sculpture was introduced by the Franciscan monks, who carved figures of saints and cherubim principally. The best known example of mission art in Texas is the Rose Window, the carved window of sacristy at Mission San José near San Antonio. This window was done by Pedro Huizar and is considered one of the finest works of its kind in the United States. Many legends are told about the window, but the following story is one of the most interesting:

...Huizar came from the Canary Islands to Mexico and to Texas later with other Spanish colonists. He married Gertrude Martinez in San Fernando Cathedral on February 5, 1798. She died a few years later, leaving three sons and the man she loved extremely lonesome. Not very long afterward, though, Huizar fell in love again and the girl's name was Rosa. She sang in the church choir and was as sweet as she was beautiful, but she died, too. She died at the time that Huizar was carving the window, and he buried his grief as he created the masterpiece of sculpture that the Rose Window represents. He worked for five years on the carving.4

Whatever the source, the carving on the Rose Window and other parts of the mission display evidence of skilled hands; thus it is certain that there were artists among the workers. Stone was the principal medium, but wood attained popularity for carvings of the crucifix, images of the saints, and ornamental doors. Native Indian characteristics often appeared in the work, this being explained through the fact that Indian

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3 Texas, Writers' Program for the Works Progress Administration, State of Texas, p. 142.
4 Houston, Writers' Program for the Works Progress Administration, State of Texas, p. 13.
help had been recruited on the projects. The figurines were often clothed in goods of Indian weaves and dyes. A further advance of the commingling of Spanish and Indian art is shown in the frescoes of the missions:

Authorities believe that the brilliantly hued and symmetrical patterns outlining arches and windows, both exterior and interior, were not only incorporated to attract the natives to the church by satisfying their love for color and perhaps including some of their own religious symbolism, but in many cases were the actual work of the Indians, a combination of Christian and pagan expression.5

During the next century, copper and iron grille work, door hinges, bolts, and decorative flat studs show the influence of Mexican craftsmen on the architecture of the missions and better residences.

Following the arrival of Austin and his Anglo-American colonists in the third decade of the nineteenth century, the characteristics of a part of Texas became those of the western United States of that day rather than of Spain and Mexico. To the immigrants from the North American republic Texas was a far frontier, and on every frontier necessity takes precedence over art. However, there were people of culture among these first settlers as is evidenced by the charter given Moses Austin in 1820, which "provided for payment in premiums in land to colonists of education and craftsmanship." Among the early colonists there were artisans, stone carvers, workers in wood and metal, lawyers, doctors, architects, and engineers. Before 1836 there

5 Texas, Writers' Program for Works Progress Administration, State of Texas, p. 142.
6 O'Brien, op. cit., p. 3.
was at least one silversmith in Texas, and through the pioneer era, several men were occupied in that field. Samuel Bell of San Antonio was an outstanding representative of this class. Perhaps, of necessity, cabinetmaking flourished in the settlements. In nearly all the older towns furniture was made by local pioneer craftsmen. Paul Maureaux of San Antonio, a Frenchman, was perhaps the most distinguished of the cabinetmakers.

During the period of the Republic, painting and sculpture languished in the United States. Historical and portrait painting consumed the time of the early Texas artists. Art for art's sake, or as a means of personal expression, came later when pioneer days gave away to days of established safety and progressive statehood. One artist, Charles Kneass, appeared at Brazoria, in the summer of 1835, "and offered to paint portraits, 'likeness warranted,' for a minimum price of twelve dollars." Major J. Strange, shortly after the Texas revolution was over, painted portraits of the Mexican generals, Santa Anna, Almonte, and Cos. A third, and perhaps most famous, painter of this period was Jefferson Wright who became the semiofficial artist of the Republic. He was sponsored by President Houston, who had a penchant for posing in all sorts of costumes. Wright's paintings were on exhibition at various times from 1837 to 1842. The demand for paintings lessened after an improvement was made in daguerreotype pictures.

Very prominent among the art circles of this time were the

7 Hogan, The Texas Republic, p. 179.
German and French settlers, notable among these being Theodore Gentilz. Gentilz was a Frenchman who had come in 1844 with Castro's colony as an artist-surveyor. He often walked from Castroville to his studio in San Antonio, a distance of 30 miles. San Antonio was the nearest market for his paintings, so he did his work there rather than in Castroville. "Comanche Chief" and "Camp of Lipanes" are two of his best known works, some of which are in the collection of the Yanaguana Society of San Antonio.

Two German painters, Hermann Lungwitz and Richard Petri, came to Fredericksburg about the same time that Gentilz arrived in Castroville. Eugenie Lavender, a Frenchwoman, came to Texas because of the new field it offered her in art. She and her husband lived in Corpus Christi, where much of her work is found today. Lacking paints, she made colors from herbs, leaves, and flowers. Other pioneers in the field of painting were Edward Grenet, Carl G. von Iwonski, H.A. MacArdle, Louise Hueser Wueste, and William Henry Huddle.

Houston's cultural character was shaped when, as the seat of government of the Republic of Texas, it became the center of the refinements and arts of the young nation.

Less than a year after the battle of San Jacinto ... the capital city of Houston boasted along with its peach-colored capitol building, a theater—where the citizens could enjoy Romeo and Juliet, the Lady of Lyons, and other like performances—and an art gallery on the second floor of a clapboard building.9

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8 Julia Nott Waugh, Castro-ville and Henry Castro, Empresario, p. 38.
9 "Dallas, Besides Its Texas Art, Has a New Sort of Museum Director," The Art Digest, X (June 1, 1936) p. 21.
One of the opening exhibitions was of the national portraits by Jefferson Wright. Among Houston's early artists were Thurstan J. Donellan, whose portrait of Sam Houston is outstanding, and Mrs. Penelope Bailey Lingan, who in the 1880's began teaching art, chiefly small sculpture and portrait painting.

Sculpture had a brief moment during the Republic. Some patriotic sculptor, eager to glorify the new Republic, spent two years preparing a monument from white stone taken from the Alamo. This feat is, of course, regretted by later generations of Texans who have become eager to preserve their historic sites:

The inscription on this memorial ended with the rallying cry which orators for a hundred years have found effective: "Thermopylae had her messenger of defeat, but the Alamo had none."

Modern sculpture in Texas began with Elizabeth Ney, who had won fame in Europe before coming to Texas. She had executed busts of some of the famous rulers of Europe, the last being the King of Bavaria. "In her famous works the richest forms of sculpture have found expression, and splendid courts and costly galleries have testified to her genius and rewarded her achievements." She settled on a plantation named Liendo near Hempstead. Hardship and heartbreak were hers, but finally she was summoned to Austin to make sculptures for the new capitol building. Her desire to do the work is shown in a letter which she wrote concerning the project:

10 Hogan, The Texas Republic, p. 179.
11 Elizabeth Brooks, Prominent Women, p. 76.
I am afraid you sometimes thought I had deserted our plan for adorning the Capitol. My order [ardor] had not abated. I feel convinced since my visit to you and since I made the acquaintance on the last morning of Col. Norton, that my endeavours will have the support of enthusiastic highminded men when at work.12

She estimated that the figures would cost the state about $50,000. Also, she expressed the wish that other sculpture could be added to the four proposed figures:

I wish we could at once propose also the Main Pediment to be filled with representations of "Advancing civilization triumphantly expelling barbarism: Indians, Buffalos, leaving the ground to the plow, & domestic animals, and statesmanship, commerce, science growing out of the contest."13

The statues of Houston and Austin were unveiled at the State Capitol on January 19, 1903. A short time before this replicas had been unveiled in the National capitol. "The struggle of ten years had ended in triumph for a woman in the evening of a career." When Washington officials complained because of the height of the statues, Houston's was tall and Austin's short, she replied to them, "God Almighty made the men; I only made the statues."15

Frank Teich, known as the "grand old man" of Texas sculpture, settled in San Antonio in 1883. Later he moved

13 Ibid., p. 2.
15 Texas, Writers' Program for WPA, State of Texas, p. 144.
to Llano where he lived until his death at the age of 83. He completed at least twenty-five major creations.

Another early Texas painter was Robert J. Onderdonk, who loved to paint hazy sunset scenes, indolent Mexican women and missions bathed in soft sunlight. Some of his paintings are found in the collection of his daughter, Elizabeth Onderdonk, in San Antonio. The Onderdonks were the first to popularize Texas landscapes. Julian, the son of Robert J. Onderdonk, painted the first bluebonnet fields to become popular. Frank Reaugh, sometimes called the dean of American painters, dealt principally with cattle and ranch scenes. Jose Arpa, a Spaniard, painted the hot sunshine of Texas. E.G. Eisenlohr was another of the Texas landscape painters. Other landscape painters were Hale Bolton, Olin Travis, Reveau Bassett, and Frank Klepper. "Whether they paint gaunt longhorns, broad landscapes, or soft-eyed senoritas, their subjects are usually distinctly native."

As in the field of drama, Dallas soon took the lead in Texas art. "The current belief that Dallas is more aware of art than any other city of its size in the country is rooted in similar impressions current as far back as 1885, when the community already was boasting of...artists identified with it." It seems that there were persons determined that Dallas should

16 Ibid., p. 145.
assume the lead for the state. Such recognition has not been gained overnight, but has accumulated through the work of nearly seventy years. Perhaps Dallas' first outstanding artist and teacher was Professor Lentz, a German student of the Munich school of painting.

Agencies Furthering the Development of Art

The past forty years have witnessed the organization of many art galleries, museums, and art study groups in Texas. There is now an active group in almost every town of importance in the state. There are various Indian and geological collections at most of the universities and colleges in Texas. There is a wide-spread movement to preserve the many historical homes and buildings as museums.

All of the fine arts are on an up-grade. Architectural expression, influenced by man's living conditions and environments has conformed and advanced with political periods of Texas. Rural painting is experiencing a rebirth. Print-making and the crafts are receiving renewed interest of artists.18

Perhaps the first move toward an organization for artists was the building of a museum in Dallas. Frank Reaugh, the veteran Dallas artist, was influential in obtaining paintings for the early fair exhibits. In 1900 Andrew Carnegie offered Dallas a public library building, and Reaugh immediately suggested to the president of the library association that a room be designed to exhibit works of art in the new building.

18 O'Brien, op.cit., p. 5.
This was the beginning of the first art museum in Texas. The first exhibition was held there in October, 1901, and with the receipts from the small admission charged, the association was able to purchase the first two pictures for their collection.

The organization of the Art Association was not begun until 1903, when Mrs. Henry Exall, president of the board of trustees of the public library, summoned those interested in an art gallery for Dallas, and the Dallas Art Association was founded by the fifty who responded. The *Dallas Morning News* in April, 1902, listed the city's most famous artists as the following: Frank Reaugh, Eva Fowler, Charles Kent, F.H. Morse, Cordie Hearn, Lula Rippy, and Clyde Chandlor, a sculptor.

The next step of the Art Association was in moving the art collection from the library building to the new Fine Arts Building at Fair Park. This occurred in 1909, thus enabling more persons to see the works. The pictures were formally presented to the city on April 17, 1909. From 1909 to 1927 all exhibitions were made at the Fair Park building. Then in 1928, they were moved to the Majestic Theater building.

When Arthur L. Kramer was president of the Association in 1929, it was suggested that they hire a professional director. "In the fall of 1929 John S. Ankeney came from Columbia, Missouri

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to assume the duties of director of the art gallery..."

The last move the Association has made toward developing art in Dallas has been the organization of the Dallas Museum of Fine Arts in 1935-36. It is young by certain standards, but has made a remarkable development. "Its permanent collection, though far from representative, offers an acceptable basis for a more aggressive acquisition plan in the near future." It maintains a museum art school and the excellent museum publications are widely acknowledged.

Perhaps the next organization to appear in the state was the Texas Fine Arts Association which was organized in Austin, Texas, in 1911. Two years after the death of Elizabet Ney, Mrs. Joseph B. Dibrell bought "Formosa," the Ney studio home, from Dr. Montgomery, Elizabet Ney's husband. Mrs. Dibrell placed the building in perfect condition. "Dr. Montgomery, carrying out the wish of his illustrious wife, gave her collection of sculpture to the University of Texas, with the provision that it remain in the Ney studio." Mrs. Dibrell contracted that no charge would ever be made for the occupancy of the building by the sculpture.

On April 6, 1911, a group of friends devoted to Miss Ney and interested in the advancement of art in

\[\text{Ibid., p. 4.}\]
\[\text{O'Brien, op.cit., p. 7.}\]
Texas met at the Ney Studio and decided---later confirming the decision at a meeting at the Driskill Hotel---that an organization should be formed to be called the Texas Fine Arts Association... Thus came into existence one of the mainsprings of development of art in Texas.23

After Mrs. Dibrell's death, the Texas Fine Arts Association was deeded the property, and the name was changed to the "Elizabeth Ney Museum." The association makes the museum its annual meeting place. "In 1933, Mrs. Nolte [daughter of Mrs. Dibrell] gave, in memory of her mother, a beautiful and valuable plaque which Miss Ney had done of Mrs. Dibrell." The association has fostered general interest in art by furthering educational movements, by sponsoring exhibits both those of individuals and circuits.

Mrs. Maria C. Kimball organized a group of art lovers in early Galveston, but there was no permanent organization until 1914. In the summer of that year the present Galveston Art League was formed by a group composed of Mrs. Boyer Gonzales, Miss Frances Kirk, Miss Hattie Wittig, Mrs. I.H. Kempner, Miss Angela McDonnell, and Mrs. W.F. Beers. "The league states as its purpose: 'To foster an understanding and a love for art by holding public exhibitions of works of art, by lectures, and other educational means and by purchasing works of art.'" Each month the league tries to show something

23 Ibid., p. 7. 24 Ibid., p. 7.
beautiful to the public. They hold monthly meetings, and hope, in time, to secure works of art and a permanent museum.

The Witte Museum in San Antonio is the location of the collection of the San Antonio Art League's collection of paintings. The League has built up a fine permanent collection with an emphasis upon the work of American artists, especially those who use the Southwest as their background. They often exhibit loan collections, sometimes of a single artist, but more often a collection loaned them by some other gallery. At least once a year, they present a local artists' show.

The Houston Museum of Fine Arts maintains collections of many of its noted artists. Evelyn Byers Russell, who is nationally known for her oils, watercolors, and charcoals, is a faculty member at the art school of the museum. Frederick Browne, an art instructor in the University of Houston, has many of his paintings on exhibition in the Museum of Fine Arts. He is noted for his oil and charcoal landscapes of France and the Mediterranean countries. Bernhardt Wall, a Houstonian by adoption, is widely known as an etcher. Julian Rhodes Muench, who painted a life-size, oil study of General Houston from a faded lithograph, is represented in the permanent collection of the museum. Muench, who is also a sculptor, designed the sundial on the San Jacinto Battleground.

The Browning Shrine at Baylor University in Waco is of international importance. It has the greatest collection of
Browning materials in the world. It was made possible by the untiring efforts, the world travels, and endless searching by Dr. A.J. Armstrong, who is head of the English Department of that University.

In this shrine are art treasures of great interest. One of these treasures is the bust of Barrett Browning at the age of six, by Munro, the great English sculptor. Another is the portrait of Robert Browning painted by his son Barrett Browning.26

Dallas' most famous commercial gallery is that of Joseph Sartor. The Joseph Sartor Galleries, Inc., were first opened in 1921 at Elm and St. Paul streets. Later, a difference in policy caused Mr. Sartor to break with his associates, and in 1926 he established the Joseph Sartor Galleries at 3017 Knox St. Since that time practically every Dallas artist has been given at least one solo show, and every year school exhibitions are held for both elementary and high school work. Another gallery was the Dallas Art Institute opened in 1926 by Olin Travis and Kathryn Hail.

As for commercial galleries and public display facilities, Dallas has made a good beginning, though the future will certainly demand more than is now available. Both the older establishments, as typified by Sartor's and the most recent, like Silagy's, can service only a portion of the potential buying public. Dallas needs more commercial galleries, devoted to all of the contemporary arts—painting, sculpture, ceramics, as well as weaving, textiles, jewelry, and the rest.28

28 Rual Askew, op.cit., p. 12.
Galveston is represented by the Rosenberg Library with its collections of Indian Arts and Crafts. "The library also takes prize in its hand paintings which include framed hand paintings of 28 varieties of oleanders painted by Mato Gjuranovic, from the daintiest and most delicate shades to the deeper shades and double varieties." There is also a painting of the first capitol of the Republic of Texas by Mrs. J.P. Taylor of Columbia, Texas.

Besides the museums fostering the growth of art, there are many other agencies which promote interest in that field. One helpful influence is the State Interscholastic League, conducted by the University of Texas, which holds annual art competitions among school students. Another boost given art in Texas was through the interest of Edgar B. Davis, a Luling oil operator. A series of three annual competitions for oil paintings of Texas subjects, with prizes aggregating $53,000 was inaugurated by Davis under the auspices of the San Antonio Art League. Many nationally known artists participated in the contest.

Texas has had a marked interest in art among the negroes of the state. During the period of the Civil War, there was a growth of highly skilled Negro craftsmanship. G.L. Craket told of the iron, wood, leather, and woven goods made by the Negro workers. "He wrote of a young slave blacksmith's product

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that it was 'not only solid and neat but nice and workmanlike, even artistic.' This work was taught by the white man, and did not necessarily portray an influence of primitive African art, such as marked slavery days in the other southern states.

More recently, there has been an effort to establish Negro art. Through the efforts of the Reverend W.L. Turner, a prominent Southern minister and former missionary to Africa, Bishop College and Wiley University at Marshall have installed museum depositories of African art and American Negro art. A Bishop College alumnus, Samuel Albert Countree, who was born in Houston in 1909, was represented by a painting in the Hall of Negro life at the Texas Centennial Exposition of 1936 in Dallas. He later received a scholarship to the school of Boston Museum of Fine Arts. Every year, the Dallas City Federation of Colored Women's Clubs sponsors an exhibit of Negro art handicraft.

Of all the things which have occurred in Texas in the past to further art interest, the Texas Centennial Exposition of 1936 has made the greatest contribution. One of the chief objectives of the show was to further interest and work in the field of fine arts. Sculpture, painting, architecture were all joined in an effort to produce a great ideal, the glorification of Texas. "Mr. George Dahl, architect in charge, has visualized and carried into effect a coordinated union of

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30 Texas, Writers' Program for WPA, State of Texas, p. 143.
31 Ibid., p. 145.
the two, whereby all of the buildings are particularly designed for the sculpture and murals which decorate them."

When the Texas exhibit was planned for the Centennial, it was originally planned to devote only one room to Texas artists with a very select group of pictures. However, when it was found that more space was available, a much larger and more representative group was selected. Twelve pieces of Texas sculpture were chosen for the show. Included in the list were the works of Marjorie Baltzel, Caroline Burton Claasson, Octavio Medellin, Burton Delleney, Alexander Watson Mack, Mike Owen, Virginia Russ, Evaline C. Sellors, and Julian Muench. Electra Waggoner of Fort Worth was also one of those represented; her bust of John Nance Garner was presented. The murals for the show were the largest ever painted in the United States, occupying 6000 square feet of space. They were executed by Eugene Savage portraying the history of Texas in magnificent colors.

Texas progress in the field of mural painting has been a good example of the art. Perhaps the first excellent examples were those done by Alexandre Hogue and Jerry Bywaters in 1934-35 in the City Hall, under the auspices of the Works Progress Administration:

This project is an example of the salutary effect on contemporary American art of the interest created by the federal government's sponsorship of art and its

32 Priscilla Smith, "The Texas Centennial Itself is an Embodiment of Fine Arts," The Art Digest, X. (June 1, 1936) p. 27.
33 "Sculpture of Europe and America Revealed at Great Dallas Show," The Art Digest, X. (June 1, 1936) p. 20.
encouragement of research on subject matter related to the region in which and for which the artist was working.34

Soon after the murals were painted by Hogue and Bywaters, Eugene Savage completed the large-scale endeavors for the Texas Centennial. He was responsible for the murals in the Hall of State. Tom Lea did those for the West Texas Room, Olin Travis those for the East Texas Room, Arthur Niendorff those for the North Texas Room, and J.O. Mahoney those for the South Texas Room. Perhaps the most famous mural painter represented in Dallas is Peter Hurd, who executed the two murals in the United States Post Office Terminal Annex.

Vacation-bound travelers may find WPA-sponsored murals in post-offices scattered over Texas. Some of the more famous paintings are those found in the Southern Pacific railroad station in Houston, painted by Hogue and Bywaters, and those by Julius Woeltz in the Amarillo post office.

Other centers of art interest which might be mentioned are the following museums: Bright Shawl Gallery and Mexican Arts and Crafts Show, San Antonio; Highland Park Art Gallery, Dallas; Carnegie Libraries in Fort Worth, Waco, and Galveston; Royston Wave Museum, Victoria; Daughters of the Republic and Daughters of the Confederacy Museum in the Old Land Office, Capitol Grounds, Austin; Museum of West Texas State Teachers College, Canyon; School of Mines Art Gallery, El Paso; Sam Houston's home in Huntsville, and John H. Reagan's home in

Palestine are maintained as museums.

Art in Education

Art has found a most helpful sponsor in the educational institutions of the state. Most of the universities, colleges, and even the high schools of the state offer instruction in art.

...Texas State College for Women at Denton has one of the most complete art schools in the country, where every instructor, under the guiding hand of Mary Marshall, is alert to every new development in modern art. The progressive public school art teachers developed by this college and the Teacher's College (also at Denton) have been most important in the childhood training of the younger and coming artists of the state.35

Not only is the state setting up a program of art education, but it is particularly stressing art appreciation. "The children of Dallas are being encouraged to evaluate and develop an organic appreciation of beauty. The emphasis has been taken away from drawing and shifted to experimentation with materials and firsthand experience with the creative process." Some Texas schools have had art education since 1903; however, all work is not concentrated in the public schools and universities. Texas has numerous special art schools to offer even more specialized training to its young people. In 1925 two of Dallas special art schools were listed as the Aunspaugh Art School and the College of Fine Arts.36

35 Alexandre Hogue, "Progressive Texas," The Art Digest, X. (June 1, 1936) p. 17.
San Antonio has had a school called the Mill Race Studio. In 1925 Gutzon Broglum, famous sculptor, was in San Antonio working on his model of the Trail-Drovers' monument. He needed a studio and asked permission to use the old building in what is now Brackenridge Park. It was originally built as a pump house for the City Waterworks Company. Broglum altered the building, and made it into a convenient and beautiful artist's workshop. When he left San Antonio to work on the Mount Rushmore Memorial, the museum directors became custodians of the building. In 1937 a Museum School of Art was created and the studio was used for that purpose. Mrs. Marion Koogler McNeil offered her large estate for the use of the art school in 1942, and since that time only night classes have been held in the old Mill Race Studio.

Another art center in San Antonio is La Villita. It was intended as a center for Texas-American arts and crafts. "In the restored houses and workshops young men and women under the National Youth Administration spun and wove fabrics with their own designs, made clay pottery, and worked with metals." 37

"One of the more encouraging signs of present and future progress of arts in Dallas has been the activities of a group of younger artists who call themselves 'A Few Moderns.'" 38

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37 Johnston, op.cit., p. 33.
Among these young artists are John Rosenfield III, Ben Culwell, and DeForrest Judd.

Notable among the modern Texas artists are Alexandre Hogue, who painted the dramatic *Drouth Survivors, 1936*, Edmund Kinzinger, and Kathleen Blackshear. Internationally known Texas artists include Seymour Thomas, Murray Bewley, Paul Schumann, Dawson Dawson-Watson, Tom Lea, Boyer Gonzales, and Mary Bonner.

Modern Texas Sculpture

The majority of native Texas sculptors are women. Such women as Dorothy Austin of Dallas, Evaline Sellsors of Fort Worth, and Ione Franklin of Commerce are sculptors of note. Very few Texas men have entered the field of sculpture. The right belongs primarily to the women of Texas to claim the honor for this art. Bonnie MacCleary of San Antonio has won international recognition. Her bronze statue of Ben Milam is in the park that bears his name in San Antonio. Another distinguished sculptor in Texas is Waldine Amanda Tauch. Her *Gulf Breeze*, in bronze, is on display at the Witte Memorial Museum in San Antonio. Dorothy Austin specializes in sculptured portrayals of the Negro. Clyde Chandlor's Sidney Smith Memorial Fountain in the Dallas fair-grounds is an imposing creation featuring the Gulf Cloud, a symbolic figure. Edwin E. Smith, cowboy sculptor, is known for his portrayals of
western life. Other noted Texas sculptors are Joseph Lorkowski
Boulton, William M. McVey, and Enrico Filberto Cerracchio.

Thurmond Townsend, a young Negro of Dallas, untrained in any art forms, modeled a life-size head of
his wife in clay obtained from his back yard, which,
when completed, he took to the Dallas Art Institute,
where it was proclaimed remarkable in its primitive
earnestness. The sculpture was placed in the Paul
Lawrence Dunbar Library of Dallas, and Townsend was
couraged to take up painting, since which time his
work has gained recognition in local art circles.39

The largest collection of sculpture in any Texas city
is found in Austin where twenty-four large monuments or
memorials and many smaller works adorn the Capitol and the
University of Texas buildings or grounds. Galveston has the
imposing and elaborate Heroes of the Texas Revolution. Houston's
and San Antonio's sculpture is largely commemorative of Texas
history. Dallas has sculpture by Chandler and Teich, and a
noteworthy equestrian statue of Robert A. Lee by Phimister
Proctor. A number of the smaller cities have interesting
memorials of local events. It is as true of the State's
sculpture as of its painting that, regardless of the period
or character of its execution, it almost invariably is native
in subject.

"If the statement be correct that, 'The truest expression
of any people's development is reflected in the growth of its
architecture, sculpture, and painting,' then America is having
growing pains and Texas is enjoying a boom."40

40 O'Brien, op.cit., p. 7.
The culture of Texas through the arts has had a magnificent beginning. It will be for the years that are to come to develop creators of a new expression which will contain all of the ingredients of the past—the Comanche, Apache, Tejas, the Spaniard, the German, the French, English—all made into one that will carry with it the storehouse and wealth of Europe and the freedom of America. We have the energy, the desire to find things out and the resources to back us up. Out of these plains will come something besides the creators of great art. Texas is educating its youth to enrich itself for living on these productive plains tomorrow.
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