



DAVID W. GUION

Composer-Pianist

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DALLAS, TEXAS

David W. Guion is a native of Texas, having been born in Ballinger, the son of the late Hon. and Mrs. John I. Guion. Judge Guion was one of the best known of Texas citizens, having served his state in many capacities, Guion Hall at A. and M. College testifying to his efforts in behalf of education. From Mrs. Guion the son inherited his musical predilection, which became so manifest in the early years of childhood that his musical education was begun at the age of six. Within the next six years he had given concerts throughout Texas and had won a scholarship in the Conservatory of Music at Jacksonville, Ill.

After a year's stay in Jacksonville, Mr. Guion returned to Texas and entered Polytechnic College, Fort Worth, where he remained five years under the tutelage of the late Wilbur MacDonald, the last two years serving as Mr. MacDonald's assistant. At Mr. MacDonald's death, Mr. Guion went to Vienna, Austria, and spent three years in the Royal Conservatory of Music under Leopold Godowsky. Again returning to Texas, he became director of the School of Music of Daniel Baker College at Brownwood. Here Mr. Guion brought into use his creative powers and instantly he was acclaimed a composer of originality and broad musicianship. From Brownwood Mr. Guion went to New York and gave his entire time to composition. On returning to Texas Mr. Guion signed a two-year contract as teacher of Piano in Southern Methodist University of this city.

There is scarcely a concert given by the leading artists of America that does not carry one or more of Guion's compositions. Among the artists using his works last season were:

John Phillip Sousa, Percy Grainger, John Powell, Edwin Hughes, Mabel Garrison, Sophie Braslau, Paul Althouse, Arthur Middleton, Re'nald Werrenrath, Alma Gluck, Margaret Matzenauer, Lucy Gates, Alice Gentle, Florence Hinkle, May Peterson, Oscar Seagle, Cecil Arden, James Goddard, Cecil Fanning, Dicie Howell, Elizabeth Lennox, Margery Maxwell, Orville Harrold, Rosalie Miller, Alice Moncrief, Gretchen Morris, Margerite Ringo, Mildred Smith, Minnie C. Stine, Earle Tuckerman, Eleonora de Cisneros, Frances Ingram, Merle Alcock, Charles W. Clark, Norman Arnold, Elizabeth Rothwell, Carolina Lazzari, Lucille Stevenson, Alma Hays Reed, Gordon Kay, James Price, Lotta Madden, Frederick Gunster, Walter Greene, Richard Hale, John Lund, Edward Johnston, Alma Peterson, Alma Simpson, Florence Easton, Alice Nielson, Emma Roberts and others.

Guion's compositions are: Turkey in the Straw, Sheep and Goat, Dance Pickaninny, De Ol' Ark's a Moverin', Greatest Miracle of All, The Bold Vaquero, Shout Yo' Glory, Little Pickaninny Kid, My Own Laddie, Life and Love, Mary Alone, Return, Resurrection, Compensation, Love is Lord of All, Prayer, A Kiss, Run Mary Run, Embers, The Ghostly Galley, Ol' Marse Adam, Some O' These Days, Swing Low Sweet Chariot, Nobody Knows de Trouble I Sees, Little David, John de Baptist, I Sees Lawd Jesus A Comin', Hark From de Tombs, Poor Sinner, Jubilee, My Little Soul's Gwina Shine, Holy Bible, Sinner Doan Let dis Harves' Pass, You Jest Well Git Ready, Satan's A Liar an' a Conjur Too, Hopi Indian Cradle Song, Loss, Within Your Eyes, and a recent set of waltzes called "Southern Nights."

LETTERS COMMENDING MR. GUION

From Mrs. John F. Lyons: (President of the National Federation of Music Clubs) Your song, "Mary Alone", I honestly consider the most beautiful thing I have heard in a long, long time. It is truly wonderful in its dramatic intensity. May I add that I am taking very great pride in you as a Texan who does us great honor.

From G. Schirmer, Inc.: If you submit such extraordinary compositions, you need not worry about our accepting them.

From Lois Fox: I've had a splendid ovation

through the Guion spirituals. Have used them at many camps for more than 100,000 of our boys.

From Oscar Seagle to Mrs. Seagle, Feb. 11, 1910: You ought to hear that Negro Spiritual of Guion's "The Ol' Ark's A Moverin'." It is simply wonderful. I am going to make a record of it when I return home.

From Mrs. Walter Rothwell: I like Mr. Guion's songs immensely and am using them a great deal in teaching. I consider them songs of great merit and they deserve to meet success.

From Charles W. Clark: I got a great deal of pleasure from studying this song ("Some of These Days"). It is beautifully written.

From George Siemonn: We have done "Swing Low, Sweet Chariot" on at least a dozen programs and enjoy it thoroughly each time. Mr. Guion has struck exactly the right note for this setting and the impression on audiences is invariably preference. They convey to us deathlike quiet, and this is always the proof of highest appreciation. Mrs. Siemonn (Mabel Garrison) liked the number so well that she made a record of it.

From John Lund: I can not begin to tell you how much I enjoyed studying Mr. Guion's adaptations. They are wonderfully clever and certainly stamp him a musician of highest rank.

From Percy Grainger: I can not tell you how much I admire your arrangement of "Turkey in the Straw." What you have done could not possibly be better done, it seems to me. The piece appeals to me tremendously and I shall play it in my concerts.

From Lucy Gates: I must tell you how delighted I was with your "Ol' Ark's a-Moverin'."

From G Schirmer, Inc.: Contrary to my usual practice, I wish to add that your song "Lil' Pickaninny Kid" is touchingly beautiful.—It will please you to hear that Mr. Rudolph Schirmer took a decided personal interest in

your work.—I happen to know that among the songs he enjoyed and wanted to hear most just before his death was your sacred song "Prayer." Had he lived longer, your career would have been watched by him with special interest.

From M. Witmark & Sons: Your "Darkey Spirituals" cannot possibly be improved upon. Your work in thus perpetuating these quaint and plaintive melodies, with their characteristic text, constitutes a valuable contribution to the future as well as to the present.

From Louis Untermeyer: Your "Darkey Spirituals" are, I think, a real contribution to American music—a real folk-song literature that is authentic and convincing and movingly beautiful.

From Frances Ingram: Your "Songs of the South" greatly impressed me. I am using them with much success.

From Edwin Hughes: I am using your "Turkey in the Straw". In the first place I am very fond of it myself, and in the second it is so irresistible that it never fails to bring down the house.

From John Powell: "I have used your "Turkey in the straw" on all my programs this year and have always been compelled to repeat it. Let me add that your "Darkey Spirituals" are the very best that have been written."

PRESS COMMENT

David W. Guion, pianist, rendered his numbers with a technical certainty in mastering all details. His first number, "Chaconne", Bach-Busoni, displayed his musicianship, while his rendition of Chopin was most commendable. Clear-cut runs, proficient attack of heavy chords and well defined melody notes characterized his playing. (Dallas News).

In personality quiet and unassuming, Mr. Guion won his large audience upon his advent on the stage. His playing of the Bach-Busoni "Chaconne in D Minor" prepared his listeners for an evening of real music. The selection was well executed, the pianist's technic, infused with genuine feeling, early manifesting itself. The selection of the evening which carried the broadest appeal to all was Schumann's "Scenes from Childhood", including a number of brief pieces designed to portray in musical expression, the moods of a child. (Dallas Times Herald.)

Brahms' "Rhapsodie in E Flat" was a good example of Guion's technical ability. He played this difficult number with perfect ease, showing himself master of his instrument. (Fort Worth Record.)

Quarter-Notes: These things, "Turkey in the Straw," etc., are as striking as skyscrapers, as nationally typical as base ball. It would be hard to find anywhere in piano literature numbers more irresistible to each and every kind of audience, simple or sophisticated.

Jacksonville (Ill.) *Star:* David Guion displays wonderful musical ability; he played with such a musical understanding that he easily won the hearty applause of his large audience.

Dallas (Texas) *News:* He possesses a marvelous musical sense, strong interpreting powers and his excellent technic was a wonder to all present.

The second number, the Andante from Beethoven's Farewell Sonata, was perhaps the most pleasing to the majority of the audience. This Mr. Guion played in a sympathetic way with a perfection of finish rarely equalled. (*Fort Worth Star Telegram.*)

"Molly on the Shore" and "Irish Tune from County Derry" were tumultuously applauded, but with the "Turkey in the Straw", he received an ovation to which he was forced to respond with a repetition of his inimitable transcription. (*San Angelo Standard*)

David Guion made a deep impression through the rendition of a well selected program. (*Abilene Reporter.*)

The program closed with a Chopin group, all of which he played with remarkable smoothness. (*Corpus Christi Caller.*)

David Guion is one of the most gifted of the younger American pianists. His playing last evening proved that. (*Brownwood Bulletin.*)

The Musicale (Dallas): Mr. Guion's songs are effective and he always finds the true dramatic undertone for the atmosphere of the poems he sets to music.

Charles J. Finger in *Reedy's Mirror* (St. Louis): I know very well that what passes current as negro music is more often than not of such sort as to blunt the artistic taste of those foolish enough to play it. They (Guion's) represent the real folk music of the negro carefully preserved and set in proper harmonic form by a young man who knows the unspoiled Southern dandy. . . . The things he has done are good enough as they are, and still better work will come from him. He composes because he must and will never be recreant to his calling.

Milwaukee Correspondence, *Musical Courier*: Then he (Mr. Grainger) turned to whimsies and gayeries and here he and large portions of the audience had the best time of all. One opined, indeed, that if he had played that ancient breakdown, "Turkey in the Straw," sixty seconds longer he would have broken the reserve and sophistication of that same audience and set the people to treading the merry measures to their own astonishment.

Musical America: What Percy Grainger has done for some British and Irish folk tunes in his superb arrangements Mr. Guion has done for this American "Cowboys' and old fiddlers' Breakdown" (Turkey in the Straw). David W. Guion is one of the cleverest composers in America today. His arrangements of old negro spirituals prove that.

Music News (Chicago): "Darky Spirituals" is the title of a little booklet that has come into Music News' office, and which in content is an announcement of the songs of David W. Guion, a young Southern composer whose work is being brought to the attention of the American public. Several of these unique spirituals, founded on melodies taught Mr. Guion by his own colored "mammy" were sung at the Lockport Festival with great success.

All's Well (Fayetteville, Ark.): David W. Guion is a brilliant musician and what he gives us is real music. You can't go wrong with a Guion song.

Musical Courier (in writing of "Turkey in the Straw") Everybody in America knows it, and everybody loves it. It is positively irresistible. The collection and preservation in artistic arrangement of such folk tunes as this is of great importance to native American creative music.

Sigmond Spaeth (New York *Evening Mail*): Guion's compositions, I believe, would interest any publisher.

As an American composer David W. Guion stands at the head of the line with Victor Herbert, Henry Hadley, Reginald DeKoven, Oley Speaks and Charles Wakefield Cadman. (*Houston Chronicle.*)

The Musicale (Dallas): As a composer, Mr. Guion has an established reputation throughout the entire musical world; as an educator his renown is but little less.

San Angelo Standard: The second of the notable musical functions came in the beautiful banquet given by the David Guion Choral Club at one o'clock Thursday at the St. Angelus, honoring Mr. Guion of Dallas, foremost Texas composer for whom the club is named. The organization is composed of the devotees of music, the students and the artistically inclined, hence it was to be expected that the event would be a brilliant affair and the guests were not disappointed. There is a mystery about the personality of the man that is forever making something new. This is true with regard to the personality of the honor guest, Mr. Guion. Even more, there is the strength in simplicity of his genius, which is ever a flame of fascination for the music lover, the art connoisseur, the student and even the public at large. Mr. Guion sat at the end of the long table with the club president, Mrs. Bernice Ogle Jones, and like all great characters of artistic temperament, there was a modesty in his demeanor that was strikingly noticeable.