

Music News and Events

Bonelli Advises Opera Students to Study Here

Richard Bonelli, the American baritone who is making a great success with the Chicago Opera company, has some good advice for the American vocal students who have opera as their goal. Mr. Bonelli will appear in recital at New Trier High school on Monday evening, November 17, under the auspices of the Winnetka Music club. This is the second concert in the Artist-Recital series sponsored by the club.

Mr. Bonelli advises students to work up a good sized repertoire and make a beginning, at least, before the public in this country before going to Europe. If they go to Europe as students, he says, they will encounter trouble in getting a hearing. "Often I have known visiting students actually to pay for a hearing," he says. "Besides, America has better vocal teachers than Europe," he adds, "and many fine operatic coaches, while lots of talent is only waiting to be developed. There is every opportunity for a singer to get ample training in America, and while it is regrettable that we haven't more opera companies where young artists can be trained, we have a few such companies. So if an artist does get himself before the public here he can present himself to agents and impresari in Europe in a more serious and dignified way."

Mr. Bonelli is a successful recording artist, as a recently renewed contract with the Brunswick Phonogray testifies, and his radio broadcasts on the Atwater Kent hour have reaped many encomiums for him. He also had experience in the talkies, with the Fox Movietone, and he says of this work, "Opera technique is vastly different from picture work. On the opera stage there are two things to be thought of, singing and acting. In making a sound film there are three, singing, acting and photography."

In opera, Mr. Bonelli prefers "singing" roles to "acting" roles. His especial delight is a role that requires a perfect combination of great singing and great acting, such as Iago in "Otello," or the title character in "Rigoletto." He finds that operatic singers get vastly more satisfaction out of roles that require singing than out of roles that give opportunity for fine acting without much singing, for, after all, grand opera is built on voice.

Mme. Eda Goedecke and Prof. Beltz in Recital

Madame Eda Goedecke of Wilmette is to give a piano lecture recital at Broadview college Saturday evening, November 8. Her program, entitled "The Value and Importance of the Small in Art" will be illustrated by piano compositions by MacDowell, Bach, Scarlatti, Hiller, Heller, Mendelssohn, and Schumann.

Prof. O. S. Beltz, tenor, of Northwestern university School of Music, will give a group of songs by Cornelius, Dvorak, Schubert, and Wolf.

IN CONCERTS NOVEMBER 9

Bertha Ott will sponsor recitals by Rebecca Benson, Chicago pianist, at the Playhouse, and Tomford Harris, pianist at the Civic theater, on Sunday afternoon, November 16. Mr. Harris is giving a benefit performance for the National House fund of Sigma Alpha Iota sorority, under the auspices of Omicron Gamma.

Chapel Reveals Beauty of Gothic Line

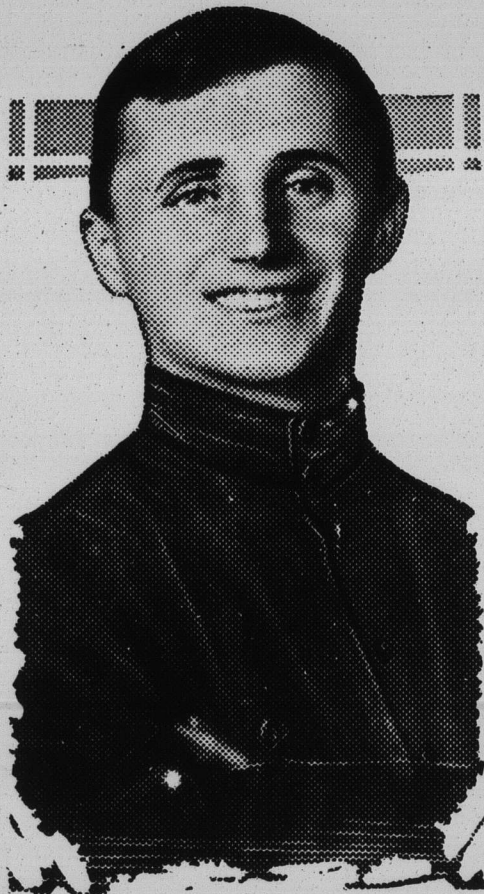


La Argentina (above) is to have a return engagement at Orchestra hall Sunday afternoon, November 16, and this is welcome news.

In her recent recital she cast her spell over the audience again, repeating her triumphs. Her dazzling smile, the witchery of her eyes, the coquetry of her swaying arms kept the eyes of the audience riveted upon her.

In lightning-like change La Argentina appears before her audience, now as a gypsy in red and white be-ruffed dress, her heels beating the ground in the savage fury of the flamenco, now as a peasant girl from Toledo, awkward, mirth-provoking, and yet possessed of a naive charm. Or she is the exquisite senorita in black mantilla, her voluminous, lace-trimmed skirt, like an inverted chalice enveloping her sinuous gliding in the romantic setting of Albeniz' "Cordoba."

Serge Jaroff (right) directs the Don Cossacks, a Russian male chorus which will appear at Orchestra hall on Sunday afternoon, November 23, and on Wednesday evening, November 26, under the direction of Bertha Ott. The chorus is called "The



Singing Horsemen of the Steppes," and it has been making a sensational career for the past five years. They began singing together in the prison camps near Constantinople during the World war.

Mr. Jaroff is a dynamo of energy who noted the natural but untrained beauty of the voices of his comrades, and he set to work forming a chorus. When the prison camp was broken up, the men were allowed to remain together as a singing unit.

Kedroff Quartet at New Trier Nov. 10

The Kedroff quartet will give a benefit performance at New Trier High school auditorium on Monday, November 10, for the Bryn Mawr Alumnae Scholarship fund. All music lovers are urged to hear this ensemble of Russian singers. Proceeds will go toward the tuition of students from this district who otherwise would be unable to meet the expenses of four years at Bryn Mawr.

The program will include sacred music from the services of the Eastern Orthodox church, an all Tschai-kowsky group arranged by Mr. Kedroff, Russian folk songs, and a group of art songs.

The quartet is widely known in Europe and in this country, and is composed of Professor N. N. Kedroff, baritone, the founder and leader of the group, formerly of the school of musical technique in Petrograd; his brother, C. N. Kedroff, basso, formerly of the Imperial Conservatory, Petrograd; I. K. Denisoff, first tenor; and R. F. Kasakoff, second tenor, both formerly of the Imperial opera of Petrograd.

BRAILOWSKY COMING

Alexander Brailowsky, world famous pianist, will give a recital in Chicago for the first time in many seasons, on Sunday afternoon, November 23, at the Studebaker theater, under the direction of Bertha Ott.

Wessel Symphony Is Praised But Needs "Cutting"

By J. A.

Mark Wessel's "Symphony Concertante" for horn, piano and orchestra, was given its first Chicago performance last week end by the Chicago Symphony orchestra. Mr. Wessel was at the piano, and P. Lecce played the horn.

In this symphony, Mr. Wessel, who was at one time assistant professor of piano and musical theory at Northwestern university School of Music, seems to have become a prey to numerous ideas which he allowed to dominate his sense of good taste. The symphony has many good points, bits of melodies and sections of ensemble that are inherently worthy, but one has a feeling of chaos and mugginess through most of the composition. Whenever the composer finds a good idea he seems to drop it like a hot cake. The work is made up of five movements, and is extraordinarily long. A generous use of the blue pencil would have made it infinitely more pleasing to sit through.

The second movement, a lyrical intermezzo, was the easiest on the ear. There was a cadenza for the solo instruments and a flowing, smooth rhythm throughout. The symphony climbs to a fiery climax resembling the furore raised in a barnyard by a midnight intruder. Shrunk to a fourth its size, the symphony would be novel and arresting. As it is, it leads one's thoughts astray.

Announce Programs of Symphony Orchestra

The Chicago Symphony orchestra will give first performances of several works this week end. The program consists of Walton's overture, "Portsmouth Point"; first performances in Chicago of Delius' "On Hearing the First Cuckoo in Spring," his "Summer Night on the River," Braines' prelude to act three of "Virginia" and his "S. O. S." On the program will be Gruenberg's symphonic poem, "The Enchanted Isle," and Schubert's tenth symphony.

At the Friday afternoon and Saturday evening concerts next week, November 14 and 15, Erika Morini, violinist, will be soloist, playing Glazounow's A minor concerto for violin. The orchestra will play Beethoven's first symphony, Szymanowski's "Chant de la Nuit" symphony, and dances from Borodin's "Prince Igor."

On Tuesday afternoon, November 11, the orchestra will play Wolf-Ferrari's overture to "The Secret of Suzanne," Beethoven's eighth symphony, Wetzler's symphonic dance in Basque style from "Die Baskische Venus," Saint-Saens' prelude to "The Deluge," Ravel's "Bolero" and Glazounow's concert waltz number two.

HONORS QUARTET

The Kedroff quartet, a famous Russian ensemble of singers, will appear at the Civic theater on Sunday afternoon, November 9, at 3 o'clock, under the auspices of Bertha Ott. The quartet was honored recently by the French government with an invitation to participate in the ceremony of laying the corner stone of the memorial to Marshall Foch to be erected in Metz.

Mrs. Fish Soloist With Ensemble of Fourteen

The Ensemble of Fourteen of the Little Symphony orchestra of Chicago, will present Mrs. Cameron Fish, soprano, as soloist on Sunday afternoon November 9, at 3:15 o'clock and again at 4:15 o'clock in Fullerton hall, of the Art institute. The program follows:

Overture—"Le Roi l'a Dit" Delibes
Aria—"Depuis le Jour" from.....
"Louise".....Charpentier
Suite—"Izeyl".....Pierne
I Entree du Roi
Entree des Princesses
II Introduction et Lamento
Serenade a Izeyl
"Bacchanale" from "Samson et Dalila".....Saint-Saens
Songs for soprano,
"Eastern Romance".....
.....Rimsky-Korsakov
"Ah, Love but a Day".....Protheroe
Waltzes—"On the Beautiful Blue Danube".....Strauss

VOEGELI ARTISTS

Henry E. Voegeli will sponsor recitals by Paderewski on Friday evening, November 14, at the Civic Opera House; Winifred Christie and her double keyboard piano at Orchestra hall on Wednesday evening, November 19; Walter Gieseking, pianist, at Orchestra hall on Tuesday evening, December 2; Kreutzberg and Georgi in a dance recital on Monday evening, December 8, at Orchestra hall.