

Music News and Events

George Swigart Praises Berlin Opera Houses

George Swigart, young Wilmette violinist who is studying in Berlin with his Chicago teacher, Richard Czerwonky, reports that Berlin opera lives up to its reputation of being the best in the world. Miss Estelle Swigart, cellist, is also studying in Berlin. She and her brother plan to return to Wilmette for the summer.

All three opera houses in Berlin, says Mr. Swigart, give uniformly superlative productions. He has confined himself so far to Mozart, Beethoven, Strauss, etc., but Italian operas are said to be just as excellently performed. The Italian operas and French operas are sung in German, and consequently are a great deal more popular with the people than those sung in a foreign language.

"Every city in the country has its own opera, which is not saying that they are all wonderful organizations," says Mr. Swigart. "As the singers in the largest cities are practically all Germans, these small operas act as training schools through which the young aspirants may eventually reach the top. We found the effect peculiar, as fine artists and exceedingly poor ones were freely mixed in the same casts. The good will probably attain their goal and the poor will fall by the roadside.

"We are hearing many of the famous European artists heard seldom in the United States, and find them inferior to those popular with us. However, those that we acclaim are shining lights here, too, Kreisler, Spalding, Felix Salmond, Sylvia Lent, Rachmaninoff and even my teacher, Richard Czerwonky, and several others have been given great ovations. There are two fine symphonies here, the Berliner symphony and the Philharmonic, but I don't believe they are as good as our Chicago orchestra. The best orchestras in the city—and I think I have never heard better—are the opera orchestras which give occasional concerts.

"As for applause, this is an interesting subject. In the opera there is never a handclap until the curtains close, and in concert there is seldom applause between the movements of a symphony or concerto. When the indiscreet do applaud there is much hushing from the non-clapping faction. If a work particularly pleases an audience there is a storm of applause, stamping, clapping and shouting.

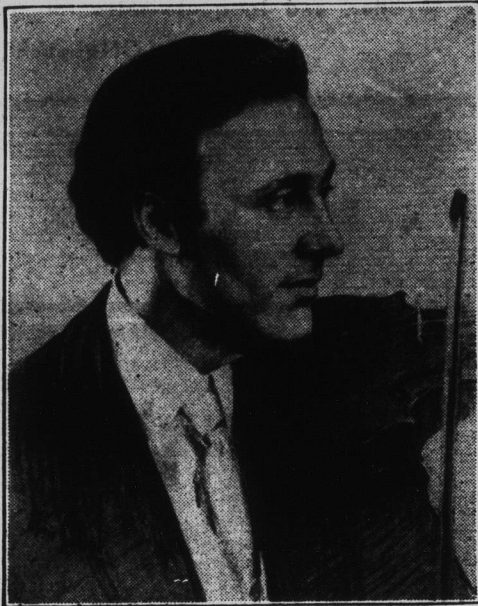
"In connection with the opera houses and large concert halls there is a refectory almost as large as the main auditorium, where one may obtain any sort of liquor or a whole meal. For the most part people bring their own inevitable rye bread and wurst sandwiches to munch on during intermissions. One seldom has time for abendbrot, as the longer performances start at six-thirty or seven o'clock."

Mr. Swigart played in a Maurer concerto for four violins and piano with Mr. Czerwonky and Heinrich Steiner, well known Berlin pianist, and received much praise from a Berlin newspaper.

DANCER RETURNS

Angna Enters will give a return program of Episodes and Compositions in dance form at the Studebaker Theatre on Sunday afternoon, March 29, under the direction of Bertha Ott.

Acclaimed



Music lovers were thrilled by the program given recently in Pekin, Ill., by Milan Lusk, Wilmette violinist. His recital evoked the greatest enthusiasm.

The Pekin Daily Times reported that the distinguished artist won the praise of members of the Woman's club, before which he appeared, for his brilliant technique and artistic interpretations.

The Peoria Star commented, "He performed Bach with great accuracy. His own composition, 'Idyl', a pastoral poem, was played in a most reflective mood. His technique, tone quality and expression were as near perfection as possible. His last encore was played with soulful interpretation and with a velvety tone. Mr. Lusk's recital is without doubt one of the most outstanding musical events."

Civic Orchestra in Concert on Sunday

The Chicago Civic orchestra, whose achievements have caused so much favorable comment this season, will give its third concert in Orchestra Hall on Sunday afternoon, March 22, at 3:30 o'clock.

Dr. Frederick Stock, musical director, and Eric De Lamar, conductor, have chosen an exceptionally brilliant program, which will include the overture to Wolf-Ferrari's "Secret of Suzanne"; Deems Taylor's suite, "Through the Looking Glass"; Strauss' brilliant "Don Juan"; Saint-Saens' "Danse Macabre," and Johann Strauss' waltz, "Music of the Spheres."

Sara Levee, pianist, will be the soloist and will play Cesar Franck's "Symphonic Variations."

IN RECITAL

Rudolph Ganz, conductor, composer, and pianist, will be heard in recital on Sunday afternoon, March 22, at the Studebaker theater, under Bertha Ott's direction.

AT CIVIC THEATRE

Cyrena Van Gordon, contralto of the Chicago Civic Opera company, will give a recital at the Civic Theatre on Sunday afternoon, March 29, at 3 o'clock, under the direction of Bertha Ott.

Schipa Is at Civic Opera House Sunday

Tito Schipa will make his only concert appearance this season in Chicago on Sunday afternoon, March 29, at the Civic Opera House.

The favorite, Chicago tenor has chosen a program of operatic arias and songs which should delight his audience. He was recently in Portland with the Chicago Civic Opera company on tour. During the seven weeks when the company was on the road, he appeared fifteen times, five each in the leading tenor roles in "Mignon," "La Traviata," and "Lucia di Lammermoor."

Mr. Schipa will make several concert appearances before sailing for Europe and South America.

Music by London String Quartet Is Delight to Many

By Critic

The closing concert of the current series of chamber music concerts sponsored by the North Shore Chamber Music association took place on last Sunday afternoon, March 15, in Kenilworth Assembly hall. The program was presented by the London String quartet, an organization composed of individual musicians highly skilled in both solo and ensemble playing.

The numbers given were by Brahms, Waldo-Warner and Debussy. Each was a delightful production, arousing appreciative enthusiasm in all the hearers, adult and youthful. As encores the quartet played the well-known and much-loved Andante Cantabile by Tchaikowsky and a minuet by Boccherini.

An usually large audience was present to listen to this remarkably fine series of compositions played with such skill and such sympathetic feeling. The association may well be proud of its accomplishments during the year. Those responsible for the success of the enterprise have worked hard and faced happily many vexing problems. But much has been achieved, and the sponsors may justly be optimistic over the prospects for an extraordinarily successful 1931-32 season.

Iturbi to Play Liszt, Haydn Piano Concertos

Jose Iturbi, the Spanish pianist who recently was presented in the Artist-Recital series sponsored by the Winnetka Music club at New Trier High school, is the soloist with the Chicago Symphony orchestra at the Friday afternoon-Saturday evening pair of concerts. He is playing Liszt's piano concerto in E flat major and the Haydn D major piano concerto.

Mr. Iturbi will be heard in recital at Orchestra Hall on Sunday afternoon, March 29, under the direction of Henry E. Voegeli. This is his second American tour.

This week-end the orchestra is playing Hindemith's overture, "News of the Day"; Krenek's "Little Symphony"; Haydn's concerto for piano in D major; Sowerby's "Prairies," a poem for full orchestra, and the Liszt concerto.

Vitaly Schnee Is to Play Russian Works at Concert

Vitaly Schnee, Chicago pianist, will be presented in recital at the Playhouse on Sunday afternoon, March 22, under the direction of Bertha Ott. Mr. Schnee has spent his summer vacations on the north shore for the past two years.

Mr. Schnee came to Chicago seven years ago from Berlin, where he had attained his success on the concert stage. He was born in Russia, where he studied at the Imperial Conservatory in Petrograd under the famous Esipoff. After his graduation in 1915 his work was interrupted because of his service in the Russian army, during the World War, but was resumed after his escape to Germany in 1920.

He is said to have brilliant technique, purity of tone and deep artistic insight, and he is noted for his well chosen programs. His program Sunday is as follows:

Sonata in D Major Mateo Ferrer (Old Spanish 1788-1864)
Gavotte Variee Handel
Sonata in F major Dlimenico Cimarosa (1749-1801)
Variations on a Polish Theme Liadov
Sonata No. 2 (Op. 13) Miaszkowsky
Islamey (Oriental Fantasie) Balakirev
Fairy Tale, Op. 51, No. 5 Medtner
Horn Pipe Korngold
Valse Noble et Sentimentale No. 3 Ravel
Railroad Tracks Vladimir Deshevov (Russia 1926)
Petrushka Stravinsky-Szanto
Mardi Gras Festival
At Petrushka's Home
Dance of a Toe Dancer
Russian Dance

Ensemble of Fourteen in Program Next Sunday

The Ensemble of Fourteen will be heard again at the Art Institute in Fullerton Hall on Sunday afternoon, March 22, in two concerts, one at 3:15 o'clock and a repeat performance at 4:15 o'clock. The last concert of the season will be given on March 29. This Sunday it is playing Wolf-Ferrari's overture to "The Secret of Suzanne"; Tchaikowsky's "Andante Cantabile"; Bizet's second suite from "Carmen"; Rubinstein's "Since I First Met Thee," arranged by George Dasch; Strauss' "Voices of Spring" and Wood's southern rhapsody, "Virginia."

Contest Winners in Joint Recital at Civic Theatre

The winners of the Society of American Musicians' recent competition, Lucia Altoonjian, soprano, and Florence Autenrieth, cellist, will give a joint recital at the Civic Theatre on Sunday afternoon, March 22, at 3 o'clock, under the direction of Bertha Ott.

Oriental Dancer Makes Chicago Debut March 25

Princess Leila Bederkhan will make her Chicago debut at Orchestra Hall on Wednesday evening, March 25, under the direction of Bertha Ott. She is said to be a "modern Scheherazade." Her dancing is entirely oriental, but adapted to western conceptions.

LIVSCHUTZ CONCERT

Mischa Livschutz, violinist, will be heard in recital at the Playhouse on Sunday afternoon, March 29, under the direction of Bertha Ott.