

Music News and Events

Music Has Been Essential Part of All Cultures

By Genevieve Whitman

Two of mankind's strongest instincts are self-preservation, and self-expression. Travelling back into the mists of early history we find music as the earliest form of this latter impulse. How did music come into existence? Nature offers suggestions in the various sounds of the wind, in the roaring of water, cries of wild animals, and in the song of the birds. But the influence of these on primitive music is slight. Much more likely is the hypothesis that music served as a needed outlet for surplus energy through bodily motion. These motions were decorated with rhythmic sound either vocal or mechanical. These sounds were at first only an accessory to the dance, but were finally differentiated from it. Some form of music is found in every part of both the civilized and the uncivilized world—from the islands of the Southern Pacific to the Americas, and from the south to the north pole.

The study of music history has been much overlooked in the past, due to a curious disdain of the fine arts as essential parts of culture, and in part due to the lack of adequate handbooks. A study of music history shows how the art has been interwoven with literature and the progress of social life generally. For this reason music must appeal not only to musicians but to all cultivated people.

Most savage music is crude and to us disagreeable. In its primitive form it is first of all a social diversion. Its physical reactions are very striking, and are indicated by its mesmeric control of crowds. (Modern example—watch people listen to Ravel's "Bolero.") Among savage people music seldom appears as an independent art. To them it is always closely associated with dancing. Thus the two may be looked upon as twin activities. In the desire to accentuate the dance rhythm we find first impulse to instrument making.

In the myths of many races are found legends of musical ideas given to men by the Gods. This is significant as testimony of the strange charm and potency inherent in musical tones.

Orchestra Announces Program for March 26

The Civic orchestra of Chicago, Frederick Stock, musical director, and Eric DeLamarter, conductor, announces that its third concert will be given in Orchestra hall, Sunday afternoon, March 26, at 3:30. The organization, which functions under the auspices of the Civic Music association of Chicago and the Orchestral association, has hitherto attracted large audiences, not only as the result of brilliant programs, but because the prices of admission are merely nominal.

The program will comprise Glazounov's sixth symphony, Two Fantastic Dances by the Spanish composer, Turina; Tschaiowsky's popular overture, "1812" and—for the first time in America—Antonio Pedrotti's work "The Dying Soldier." Carl Racine and Joseph Kovacs will be the soloists in Mozart's Sinfonie Concertante

Contralto, Pianist Coming to Shawnee

Miss Helen Ornstein, contralto with the Civic Opera company, will be the soloist on Sunday, February 26, during the hour of music at Shawnee Country club this Sunday afternoon at 3:30. Born in Chicago, Miss Ornstein was a Civic Opera scholarship winner and was sent abroad to study for two years. She returned to sing leading roles, making her debut as Suzuki in Madame Butterfly. She made a sensational success when she sang her aria from Gioconda before an audience of twenty thousand in Saint Mark's Square in Venice, Italy.

Gordon Campbell the pianist who will appear on this same program in dual role of accompanist and soloist, has appeared as assisting artist with many well known artists.

N. S. Soprano Wins Acclaim in California

Lolita Bertling of Wilmette, brilliantly beautiful young soprano, is gaining consistent success in many engagements on the West coast. February 23 she appeared with Otto Lederer, well-known producer and character actor, and Pablo Alvarez of Metro-Goldwyn-Mayer, Universal and Paramount studios in the "Music Master" in miniature, a play by David Belasco, at the exclusive Women's Breakfast club, Los Angeles. More than five hundred guests accorded the young singer a tremendous reception, and enthusiastic comments were showered in unstinted number.

An event of events was Miss Bertling's appearance at the second annual concert of the Orpheus club, March 21, at the Philharmonic auditorium. Three concerts during the year are given by this club whose reputation for selection of artists is widely recognized as unerring.

Another date of interest, already past, was that of March 9, when the "Music Master" was given for the Oxford group at the Biltmore. Bids for repetition of this feature are rapidly being received by Miss Bertling's manager—a propitious testimonial to its "acceptance."

12-YEAR-OLD PIANIST

Leonid Hambro, twelve-year-old boy pianist from the studios of Howard Wells, has been selected to be one of the soloists at the Festival concert, arranged by the In-and-About Chicago Music Supervisors, in Orchestra hall, Saturday afternoon, March 25. Master Hambro will also give a recital before the St. Cecilia society of Grand Rapids, Michigan, May 12.

ORGAN PROGRAM

E. Power Biggs, the noted English organist, will give a program next Tuesday evening on the new Kimball organ recently installed in Thorne hall of the McKinlock campus, Northwestern university. The concert will start at 8:15 and will be open to the public.

EVANSTON SYMPHONY

The Evanston Symphony orchestra will have its next concert Tuesday evening, March 28, at 8:15 o'clock at the Evanston Country club. Soloists will be Arne Oldberg and Hilda Edwards, pianists; Arcule Sheasby, violinist, and Sydney James, viola.

for violin and viola and Henry Sopkin will play the violoncello obbligato in "The Dying Solider."

Noted Violin Teacher Coming to North Shore

Many north shore people will be interested in the announcement that Ramon B. Girvin, a violin teacher of great prominence, is coming to Hubbard Woods, where he will teach one half day a week.

Mr. Girvin received his B. M. degree in 1907 and then went to Berlin for further extensive study in violin and theoretical work. He was an outstanding member of the American Conservatory faculty for eleven years, and is now conducting a specializing school in Chicago for the serious violin student. For the past sixteen years he has directed the Symphony Club orchestra, which has given many concerts in Orchestra and Kimball halls. And the Girvin Little Symphony has had two successful tours as far south as Texas. Mr. Girvin is particularly interested in young people, and his success with them is due to the fact that his optimism and encouragement stimulate them to do the best that is in them.

In one season five of his artist pupils gave Chicago recitals, and they all met with the unanimous praise of the critics. Again, in another season, of a series of seven concerts given by the People's Symphony orchestra five of these programs were presented with a Girvin student playing a standard violin concerto.

One of his star pupils is the young violinist, Joseph Rosenstein, who has had four successful appearances in Orchestra hall, and who has been a soloist with the Chicago Symphony orchestra.

Many of Mr. Girvin's students are holding responsible positions such as directors of three of the largest high school orchestras in Chicago. Two are members of the Chicago Symphony orchestra, and Milton Preeves, a recent pupil of Mr. Girvin, is the violinist in the Mischakoff String quartet. There are also numerous teachers of fine ability, former pupils of Mr. Girvin, in the leading schools of music all over the country. Mr. Girvin's students are not only good violinists but well-rounded musicians.

RADIO PROGRAMS

Every Sunday afternoon at 4 o'clock, E. S. T., an informal talk on various phases of singing will be presented by the American Academy of Teachers of Singing over NBC. Musicians and educators who are scheduled to appear are John Erskine, Mary Garden, Walter Butterfield, Edward Johnson, A. Atwater Kent, Marshall Bartholomew, Deems Taylor, A. Walter Kramer, Pierre V. R. Key, Herbert Witherpoon. The talks, sponsored to meet the growing interest in singing, will continue to May 7.

Sundays will also have hereafter a half-hour concert by the Aeolian String Quartet over WABC at 10:30 a. m., E. S. T.

At the request of music teachers Josef Lhevinne's Thursday night program has been shifted to Wednesdays at 9:30 p. m., E. S. T.—WEAF.

CHAMBER MUSIC PROGRAM

The Chicago Chapter of the International Society for Contemporary Music presents a chamber orchestra program of compositions by eight living composers at the Blackstone theater, Sunday afternoon, April 2, at 4 o'clock, under conductorship of Rudolph Ganz. Rudolph Reuter will be at the piano — Mary Ann Kaufman Brown will interpret the songs.

Apollo Club Will Organize Alumni as Support Group

For the first time in its history, the Apollo club, Chicago's oldest musical organization, is rallying its alumni into an organization to support the club. The meeting will be held soon after May 19.

Approximately 12,000 alumni of the club are believed to reside in Chicago and vicinity today. The addresses of fewer than a thousand of these are known to club headquarters, and a general notice is being sent out for all alumni to write to the secretary of the club, 243 South Wabash avenue, or telephone Harrison 5620. The club has an average annual membership of 300.

"We want to organize the alumni into an active group to support the Apollo club," explained Maude Rea, who is bringing the alumni together.

"We will hold alumni meetings and social gatherings. Dues will be a dollar a year, we plan.

"This, the sixty-first season of the Apollo Musical club, finds it as vigorous and progressive as ever. The membership is large and enthusiastic. Rehearsals are well attended and there seems to be no diminution of interest."

The Apollo club was the first musical society organized after the fire of 1871, and the only one to survive. It was a strong factor in bringing the Thomas orchestra, later the Chicago symphony, to Chicago.

The real reason for the Apollo Musical club's life is not only its past history, which is connected directly with the biggest thing in music in Chicago, but the fact that it is an organization which devotes its time to the preparation and production of the monumental choral works of all time.

Unlike the a capella choirs, it is devoted to choral music in the largest form and with its wonderful routined membership and its newer and younger element it represents the most logical organization to present the masterpieces of Bach, Handel, Haydn, Mozart, Schumann, Saint-Saens, Wolfe-Ferrari, etc., and also to introduce and keep before the public the larger works of our own American composers. To the membership its value is not only the concerts but the study of these great works. To the public it is as important as the Chicago Symphony orchestra and the Civic opera.

You May Have Heard This One, But Anyway

It happened in Carnegie hall in 1917 —Heifetz was making his debut and New York was waiting to be shown . . . at the end of the first number tumult broke out . . . Elman turning to Godowsky wiped his forehead murmuring, "It's rather warm in here." "Not for pianists," returned Godowsky.

FESTIVAL IN ENGLAND

Of interest for the month of July is the announcement of the ninth Haslemere Festival under direction of Arnold Dolmetsch, at Haslemere, Surrey, England. Dates definitely settled are Monday, July 17, to Saturday, July 29. Over 1,000 works, the majority unknown to concert-goers, have been performed since the inauguration of the festival in 1925, and have been played on the instruments for which they were originally written.