

# Music News and Events

## Radio Singer and Writer on Program at N. S. College

"Behind the Microphone" is the subject of a program to be given at the National College of Education at 4 o'clock this afternoon (Thursday) by Mrs. Effie Marine Harvey, director of educational activities of station WAAF and well known as a radio syndicate writer.

Mrs. Harvey will be assisted by her daughter, Miss Bettie Marine Harvey, a talented young pianist of Rockford college, and Walter Paul Hillig, tenor, formerly with the Boston English Opera company and now with WAAF and other Chicago radio studios. Mrs. John Loring Cook will act as accompanist for Mr. Hillig.

The following program has been arranged for the afternoon:

"Because" Guy D. Hardelot  
 "I Send My Love with these Roses" Burke  
 Walter Paul Hillig  
 "The Girl with the Flaxen Hair" Debussy  
 "The Engulfed Cathedral" Debussy  
 Bettie Marine Harvey  
 "For You Alone" Geehl  
 "A Dream" Bartlett  
 Walter Paul Hillig  
 "Behind the Microphone"—address by Mrs. Effie Marine Harvey  
 "The Dream", aria from "Manon" Massenet  
 "When Twilight Comes" Tandler  
 Walter Paul Hillig

## There Will Be No Opera at Ravinia This Summer

Ravinia park, world's greatest summer opera center, will not reopen this summer. It was closed last season, too, due to lack of funds.

Louis Eckstein, founder and chief backer of Ravinia opera for twenty years, explained recently that he has not given up the idea of continuing the summer opera next year. He has been unable to obtain a sufficient guaranty fund for this season.

Under the guidance of Mr. Eckstein, Ravinia rose from a modest beginning until it became world famous. The greatest singers of Europe and America appeared there with one of the world's finest symphonic organizations, the Chicago Symphony orchestra. Several operas were presented there for the first time in America.

Ravinia was always a money loser, and every year Mr. and Mrs. Eckstein stood the major loss. They spent \$188,000 in 1931 and \$140,000 in 1930.

## Philharmonic to Give Beethoven Concerts

Arturo Toscanini began the presentation of the outstanding event of the Philharmonic season last Sunday afternoon from 2 to 4 when he opened the WGN-Columbia broadcasts of his Beethoven cycle. The broadcasts in this cycle will be heard on the five concluding Sunday afternoons of the current season. They will include performances of eight of the nine symphonies, several concerti and overtures.

The opening number on the first program of the cycle was the stirring overture to "Egmont," based on Goethe's historical narrative of the Netherlands revolution. In addition to this overture the first two symphonies—the Symphony in C major and the Symphony in D major were played.

## Symphony's Program Stresses Lenten Season

Jose Iturbi, the noted Spanish pianist, will be the soloist with the Chicago Symphony orchestra Friday afternoon. On Tuesday afternoon Nobel Cain's Chicago A Cappella choir sang with the orchestra.

Mr. Cain's aggregation of Chicago singers has made two appearances in the past with the symphony; they sang at both the Tuesday and Thursday-Friday series last spring at the Washington Bi-Centennial program when the first performance of Carpenter's Song of Faith was given. This week they sang songs from Bach, Byrd, Cain, Gretschaninow and Strawinsky. The orchestra played Handel's Overture in D major, Mozart's Symphony in G minor, the Good Friday Spell from Wagner's Parsifal and Stock's transcription of Bach's Passacaglia and Fugue in C minor.

Friday the ever-popular pianist, Jose Iturbi makes his fifth appearance with the orchestra playing Mozart's Concerto in E flat major and Wiener's Concerto for Piano and Orchestra called Franco-American. The program also includes Schumann's Overture, Scherzo and Finale, Opus 52 and Ravel's Orchestral Fragments from "Daphnis et Chloe."

Saturday night the orchestra plays a popular program consisting of Mendelssohn's Fingals' Cave Overture, A London Symphony by Williams, Wolf-Ferrari's Overture, "Secret of Susanne"; Powell's Natchez on the Hill, and Grieg's Suite, "Sigurd Jorsalfar."

## McCormack Returning to Chicago April 9

John McCormack returns to Chicago Sunday afternoon, April 9, in Orchestra hall in a popular request program to be given at popular prices, according to an announcement recently from H. E. Voegeli, manager of Orchestra hall.

On the occasion of his recent visit in February Mr. McCormack expressed the wish that all his Chicago friends have an opportunity to hear him at present day depression prices. This will be the famous tenor's last Chicago recital this season.

## CONTEMPORARY COMPOSERS

The program for the Chamber orchestra concert of works of eight living composers at the Blackstone theatre, April 2, follows:

Suite: "Castilian Sounds" Sanjuan (Two movements)  
 Pedro Sanjuan is conductor of the Havana Philharmonic Orchestra.

Songs:  
 Pribaoutki Stravinsky  
 Three Songs La Violette  
 Music for the Theater Copland  
 Arnold Copland is one of the younger American composers. This composition, one of his major works, has been performed in Boston, New York, Philadelphia, Mexico City, Paris and Frankfurt.

Suite: "Paris" Ibert

—or—  
 Two Pieces for Chamber Orchestra: "Mystery" and "Training for a Prize Flight" Tcherepne

Songs Honegger  
 Songs Goossens  
 Kammermusik (First Chamber Music) Hindemith

Rudolph Reuter at the piano  
 The interpreter for all the songs will be Mary Ann Kaufman Brown.

The Chamber orchestra is composed of members of the Chicago Symphony orchestra, under the direction of Rudolph Ganz.

## Gettysburg Speech Is Set to Music

Maury Madison, American composer, has just set the words of the last part of Lincoln's Gettysburg address to music. It has not yet been published, but Mr. Madison has added it to his collection of White House writing which he has put to song.

"Gettysburg," was played recently by Fred Rocke, organist at the Church of the Transfiguration (The Little Church Around the Corner).

Besides the Lincoln ode, Madison has set to music Mrs. Hoover's poem, "Recollections of a Piece of Wood," which she wrote while the White House was being reroofed. It is the saga of a piece of pine from the Maryland hills, which became a rafter in the White House, served its purpose for a century, then was torn out and thrown away to be burned, its ashes scattered by the winds to its native soil.

Others of the White House pieces set to music by Madison are "My Shepherd Is the Lord on High," a poem written by John Quincy Adams; one of George Washington's two known poems, entitled "My Poor Resistless Heart," written in 1847; "Lafayette, Champion of Freedom," a poem written by Dolly Madison, wife of President Madison; "The Great Adventure," a musical setting of Theodore Roosevelt's prose, and three poems by Mrs. Calvin Coolidge, "Watch Fires," "The Open Door" and "The Quest."

## University Chorus to Sing With Symphony

Marquette university at Milwaukee has a chorus composed entirely of students—over 160 of them—who have worked only since the middle of January, and have already attained a tone quality and an ensemble precision that is spectacular.

And already they have achieved recognition. They have been invited to sing with the Chicago Symphony orchestra in Milwaukee at a special concert April 3, Mr. Stock conducting, when they will sing four Handel numbers with the orchestra, one of them the Hallelujah Chorus.

Alfred Hiles Bergen, a man who apparently accomplishes miracles, is the director of this brilliant group which in this short span of time has memorized all its music. This phenomenal development has been nurtured in a university that has no school of music.

## LIGHT OPERA

Cleon Throckmorton is executing the settings for "The Three-Penny Opera" from the original designs of the Berlin production of "Die Dreigroschenoper." John Krinsky and Gifford Cochran are sponsoring the production, and it is promised for Broadway next month, with Robert Chisholm, Rex Webber, Steffi Duna, Josephine Huston, and Rex Evans in the cast. Francesco von Mendelssohn is staging the offering. The piece is based on a German version of "The Beggar's Opera."

## ON RADIO

William Miller of Chicago may be heard over radio, from coast to coast, on Sunday evenings and with orchestra, from WGN on Friday evenings. He sang over WLS recently on a special program. Mr. Miller will give several club engagements in the near future.

## America Has as Yet No National Music; Still Too Polyglot

By Genevieve Whitman

Some one once said: I care not who makes the nation's laws, if I can but make its songs.

The heart and soul of a nation speaks through its folk-music. Germany has its poetic lieder; Italy its gay insouciant songs heard in its city streets and through the countryside. Who has not felt the spell of the Hungarian Gypsy melodies with their bold and exciting rhythms, or tapped out the beat of the Spanish bolero? The folk-music in all cases translates the definite national characteristics into song. In Anglo-Saxon England the songs are constrained and have thereby lost strength, while in America we possess as yet no national music.

Some maintain the negro spirituals express our folk-music. But what real meaning have negro spirituals to the people of Maine? No more significance than the song the cowboy sings as he rides over the plains. Others assert that the modern jazz is truly national music, but if that expresses the American "heart and soul," what a sorry spectacle! No, this nation as yet has produced no music which can be said to embrace those characteristics common to all its people. We are still too polyglot a nation to speak as a unit musically.

This may explain our musical shortcomings, but it gives small comfort, and does not resign us to remaining as we are.

Much indeed is being done in our schools to encourage a love and appreciation of the best in music. But before our nation can become truly musical we must cease to regard music as a cultural frill, and look upon it as one of our everyday necessities. One effective means to this end is the frequent hearing of good music.

## Song Cycle Will Be Given This Sunday

"The Golden Threshold," a song cycle by Liza Lehmann, will be presented this Sunday afternoon in Fullerton hall of the Chicago Art institute under the auspices of Mu Phi Epsilon, national honorary musical sorority. The soloists will be Mary Jeannette Hoffmann, soprano; Avery Johnson, baritone; Esther L. Rich, pianist; Lavon Graham Holden, contralto; Arthur Kraft, tenor; Mary Curry Lutz, pianist; and Herbert Bergmann, accompanist. The concert will be given at 3:15 and also at 4:30. The program in full is as follows:

Two Pianos:  
 Andante and Variations Schumann  
 Malaguena "Andalucia Suite" Lecuona  
 Esther L. Rich and Mary Curry Lutz  
 Song Cycle Liza Lehmann  
 "The Golden Threshold"  
 1. Harvest Hymn  
 2. Song of a Dream  
 3. Henna  
 4. Palanquin Bearers  
 5. The Serpents Are Asleep Among the Poppies  
 6. The Snake Charmer  
 7. The Royal Tombs of Golconda  
 8. You Flaunt Your Beauty  
 9. Like a Serpent to the Calling Voice of Flutes  
 10. Nightfall in Hyderabad  
 11. Cradle Song  
 12. To a Buddha Seated on a Lotus  
 13. Indian Dancers  
 14. New Leaves Grow Green on the Banyan Twigs  
 15. Alabaster  
 16. Finale: At the Threshold