



Music News and Events



Young Violinist, Nathan Milstein, Coming to N. S.

North Shore music patrons will hear the very famous young violinist, Nathan Milstein, in the second of the Artist-Recital series (that are sponsored by the Winnetka Music club), and which will be held Monday evening, January 15, in the New Trier High school auditorium. The following is an interesting account in the career of young Milstein:

Vienna is a proud city musically, priding itself upon making its own decisions, accepting no other verdict. Its loyalties and its prejudices are strictly its own and its charm is its independence. And so when, in the spring of 1930, it was announced that "Nathan Milstein, twenty-five year old Russian violinist already famous in most of the capitals of Europe as well as in North and South America" was to make his Viennese debut, the news caused very little excitement or comment.

Makes Debut in Vienna

On the evening of March 27, a polite audience composed of musicians, a sprinkling of cash customers, and the usual assortment of bored critics, gathered in a small hall. A modest, dark-haired young man, looking little more than a boy, stepped out on the stage, bowed to the flutter of applause. He then raised his violin, began to play. It was like turning on an electric current. The house listened in dead, tense silence. Then the storm broke. That evening is now historic in Vienna's musical annals.

Music is "news" in Vienna and the town next day was buzzing with excitement. In the cafes Milstein was the topic of the hour. A south German concert manager, formerly indifferent to the stories of Milstein's extraordinary gifts, waited for hours in front of his hotel, dangling contracts at large fees for Munich appearances the following month. Unknown admirers sent flowers and gifts.

Milstein is Accepted

A second concert was announced immediately for five days later in the great Konzerthaus hall. The night of the performance found \$1,500 in the house. A gala audience was present, chic women and social snobs, important critics and government officials, and all the musicians of the city. Four weeks later a third concert was given, this time with the assistance of the Vienna Philharmonic under Franz Schalk. Now the man-in-the-street, too, knew the name of Milstein. The public literally fought for seats. The house was sold out almost over night. There was an unprecedented sum in the box-office, amounting to \$3,000 in American money! Milstein played a program which would have taxed the resources of the greatest and most mature of violinists. He played the Tchaikovsky, Mendelssohn, and Brahms Concerti. A cheering, shouting house acclaimed him. The press showered adjectives and superlatives like confetti in an effort to do justice to the performance. The veteran conductor Schalk said: "There has been no such success here since the first appearance of Ysaye." Vienna had accepted Nathan Milstein as one of the elect.

Today Nathan Milstein is Vienna's darling. But the famous young fiddler has repaid the compliment. The city of Franz Schubert and Johann Straus

Grand Opera Will Be Revived At Civic Opera House December 26

Marie Jeritza to Re-Dedicate Opera House by Appearing in "La Tosca"

Five widely acclaimed artists new to Chicago opera patrons are to pique the interest of newly recruited audiences at the Civic Opera house when that long dark temple of lyric drama reopens the day after Christmas for a five weeks' season, thanks to the sponsorship of a representative group of citizens formed by the late George Lytton and George Woodruff and expertly aided by Paul Longone, director general of the new enterprise.

Maria Jeritza is to have the distinction of re-dedicating the magnificent Wacker Drive house, appearing in the title role of "La Tosca." Further brilliance will be added to the occasion by the introduction of Dino Borgioli, a Tuscan tenor, who, after extensive tours of continental Europe, South America and Australia, invaded America at its western borders and for the past two seasons has been the idol of San Francisco opera goers. He has been a favorite with LaScala audiences and sang with Melba at her last operatic appearance in her native Melbourne.

Chamlee in "Traviata"

Mario Chamlee, heard hereabouts in opera only at Ravinia Park, sings for the first time in the Civic Opera House on Wednesday night in "Traviata," with Marion Claire and John Charles Thomas to complete a refulgent triumvirate. Chamlee, a native of Los Angeles and an outstanding example of the ascendancy of the American artist, made his debut at the Metropolitan Opera house with Farrar and Scotti in the same role he sings here, has many European appearances to his credit and sings perennially in Los Angeles and San Francisco to packed houses.

Miss Claire, in re-entering grand opera after her success in "Bitter Sweet," an operetta, improves on the feat of her operatic compatriot by switching not only from grand opera to light opera but back again. Miss Claire made her debut in Italy as Mimi in "La Boheme" after fourteen months of intensive study, and was a favorite here during the last season of the Insull-fostered civic opera, following tours of Italy and an engagement at the Staatsoper of Berlin.

John Charles Thomas

Thomas, too, is a favorite with the local public because of appearances here at the Civic Opera house and previously during repeated engagements in light opera. He won a musical scholarship competition while studying medicine in his native Pennsylvania and made his grand opera debut at the famous Teatro de la Monnaie in Brussels. He will also be heard Saturday night, December 31, as the jester in "Rigoletto."

None of the newcomers during the

season is apt to attract greater attention than Marion Talley, Kansas farm girl who stormed the citadel of fame known as the Metropolitan after an audition at 15 and a course of study in New York and Italy financed by public subscription in Kansas City, where she sang as church soloist when only 12. After a retirement of four years, Miss Talley reappears on the operatic horizon as a member of the Chicago Grand Opera company, singing Gilda, the role in which she made her Metropolitan debut, opposite the Rigoletto of John Charles Thomas and the Duke of Borgioli.

Grace Moore makes her first appearance before a Chicago audience at the first matinee of the season Saturday, December 31, as Mimi in "La Boheme," with Borgioli as Rodolfo and another newcomer, Claudio Frigerio, as Marcello. Frigerio comes to Chicago after three successful seasons at the Metropolitan but, like Borgioli, first won attention from Americans as an artist in San Francisco, where Beniamino Gigli heard him and arranged a joint recital in New York with him in order to introduce him to the Eastern public.

Of favorites of past Civic seasons who return, perhaps none will be more welcome than Rosa Raisa, who returns in "Aida" on Saturday night, December 30. With Mme. Raisa will appear John Pane-Gasser, making his first appearance with a major operatic organization after himself producing and singing in a performance of "Trovatore" at the Auditorium here and swinging a similar enterprise, with "Aida" as the attraction, in the Court of States on Italian Day at the World's Fair.

New Artists

Other new artists to be heard in the initial week of the season include Hilda Ohlin, who came to Chicago only two years ago from Denver to win two scholarships and other honors; Wilfred Engelman, a Detroit baritone who won the Atwater-Kent scholarship of 1928 and sang two seasons with the Detroit Civic Opera association after study in Italy; Maria Matyas, born in Hungary but reared in Chicago, of German parentage, who is a mezzo soprano and has experience in concert and a sporadic opera venture; Norman Cordon, basso, heard with Fortune Gallo's forces recently at the Auditorium; Dorothy Herman, also a Gallo novice; Marjorie Montello, Evelyn Ames, Hazel Sanborn and others.

Laurent Novikoff, ballet master of the defunct Insull opera, who has kept his choreographic forces intact despite a long and difficult lull between seasons, has been retained again to stage ballets and incidental dances. Desire Defrere is stage director of the rejuvenated enterprise and Giacomo Spadoni, veteran chorus master of twenty-three Chicago operatic seasons, returns to his old post. The entire week's repertoire will be directed by Gennaro Papi. Harry Beatty is technical director.

Laurent Novikoff, ballet master of the defunct Insull opera, who has kept his choreographic forces intact despite a long and difficult lull between seasons, has been retained again to stage ballets and incidental dances. Desire Defrere is stage director of the rejuvenated enterprise and Giacomo Spadoni, veteran chorus master of twenty-three Chicago operatic seasons, returns to his old post. The entire week's repertoire will be directed by Gennaro Papi. Harry Beatty is technical director.

CHRISTMAS PROGRAM

The Christmas concert of the Chicago Symphony orchestra on Friday afternoon will consist of the Ballet music from Hindesmith's "Nusch-Nusch" being played for the first time here; Beethoven's Pastoral Symphony No. 6 in F major; "Le Poeme de L'Extase" by Scriabin, and the Ballet and Wedding March from Rubinstein's "Feramors."

TO GIVE "THE MESSIAH"

The Apollo Musical club presents "The Messiah" at Orchestra hall on Tuesday evening, December 26, at 8:15 o'clock with the Chicago symphony and a quartet of excellent soloists. This has been an annual Christmas event for years of the club. Handel composed this magnificent oratorio in the short space of twenty-four days.

Winnetkan Praised by Indiana Critic for Recent Recital

At a morning musical on December 12 at the Fort Wayne Woman's club Elizabeth Ayres-Kidd of Winnetka gave a lecture-recital on "Ancient Instruments and Music." Walter A. Hansen, music critic of the News-Sentinel in Fort Wayne highly praised Mrs. Kidd for her very fine program. In his review he wrote: "To trace the development of music from its primitive forms up to modern and modernistic tendencies requires comprehensive knowledge based on painstaking research. By her explanatory remarks as well as by her ability to play the many instruments demonstrated Mrs. Kidd showed that she possesses an authoritative grasp of her most fascinating material. From various and varied sources she has gathered many absorbingly interesting examples of ancient folk music." Following is the program that Mrs. Kidd gave on that day:

1. Primitive Instruments and Ancient Music:

(In costume)

Strings:

The ravanastrom: Chinese folk song from Java and China.
The rebab and Javanese folk music.
The rebec and Egyptian folk song.
African lyre and Congo Boat song.
Ancient Greek kithara and song in ancient quartertone scale.

Wind:

Primitive flutes and shepherd music

Percussion:

Kendang and rebana; primitive rhythms.

Bichi and African folk music.
Angklong and ancient Berpiu chant.
Burgundian folksong in ancient Dorian mode.

2. The Piano and Modern Music:

Pieces sans titres: Tcherepnine

allegro molto sostenuto

allegretto molto allegretto

moderato impetuoso

andantino

Sketches: McEwen

Prelude

Quasi minuetto

Humoreske

Jazzberries: Gruenberg

Fox-trot

Blues

Billy Boy: Theme and

Variations: Susannah Armstrong

Theme

Conversations between violin and

Cello

Tango

Music Box

Irish Jig

Largamente

Announces First Week of Opera Performances

Repertoire and principals for the first week of the Chicago Grand Opera company are: Tuesday, December 26, "La Tosca" with Maria Jeritza, Dino Borgioli, Joseph Royer, Norman Cordon and Vittorio Trevisan. Wednesday, December 27, "Traviata" with Marion Claire, Hazel Sanborn, Mario Chamlee, John Charles Thomas and Giuseppe Cavadore. Saturday, matinee, December 30, "La Boheme" with Grace Moore, Dino Borgioli, Claudio Frigerio, Chase Boromeo, Desire Defrere, Vittorio Trevisan and Giuseppe Cavadore. Saturday night, December 30, "Aida" with Norman Cordon, Coe Glade, John Pane-Gasser, Rosa Raisa, Chase Boromeo, Claudio Frigerio, Hilda Ohlin and Giuseppe Cavadore. Sunday night, December 31, "Rigoletto" with Dino Borgioli, John Charles Thomas, Marion Talley, Hazel Sanborn, Chase Boromeo and Norman Cordon.