

usual array of novelties and the addition of such standards as "The Bartered Bride" and the fourth act of "Les Huguenots" which are heard so seldom in this country as to warrant being called novelties.

The complete list of works produced, together with the number of times each was given, follows: "L'Amore dei Tre Re," 3; Marouf, 3; Massenet's Manon, 3; "La Rondine," 3; Faust, 3; Romeo and Juliet, 3; La Boheme, 3; Anima Allegra, 3; Carmen, 3; The Bartered Bride, 3; The Secret of Suzanne, 3; La Vida Breve, 3; La Compagnia Sommersa, 2; Madame Butterfly, 2; Aida, 2; Louise, 2; Il Trovatore, 2; The Barber of Seville, 2; Andrea Chenier, 2; Martha, 2; La Juive, 2; The Masked Ball, 2; Lucia, 2; The Tales of Hoffman, 2; Lohengrin, 2; Tosca, 2; Pagliacci, 2; Cavalleria Rusticana, 2; Fedora, 2; Cavson and Dalila, 2; Fra Diavolo, 1; Thais, 1; Rigoletto, 1; La Traviata, 1; Manon Lescaut, 1; Les Huguenots (in part) 1.

This list does not include the closing night gala. This consisted of the second act of La Rondine, the third act of The Bartered Bride and the fourth act of Les Huguenots. It should also be mentioned at this time that when the fourth act of "Les Huguenots" was given its initial Ravinia performance, it formed the second half of an evening of which a recital by Mme. Rethberg with the Chicago Symphony orchestra, formed the first half. Such a double bill is unusual for Ravinia, but the enthusiasm of the audience on this occasion gave ample witness of its success.

No opera was given four times this year, and with the three performance group held down to twelve works, while eighteen operas were presented only twice each, and six only once, it will be understood what an amount of variety distinguished the season. On several occasions Mr. Eckstein found it necessary to re-arrange his program in order to meet the popular demand for the repeat of works which proved to be unusually popular, but at no time was it necessary to change the program or to substitute one opera for another, after the week's repertoire had been formally announced.

**Frequent Changes**

It has long been a matter of Ravinia policy to make frequent changes of cast in many of the works which are brought to performance several times, and this is another element that adds to the spice of the season. Mr. Eckstein provides for this when he engages his artists and outlines his tentative repertoire, for he has due regard for the fact that many of the operatic roles are so written as to permit of varied interpretation when entrusted to different artists.

As an example of the cast changes which were thus effected at Ravinia this season it may be pointed out that in "Madame Butterfly" both Mr. Martinelli and Mr. Tokatyan sang the role of Pinkerton and that in Massenet's "Manon" both Mme. Bori and Mme. Gall sang the title role. These same artists alternated as Juliet in "Romeo and Juliet." In "Faust," Mme. Rethberg and Mme. Gall appeared as Marguerite and Mr. Martinelli and Mr. Johnson sang the name part. In this same work Mr. Danise and Mr. Deffere were Valentine. Mme. Bori and Miss Mario were both Mimi in

"La Boheme" and Mr. Martinelli and Mr. Chamlee alternated as Edgardo in "Lucia." Don Jose in "Carmen" was sung by both Mr. Martinelli and Mr. Johnson, while the role of Micaela in the same work was sung by Miss Mario and Mme. Monti-Gorsey. In "Tosca" both Mr. Martinelli and Mr. Johnson were heard as Cavardossi, and Mr. Chamlee and Mr. Tokatyan both sang Turridu in "Cavalleria Rusticana." Mr. Martinelli and Mr. Johnson both were Count Loris in "Fedora" and in "Aida" Mr. Danise and Mr. Basiola both sang the part of Amonasro.

**Feature Offerings**

When the tentative repertoire was made known last spring and it was found that it included Vittadini's "Anima Allegra," Smetana's "The Bartered Bride" and the fourth (and most famous) act of Meyerbeer's "Les Huguenots," a stir of pleasant anticipation was felt throughout the ranks of the musical cognoscenti. The first of these works, "Anima Allegra" was a genuine novelty, having been composed within the last ten years and never presented in the Chicago district before. This in itself was sufficient to arouse interest, for Ravinia has become distinguished by reason of the novelties it has produced within recent years and which have scored tremendous success. But there was another fact connected with "Anima Allegra" which was perhaps of even greater interest to Ravinia patrons, and this, that although Vittadini is an Italian and "Anima Allegra" ranks as Italian opera, it is Spanish in its story and locale and its heroine is a typical Spanish girl of the supper classes.

This role was to be assigned to Mme. Lucrezia Bori, and immediately everyone remembered that Mme. Bori is herself of Spanish birth and ancestry, and her wonderful portrayal of the character of Salud in Da Falla's Spanish opera, "La Vida Breve" came to mind. But that was a character portrayal, Mme. Bori assuming the part of a Spanish gypsy. In "Anima Allegra" she was not to be a gypsy, but a real Castilian, and she was to portray a type of which she is herself representative. Small wonder that interest in this work was keen or that Madame Bori won new laurels for herself in this charming opera which is colorful, romantic, gay and at the same time suggestive of the ultra-modern idiom.

"The Bartered Bride" did not, of course, rank as a novelty although in one sense it was a novelty to the vast majority of opera goers of the Chicago district. It had been many years since it was given professional production in this part of the country, it had never been heard at Ravinia before and hence was almost unknown to the present generation of opera-goers, although they were acquainted with its overture and other high spots of its music which have long been favorites at orchestral concerts. The result achieved by this Bohemian work, which was sung according to the German libretto, indicate that Mr. Eckstein could not have made a happier choice. He had a wonderful cast at his disposal to portray its leading roles and the charm of the entire piece is such that it made instant appeal.

Mme. Elisabeth Rethberg was cast as Maria, the heroine, a role entirely

different from any other in which she has ever been heard at Ravinia. She was the typical Bohemian maiden and her gorgeous voice fitted into the lilt of Smetana's merry music just as perfectly as it fits into the more emotional scores that demand the "grand manner." Mario Chamlee was ideal in the romantic role of Hans and Louis D'Angelo and Marek Windheim kept the comedy at high pitch as Kezal, the marriage broker and Wenzel, the stuttering oaf. In short, the entire cast entered into the spirit of this work with gusto, and Miss Ruth Page, Blake Scott and the Ravinia ballet gave splendid account of themselves in the numerous folk-dances which add life and gaiety to this opera comique.

**Notable Performance**

In diametrical contrast to "Anima Allegra" and "The Bartered Bride" was the famous fourth act of "Les Huguenots" and the night of the initial presentation of this work will long be remembered. It was preceded by a recital given by Mme. Rethberg with the Chicago Symphony orchestra and consisted entirely of the works of

the German composers. Mme. Rethberg was heard in some of the great arias from the most outstanding German operas and likewise in a splendid selection of lieder. It was a notable program in every sense of the word and one which served admirably to preface the magnificent act of "Les Huguenots" which followed. This act has been called the greatest single act ever written into an opera, and it is well deserving of this acclaim in view of the fact that it contains a wealth of splendidly dramatic music presented in the form of arias, duets and a monumental ensemble. The four principal roles in this work were sung by Madame Gall, Giovanni Martinelli, Giuseppe Danise and Leon Rothier.

Early in May work was begun in the Ravinia scenic studios on the elaborate sets which "Anima Allegra," "The Bartered Bride," and "Les Huguenots" demanded, and this work was continued until everything was in readiness for the initial performances of these operas. The rehearsals of "Anima Allegra" had been un-

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