

## SPLENDID PROGRAM IS RAVINIA PROMISE

(Continued from page 7)

splendent in dramatic splendor and persuasive in lyric charm. Madame Rethberg will again be heard in the historic roles of fabled casting, as well as the more modern works dedicated by hopeful composers to the discovery of new Titans of song. This season Madame Rethberg will have a new Ravinia role when she sings Matilde in "William Tell," and she will also have first Ravinia opportunity to display a more complete portrayal of Elsa because of the inclusion of the second act of "Lohengrin."

Yvonne Gall, that engaging and gifted artist whose Gallic background has provided the classic training

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which permits the most polished exposition of her talents, is to revive happy memories of past delights in such operas as "Marouf," "Louise" and "Faust," while she will present us with our first glimpse of the modern French comic opera, "La Basouche."

### Martinelli Coming

As to tenors, Giovanni Martinelli comes back to give the authenticity of his noble tenor and the exuberance of his high spirits to the great roles of the heroic repertoire. There is a surge beneath his singing which restores opera to the golden age of song, whether it be focused upon a Canio, a Rhadames or an Andrea Chenier. Mr. Martinelli is to sing the role of Arnaldo in "William Tell," a part he has never done for Chicagoans, although he sang it at the Metropolitan back in 1923.

Florence Macbeth returns to sing distinguished artist who makes Ravinia as attractive to the theater-goer as it is to the music lover. There is about him the aura of a courtly gentleman who sees the humor in some operatic situations and humanizes them by the indulgence of his understanding. Mr. Johnson will again be heard in the roles with which he has won international success, and he is also to sing for us the name part of "Peter Ibbetson," which he recently created at the Metropolitan.

Mario Chamlee returns to lend the blithe beauty of his song and the authority of his style to the taxing

roles required of the stellar lyric tenor. Fast becoming a serious menace to singers who believe the top rung of fame is theirs by right of conquest, Mr. Chamlee is equally able to sing a knightly hero or a comic waif—witness "Manon" and "Marouf."

Frederick Jagel is the new tenor, who comes from Metropolitan success interestingly touted as the artistic possessor of a brilliant dramatic voice.

### Macbeth to Sing

Florence MacBeth returns to sing the coloratura roles, and to evoke chuckles by her coy comedy when fun is in the air. Ina Bourskaya is also an uncommon artist whose bent is the vivid Russian grasp of characterization in histrionism and song. Julia Claussen's voluptuous mezzo will again be heard in roles which permit her to be her handsome self as well as demanding that she don the disguise of grease paint wrinkles. Others chamingly in the picture are Margery Maxwell, Philine Falco and Ada Paggi.

One of the particularly pleasant features of the summer is that Giuseppe Danise, famous lyric baritone, is to sing the title role of "William Tell," a part in which he has long been lauded elsewhere, but which Chicago has previously been denied. He will also be heard in many other fine characterizations of his extensive repertoire. Mario Basiola comes back to give many a robust baritone role the resounding impact of his brilliant voice, and to lend a Figaro or a boulevardier the sly gaiety of his humor. Other interesting baritones returning are Desire Defrere, Louis D'Angelo and George Cehanovsky, while Alfredo Gandolfi is a promising newcomer.

Leon Rothier, the great French basso, will be heard in the sonorous roles of great opera, while Virgilio Lazzari matches gorgeous song with valiant personality and Vittorio Trevisan is still the gentleman quoted when stellar buffos are mentioned.

### Symphony Orchestra

The Chicago Symphony Orchestra will again furnish operatic accompaniment and orchestral splendor, conducted by Gennaro Papi and Louis Hasselmans, with the aid of Wilfred Pelletier, on opera nights, and by Eric DeLamarter at Sunday afternoon concerts and the Thursday afternoon concerts for children. The series of National concerts will again be a feature of certain Sunday afternoons.

Ruth Page and Blake Scott again head the ballet, while Franco Autori is assistant conductor, Giacomo Spadoni is chorus master and Desire Defrere is stage director.

As has already been stated, the standard repertoire will be expanded by the three novelties, "Peter Ibbetson," "William Tell" and "La Basouche." The former is particularly interesting in that it marks the first performance at Ravinia of an opera by an American composer (Deems Taylor) which is sung in the vernacular. The only previous English interlude at Ravinia was a translated version of "Lohengrin" sung some years ago. Incidentally, Mr. Taylor has indicated his intention to attend the Ravinia premiere of his opera.

### Best of Artists

The complete list of artists engaged and operas contemplated follows:

Sopranos: Lucrezia Bori, Yvonne Gall, Florence Macbeth, Margery Maxwell, Elisabeth Rethberg.

Mezzo-Sopranos and Contraltos: Ina Bourskaya, Julia Claussen, Philine Falco, Ada Paggi.

Tenors: Giuseppe Cavadore, Mario Chamlee, Frederick Jagel, Edward Johnson, Giovanni Martinelli, Lodovico Oliviero, Marek Windheim.

Baritones: Mario Basiola, George Cehanovsky, Giuseppe Danise, Louis D'Angelo, Desire Defrere, Alfredo Gandolfi.

Basso: Paolo Ananian, Virgilio Lazzari, Leon Rothier, Vittorio Trevisan.

Premiere Danseuse, Ruth Page; Premier Danseur, Blake Scott; Conductors, Louis Hasselmans, Gennaro Papi, Wilfred Pelletier; Assistant conductor, Franco Autori; Chorus master, Giacomo Spadoni; Concert conductor, Eric DeLamarter; Stage director, Desire Defrere.

### List of Operas

The list of operas as it has taken form in the mind of Mr. Eckstein and from which the repertoire will be selected, follows:

Novelties and revivals: Anima Allegra, L'Amico Fritz, La Campana Sommersa (The Sunken Bell), Le Chemineau, L'Elisir d'Amore, L'Heure Espagnole, Les Huguenots (in part), La Rondine, La Vida Breve, Mignon, The Bartered Bride (in German), The Secret of Suzanne, William Tell, Peter Ibbetson, La Basouche.

Standard repertoire: Aida, Andrea Chenier, Ballo in Maschera, The Barber of Seville, Carmen, Cavalleria Rusticana, Don Pasquale, Faust, Fedora, Fra Diavolo, Il Trovatore, La Boheme, La Juive, L'Amore dei Tre Re, Lohengrin, Louise, Lucia, Madame Butterfly, Manon (Massenet), Manon Lescaut, Marouf, Martha, Pagliacci, Rigoletto, Romeo and Juliet, Samson and Delilah, The Tales of Hoffman, Thais, Tosca, La Traviata.

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