

ANNOUNCES OPENING NORTH SHORE FESTIVAL

North Shore Association Engages Titta Ruffo, Edward Johnson and Margaret Romaine for Big Programs

One of the most attractive programs ever given at the Chicago North Shore music festival will be given at the twelfth annual music festival, May 24, 25, 26, 27 at the Northwestern university gymnasium. With Titta Ruffo, who leads all living baritones, Edward Johnson, the tenor of international fame, and Margaret Romaine, the new star of the New York Metropolitan Opera company, as the leading attractions, it is felt that the past standard of engaging only the greatest artists available has been rather more than maintained. The remaining soloists include the most distinguished American artists who have been selected for their peculiar fitness for their allotted parts.

The Chicago Symphony orchestra, which has served for all but three festivals, will again assist this year and as a personal tribute to Director Stock permission has been given to use his "March and Hymn to Demo-

cracy" (which had such a brilliant success when performed last season) for the close of the festival. Not only will the orchestra be increased to 100 men but the great chorus will be an added feature of the grand finale.

Felix Borowski will conduct a brilliant orchestral composition, "The Passionate Springtime," which was written especially for this festival. George A. Grant-Schaefer of the university school of music has arranged and composed a group of songs for the children's chorus and Musical Director Lutkin contributes a setting of the twenty-third psalm, which will be featured at the children's concert. A third American work will be Henry Hadley's "Ode to Music" for chorus solo and orchestra. The chorus is rehearsing its portion of the work with enthusiasm. Each member of the solo quartet has important work to do and the co-operation of both the A Cappella choir and a chorus of high school students is required.

The second large choral work is Cesar Franck's "The Beatitudes". It has never been performed in Chicago but it is a great favorite wherever it has been given. The Evanston Musical club gave the first performance of it in this vicinity in 1910 and was so favorably received that it was repeated in 1911.

The work calls for a main chorus,

a small choir and eight soloists. The "Voice of Christ" is a part requiring delicacy and taste. J. Campbell McInnes, considered the best exponent of such roles in England, has been engaged for the part.

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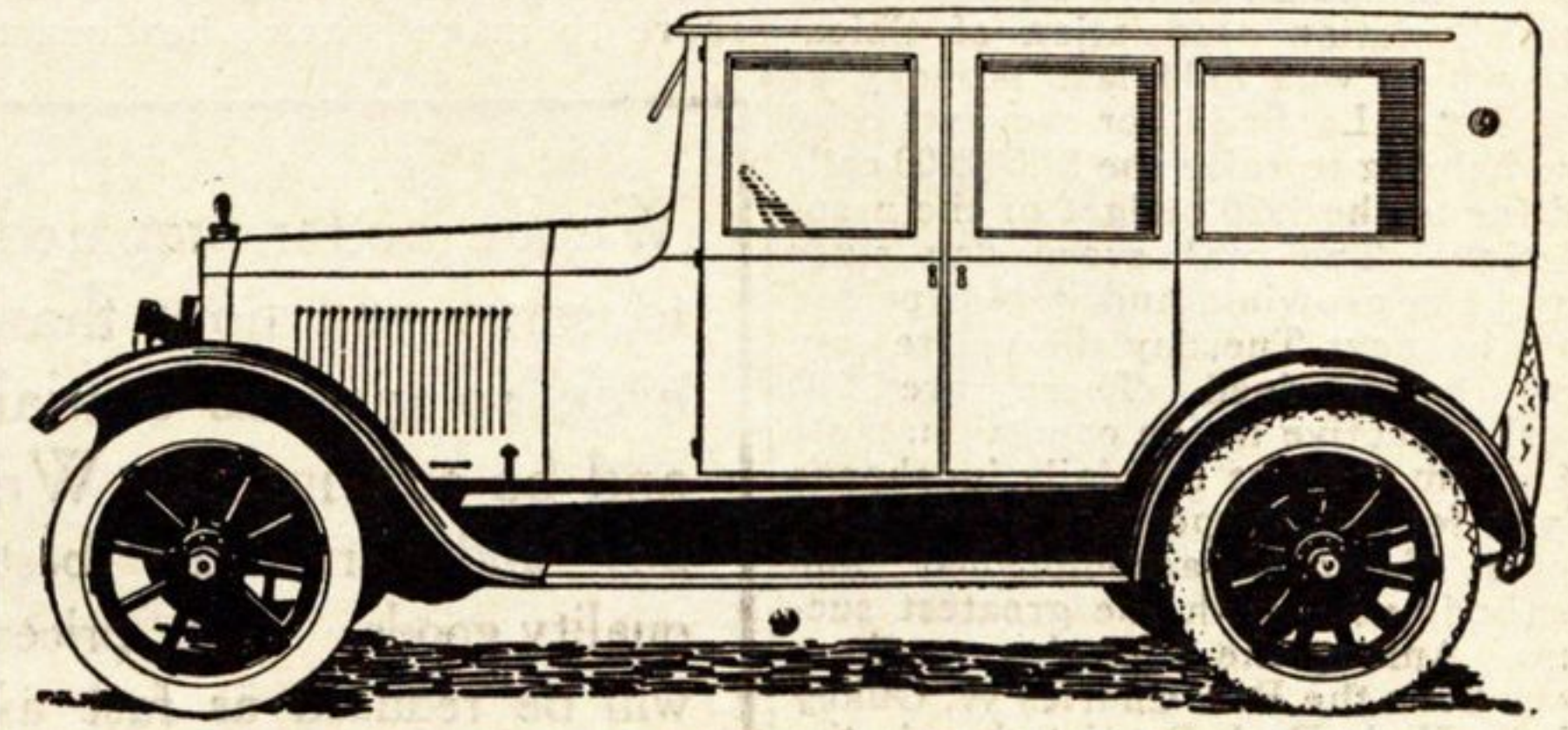
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