

Music News and Events

PRAISES GRADOVA'S "AMAZING ARTISTRY"

**Critic Finds Famed Pianist Has
Limitless Source of Power
and Profound Dignity**

by Rutheda L. Pretzel

We came away from the concert by the Little Symphony Orchestra of Chicago last Monday evening, at New Trier high school, with the feeling that any concert given by that orchestra was worth while, and that Monday's program was especially worth attending. It was the kind of a program that leaves one feeling mellowed and full of music.

Perhaps it was because Gita Gradova, pianist, showed such amazing artistry—virtuosity plus astounding ease—a combination guaranteed to thrill. Or perhaps it was the ever-increasing improvement in the orchestra tone, or the new seating that gives a better ensemble to the strings. So far as the attacks and general ensemble were concerned, the usual precision seemed to be missing Monday night, but so much has been gained in feeling and interpretation that one could afford to overlook occasional slips.

Reminiscent of Novaes

Gitta Gradova's playing is comparable to that of Guiomar Novaes, who appeared in these parts last year. When we mentioned the comparison to Mme. Gradova, she said Novaes is her favorite woman pianist. They both have a limitless source of power, profound dignity and highly-trained fingers. Mme. Gradova played the Grieg "Concerto for Piano and Orchestra, A Minor, Opus 16," which gave her plenty of opportunities to display delicacy or strength. Having mastered the technical points, she was able to give a sensitive and poetic interpretation of the work. One watched her and heard her with a great deal of pleasure. The orchestral accompaniment was fair. Mme. Gradova acknowledged the enthusiastic applause with "Rush Hour in Hong Kong," by Chasins, and later with "Alt Wien," by Godowsky.

Compositions leaning toward the lighter vein made up the orchestra's own program. Glazounow's Overture, "Solennelle," was worked up steadily to a brilliant climax, and Schumann's second and third movements from the Symphony No. 4, were given with beautiful expression. It was good melody playing without sticky sentimentalism.

Charmingly Played

"Thousand and One Nights," one of the lovely Strauss waltzes, followed Mme. Gradova's concerto, and it looked for a while as if the applause would draw a repetition. However, Mr. Dasch lifted the baton and the orchestra offered a graceful encore, "Spring Morning Serenade," which was daintily handled. Tschaikowsky's "Theme and Variations," from Suite No. 3, Opus 55, completed the program. This last number held twelve delightful variations on a theme, ending in a brilliant polonaise. All were charmingly played.

Reports of the afternoon concert are that Norman Hess, a youthful New Trier high school pianist and pupil of Walter Knupfer, proved to be a normal boy playing with astonishing artistry. He was a sensation, and he received hearty applause from his fellow-students. He played the third movement

Share Uptown Civic Program



One of the outstanding events in the current season's program of civic matinees held in the Aragon ballroom in the heart of Chicago's great Uptown area, is promised Sunday afternoon, February 12, when Mary McCormic, American soprano of the Paris Opera company, shares the program with Jose Echaniz, celebrated Cuban pianist. More information about this remarkable combination of talent is to be found in an adjoining column.

Macbeth, Dux, Tibbett, Music Festival Artists

Performances of the Chicago North Shore Music Festival to be held in Patten gymnasium, Northwestern university campus, have been scheduled for May 21 to 26, inclusive. Artists of international reputation who have been retained for this season's concerts include, in the order of their appearance, Margaret D'Alvarez, contralto, of the Metropolitan Opera company; Richard Crooks, Continental opera favorite; Dorothy Speare, novelist and opera star; Florence Macbeth, Claire Dux and Lawrence Tibbett, the latter three so well known as to require no introduction to local music lovers.

North Shore Artists to Give Festival Program

North shore artists of note are scheduled to have the leading roles in the opening concert of the 20th Jubilee season of the Chicago North Shore Music Festival association Monday, May 21. Listed among these notables are Isabel Richardson Molter, soprano, 325 Central avenue, Wilmette; Alvne Ressiguie, contralto, soloist at the First Presbyterian church of Evanston; Eugene Dressler, tenor, soloist at the First Methodist church of Evanston; and Rollin M. Pease, bass-baritone, soloist of St. Mark's church of Evanston, who will make their debut singing parts in the Manzoni Requiem of Verdi.

of the Concerto in G Minor for piano and orchestra, by Saint-Saens.

Mr. Roland D. Whitman, president of the New Trier Township Orchestral association, which sponsors the concerts by the Little Symphony orchestra, made a plea for re-subscriptions by patrons for next year's series, asking that cards be signed and checks be sent to the office not later than April 1, in order to give the association an idea of the support it will have next year.

Last Historical Recital to Treat Modern Composers

The third and last of this season's Historical piano and violin recitals given by Walter Spry, pianist, and Valona Brewer, violinist, will be heard Thursday evening, February 16, at 8 o'clock in the Woman's club at Winnetka.



Walter Spry

These recitals have occasioned great interest in north shore music circles. Mr. Spry is well known both as an artist of first quality and through his association with the Columbia School of Music. Mrs. Brewer, a resident of Winnetka, is one of the most popular recitalists in the Chicago area and has appeared many times before north shore audiences.

The following interesting program of modern masters will be presented:

1. Prelude—Op. 23, No. 10 Rachmaninoff
Reflections on the Water .. Debussy
Study: The Chase .. Paganini-Liszt
Legend of St. Francis Walking on the Waves Liszt
Mr. Spry
2. American Group
Poeme Raymond Allyn Smith
Rigaudon Leo Sowerby
Valona Brewer
Mr. Smith at the piano
3. Scottish Legend Mrs. Beach
Bear Dance Barth
Bre'er Rabbit MacDowell
Portrait Walter Spry
A Sailor's Song H. Balfour Gardner
Mr. Spry
4. Suite for Violin and Piano
..... York Bowen
Allegro Moderato
Valona Brewer—Raymond Allyn Smith

MARY MCCORMIC NEXT CIVIC MATINEE ARTIST

**Famed Opera Singer Will Share
Program With Jose Echaniz,
Cuban Pianist**

Sunday afternoon, February 12, the third of the series of Uptown Civic Matinees will be given in the Aragon, Lawrence avenue, at the "L," Chicago. The artists on this program will be Mary McCormic, soprano, and Jose Echaniz, Cuban pianist. Miss McCormic will be accompanied by Jean Dan-sereau.

Mary McCormic has recently returned from notable European triumphs, most of which were achieved with the Paris Opera company. Her rise from church choir singer in Arkansas to grand opera star startled Chicagoans a few years ago. Her first opera appearance was with the Chicago Civic Opera company, in Carmen, as a protegee of the great Mary Garden. The appearance of this dainty and diminutive artist, with her charming and beautifully cultivated voice is indeed a notable event eagerly anticipated by the patrons of the Uptown Civic Matinees.

Jose Echaniz made his first public musical appearance at the age of 6 years, when he was declared an infant prodigy. His ability was early recognized by the tenor, Tito Schipa, who brought him to America on a concert tour at 19 years of age. Today, at 22, he is outstanding among the world's finest pianists, and has won recognition from coast to coast in America. That he is one of the greatest exponents of Spanish music and Cuban dancing is natural, considering his loyalty to the traditions of his Spanish forefathers, and to Cuba, the land of his birth. This will be his second appearance in Uptown Chicago. He is returning at the specific request of the patrons of these civic events.

The Program

Following is the program for Sunday's concert:

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| Caro mio ben | Giordani |
| Stizzoso Mio | Pergolese |
| Nevicata | Respighi |
| Stornellatrice | Respighi |
| Miss McCormic | |
| Scherzo, B flat minor | Chopin |
| Prelude | Chopin |
| Polonaise, A flat | Chopin |
| Mr. Echaniz | |
| Petites Litanies de Jesus | Grovlez |
| La Fleur de Pecher | Grovlez |
| Fantoche | Debussy |
| L'Île Heureuse | Chabrier |
| Miss McCormic | |
| Caprice-Burlesque | Gabrilowitsch |
| Prelude | La Violette |
| Allegro de Concierto | Granados |
| Mr. Echaniz | |
| When I am Laid in Earth | Purcell |
| Nymphs and Shepherds | Purcell |
| Under the Moon | Bantock |
| The Appeal | Goossens |
| The Roadside Fire .. | Vaughan Williams |
| The Odalisque .. | John Alden Carpenter |
| Light, My Light .. | John Alden Carpenter |
| Miss McCormic | |
| Eleventh Rhapsody | Liszt |
| Mr. Echaniz | |

Gordon String Quartet Gives Sunday Concerts

Sunday afternoon, February 5, the first of a series of six chamber music concerts by the Gordon String quartet was given in the James Simpson theatre of Field Museum of Natural History, Chicago. The other five concerts are scheduled for February 19, March 11 and 25, and April 8 and 15. These concerts are given under the auspices of the Chicago Chamber Music society, which will charge a small admission fee.