

Music News and Events

AMERICAN OPERA TO OPEN WITH "FAUST"

Company to Begin Chicago Season at Studebaker Theater Tuesday, March 27

Gound's "Faust" has been chosen to open the American Opera company's Chicago season at the Studebaker theatre Tuesday, March 27. The new, all-American organization, singing in English, has just closed a successful eight weeks' season in New York and is now playing in Boston, where its debut last Monday was received with generous acclaim.

In Chicago, "Faust" will be given for the first half of the week including Tuesday night. "Madame Butterfly" will be presented from Friday to Sunday night. Mozart's "Marriage of Figaro" and "Carmen" will divide the time during the second week. Other operas in the repertory are "Pagliacci" and Cadman's new American opus. "The Sunset Trail" (first time in Chicago); "Martha" and Mozart's "Abduction from the Seraglio."

Americanized Form

All the presentations are in the new, Americanized form which has made them popular and by means of which it is hoped that the American organization will be the nucleus of a national swing toward a native operatic art, in the language of the people, such as exists in Italy, Germany, France and other countries which have made opera the basis of a national artistic culture.

In Mr. Rosing's production of "Faust" particularly interest centers in his original conception of the Goethe poem. Mephistopheles is no conventional stage devil, but rather an embodiment of the negative forces of life.

Two artists sing the role of Faust, one portraying the aging philosopher, the other a young man created by Mephistopheles, the conjurer. The role of Siebel which is given to a mezzo-soprano, is sung by a tenor, for Mr. Rosing believes a man's role is made more convincing when sung by a man. In the production of the opera the conception works out this way: In the opening scene Faust is discovered in his study, as a scholar of middle age, a victim of nostalgia, despairing over the futility of the search after knowledge, perplexed by the problem of attaining knowledge by forfeiting all of life's diversions, speculating on whether after all it may not be better to assent to the aphorism, "Evil, Be Thou My God." Like the alchemists of his day, Faust gazes into a crystal globe. In a moment of utter discouragement he declares himself ready to evil. There is an instant of black stage and there is soon seated opposite Faust the figure of Mephistopheles, almost a replica of himself, but an evil replica. It is a "Jekyll and Hyde" picture and then Mephistopheles speaks of the bargain with evil; of its profits in pleasure, its ultimate punishment. In the crystal globe, instead of in back-drop panorama, the figure of Marguerite appears, just as it might be conjured up by Faust's own fancy.

The philosopher declares for pleasure at any price. The stage is darkened a moment, and there appear seated at a table the youthful Faust and the youthful Mephistopheles, the latter a daredevil, a leader in all the conscienceless episodes of the story to follow. Thus it is made reasonable to regard what happens as a vision of the future under different conditions, a vision to be entertained by a scholar himself.

Music School Students Sing With Glee Club



Photo by Toloff

Agatha E. Lewis, soprano, and Hardin A. Van Deursen, baritone, are soloists with the Northwestern Glee club which has recently established itself as one of the outstanding college glee clubs in the country. Both are students in the Music school and have studied music for many years.

Miss Lewis is now singing at the Trinity Episcopal church in Highland Park. She is a sophomore in the Music school and is majoring in piano. Prior to her university work she studied with May Edwards for five years and one year with Alta Miller; and at the present she is studying with Anna Burmeister. Miss Lewis is a

member of Sigma Alpha Iota, professional musical sorority.

Mr. Van Deursen has been studying for two years with Walter Allen Stults. He has been soloist for the Glee club for three years, and a member and soloist of the A Cappella choir for two years. Dean Peter C. Lutkin, director of the A Cappella choir, dedicated his "Fairest Lord Jesus" to Mr. Van Deursen. Mr. Van Deursen has sung in the choir of St. James' Episcopal church in Chicago under Leo Sowerby, in the quartet at the Fourth Presbyterian church under Eric De Lamarter and is now singing at Christ church at Winnetka.

Katherine Hedglin Presents Pupils in Recital Saturday

Miss Katherine Hedglin of the Wilmette Branch, Columbia School of Music announces a recital Saturday afternoon, March 24, at 3 o'clock at the Wilmette Woman's club.

- The program will be as follows:
- Eskimo Lullaby Blake
 - Jolly Workman Blake
 - Jane Strom
 - March of the Scouts Wright
 - Ralph Renwick
 - Three Little Chickens .. Grant Schaefer
 - Dancing Daisy Fields Mokrejs
 - Mary Janet Lersch
 - Cello Hall
 - Jeanette Robertson
 - Elf and the Fairy Bentley
 - Ella Menzer
 - Wild Flower Gronow
 - Soldiers March Schumann
 - Shirley Gass
 - Fairy Bark Aaron
 - Jean Grasset
 - Blacksmith Shop Pruyn-Hall
 - Dexter Sharp
 - Minuet Bentley
 - Wilma Menzen
 - Guitar Gaynor
 - Banjo Wright
 - Morris Dance Rogers
 - Catherine Stevenson
 - Gypsies Are Coming Rogers
 - Frieda Salmen
 - Drolleries Von Wilm
 - Barbara Pitts
 - Juggler Kern
 - Mahlon Sharp
 - Andante Mozart
 - Minuet Beethoven
 - Peggy Anderson
 - Ghost in the Chimney Kullak
 - Mary Jane Farley
 - Sonata Mozart
 - Alice Leland
 - Cradle Song Neidlinger
 - Janet Mathieson

Schumann-Heink to Sing in Chicago Sunday April 1

An outstanding performance in the farewell tour of Madam Ernestine Schumann-Heink, world famous contralto, will be her appearance Sunday afternoon, April 1, at 3 o'clock, in St. James Catholic church, Wabash avenue and 29th street, Chicago. At that time she will give a benefit concert for Old St. James church. Madam Schumann-Heink celebrated her golden jubilee on the world's greatest opera and concert platforms.

LUSK AT SUNDAY CLUB

Milan Lusk, north shore violinist, will be the soloist at the Wilmette Sunday Evening club March 25. Mr. Lusk has just returned from a concert tour in various western states.

- Punchinello De Vaux
- Ranghild Jacobsen
- Birdling Grieg
- Butterfly Grieg
- Marjorie Leach
- Evening Wright
- Butterfly Wright
- Edyth Coyne
- Elves Rogers
- Hungarian Dance Reinhold
- Mary Jane Stevenson
- Consolation Mendelssohn
- Marguerite Ilg
- Nightingale Kullak
- Elfin Dance Grieg
- Alice Leland
- Spanish Dance Granados
- Warrior's Song Heller
- Caroline Veeder
- Funeral March of a Marionette .Gounod
- Marjorie Leach
- Valse Lucile Friml
- Janet Sanford

Subscription Plan Insures Financial Security of Opera

Regardless of the fact that the subscription system has constituted the backbone of artistic enterprises throughout our times—and long before—many are unfamiliar with the precise meaning of the term, according to Opera Topics, organ of the Chicago Civic Opera company.

The briefest practical definition may be expressed as owning your own seats for a stated afternoon or evening each week as it recurs throughout the season. Long experience has proven that it is the only manner in which the necessary fixed income may be assured instead of leaving an ambitious and costly undertaking at the mercy of the whims of circumstance. Collectively the subscriptions constitute an insurance policy, giving the enterprise a fixed revenue for presenting a series of entertainment of a definite character.

Subscribers are so important to the success of such an enterprise that it has become a tradition of grand opera to shape every activity with special reference to their desires, preferences and comfort. Repertoire and cast alike are governed by this principle, and a further recognition is accorded subscribers in the form of special price reductions. In the case of the Civic Opera this economic advantage approximates at least one performance free, regardless of the price of the seats subscribed for. And the subscription plan is carried through every price division from those sold at \$1 per performance to the choicest seats at \$6, and the boxes as well.

This plan is the foundation upon which all grand opera seasons rest. It figured in the early history of the art form back to the days when the great composer, Handel, directed grand opera seasons in London, more than two centuries ago, and doubtless had much earlier origin.

Martinelli to Appear in Chicago Recital April 8

A sell-out of the Auditorium theatre is certain for the recital by Giovanni Martinelli, world renowned tenor, Sunday afternoon, April 8, at 3:30 o'clock, according to those sponsoring the event. The great artist of the Metropolitan and Ravinia Opera companies was accorded a tremendous ovation in his recent appearance in New Trier auditorium in the final concert of the Winnetka Music club's current season of Artist-Recitals. Mr. Martinelli's concert programs include operatic arias, French, Italian and English songs. His stalwart manliness, his winning smile and his marvelous tenor voice form an irresistible combination.

Gordon String Quartet to Give Concert on March 25

The fourth of the series of six chamber music concerts being given by the Gordon String quartet in the James Simpson theatre of Field Museum of Natural History, will be heard Sunday afternoon, March 25, at 3 p. m. The concerts are under the auspices of the Chicago Chamber Music society.

MUSIC CLUB MEETS

The Junior Music club of New Trier High school held its meeting Monday, March 19, at the home of Martha Tencher, 828 Ashland avenue, Wilmette.