

# **FORGOTTEN SPLENDOR**

## **A Chronology of the North Shore Music Festival**

### **1909 to 1939**

by

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Beginning in 1909 and lasting until 1939, the North Shore Music Festival of Northwestern University was a significant musical and social event in the Chicago area. For a few days each Spring, the campus hosted a diverse body of performers in a series of grand concerts. Naturally, some of that era's most eminent singers could be heard there. Their presence certainly helped to sell tickets and their artistry helped to sustain the festival as a popular and critical success. Now, sixty years later, the festival hardly even counts as a faded memory. To date, two books (in part), offer a general outline of the festival's history, but both lack any detailed analysis of who appeared and what was actually sung. This is the first attempt to present a chronology of the vocal offerings (quite distinct from the orchestral offerings) at the festival.

Northwestern University, the official sponsor of the festival, is located in Evanston, Illinois (USA). The town is a suburb of Chicago, directly north of the city and on the banks of Lake Michigan. Because of this geographic position, Evanston and the other cities of the area are called the North Shore, hence the origin of the festival's name.

Northwestern University was incorporated in 1850 and gradually won recognition for its academic excellence. The establishment of musical studies, however, was a tangled web of many failed efforts. In a final and desperate attempt to salvage musical education, the university's board of trustees in 1891 appointed Peter Christian Lutkin (1858-1931) to direct musical studies, a post that he held until his death. Lutkin's earliest musical education took place in Chicago. Between 1879 and 1881 he in fact taught piano at the university's Conservatory of Music. In 1881 he left for Europe to study in Berlin, Paris and Vienna (here he studied with Theodore Leschetitzky, himself a pupil of Carl Czerny), where he specialized in piano, organ and choral music. He returned to Chicago and opened his own music school as well as pursuing a career as a church musician. He was also quite active in many of Chicago's singing societies and choral groups. He had achieved a substantial local reputation when he was recalled to Northwestern to take control of musical studies, which by then were in total disintegration. Under his keen guidance, a fully-credited School of Music was established in 1895 that could offer a comprehensive musical education. Throughout his long tenure, Lutkin maintained his primary interest in choral music and the festival is clearly an extension and manifestation of this taste.

Lutkin's idea for the festival began in 1900. In that year he attended the seventh annual Ann Arbor Music Festival at the University of Michigan, where he heard Ernestine Schumann-Heink. At the conclusion of her concert the diva blew kisses to the audience. If the traditional legend is to be believed, it was in the shower of those kisses that Lutkin positively decided that he must establish a similar festival at Northwestern. He said that he wanted Schumann-Heink to blow kisses at his students too.

He returned to Northwestern and quickly formulated a proposal of how such a festival could be implemented. He believed that such a festival could enrich and educate his students as well as the general public. Additionally, he hoped that the festival would bring fame to the university and to the city of Evanston. His plan was accepted to the extent that even funding was made available. However, Lutkin had lofty ideals and wanted a gigantic festival right from the start. He soon realized that the campus and Evanston did not have a venue large enough to contain all the performers and listeners that he envisioned. When no satisfactory performance space could be found, the plan for the festival was abandoned.

The plan remained dormant until 1907, at which time the university received a financial gift from James Patten, a resident of Evanston and a wealthy grain merchant. His money was used to build a gymnasium and indoor track. Another legend asserts that during the gymnasium's construction, someone said "Here's Lutkin's music hall." At last there was a structure big enough for both performers and audience and plans for a festival were revived. Seventeen subscribers each pledged \$1200 to guarantee fiscal solvency. Early in 1908, the début of the festival was announced for the next year. On 3 June 1909 the inaugural concert was played and on the following night, 4 June, Schumann-Heink did indeed sing and presumably blew kisses. Success was immediate and over the years the festival gained immense prestige. Lutkin planned and conducted at every concert until his death and became a greatly loved and revered figure. He was known to rehearse some of his famous soloists in his own house, which was quite close to the campus.

From archival records, it is clear that Lutkin wanted a grandiose enterprise that touched on many areas of music. There were orchestral and symphonic pieces, oratorios and cantatas, instrumentalists and vocal soloists. Each year a special concert was held for children, where they had the opportunity to hear a famous singer and then sing themselves. From 1922 to 1926, the festival offered a cash prize of \$1000 for the best original orchestral composition that played for no more than fifteen minutes. To anchor all this activity, Lutkin engaged the Chicago Symphony Orchestra, and its conductor Frederick Stock (1872-1942), to be the festival's resident ensemble. They appeared every year except 1917-1919 when the Minneapolis Symphony and conductor Emil Oberhoffer (1867-1933) appeared. Josef Stransky (1872-1936) led the New York Philharmonic in a solitary concert in 1921. Hans Lange (1884-1960), an assistant conductor of the Chicago Symphony, led some concerts in 1937 and 1938.

As previously noted, Lutkin's preference was for choral and church music. He must have realized from the beginning that such music in itself would not draw the large crowds that he wanted. He needed star singers who could provide vocal splendour and attract customers. Despite his known aversion to operatic singing, he became an astute impresario and engaged many his generation's most celebrated voices. He presented the following singers for the first time in the Chicago area: Paul Althouse, Giovanni Martinelli, Rosa Ponselle, Edith Mason, Margaret Keyes, Perceval Allen, Giuseppe Danise, Giuseppe de Luca, Sophie Braslau, Lily Pons and Florence Austral.

In 1928, to celebrate the 20th anniversary of the festival's founding, Lutkin wrote his personal recollections, where he remembered his favourite singers and some unforgettable moments. At that time, it must have seemed as if Lutkin and

his festival would go on forever. This was not to be. Lutkin died in 1931. After the festival of 1932, the university withdrew financial support, citing constraints caused by the Great Depression. After a lapse of five years, the city of Evanston attempted to revive the concerts (now called the Evanston North Shore Music Festival), but on a lesser scale. Despite the best of intentions, the original momentum could not be duplicated. The Patten Gymnasium had been torn down and the last concert in 1939 was held in the university's football stadium. The weather was bad. The audience was small. Musical tastes had changed and these types of marathons could no longer be presented. A great musical era ended.

The following chronology is reconstructed from surviving programmes and newspaper reviews. Every concert played at the festival is listed, but details are given for the vocal performances only, and this represents about one-third of the total musical output. Dates are given in the American style, month/day/year. The following abbreviations are used: CDN for the *Chicago Daily News* (newspaper); CDT for the *Chicago Daily Tribune* (newspaper); CST for the *Chicago Sunday Tribune* (newspaper); MC for the *Musical Courier* (magazine).

### **Chronology of the North Shore Music Festival**

#### **June 3, 1909 Festival Inauguration Night**

Soloist: Perceval Allen. Programme: *Der Freischütz*: 'Leise, leise' (Weber); *Tannhäuser*: 'Dich teure Halle' (Wagner). Cond.: Stock.  
Soloists: Perceval Allen, Margaret Keyes, Dan Beddoe, Arthur Middleton. Programme: *Dettigen Te Deum* (Handel). Cond.: Lutkin.

Perceval Allen made her American début at this concert. Her success was qualified. "The Wagner excerpt was better given than the Weber. It was much easier to sing and besides it lies well in the best part of the English soprano's voice. Her high voice is beautiful, being clear, powerful, true and sweet and whatever she sings that brings these upper tones into evidence is sure to be satisfactory. Her middle voice is less commendable, its slight flatness both in tone and frequently in pitch detracting from its worth." (CDT, June 4, 1909). Also at the concert, the American mezzo-soprano Margaret Keyes made her Chicago début. Despite this fact, Keyes's performance was not reviewed.

#### **June 4, 1909**

Soloist: Ernestine Schumann-Heink. Programme: *La Clemenza di Tito*: 'Non più di fiori' (Mozart); *Lucrezia Borgia*: 'Il segreto per esser felice' (Donizetti); *Samson et Dalila*: 'Mon coeur s'ouvre à ta voix' (Saint-Saëns). Soloist: David Bispham. Programme: *Hans Heiling*: 'An jenem Tag' (Marschner); *Die Walküre*: Wotan's Farewell (Wagner). Cond.: Stock.

Schumann-Heink had made her American début in Chicago on November 7, 1898 when, as a member of the Metropolitan Opera, she sang Ortrud in *Lohengrin*. Her appearance at the festival was an occasion to comment about her artistic maturation, "Then her voice was striking in its individuality, its bigness and its power, but her art was less that which study and work had given than natural feeling and overwhelming temperament supplied. She was then a remarkable vocalist but not a great artist. Today is she both a remarkable vocalist and a truly great artist." The notice added, "Her voice is as exceptional in quality,

range, power and beauty as before and her employment of it even more admirable and masterful.” Bispham “was not vocally at his best”. His “voice was not produced with ease and only his artistry enabled him to deliver [his music] with the success he did. His musicality and art are constant qualities and they stood him well in stead last night.” (CDT, June 5, 1909).

### **June 5, 1909 Young People’s Matinée**

Soloist: Margaret Keyes. Programme: *Carmen*: Habanera (Bizet); *Don Carlos*: ‘O don fatale’ (Verdi). Soloist: Dan Beddoe. Programme: *Stabat Mater*: ‘Cujus animam’ (Rossini); *La Reine de Saba*: ‘Inspirez-moi, race divine’ (Gounod). Cond.: Lutkin.

### **June 5, 1909**

Soloists: Perceval Allen, Margaret Keyes, Dan Beddoe, David Bispham. Programme: *Elijah* (Mendelssohn). Cond.: Lutkin.

In his autobiography *A Quaker Singer’s Recollections*” (pp. 339-340) Bispham specifically remembers this concert and cites its correct date. He wrote, “I took part in the music festival given at Northwestern University in Evanston, Illinois, under such distinguished direction and general circumstances that these events have become noted throughout America for their artistic value.” He also commented about the “truly grand chorus” and the “enormous and enthusiastic audience”.

### **June 1, 1910 Grand Opera Night**

Opera: *Samson et Dalila* (Saint-Saëns); complete concert version of the opera). Cast: Ernestine Schumann-Heink (Dalila); Evan Williams (Samson); David Bispham (High Priest); Marion Green (Abimelech); the cast also included Albert Boroff and David Duggan. Cond.: Lutkin.

For local audiences the opera was still a rarity when Lutkin decided to present it. The critics were delighted with both the opera and the singers, “The great contralto was in splendid voice and mood and gave an interpretation that was complete in every respect. Vocally she endowed it with that splendour that only her matchless voice can compass. Musically, it was another example of that power to make the tone eloquent of each passing mood of the text, which is hers in greater measure since Lilli Lehmann was in her prime.” As Samson, Williams “disclosed the possession of a remarkably sympathetic tenor voice of ample range and power. He is, furthermore, a gifted and intelligent artist who knows how to invest all that he sings with the dignity and authority that emanate only from deep musical conviction. Mr. Bispham, too, was in fine voice and made the curse at the Israelites one of the big dramatic moments of the performance.” (CDT, June 2, 1910).

Another critic wrote of the “intelligent, pure voicing of Evan Williams”, adding that his voice “seemed ample in range and power ... and all of his effects appeared to come with ease ... even the high B rolled sonorously”. Williams “distributed his voice so adroitly that all sections of the audience were showered by its spell.” Schumann-Heink was “a consort of splendid, artistic stature,” and her singing showed “a distinction that was really rare in every detail of its manifold vocal allure. The rich, sonorous voice seemed to grow as the evening progressed and she became more deeply immersed in the characterization and

all the beauties of its rich colourings.” Bispham was a “stalwart factor” and sang “with all of his accustomed vigor and intelligence”. (CDN, June 2, 1910). Even with so much excellent singing there must have been some discord. Schumann-Heink sang in German while the rest performed in English.

#### **June 2, 1910**

Soloist: Jane Osborn-Hannah. Programme: *Fidelio*: ‘Abscheulicher’ (Beethoven); *Lohengrin*: ‘Einsam in trüben Tagen’ (Wagner). Soloist: Evan Williams. Programme: ‘Summer, I depart’ (*The Swan and the Skylark*, Goring-Thomas). Soloist: David Bispham. Programme: *Tannhäuser*: ‘O du mein holder Abendstern’ (Wagner); *Der fliegende Holländer*: ‘Versank ich jetzt’ (Wagner), duet sung with Osborn-Hannah. Cond.: Stock.

The review stated, “Mrs. Osborn-Hannah demonstrated her technical mastery of the composition and found in it opportunity for effective display of every vocal resource that she commands, notably of her brilliant high tones and sympathetic treatment of quiet lyric passages. But the more intimate meanings, the essential interpretive value of the aria, were missed.” (CDT, June 3, 1910).

#### **June 4, 1910 Young People’s Matinée**

Soloist: Ernestine Schumann-Heink. Programme: *Rienzi*: ‘Gerechter Gott’ (Wagner); ‘Die Allmacht’ (Schubert); ‘Die junge Nonne’ (Schubert); ‘Erlkönig’ (Schubert); *St. Paul*: ‘But the Lord is mindful of his children’ (Mendelssohn). Cond.: Lutkin.

Schumann-Heink sang “But the Lord is mindful” as an encore. During this selection, she turned her back to the audience and sang directly to the choir of children that was with her on the stage. This show of affection to the youngsters was greatly cheered and became one of the most famous events in the festival’s history.

#### **June 4, 1910**

Soloists: Jane Osborn-Hannah, Rose Lutiger-Gannon, Allen Hinckley, Evan Williams. Programme: *Messa di Requiem* (Verdi). Cond.: Lutkin.

#### **May 25, 1911**

Soloists: Perceval Allen, Janet Spencer, Reed Miller, Horatio Cornell. Programme: *Judas Maccabeus* (Handel). Cond.: Lutkin.

#### **May 26, 1911**

Soloist: Alma Gluck. Programme: *Louise*: ‘Depuis le jour’ (Charpentier); *Faust*: Jewel Song (Gounod). Soloist: Louise Homer. Programme: *Orfeo ed Euridice*: ‘Che farò senza Euridice’ (Gluck); ‘Er ist’s’ (Schumann); ‘Der Nussbaum’ (Schumann); ‘Die Allmacht’ (Schubert); *Stabat Mater*: ‘Quis est Homo’ (Rossini), duet sung with Gluck. Cond.: Stock.

According to the programme that exists for this concert, Johanna Gadski and Janet Spencer are the soloists listed. Evidently the programme’s proof sheets had already been sent to the printer when Gadski withdrew. Lutkin was forced to make some quick changes. Alma Gluck, at first engaged to appear only at the

concert of May 27, replaced Gadski. Louise Homer replaced Spencer. Gluck scored an outstanding triumph. During the 1910-1911 season of the newly formed Chicago Grand Opera Company, Mary Garden had appeared four times as the title heroine in Charpentier's *Louise*. Now Gluck sang 'Depuis le jour' and the "impression is unavoidable that listening to [the aria] last night ... one heard it for the first time". Gluck was "an ideal Louise" both "in art and personality". The notice continued, "Though still marked by the freshness and slightness of youth, her voice possesses both the warmth and sympathy demanded by the exquisite freedom, abandon and dramatic fervor of Charpentier's melody. She uses it like the experienced lieder singer, relying on her faultless diction and her power to color the tone to suit the passing mood of the text rather than on those more obvious interpretive means that seek the broad contact and the exaggerated climax. Charpentier's music emerged with its every accent of beauty and expressiveness heightened and emphasized." Homer was also lavishly praised. "As an example of the interpretive art (Homer's singing) will long be recalled as a model. It might be measured by the absolute musical ideals of the instrumentalist, the pure vocal standards of the devotee of *bel canto*, or the lieder-singers [sic] insistence on the value of enunciation and effective declamation, and to each standard it conformed perfectly." The newspaper went on to elaborate, "The musician was perhaps most pleased by Mme. Homer's ability to set forth the beautifully symmetrical form of the [Gluck] aria, to join principal themes to contrasted sections, to add phrase to phrase with that perfect sense of the whole that gives true value to each part. The singer could lose himself in the admiration of her faultless presentation of the laws of *bel canto*. And the layman found, all of these virtues summed up in the eloquence that imparted to her delivery of the lament of Orpheus all the potency of a personal address to the listener." (CDT, May 27 1911).

#### **May 27, 1911, Young People's Matinée**

Soloist: Louise Homer. Programme: *Les Huguenots*: 'Nobil signori, salute' (Meyerbeer); 'Love me, I love you' (Homer); 'A Pocket Handkerchief to Hem' (S. Homer); 'Lie Abed, Sleepy Head' (Homer); 'Minnie and Mattie and Fat Little May' (Homer); 'The Dog Lies in His Kennel' (Homer). Soloist: Reed Miller. Programme: *Aida*: 'Celeste Aida' (Verdi). Cond.: Lutkin.

Homer replaced Gadski, who was originally announced for this concert. The Sidney Homer songs are from his *Seventeen Lyrics for Sing-Song* and based on poems by Christina Rossetti. Originally composed for voice and piano, they were orchestrated by Stock for this concert. Miller sang his aria "tactfully transposed to A major, with excellent effect". (CDT, May 28, 1911).

#### **May 27, 1911**

Soloists: Alma Gluck, Clarence Whitehill, George Hamlin, Horatio Connell. Programme: *Caractacus* (Elgar). Cond.: Lutkin.

Gluck "fully confirmed the favorable impression" she had made at her previous concert. "Indeed her singing has been the sensation of the festival. Her voice, for all its girlish freshness, possesses a carrying power that enables it to be heard above the fullest orchestral and choral climax. The source of this penetrating quality is to be discovered in the unusual purity of tone, which, in its freedom

from vibrato, its flexibility, and its warmth and sympathy resemble[s] that of Miss [Geraldine] Farrar, with some added graces and excellences of its own.” Whitehill was cited for the “virility of his voice” and the “authority and dignity of his interpretation”. Connell’s voice was “not overly resonant”, but it was “sympathetic in timbre and particularly brilliant in the upper register”. (CDT, May 28, 1911).

**May 29, 1912**

Soloists: Alma Gluck, Rose Lutiger-Gannon, Riccardo Martin, Henri Scott. Programme: unidentified excerpts from *Orphée et Eurydice* (Gluck) and *Faust* (Gounod). Cond.: Lutkin.

**May 30, 1912**

Soloist: Ernestine Schumann-Heink. Programme: *Achilleus: Andromache’s Lament* (Bruch); ‘Die drei Zigeuner’ (Liszt); ‘Träume’ (Wagner); *Rienzi: ‘Gerechter Gott’* (Wagner). Cond.: Stock.

Writing of Schumann-Heink, one critic wrote, “It takes a great throat and a great heart to do what this most popular of contraltos did last night.” The Lament was “a masterpiece of grief that called out her whole range of voice and emotion.” Audience reaction was so extreme that Schumann-Heink is reported to have taken seventy-five bows. (CDN, June 2, 1912).

**June 1, 1912 Young People’s Matinée**

Soloist: Alma Gluck. Programme: *Carmen: ‘Je dis que rien ne m’épouvant’* (Bizet); ‘Ave Maria’ (Abt); ‘Doll’s Song’ (Zukerman); ‘Sleep Song’ (Zukerman); ‘My Best Loved Child’ (Zukerman). Cond.: Lutkin.

**June 1, 1912**

Soloists: Christine Miller, Reed Miller, Charles W. Clark. Programme: *Omar Khayyam* (Bantock). Cond.: Lutkin.

**May 26, 1913**

Soloists: Florence Hinkle, Christine Miller, Reed Miller, Henri Scott. Programme: *Messiah* (Handel). Cond.: Lutkin.

Hinkle displayed the “majestic mien for oratorio, although the voice has not the heroic largeness for the traditional Handel heaviness. It is of excellent purity, feathery fine above, but luscious below and ... well used.” The review scolded her because she was the only singer who needed to perform from a score. Reed Miller was praised for his “eloquence of diction” and “admirable suavity”. Scott was heard “threading the laborious runs with a surety and fullness of tone that was reassuring – making a difficult and thankless task satisfying”. Christine Miller was called “one of the notable figures of oratorio in this country ...and her power is ... perfect for this style of singing.” Her “graceful and important presence enforces the charm of her finely patterned musicianship.” (CDN, May 27, 1913).

Another opinion stated, “Miss Florence Hinkle’s voice filled the ample spaces of the gymnasium with surprising ease. Its impression of focused intensity, of delicious quality, and of daintiness and flexibility carried even to the last distant rows of seats and out into the foyer. Miss Christine Miller ... added ... the potent appeal of resourceful art and sympathetic personality. Reed Miller ... repeated

former successes with an added measure of distinction and authority, and Henri Scott, of the Chicago Opera, adventured fortunately among the austerities of oratorio, displaying a mastery of style and a facility in the delivery of florid passages that attested to an unsuspected breadth of artistic resource.” (CDT, May 27, 1913).

**May 27, 1913**

Soloist: Eugène Ysaÿe (violin). Orchestral programme.

**May 29, 1913**

Soloists: Mabel Sharp Herdien, Edith Chapman Goold, Mary Ann Kaufman, Paul Althouse, Gustaf Holmquist. Programme: *The Children's Crusade* (Pierné). Cond.: Lutkin.

This was the Chicago première of Pierné's work and it was found to have the “classic call” of oratorio. It marked the Chicago début of Althouse and he created a “sensation”. He is “a true tenor with the vibrant tone of rich quality, and his voice is handled with the skill of an artist sure in all phases of his work. The beauty and brilliancy of his voice benefited the music and his techic [sic] easily surpassed all the bristling difficulties that invested the role.” (CDN, May 30 1913). Another opinion of the tenor stated, “Mr. Althouse made light of [the role's] vocal difficulties, thanks to the brilliancy, range, and power of his voice. But having learned his art in New York and Europe he has troubles with the English language.” (CDT, May 30, 1913)

**June 1, 1913 Young People's Matinée**

Soloist: Helen Stanley. Programme: an unidentified excerpt from *Madama Butterfly* (Puccini); unidentified songs by Landon Ronald, Franco Leoni and Horatio Parker. Cond.: unidentified.

**June 1, 1913 Richard Wagner Centennial Concert**

Soloists: Ernestine Schumann-Heink, Florence Hinkle, Paul Althouse, Herbert Miller, Clarence Whitehill. Programme: unidentified excerpts from *Der fliegende Holländer*, *Lohengrin* and *Die Meistersinger von Nürnberg*. Cond.: Stock.

**May 25, 1914**

Soloists: Florence Hinkle, Lambert Murphy, Herbert Witherspoon. Programme: *The Creation* (Haydn). Cond.: Lutkin.

Murphy showed a voice of “undistinguished quality”. Hinkle “sang with her accustomed pure, vital tone, which sustains its quality and its illusion of focused intensity in the slightest as well as in the highest degree of power.” She made a success of ‘With Verdure Clad’ despite the “lack of facility that marred the florid passages”. Witherspoon “carried off the honours of the evening, singing with “great enthusiasm”, while his “vocal and interpretive virtues were constantly in evidence throughout the performance.” (CDT, May 26, 1914).

**May 26, 1914**

Soloist: Alma Gluck. Programme: ‘Ave Maria’ (*Otello*, Verdi); ‘Bel raggio’ (Rossini); ‘Peasant Song’ (Rachmaninov); ‘Song of the Indian Merchant’ (Rimsky-Korsakov); an unidentified aria sung by the character Lehl from *The Snow Maiden* (Rimsky-Korsakov). Cond.:

Stock.

Gluck sang under difficult circumstances. The temperature in the glass-roofed gymnasium reached nearly one-hundred degrees, but she managed to appear “the only cool person among the thousands”. The audience turned itself “into a distressingly wilted state applauding her song”. The young soprano was judged “the possible, even the probable, successor of Mme. Sembrich”. Gluck’s art was “an exquisite thing, made of fragile tone and dainty contrasts set forth in fixed but graceful formulae. From these it derives its charming touch of artificiality. Mme. Gluck was no Desdemona pouring out her soul in the hour of her great need, but a tastefully gowned young woman who sang a beautiful soprano melody”, while “the contours of her song were perfect grace”. (CDT, May 27, 1914). Gluck was “a soloist of so great [a] charm that the audience let her go only with regret”. She achieved “a popularity usually reserved for singers of much longer experience. She is loved almost as much for her eyebrows as for her voice and she uses both brows and voice in flirtation with the audience.” After the Verdi aria, her “brows were raised in childlike wonder at the applause, her lips curved into a delicious smile, and then with a dignity absurd in a person so fragile, she swept bows to the audience, the orchestra and the radiant conductor, and was gone.” The Rachmaninov song was performed in Russian though it “lay a little low for her voice”. The other songs “were true to her canny habit of choosing what she can sing best. Her faults are few and small indeed – the greatest of them is an audible intake of breath.” The critic was clearly enchanted and wrote of the ‘Song of the Indian Merchant’ that “the last note fell like one of the song’s own ‘incalculable pearls’”. (CDN, May 27, 1914).

**May 28, 1914**

Soloists: Edith Chapman Goold, Mary Ann Kaufman, Margaret Keyes, Evan Williams, Grant Kimball, Charles W. Clark, Burton Thatcher.  
Programme: *St. Francis of Assisi* (Pierné). Cond.: Lutkin.

This was the Chicago première of Pierné’s work, judged the “important choral novelty of the season”. Its success was attributed to the “finished and commanding art of Charles W. Clark, the sympathetic and resourceful song of Evan Williams, [and] the brilliant talents and attainments of Miss Margaret Keyes”. (CDT, May 29, 1914). Another view of the concert held, “It is not belittling ... to say that Miss Keyes was the only one whose singing was fully satisfactory” and that she “sang beautifully”. Clark had a thankless role and he, as well as the others, could not be heard. Williams’s voice was judged wrong for the part, remaining “serviceable, even though uninspired”. He sang a portion called the ‘Canticle of the Sun’ with “powerfully sustained tones”, but his efforts “brought him as near to disaster as any tenor has ever come without actually attaining that fearful distinction”. The mishap was not specifically described. (CDN, May 29, 1914).

**May 30, 1914 Young People’s Matinée**

Soloist: Alice Nielsen. Programme: an unidentified aria from *Le Nozze di Figaro* (Mozart); *Il bacio* (Arditi). Cond.: Lutkin.

This children’s concert was briefly reviewed. Nielsen was “received with an enthusiasm which her joyous art absolutely deserved”. (CST, May 31, 1913).

### **May 30, 1914**

Soloist: Helen Stanley. Programme: unidentified selections by Debussy and Massenet. Soloist: Pasquale Amato. Programme: *Pagliacci*: 'Si può' (Leoncavallo); *Un Ballo in Maschera*: 'Eri tu' (Verdi); *Il Barbiere di Siviglia*: 'Largo al factotum' (Rossini). Cond.: Stock. Soloist: Charles W. Clark. Programme: 'The Mystic Trumpeter' (Harty). Cond.: Lutkin.

For this concert, Stanley "displayed the truly exceptional beauties of her voice". Amato's programme was thought to be a copy of what Titta Ruffo might attempt, and the verdict was that Amato showed "more courage than discretion". His voice "seemed to have lost much of the tonal luster that once distinguished it". Sir Hamilton Hartys *cantata* is based on a poem by Walt Whitman. It was termed a "grateful work" and full of "many effective baritone solos". Clark's performance "expended all the resources of an art as rich in its tonal glories as in its finer attributes of spirit and sentiment." (CST, May 31, 1914).

### **May 24, 1915**

Soloists: Florence Hinkle, Margaret Keyes, Paul Althouse, Clarence Whitehill. Programme: *Elijah* (Mendelssohn). Cond.: Lutkin.

*Elijah* provided an "auspicious beginning" to the festival. Keyes sang with "her accustomed intelligence and beauty of voice", while Althouse "took the tenor role pleasantly." Hinkle appeared as "a woman of gracious presence and sweet voice". Whitehill was praised for his "pre-eminence in oratorio", and his vocal personality was "heard fully, especially in the challenge to the priests of Baal". (CDN, May 25, 1915). In another newspaper, Whitehill was given an extended review, "... wherever Mr. Whitehill appears a good performance is guaranteed," and this one was "most forceful and stunning". The evaluation continued, "Mr. Whitehill, with his understanding of the use of his voice to a dramatic effect, his willingness to use what among actors would be rant, within reason, of course, has exactly the right training for *Elijah*. His challenge to the priests of Baal was declaimed with scornful and passionate fury. Divided from this only by a semi-colon in the text, but by a continent in mental attitude, are the words, "I, even I alone, remain one prophet of the Lord. There was in his performance of this the humility of the servant, the sorrow of the only faithful servant, the pride of being the only faithful servant. He could not have done better." Whitehill's singing created "the kind of thrill which one rarely feels in the theater, less often in music". Keyes's interpretation was "vivid and charged"; Hinkle showed her "clear, cold, unimpassioned voice"; Althouse "provoked the loudest applause". (CDT, May 25, 1915). The *Musical Courier* (June 2, 1915) thought Whitehill's impersonation had "pathos, anguish, lowness and hatred and his singing was imbued with great dignity and tonal majesty."

### **May 25, 1915**

Soloist: Pasquale Amato. Programme: *Der fliegende Holländer*: 'Wie oft in Meeres tiefsten Schlund' (Wagner); *Le Roi de Lahore*: 'O casto fior' (, Massenet); *Guillaume Tell*: 'Sois immobile' (Rossini); *Il Barbiere di Siviglia*: 'Largo al factotum' (Rossini); an unidentified aria from *Le Nozze di Figaro* (Mozart); an unidentified aria from *Ernani* (Verdi). Cond.: Stock.

Though suffering with a cold, Amato still appeared. His performance of the Wagner aria was “beautifully vocalized, but it realized little of the woe in the soul of [the] accursed mariner. There is such a thing as too much beauty.” In the Massenet aria, Amato “sang with ... mellow tone ... and the emotion was within the singer’s ability of perfect portrayal.” (CDN, May 26, 1915). Another opinion thought that in the Wagner selection “Amato damaged the tune in an un-neutral [sic] manner, singing off the pitch”, adding that Amato’s German was quite poor. (CDT, May 26, 1915). A completely different view thought that Amato gave a “good account of himself” in the Dutchman’s music. That same judgement proclaimed that in the French aria Amato’s “gorgeous, sonorous voice was heard to best advantage”. (MC, June 2, 1915).

### **May 27, 1915**

Soloists: Evan Williams, Henri Scott, Mildred Potter. Programme: *The Dream of Gerontius* (Elgar). Cond.: Lutkin.

The review in the *Tribune* was not favourable to Williams. “It is unfortunate that the principal singer in this instance should have been Mr. Williams. He is an extremely popular tenor, especially through his phonograph records, and does certain kinds of songs in an impeccable and charming manner. Somehow he was not last night a strong man dying. I don’t mean physically strong, but spiritually so. The deathbed utterances as they came forth gave the impression of pose [and] his performance was not exactly convincing. Some of the lower notes seemed a little outside his range and a certain huskiness, especially at first, was noticeable.” Scott was more successful: “His sonorous and agreeable voice fitted the music ... remarkably well. At one time he seemed uncertain of his notes, but he quickly recovered.” (CDT, May 28, 1915). The *Daily News* wrote, “Mr. Williams’ vocal condition at times threatened to be disastrous. But his firm musicianly qualities carried him over the difficulty, and, leaving the distressing mannerism he has cultivated in attack, he succeeded bravely.” Scott was “at ease” in all he sang, while Potter’s “lower notes left something to be desired in power”. (CDN, May 28, 1915). The *Musical Courier* (June 2, 1915) carried a completely opposite view, believing that Williams, in particular, sang with “the authority of style that always characterizes his work”.

### **May 29, 1915 Young People’s Matinée**

Soloist: Sophie Braslau. Programme: *La Favorita*: ‘O mio Fernando’ (Donizetti); ‘With Granny’ (Beach); ‘Erlkönig’ (Schubert); ‘Schlafliedchen’ (Hermann). Cond.: Stock.

Braslau made her Chicago début at this concert. The verdict was that, “Miss. Braslau is an admirable singer, with a true contralto voice, not especially warm or brilliant, but altogether agreeable”. (CDT, May 30, 1915). Another critic heard a “rich resonant voice of large dimension, wide compass and powerful”. (MC, June 2, 1915).

### **May 29, 1915**

Soloist; Frieda Hempel. Programme: *Ernani*: ‘Ernani, involami’ (Verdi); ‘An der schönen blauen Donau’ (J. Strauss); an unidentified song by Mozart; ‘Der Nussbaum’ (Schumann); ‘Elfenlied’ (Wolf); ‘Wiegenlied’ (Humperdinck). Cond.: Stock.

Hempel showed “wonderful enunciation” in the Mozart ‘Slumber Song’. The Strauss waltz was sung in Italian, and Hempel’s vocalizing “brought the audience to her feet”. (CST, May 30, 1915).

**May 29, 1916**

Soloists: Mabel Sharp Herdien, Morgan Kingston, Burton Thatcher, Henri Scott. Programme: *The Damnation of Faust* (Berlioz). Cond.: Lutkin.

Pasquale Amato was announced but cancelled because of laryngitis. Scott replaced him on very short notice and “took the honors among the soloists, as the source of vital tone, of style, and of enunciation”. The ‘Elbe’ aria was “exquisitely interpreted, and the sardonic fun over the ‘canine’s Nemesis’ touched out expertly”. Herdien was a “routined, highly endowed soprano”, whose singing displayed “admirable tone and skill”. Kingston was “a great joy at times, and a modified exaltation at others. His was a distraint enunciation, and the tone, though sensitive and eloquent, frequently suggested effort and discomfort. The declamatory passages, however, were in excellent style, and the one *pianissimo* phrase was of a loveliness beyond description.” (CDT, May 30, 1916). The *Daily News* thought that Scott’s “declamation reached about as far dramatically as the music can support interpretation, and his venture into lyric passages brought to view a smooth tone, excellent in *legato* and sustaining power.” Kingston’s singing had a “refinement of tone”, but he was rebuked for his “many mannerisms”. Herdien gave an “intelligent interpretation” but with “too great richness of tone and occasional variance from the pitch of the orchestra”. (CDN, May 30, 1916).

**May 30, 1916**

Soloist: Helen Stanley. Programme: *Don Giovanni*: ‘In quali eccessi...Mi tradi’ (Mozart); *Faust*: Jewel Song (Gounod); ‘Dich teure Halle’ (Wagner); *Hérodiade*: ‘Il est doux, il est bon’ (Massenet). Cond.: Stock.

Violinist Mischa Elman was the other guest soloist. He and Stanley did not perform together. Stanley sang regularly with the opera companies in Chicago, but the available information hints that she was taken for granted and not fully appreciated. On this night her singing – “lovely of tone and technically flawless” – was a “model of style”. (CDT, May 31, 1916).

**June 1, 1916**

Soloist: Alice Nielsen. Programme: *Don Giovanni*: ‘Vedrai carino’ (Mozart); *Le Nozze di Figaro*: ‘Deh vieni’ (Mozart). Soloists: Alice Nielsen, Clarence Whitehill. Programme: *La Vita Nuova* (Wolf-Ferrari). Cond.: Lutkin.

Nielsen “was given an ovation” for the Mozart arias, and her “brief contributions to the cantata were excellent”. Whitehall “simply surpassed the mightiest deeds of song he has done here”. He was praised for the sonnet *Within My Lady’s Eyes*, making it an “exquisite thing, eloquent of the spirit of the verse and in the mood musically”. (CDT, June 13, 1916).

### **June 3, 1916 Young People's Matinée**

Soloist: Edith Mason. Programme: *Rigoletto*: 'Caro nome' (Verdi); *Faust*: 'Nuit d'Hyménée' (Gounod), duet sung with Reed Miller. Soloist: Reed Miller. Programme: *The Piper of Hamelin* (Graham). Cond.: Stock.

Edith Mason made her Chicago début at this concert, beginning what was to be a long and glorious participation in the city's operatic life. She "disclosed a voice of beautiful quality, superbly handled and her first appearance here presaged many return engagements in and around Chicago." (MC, June 15, 1916). To another listener, Mason was not quite a finished singer. "Here is a débutante who inspires faith along with pleasure. A brilliant tone, a good technique, the very instinct for telling effect are hers; her immaturity was evident only in an indifferent enunciation and ... constraint." The Gounod duet was "not done well, principally because Mr. Miller was not so happy vocally as heretofore". (CDT, June 15, 1916).

### **June 3, 1916**

Soloist: Emilio de Gogorza. Programme: *Iphigénie en Tauride*: 'De noirs pressentiments' (Gluck); *Don Giovanni*: 'Deh, vieni alla finestra' (Mozart); *Le Roi de Lahore*: 'Promesse de mon avenir' (Massenet). Soloist: Sophie Braslau. Programme: *Carmen*: Habanera (Bizet); *Rienzi*: 'Gerechter Gott' (Wagner); 'My Heart is Weary' (Thomas). Cond.: Stock.

Both visually and vocally, De Gogorza charmed the audience. He was quite short, but his elegance "cast into deep shadow the reputation of Mr. Beau Brummel and almost any ... favorites of the baritone persuasion." In the Gluck aria, he "stormed the innermost defences of *hauteur*", an example of "good, rich emphatic, sonorous singing" though "his stage presence would have been enough to create that impression by itself." (CDT, June 4, 1916). More generally, his "big sonorous voice echoed thunderously in the vast auditorium and distinct French enunciation [was] a delight." (MC, June 4, 1916). Anna Case was originally announced for the concert but Sophie Braslau replaced her. Braslau "won golden encomium by the beauty of her tone (the high tone especially) and ...fervor." (CDT, June 4, 1916).

### **May 28, 1917**

Soloists: Marie Kaiser, Frances Ingram, Paul Althouse, Arthur Middleton, Royal Dadmun. Programme: *The Golden Legend* (Sullivan). Cond.: Lutkin.

Louis Graveure was originally announced to sing the role of Lucifer but he cancelled. Arthur Middleton replaced him and "sang with the brains, sincerity and splendid voice that are commonplace ... when he is in this form of music." Althouse and Ingram "belonged with Mr. Middleton, and matched him in excellence". Marie Kaiser "was hardly in the competition with the others, although sincerity told in the chief aria." (CDT, May 29, 1917). The *Daily News* credited Middleton with an "impressive variety of tone and manner". Ingram had a poor start but improved. Althouse was a "superior musician in tone, quality of voice, in technical equipment and in interpretive comprehension". Kaiser was

“vocally brilliant”, though she and Althouse “often seemed uncertain in what they were singing”. (CDN, May 29, 1917).

### **May 29, 1917**

Soloist: Giovanni Martinelli. Programme: *La Bohème*: ‘Che gelida manina’ (Puccini); *Tosca*: ‘E lucevan le stelle’ (Puccini); *La Gioconda* ‘Cielo e mar’ (Ponchielli); *Rigoletto*: ‘La donna è mobile’ (Verdi). Soloist: Amelita Galli-Curci. Programme: *Lakmé*: Bell Song (Delibes); Solveig’s Song (Grieg); Mad scene from *Lucia di Lammermoor* (Donizetti); *Manon Lescaut*: ‘C’est l’histoire amoureuse’ (Auber); unidentified, songs. Cond.: Oberhoffer.

Giovanni Martinelli made his Chicago début at this concert. He was described as the “head-tenor of the Metropolitan when Caruso isn’t looking”. The voice is “good, true, and pleasant”, and Martinelli “knows how to sing Puccini in the lush, eager Italian way”. (COT, May 30, 1917). Another view held that Martinelli’s voice was “young and resonant, an exceptional organ employed with exceptional skill”. (CDN, May 30, 1917). Galli-Curci arrived at the festival at the end of a long, concert tour. “Her voice seemed tired; she has travelled a lot and sung much of late, but it was still wonderful singing.” (CDT, May 30, 1917). Still, Galli-Curci remained “unique, incomparable”, and “repeated her former attainments of acclaim”. Apparently the programme was not well rehearsed and the Bell Song went badly. In the encore songs the singer regained “her familiar perfection of manner.” (CDN, May 30, 1917).

### **May 31, 1917**

Soloists: Florence Macbeth, Marie Sundelius, Naomi Nazor, Albert Lindquist, Gustaf Holmquist. Programme: *The Children’s Crusade* (Pierné). Cond.: Lutkin.

### **June 2, 1917 Young People’s Matinée**

Soloist: Christina Miller. Programme: a group of traditional Scottish songs that included ‘Afton Water’/‘Charlie is My Darling’ and ‘My Love’s But a Lassie’; *Mary Magdalena*’ (D’Indy), cantata sung with the children’s chorus. Soloist: Giuseppe De Luca. Programme: *Un Ballo in Maschera*: ‘Eri tu’ (Verdi); *Hérodiade*: ‘Vision fugitive’ (Massenet). Cond.: Oberhoffer.

Giuseppe De Luca made his Chicago début at this concert. This was a children’s concert and that fact at least partially explains why the local papers did not publish a review. A few weeks later, a brief summary did appear in the *Musical Courier* (June 17, 1917). In ‘Eri tu’, De Luca “displayed his rich, generous and velvety voice to great advantage. He sang with great dignity and beauty of tone and his phrasing was excellent.” The Massenet aria offered a “wonderful exhibition of *bel canto*”, and for these efforts De Luca was given “a royal ovation”.

### **June 2, 1917**

Soloist: Alma Gluck. Programme: *Il Re Pastore*: ‘L’amerò, sarò costante’ (Mozart); *Carmen*: ‘Je dis que rien ne m’épouvante’ (Bizet); ‘Peasant Song’ (Rachmaninov); ‘Song of the Indian Merchant’

(Rimsky-Korsakov); *The Snow Maiden*: Song of the shepherd Lehl (Rimsky-Korsakov). Soloist: Rollin M. Pease. Programme: *The Merry Wedding* (Grainger). Conductors: Oberhoffer and Lutkin.

**May 27, 1918**

Soloists: Marie Sundelius, Paul Althouse, Arthur Middleton. Burton Thatcher. Programme: *Caractacus* (Elgar). Cond.: Lutkin.

Middleton “gave an authentic and notable account of the title part, singing the heroic phrases of the Briton as, perhaps, no other baritone of today might.” The other soloists “were in festival form and spirit”. (COT, 5/28/18).

**May 28, 1918**

Soloist: Lucien Muratore. Programme: *Le Roi d'Ys*: ‘Vainement, ma bien aimée’ (Lalo); ‘L’âne blanc’ (Hüe); unidentified songs by Hüe and Loret; *Pagliacci*: ‘Vesti la giubba’ (Leoncavallo); ‘La Marseillaise’ (de Lisle). Cond.: Oberhoffer.

Muratore’s singing of the Lalo aria “made it throb with warmth and glitter with good French style”. A general summary of his voice declared, “Muratore sang well: his voice was clean and clear; and his style, as ever, was flawless. He detaches himself from scenery, costumes, and plot more happily than any other good singer ... and adroitly retains his primacy among the tenors of today’s stage.” For the encore, Muratore sang ‘La Marseillaise’ while holding the French flag in his hands” and rousing the audience “as nobody else had ever done long before we went into the war.” (CDT, May 29, 1918). Actually, there was more to it, as the report in the *Musical Courier* (June 6, 1918) indicates, “Then, escorted by two soldiers waving the Stars and Stripes and the tricolor of France, he [Muratore] made his way to the stage amid riotous acclamation. No one can sing it like Muratore. His singing reflected the hatred he has for the Germans and his love for his own country. There were few dry eyes at the close of the number ...” The tenor next “effusively kissed the American flag”. Conductor Oberhoffer said to Muratore, “You are the premier artist of the world. A success such as yours tonight it has never been my pleasure to witness.” Carl P. Kinsey, manager of the festival, is reported to have said, “Muratore, you have had the greatest ovation we have ever had here.” In his previously mentioned history, Lutkin recalled Muratore and this encore as one of the festival’s most memorable events.

**May 30, 1918**

Soloists: Leonora Sparkes, Nevada Van der Veer, Reed Miller, Reinald Werrenrath. Programme: *Rhapsody of St. Bernard* (Smith). Cond.: Lutkin.

This was the world première of the rhapsody. The composer David Smith was a professor of music at Yale University. The text was from the Latin hymn ‘Jesu dulcis memoria’ by St. Bernard of Clairvaux. The soloists gave “a good, substantial, sure performance”. (CDT, May 31, 1918). More exactly, Sparkes was a “clear, high soprano”, and Van der Veer was “a contralto of depth, as well as height ... of rich quality and sympathetic timbre”. Miller showed “good power and fine enunciation” while Werrenrath displayed a “voluminous and resonant voice”. (CDN, May 31, 1918).

### **June 1, 1918 Young People's Matinée**

Soloist: Emilio de Gogorza. Programme: *Paladilhe*: 'Pauvre Martyr Obscur' (Paladilhe); *La Damnation de Faust*: 'Voici des roses' (Berlioz); Faust: 'Avant de quitter ces lieux' (Gounod). Soloist: Princess Tsianina Redfeather. Programme: *Shanewis*: 'Her Blanket' (Cadman); *Shanewis*: 'Cradle Song' (Cadman); unidentified American Indian songs; *Hiawatha's Childhood* (Whitely), sung with children's chorus. Cond.: Lutkin.

Charles Wakefield Cadman (1881-1946) was an American composer who had an interest in native American Indian music. His most famous song is 'From the Land of the Sky Blue Water'.

### **June 1, 1918**

Soloist: Amelita Galli-Curci. Programme: *Il Barbiere di Siviglia*: 'Una voce poco fa' (Rossini); *Dinorah*: 'Ombre légère' (Meyerbeer); 'Annie Laurie' (trad.); 'The Lass with the Delicate Air' (Arne); 'Crépuscule' (Massenet); *Las Hijas del Zebedeo*: 'Carceleras' (Chapí); unidentified songs. Pianist: Homer Samuels. Cond.: Oberhoffer.

Galli-Curci "again demonstrated that she is a great interpreter of simple and complex songs." She must have been in particularly fine voice night for the *Tribune* advised that her singing was some of the finest that could be recalled. (CDT, June 3, 1918).

### **May 30, 1919**

Soloists: Florence Hinkle, Rose Lutiger-Gannon, Arthur Hackett, Herbert Witherspoon. Programme: *Messa di Requiem* (Verdi). Cond.: Lutkin.

### **May 31, 1919 Young People's Matinée**

Soloist: Mabel Garrison. Programme: *La Perle de Brésil*: 'Charmant oiseau' (David); 'Norwegian Echo Song' (Thrane); 'Baby' (Siemonn); 'You Dance, Marquise' (Pasternack); 'Dixie' (Emmett). Cond.: Lutkin.

### **June 2, 1919**

Soloist: John McCormack. Programme: *Don Giovanni*: 'Il mio tesoro' (Mozart); *Jephtha*: 'Deeper and deeper still' (Handel); 'La Procession' (Saint-Saëns); 'L'étoile' (Saint-Saëns); 'When night descends' (Rachmaninov); unidentified songs. Pianist: Edwin Schneider. Cond.: Oberhoffer.

A capacity audience of about forty-five hundred people attended this concert. McCormack's singing of the Mozart was "a bit of genuine lyricism ... a wide beautiful curve of melody, even, smooth and still human in timbre and appeal". For the Handel, McCormack rendered the "liquid, flowing lines of the song" and producing this effect "with fine shading and with the perfect diction which is one of the greatest assets of this public singer". (CDN, June 3, 1919).

### **June 4, 1919**

Soloists: John McCormack, Cyrena Van Gordon, Reinald Werrenrath. Programme: *The Dream of Gerontius* (Elgar). Cond.: Lutkin.

The review that appeared in the *Musical Courier* (June 12, 1919) clearly stated that McCormack made his Chicago début as an oratorio singer – he had appeared earlier in opera and concert – at this festival performance. Lutkin, in his memoirs, recalled this occasion with deep affection and wrote, “John McCormack, at his own request, did us the signal honor of singing for the only time the tenor role in Elgar’s *The Dream of Gerontius* ...” McCormack brought to the work “the contagious fervor of a seasoned but eager singer who finds something new ...[and] that meets with both his fancy and especial talent”. His performance was “an exhibition, well nigh flawless, of how this sort of thing should be done”. Van Gordon was in good voice while Werrenrath had little to sing, the music making “no call on his definite talents”. (CDT, June 5, 1919). The *Daily News* appreciated McCormack’s “dramatic warmth”, adding that his characterization demonstrated a “surging passion of feeling and with a sort of inherent reverence, which shows that this tenor is not only a gifted vocalist, but a great artist and musician as well. He put into the music a wealth of tone power and poetic imagination, and above all, a diction that was admirable.” Van Gordon managed to “put forth a colorful voice, full and clear and under fine control”. Werrenrath manifested a “rich and resonant baritone, vibrant of emotion, though with a serenity and dignity of style in keeping with the music”. (CDN, June 5, 1919).

### **June 5, 1919**

Soloist: Rosa Ponselle. Programme: *Pagliacci*: ‘Stridono lassù’ (Leoncavallo); *La Gioconda*: ‘Suicidio’ (Ponchielli); unidentified songs.  
 Soloist: Paul Althouse. Programme: *Aida*: ‘Celeste Aida’ (Verdi); *Rigoletto*: ‘La donna è mobile’ (Verdi); love duet from *Madama Butterfly* (Puccini), sung with Ponselle; *Te Deum* (Lutkin), *cantata* sung with chorus. Conductors: Oberhoffer and Lutkin.

Rosa Ponselle first sang in Chicago on April 16, 1917. At that time she and her sister Carmela, still under the family name of Ponzillo, began a one-week engagement at the Majestic Theater. This was a vaudeville house and the sisters—the newspaper advertisements called them “Those Italian Girls” – took second billing to the “I don’t care girl” Eva Tanguay. No review appeared. Ponselle’s appearance at the festival can be rightly considered her Chicago-area début as an operatic and classical singer of stature and reputation. Her credentials did not matter very much and she was brushed aside. “Rosa Ponselle, swart and bobbed, from the Metropolitan Opera, where, it is said, she has been doing well as a dramatic soprano. She owns a big voice of great range and beautiful quality, and seems to be in a fair way to spoil both. Since I first heard her two years ago in a Majestic bill, she has acquired some nonsense-stuff from the stage and a minimum of information about singing. She was bad in the aria from *Pagliacci*, better in the suicide-song from *La Gioconda*, and comic in some numbers to her own accompaniment. As to dramatic sopranos, there’s [Rosa] Raisa.” (CDT, June 16 1919). Another heard her differently, remarking that Ponselle had a “voice of unrivaled quality, mellow, rich in color, powerful and especially well used”. (MC, June 16 1919). Althouse was judged “one of the best among many tenors, although he gets nowhere as the seasons go”. The reason for this lack of recognition “is mainly that he [Althouse] worries much about how Caruso does things. Mr. Althouse was a riot last night in ‘La donna è mobile’; he

was good in Dean Lutkin's 'Te Deum' too." (CDT, June 16 1919).

**May 24, 1920**

Soloists: Emma Noe, Frances Ingram, Rafaelo Diaz, Fred Patton.  
Programme: *Music, an Ode* (Hadley). Cond.: Stock.

**May 25, 1920**

Soloist: Titta Ruffo. Programme: an unidentified aria from *Zazà* (Leoncavallo); *Hamlet*: 'O vin, dissipe la tristesse' (Thomas); *Il Barbiere di Siviglia*: 'Largo al factotum' (Rossini); 'Novembre' (Tremisot); 'Visione Veneziana' (Borgi); 'Sei morta' (Costa); 'Somewhere A Voice is Calling' (Tate); unidentified Spanish and Italian songs. Pianist: Isaac Van Grove. Cond.: Stock.

Everything Ruffo sang was "acclaimed to the echo", including his English enunciation, which was considered quite good. The audience called for the Prologue to *Pagliacci* but Ruffo did not grant the request. A general view of his singing stated, "His voice was the best it has been any time here this season, the dark quality which latterly he has affected being largely absent, his attack of tone being clearer and more exact than heretofore and the brilliancy which made his voice remarkable when first he came to the United States being again in evidence." (CDT, May 26, 1920). Ruffo "captivated his audience with his singing", revealing a "resonant, powerful baritone with the high notes ringing forth with great power." He was faulted for his "extraneous behavior". Whatever he did on stage – no details were given – it was considered unbecoming. (CDN, May 26, 1920).

**May 27, 1920**

Soloists: Florence Hinkle, Cyrena Van Gordon, Merle Alcock, Paul Althouse, John B. Miller, Robert C. Lang, Burton Thatcher.  
Programme: *Les Béatitudes* (Franck). Cond.: Lutkin.

Althouse secured honours for "a voice of smooth, lovely quality, excellently managed and guided by excellent understanding, taste and musicianship". Hinkle performed with "authority and skill", though she was sharp on most of the high notes. Van Gordon and Alcock "won merited approval for voices beautiful in quality and effectively employed". (CDN, May 28, 1920).

**May 29, 1920 Young People's Matinée**

Soloist: Margaret Romaine. Programme: 'Pleurez, pleurez mes yeux' (Massenet); unidentified songs. Cond.: Lutkin.

**May 29, 1920**

Soloist: Edward Johnson. Programme: *L'Africaine*: 'O Paradiso' (Meyerbeer); *Manon Lescaut*: 'Donna non vidi mai' (Puccini); *Tosca*: 'E lucevan le stelle' (Puccini); *Pagliacci*: 'Vesti la giubba' (Leoncavallo); *Elijah*: 'If with all your hearts' (Mendelssohn), Cond.: Stock.

Johnson received an extended review. "He was in splendid voice, and gave of it with his accustomed prodigality, which while he may rouse the groundlings, can but make the judicious mourn. The voice is so fine and so admirably schooled that his indulgence in the overstressing and the operatic exploding of tones which are in vogue in Italian opera houses of the present day are unnecessary.

He sang the oratorio excerpt faultlessly, and the audience felt the true spell. He could do the same with the opera arias if he but observed the same moderation.” (CDT, May 31, 1920).

**May 24, 1921**

Soloist: Julia Claussen. Programme: *Samson et Dalila*: ‘Mon coeur s’ouvre à ta voix’ (Saint-Saëns); *Tristan und Isolde*: ‘Mild und leise’ (Wagner). Cond.: Josef Stransky with the New York Philharmonic.

Julia Claussen made her United States début in Chicago on January 1, 1913, when, as a member of the Chicago Grand Opera Company, she sang Ortrud in *Lohengrin*. She was heard regularly in Chicago until 1917, at which time she became a member of the Metropolitan Opera. Thus, Claussen’s appearance at the festival was her return to Chicago after an absence of about four years. The audience was “well pleased” with Stransky and the New York Philharmonic, but “it was better pleased when Mme. Julia Claussen, the soloist of the evening, appeared”. Several “years have passed since Mme. Claussen was heard in these parts. In the interval her voice has improved greatly. It now has most of the glories that attended it when she first appeared. It is a lovely voice and it struck sparks from the audience . . .” (CDT, May 25, 1921). The *Daily News* also thought that Claussen was “in very good voice”, and that she “scored an individual triumph with her high artistic singing”. The Saint-Saëns aria was marked with a “fine sustained tone of rich quality”. (CDN, May 25, 1921).

**May 26, 1921**

Soloist: Orville Harrold. Programme: *La Bohème*: ‘Che gelida manina’ (Puccini); ‘A Psalmody Rhapsody’ (Stock); *Hiawatha’s Wedding Feast* (Coleridge-Taylor). Conductors: Lutkin and Stock.

Harrold did not make much of an impression with the critics. He sang with “pluperfect accuracy” (CDT, May 27, 1921) in an “effective dramatic style”. (CDN, May 27, 1921).

**May 27, 1921**

Orchestral concert. Soloist: Percy Grainger.

**May 28, 1921 Young People’s Matinée**

Soloist: Florence Macbeth. Programme: *La Perle de Brésil*: ‘Charmant oiseau’ (David); ‘The Night Wind’ (Farley); ‘A Fairy Tale’ (Silberta); ‘If I Could Fly’ (Warford); ‘The Enchanted Forest’ (Phillips). Pianist: George Roberts. Cond.: unidentified.

**May 30, 1921**

Soloists: Marie Sundelius, Merle Alcock, Lambert Murphy, Theodore Harrison, Arthur Middleton, Charles E. Lutton, Robert C. Lang. Programme: *St. Matthew Passion* (Bach). Cond.: Lutkin.

**May 31, 1921**

Soloist: Charles Marshall. Programme: *L’Africaine*: ‘O Paradiso’ (Meyerbeer); two unidentified excerpts from *Otello* (Verdi); two unidentified songs. Cond.: Stock.

Marshall had a reputation in opera, but his skill as a concert singer was limited.

A critic hinted that “perhaps the overlay of grease paint and costume is better. In concert there is little to distract the attention from an ingenuous habit on his part of singing with all the stops out. He has a voice of volume, fit to rejoice among the trumpets, but he carries the rejoicing to a somewhat undue extent.” (CDT, June 1, 1921). Another opinion found Marshall “a robust tenor” with a voice that has more carrying power than charm.” In the Meyerbeer aria he fully missed “the lyric response that is necessary”. (CDN, June 1, 1921). A third view (in the *Musical Courier*) (June 6, 1921) echoed the previous judgements. Marshall provided some “unaccountable bad singing,” made worse by his “lack of musicianship”. Marshall was severely chided for his loud singing and the critic wondered if “the tenor’s object is to pierce the ears of his auditors”.

### **May 24, 1922**

Soloist: Geraldine Farrar. Programme: ‘Sérénade du Passant’ (Massenet); ‘Si mes vers’ (Hahn); ‘Madrigal’ (Chaminade); ‘Aime-moi’ (Bemberg); ‘The Sleeping Princess’ (Borodin); ‘It Was in Early Spring’ (Tchaikovsky); ‘Songs My Mother Taught Me’ (Dvořák); ‘The Snow Drop’ (Grechaninov); additional unidentified songs. Pianist: Claude Gottheif. Cond.: Stock.

Farrar’s operatic appearances in Chicago were rare, and it was rather in song concerts that she was more usually heard. This fact may have determined her programme. In any case, her decision was unfortunate. The gymnasium was huge and her voice was too small and too much in decline to make a strong effect. One listener simply commented that she sang “more carefully and lightly than she used to.” (CDT, 5/25/22). The *Daily News* appreciated her more. “She sang with a voice which while small in volume was expressive, though much of the finer vocal resources were lost in the big spaces of the gymnasium. However, the usual charm of person, the individuality of manner, the sincerity of artistic purpose, the sense of musical feeling were all brought forth and the audience knew how to pay tribute to Miss Farrar’s singing.” (CDN, 5/25/22). A third critic said, “Though her [Farrar’s] singing was marked by care and deftness, she reached no high points of artistry and due to the careful restraint under which she now sings, the fine vocal nuances were lost in the gymnasium. She is a fascinating creature, nevertheless, so whether she pleases you vocally or not, she captivates you from the start by her enchanting charm and expressiveness.” (MC, 6/0/22). The *Musical Courier* also noted that Farrar sang all the German songs in English.

### **May 25, 1922**

Soloists: Luella Melius, Mina Hager, Theo Karle, John Barclay. Programme: *The Swan and the Skylark* (Goring-Thomas); *Stabat Mater* (Rossini). Cond.: Lutkin.

### **May 26, 1922**

Soloist: Giuseppe Danise. Programme: *Un Ballo in Maschera*: ‘Eri tu’ (Verdi); *Il Barbiere di Siviglia*: ‘Largo al factotum’ (Rossini); *Hérodiade*: ‘Vision fugitive’ (Massenet); ‘La Danza’ (Rossini). Cond.: Stock.

Giuseppe Danise made his Chicago début at this concert. He “trumpeted, out the

high notes” of Verdi’s music, and “he projected the suave, sticky romanticism ... as ardently as the most sentimental could desire” in the Massenet excerpt. The Rossini song was “clicked out with all the accuracy of a smoothly running mechanism”. Danise pleased the public. “He has, it would seem, practically everything of vocal value that makes success in opera. He possesses a voice and he can sing. Volume, range and meaty timbre are his; wide versatility on the dramatic side of singing are his also.” (CDT, May 27, 1922). The *Musical Courier* (June 8, 1922) commented that “a big, manly baritone voice of unusual power, beauty and range is his, handled with the most accurate artistry and style”. However, in the aria ‘Vision fugitive’ there was a mishap and Danise and “the orchestra seemed at variance at the time and the result was most unsatisfactory”. A few weeks after his appearance at the festival, Danise was heard in Chicago for the first time in staged opera. He made his début at the Ravinia Park Opera on June 27, 1922, as Germont in *La Traviata*, singing with Graziella Pareto and Mario Chamlee.

### **May 27, 1922 Young People’s Matinée**

Soloist: Irene Pavloska. Programme: *Mignon*: ‘Connais-tu le pays’ (Thomas); *La Bohème*: ‘Quando m’en vo’ (Puccini); *Carmen*: Habanera (Bizet); ‘The Big Brown Bear’ (Mana-Zucca); ‘If No One Marries Me’ (Lehmann); ‘Ho, the Piper’ (Curran). Cond.: Stock.

### **May 29, 1922**

Soloists: Emma Noe, Paul Althouse, Arthur Middleton, Herbert Gould. Programme: *Caractacus* (Elgar). Cond.: Lutkin.

### **May 30, 1922**

Soloist: Margarete Matzenauer. Programme: *Oberon*: ‘Ozean, du Ungeheuer’ (Weber); ‘Im Treibhaus’ (Wagner); ‘Schmerzen’ (Wagner); ‘Träume’ (Wagner); *Tristan und Isolde*: ‘Mild und leise’ (Wagner). Cond.: Stock.

Matzenauer made her Chicago début on November 26, 1916, when, as a member of the Chicago Opera Association, she sang Brünnhilde in *Die Walküre*. At that time she was considered “quite successful without, perhaps, greatly disturbing the esteem in which the [Julia] Claussen performance is held in this neighborhood.” Chicago appearances by Milka Ternina and Olive Fremstad in the same role were judged superior to Matzenauer’s effort, though it was granted that Matzenauer was “sincere and effective”, and that her work generated “singular beauty as an impersonation”. (CDT, November 27, 1916). By the time she arrived at the festival, Matzenauer was more appreciated. “She has always been worth hearing, and never more so than last night. The big style, the grand manner of singing is hers, likewise a personal dignity that in former years was an attribute of most of the prima donnas and is not so frequently observed today.” (CDT, May 31, 1922). Matzenauer revealed herself to be “a singer of magnificent gifts”. In all, she demonstrated “a voice of tremendous power, of organ-like quality, though lighter in the higher range, she used it with a mastery of artistic style”. (CDN, May 31, 1922).

### **May 24, 1923**

Soloist: Giuseppe Danise. Programme: *Otello*: ‘Credo in un Dio crudel’

(Verdi); *Hérodiade*: 'Vision fugitive' (Massenet); unidentified songs. Pianist: unidentified. Soloists: Giuseppe Danise, Else Harthon Arendt. Programme: *La Vita Nuova* (Wolf-Ferrari). Conductors: Stock and Lutkin.

Danise sang the Credo "in fine dramatic style" (CDT, May 25, 1923) and he "exhibited a voice that has ... compass ... suavity and power and ... an art in finesse which has made him a concert singer of sterling gifts." (CDN, May 25, 1923). As in the previous summer, Danise returned to the Ravinia Opera on June 23, 1923, again in *La Traviata*.

### **May 25, 1923**

Soloist: Tito Schipa. Programme: *Werther*: 'Pourquoi me réveiller' (Massenet); *Martha*: 'M'appari' (Flotow); 'Nina' (Pergolesi); 'O sole mio' (De Curtis); *Rigoletto*: 'La donna è mobile' (Verdi); unidentified songs. Soloist: Louise Homer. Programme: *La Clemenza di Tito*: 'Non più di fiori' (Mozart); *Mignon*: 'Me voici dans son boudoir' (Thomas); an unidentified 'old English air'; two unidentified, arias from *Samson et Dalila* (Saint-Saëns); an unidentified duet from *La Favorita* (Donizetti), with Schipa. Cond.: Stock.

Tito Schipa made his American début on December 4, 1919, in Chicago, at which time he sang the Duke in *Rigoletto* with Galli-Curci and Carlo Galeffi. Schipa sang regularly and frequently in the city and quickly established himself as a much favoured and admired singer. At the festival, Schipa was saluted as "a lyric tenor of extraordinary gifts". The aria from *Martha* he sang "not only with a fine-spun lyric tone, but the evenness of his voice, its beautiful and appealing quality and its warmth, all combined to earn for him a hearty reception." (CDN, May 26, 1923). Shortly after the festival, Schipa made his début at the Ravinia Opera on June 23, 1923, as Alfredo in *La Traviata*, singing with Danise and Graziella Pareto. Homer's appearance at the festival was at the end of a long concert tour. Critic Edward Moore believed she sounded fresh, especially praising her performance of the Gavotte. (CDT, May 26, 1923). Homer was the model "American woman singer", possessing an "effulgent art" and an "ever youthful personality". Her "maturity of musical expression and her glorious vocal gifts" were evident in all she sang." (CDN, May 26, 1923).

### **May 26, 1923 Young People's Matinée**

Soloist: Lucy Gates. Programme: *Le Coq d'Or*: Hymn to the Sun (Rimsky-Korsakov); *Lakmé*: Bell Song (Delibes); *La Fiancée d'Abydos*: 'O nuit' (Barthe); *Der Schauspieldirektor*: 'Bester Jüngling' (Mozart). Cond.: unidentified.

### **May 28, 1923**

Soloist: Marie Sundelius. Programme: *Cyrano de Bergerac*: 'Messieurs Gallant and Gay' (Damrosch); 'Will o' the Wisp' (Spross). Soloists: Marie Sundelius, Rose Lutiger-Gannon, Theo Karle, John Barclay. Programme: *Hora Novissima* (Parker). Conductors: Stock and Lutkin.

Mabel Garrison was originally listed for this concert. Marie Sundelius replaced her.

### **May 29, 1923**

Soloist: Margarete Matzenauer. Programme: *Don Carlos*: 'O don fatale' (Verdi); 'Schmerzen' (Wagner); 'Träume' (Wagner); *Götterdämmerung*: 'Brünnhilde's Immolation' (Wagner); *La Gioconda*: 'Voce di donna' (Ponchielli). Cond.: Stock.

Matzenauer triumphed. She let flow "golden tones of such magnitude" so that she was termed "an empress vocally". (MC, June 7, 1923). But there were some opposite views. Matzenauer's seemingly easy shifts from contralto to soprano were "beginning to tell, if ever so slightly, on her glorious endowments". (CDT, June 30 1923). The Wagner song was done with "beautiful lyric tone", while the Verdi aria was "fraught with dramatic intensity and power and with fine musical feeling". The final judgement, "Mme. Matzenauer has one of the great voices of our time. It has volume, power, range, warmth and smoothness. It is used with such remarkable artistry that the emotional and dramatic nuances of the music are perfectly conveyed ... and Mme. Matzenauer has poise and personality so that she impresses on the concert stage just as convincingly as she does in opera." (CDN, June 30 1923).

### **May 30, 1923**

Soloist: Beniamino Gigli. Programme: *L'Elisir d'Amore*: 'Una furtiva lagrima' (Donizetti); *Faust*: 'Salut demeure' (Gounod); *Le Roi d'Ys*: 'Vainement, ma bien aimée' (Lalo); *Rigoletto*: 'La donna è mobile' (Verdi); *A Psalmodic Rhapsody* (Stock). Cond.: Stock.

Beniamino Gigli made his Chicago début on October 22, 1922, at a recital he gave at the Auditorium Theater, with soprano Gladys Axman as an assisting artist. His voice pleased but his manners did not and he was summarized "altogether, a mixture of the fine and lowly". (CDT, Oct 23 1922). Gigli's performance at the festival was only his second Chicago appearance. He was not given a detailed notice except to say that he knew how to please an audience and that he poured out his singing with a "lavish larynx". (CDN, May 31, 1923).

### **May 26, 1924**

Soloists: Monica Graham-Stults, Merle Alcock, Richard Crooks, Louis Graveure. Programme: *Elijah* (Mendelssohn). Cond.: Lutkin.

Louis Graveure was "perhaps not the ideal Elijah of all time, since his best performances lie in singing of a more delicate and graceful type", but still "he sang with all the voice that was in him". Graham-Stults and Alcock were "able and talented in everything that goes to make up an oratorio singer". Crooks won much praise and his singing of 'If With All Your Hearts' was considered "an ideal performance of the famous melody". (CDT, May 27, 1924).

### **May 27, 1924**

Soloist: Frieda Hempel. Programme: *Le Nozze di Figaro*: 'Deh vieni, non tardar' (Mozart); *Dinorah*: 'Ombre légère' (Meyerbeer); 'Il bacio' (Arditi). Cond.: ?.

This was one of Hempel's Jenny Lind Concerts and she appeared in costume: "an enrapturing blonde and white mid-nineteenth century picture". To match the looks there was the singing. "She is expert in the rocketing flights and showering

sparks of high notes, and she sings them exactly. Agility rather than imagination is shown in most of her singing, but, as a matter of fact, agility rather than imagination is just the quality required for most *coloratura* music". Hempel "pleased the audience greatly" in the Mozart aria." (CDT, May 28, 1924). Hempel made a "radiant appearance" and her singing had "genuine artistic quality". The Mozart aria "had something spiritual in its strictly formal presentation". As for the Shadow Song, Hempel "sang this florid air with great technical bravura, with many added embellishments and a cadenza that ... showed remarkable flexibility. It was a very brilliant performance ..." (CDN, May 28, 1924).

### **May 28, 1924**

Soloist: Tito Schipa. Programme: *L'Elisir d'Amore*: 'Una furtiva lagrima' (Donizetti); *Manon*: 'En fermant les yeux' (Massenet); *Le Roi d'Ys*: 'Vainement, ma bien aimée' (Lalo); *Martha*: 'M'appari' (Flotow); 'Princesita' (Padilla); 'Farfalletta' (also known as 'La Palumnella,' arranged by de Meglio); unidentified Spanish and Italian songs. Cond.: Stock.

This was Schipa's ninety-first concert appearance of the season. Critic Edward Moore could hear no faults and wrote that Schipa possessed an "angelic tenor voice", adding that he is "the person I should choose to do all my tenor singing for me". In all, Schipa "displayed the lovely, luscious voice that makes him one of the most attractive singers in the world". (CDT, May 29, 1924). Another commented of Schipa, "Here is a master singer, a man to whom the art of singing is an open book, and he again revealed his splendid musicianship, beautiful tone, and interesting interpretations. Furthermore, Schipa has a lovely personality. It gets you; the moment he steps on the stage you are with him and happy when he makes a hit." His "artistry is unsurpassed today on the operatic or concert platform." (MC, June 5, 1924).

### **May 30, 1924**

Soloist: Ernestine Schumann-Heink. Programme: *La Clemenza di Tito*: 'Non più di fiori' (Mozart); the Erda scene from *Das Rheingold* (Wagner); the Waltraute scene from *Götterdämmerung* (Wagner); 'Die junge Nonne' (Schubert); 'Die Allmacht' (Schubert); 'Erlkönig' (Schubert); 'Taps' (attributed to General Daniel Butterfield); unidentified songs. Cond.: Stock.

When Schumann-Heink entered the musicians gave her a fanfare and the audience a standing ovation, "a procedure that brought tears to the eyes of the famous contralto but wrought no adverse effect upon her singing. She is honored not only for past but for present achievements; her grey hair crowns a great artist and great singer." (COT, May 31, 1924). She "was in excellent vocal condition. Her big warm voice reached its extremes of high and low ranges with a certainty and an apparent ease that was astonishing." During the Wagner, "the audience sat enthralled by the vocal mastery". (CDN, May 31, 1924). Schumann-Heink was termed the "Queen of the song world". She "sings with the enthusiasm of youth and with as fine a control of her organ and breath as of yore. The opulence of her tones ... surprised her most sanguine admirers. What wonderful diction, impeccable phrasing. There is only one Schumann-Heink." (MC, June 5, 1924).

### **May 31, 1924 Young People's Matinée**

Soloists: Mary Fabian, Mary Ann Brown, Gladys Swarthout, Louise Harrison Slade, Rollin M. Pease. Programme: excerpts from *Hansel and Gretel* (Humperdinck). Cond.: Stock.

### **May 31, 1924**

Soloist: Florence Easton. Programme: *Tannhäuser*: 'Dich teure Halle' (Wagner); *Götterdämmerung*: Brünnhilde's Immolation (Wagner). Soloist: Paul Althouse. Programme: *Die Walküre*: 'Winterstürme wichen den Wonnemonde' (Wagner); *Die Meistersinger von Nürnberg*: 'Morgenlich leuchtend' (Wagner). Soloist: Kathryn Meisle. Programme: *Rienzi*: 'Gerechter Gott' (Wagner). Soloist: Clarence Whitehall. Programme: *Die Walküre*: Wotan's Farewell (Wagner); *Die Meistersinger von Nürnberg*: Hans Sachs's Monologue (Wagner). Soloist: Henri Scott. Programme: *Tannhäuser*: 'O du mein holder Abendstern' (Wagner). All soloists sang the finale to Act One of *Lohengrin* (Wagner). Cond.: Stock.

The singers were considered a "brilliant quintet of soloists", though none was given an extended review. (CST, June 1, 1924).

### **May 25, 1925**

Soloists: Florence Macbeth, Arthur Kraft, Elliott Shaw. Programme: *The Creation* (Haydn). Cond.: Lutkin.

### **May 26, 1925**

Soloist: Lawrence Tibbett. Programme: *Pagliacci*: 'Si può' (Leoncavallo); *Otello*: 'Eri tu' (Verdi); *Tannhäuser*: 'O du mein holder Abendstern' (Wagner); *Otello*: 'Credo in un Dio crudel' (Verdi); 'The Flea' (Mussorgsky). Soloist: Rosa Ponselle. Programme: *Ernani*: 'Ernani, involami' (Verdi); *La Gioconda*: 'Suicidio' (Ponchielli); unidentified songs in English; duet from *Aida* (Verdi), with Tibbett. Cond.: Stock.

Lawrence Tibbett made his Chicago début at this concert. He was given an extended review. "Mr. Tibbett presents a curious phenomenon in that his voice is of exquisite beauty in a lyric passage and yet he excels in the singing of works of sardonic humor. You will go far before you hear lovelier tone than he emitted in the 'Evening Star', ... yet his big effects were made in the 'Credo' ... and still more in 'The Flea'. He is still so young that his voice has probably not reached its full strength or its full ring on his highest notes, but his voice has a quality and he has a personality and a style that permits pride in the fact that he is an American." Ponselle "was heard in a full throated and impressive performance" of the aria from *La Gioconda*, though the rest of her solo programme was regarded as foolish and banal. (CDT, May 27, 1925). It was clearly Tibbett's night. "He has an unusually suave and easy baryton [sic], which has a wide compass, so that at times the quality in its lower ranges takes on a basso timbre." Tibbett sang 'Eri tu' so that "its lyric parts and dramatic import were brought forth with genuine artistry. There was authority and poise in his interpretations." Ponselle was again singled out for 'Suicidio', done with "great dramatic fervor". Her merits were "a warm, darkly colored yet light voice", and her art "projected ... meaning and

music. She has a stage presence and a personality that is engaging and her diction is clear and fine". (CDN, May 27, 1925).

**May 27, 1925**

Soloist: Tamaki Miura. Programme: *Madama Butterfly*: 'Un bel dì' (Puccini); *La Bohème*: 'Mi chiamano Mimì' (Puccini); an unidentified Japanese song. Soloist: Mario Chamlee. Programme: *La Bohème*: 'Che gelida manina' (Puccini); *La Fanciulla del West*: 'Ch'ella mi creda' (Puccini); *Tosca*: 'E lucevan le stelle' (Puccini); the love duet from Act One of *Madama Butterfly* (Puccini), with Miura. Cond.: Stock.

Tamaki Miura's costume received a better notice than her voice. "Miura has never been noted for possessing a large voice, but somehow it never seemed as tiny as it did this time." Chamlee was briefly cited as "a fine young American tenor, who made an altogether agreeable performance". (CDT, May 28, 1925). Miura sang 'Un bel dì' in "her usually naively conceived vocal manner." Chamlee sang with "warmth of style, vocal art and the traditional manner as regards interpretation". In the *Tosca* aria he demonstrated a "voice of dramatic power and volume". (CDN, May 28, 1925).

**May 28, 1925**

Soloists: Marie Sundelius, Theo Karle, Loyal Phillips Shaw, William Gustafson, Horace Stroh. Programme: *The Legend of St. Christopher* (Parker). Cond.: Lutkin.

**May 30, 1925 Young People's Matinée**

Soloists: Florence Macbeth, Gladys Swarthout, Ernest Davis, Herbert Gould, Vittorio Trevisan. Programme: excerpts from *Martha* (Flotow). Cond.: unidentified.

**May 30, 1925**

Soloist: Florence Austral. Programme: *Oberon*: 'Ozean, du Ungeheuer' (Weber); *Tannhäuser*: 'Dich teure Halle' (Wagner); *Götterdämmerung*: Brünnhilde's Immolation (Wagner). Cond.: Stock.

Florence Austral made her Chicago début at this concert. She arrived at the end of a short tour, was "quite the most important" singer of that season and "shone brilliantly" in her programme. "Here is a soprano voice of the dramatic persuasion with a volume, range and quality fitted to cope with all the soprano songs of large dimensions, the larger the better." (CST, May 31, 1925). Austral was summarized as "a great singer who has all the accomplishments". (CDN, June 1, 1925).

**May 24, 1926**

Soloists: Marie Sundelius, Alma Peterson, Marie Morrissey, Vernon Williams, Mark Love. Programme: *Hymn of Praise* (Mendelssohn); *The New Earth* (Hadley). Cond.: Lutkin.

Marie Sundelius made her Chicago début on October 25, 1914, at the Auditorium Theater, when she sang in Elgar's *Caractacus* in a concert presented by the Apollo Music Club. While not a singer of the first rank, she appeared frequently in the city and usually to favourable notice. The review of her festival appearance is characteristic. "Marie Sundelius, always a charming singer whenever she has

sung here, gave a brilliant performance in this programme, one that set out the fine qualities of her voice and her style as an artist.” (CDT, May 25, 1926).

**May 25, 1926**

All Tchaikovsky Concert. Guest pianist: Ossip Gabrilowitsch.

**May 27, 1926**

Soloist: Giovanni Martinelli. Programme: *Aida*: ‘Celeste Aida’ (Verdi); *La Gioconda*: ‘Cielo e mar’ (Ponchielli); *La Bohème*: ‘Che gelida manina’ (Puccini); unidentified songs. Cond.: Stock.

The tenor brought a “beaming smile and powerful personality” to his performance and was judged “inconquerable”. Martinelli was “in the best of his fine voice, and that voice has thrills in it”. (CDT, May 28, 1926). The Verdi aria must have gone very well. It was sung “with such warmth of feeling, and with so fine a vocal interpretation, with such wealth of tone and with such refinement of musical taste that he [Martinelli] was recalled many times”. (CDN, May 28, 1926).

**May 31, 1926**

Soloist: Mabel Garrison. Programme: an unidentified aria from *Die Zauberflöte* (Mozart); *Don Giovanni*: ‘Non mi dir’ (Mozart). Soloists: Mabel Garrison, Boris Saslawsky. Programme: *Ein Deutsches Requiem* (Brahms). Conductors: Stock and Lutkin.

**June 1, 1926**

Soloist: Dusolina Giannini. Programme: *La Reine de Saba*: ‘Plus grand dans son obscurité’ (Gounod); *La Forza del Destino*: ‘Pace, pace mio Dio’ (Verdi). Soloist: Lawrence Tibbett. Programme: *Pagliacci*: ‘Si può’ (Leoncavallo); *Falstaff*: ‘E sogno o realtà’ (Verdi); ‘Down Among the Dead Men’ (traditional drinking song); ‘Thy Beaming Eyes’ (MacDowell); duet from Act Three of *Aida* (Verdi), with Giannini Cond.: Stock.

Dusolina Giannini made her Chicago début on January 10, 1926, at Orchestra Hall. She pleased the critics at that first hearing but now at the festival, her second Chicago appearance, her programme was found wanting. The Gounod aria was “tremendously uninspired as a matter of music”. Nevertheless, the selection gave a “good opportunity for the artist’s voice”. (CDT, June 2, 1926). Her singing had “musical style and finish”, as well as “an art that displayed a voice of beautiful quality, clear, high in range and warm in texture”. (CDN, June 2, 1926). Tibbett was the “hit of the evening”, and his Prologue “set the audience on fire”. (CDT, June 2, 1926). The details of his singing of this aria make it clear why he was so enjoyed. Tibbett sang the Prologue with “resonant, full-throated tone” coupled to “intelligent dramatic interpretation and with musical finesse”. (CDN, June 2, 1926).

**May 23, 1927**

Soloists: Louise Loring, Doris Doe, Paul Althouse, Horace Stevens, John Lassman. Programme: *Elijah* (Mendelssohn). Cond.: Lutkin.

Horace Stevens made his Chicago début at this concert, and he was described mysteriously as “an English singer of interesting background.” The review did not explain the background but did explain that Stevens was a success. He has a

“resonant voice of carrying power and he has great dramatic force while his singing ... of the Prophet Elijah was unusually vivid in presentation and tonal color. His enunciation is distinct and he makes the character stand forth.” (CDN, May 24, 1927).

**May 24, 1927**

Soloist: Edward Johnson. Programme: ‘Adelaide’ (Beethoven); *Carmen*: Flower Song (Bizet); *Lohengrin*: ‘In fernem Land’ (Wagner); *Andrea Chénier*: ‘Un dì all’azzurro spazio’ (Giordano); unidentified songs. Cond.: Stock.

One of Chicago’s “pet tenors” Edward Johnson satisfied all listeners and did “what was expected of him”. There were “loud high notes for those who love only loud high notes; there was a pure, vibrant tone for the tone lover; there was style, enunciation and imagination for those enamored of such subtleties. He of the singer complex was happy.” (CDT, May 25, 1927). The aria from *Andrea Chénier* was cited as an “excellent vehicle for the exploitation of his [Johnson’s] vocal accomplishments and dramatic gifts”. For the rest, Johnson sang “with musical feeling, also with emotional warmth and with vocal artistry, which was especially apparent in the higher range of his voice, where the tone rang out with value and power”. (CDN, May 25, 1927).

**May 26, 1927**

Soloist: Florence Austral. Programme: *Fidelio*: ‘Abscheulicher’ (Beethoven). Soloists: Florence Austral, Horace Stevens. Programme: ‘A Sea Symphony’ (Vaughan Williams). Cond.: Lutkin.

This was the Chicago première of *A Sea Symphony*. It was not “a loveable work” and was given only guarded praise. In particular, “the solo parts are not especially effective, and are downright swamped in comparison with the tornado of tone about them”. The two singers did their best. “Miss Austral’s voice is one of the rare voices of this generation, and Mr. Stevens, at times inaudible, ranks high as an interpreter.” Austral provided “admirable classic singing” in the Beethoven aria. (CUT, May 27, 1927).

**May 28, 1927 Young People’s Matinée.**

Soloist: Sophie Braslau. Programme: *Don Carlo*: ‘O mio Fernando’ (Donizetti); ‘The Classicist’ (Mussorgsky); ‘On the Banks of the Don’ (Mussorgsky); ‘On the Dnieper’ (Mussorgsky). Cond.: Stock.

**May 28, 1927**

Soloist: Anna Case. Programme: *Le Nozze di Figaro*: ‘Dove sono’ (Mozart); ‘Der Hirt auf dem Felsen’ (Schubert). Soloist: Lawrence Tibbett. Programme: *Hérodiade*: ‘Vision fugitive’ (Massenet); *Un Ballo in Maschera*: ‘Eri tu’ (Verdi); the love duet from Act One of *Pagliacci* (Leoncavallo), with Case. Cond.: Stock.

Tibbett, the “lion of the occasion”, created a “polite riot” at the concert. Case’s performance did not generate any detailed analysis. (CST, May 29, 1927).

**May 21, 1928**

Soloist: Isobel Richardson Molter. Programme: *Tannhäuser*: ‘Dich teure Halle’ (Wagner). Soloists: Isobel Richardson Molter, Alvene

Resseguie, Eugene F. Dressier, Rollin M. Pease. Programme: *Messa di Requiem* (Verdi). Cond.: Lutkin.

### **May 22, 1928**

Soloist: Richard Crooks. Programme: *L'Elisir d'Amore*: 'Una furtiva lagrima' (Donizetti); *Die Meistersinger von Nürnberg*: 'Morgenlich leuchtend' (Wagner); an unidentified aria from *Faust* (Gounod); 'Night' (Rachmaninov). Soloist: Marguerite D'Alvarez. Programme: *Samson et Dalila*: 'Mon coeur s'ouvre à ta voix' (Saint-Saëns); *Sadko*: 'Song of the Indian Merchant' (Rimsky-Korsakov); *Carmen*: 'Pres de remparts de Séville' (Bizet). Pianist: unidentified. Cond.: Stock.

Although D'Alvarez and Crooks both had some vocal problems, they still pleased. "Mme. D'Alvarez exhibited her great lyric virtues of extraordinarily fine voice and wisdom in the art of projecting [and] ...also her great fault, that of occasionally singing in the fashion of a trombone player who is not quite certain at which fraction of an inch to stop his slide." The excerpt from *Carmen* was an encore and performed with piano. The call for an encore caught the singer unprepared and she returned to the stage, sat at the piano, turned her back to the audience, and sang to the chorus on stage. (CDT, May 23, 1928). She misjudged the size of the hall when she sang 'Mon coeur' and to project her voice she pushed and fell below pitch. It is thus surprising to read that D'Alvarez's "interpretation ... her vocal production and her good style were all contributors to a most successful performance". (MC, May 23, 1928). The hall also pushed Crooks to his limit, so that his voice "would seem to be a trifle light for so great an enclosure. But it is a voice of fine quality and an abundance of style." The Wagner excerpt "went over with much manner". (CDT, May 23, 1928).

### **May 24, 1928**

Soloist: Dorothy Speare. Programme: 'Charmant oiseau' (David); Mad Scene from *Lucia di Lammermoor* (Donizetti); 'Die Allmacht' (Schubert), with chorus. Conductors: Stock and Lutkin.

### **May 26, 1928 Young People's Matinée**

Soloist: Florence Macbeth. Programme: 'Je suis Titania' (Thomas); 'Ombre légère' (Meyerbeer). Cond.: Stock.

### **May 26, 1928**

Soloist: Lawrence Tibbett. Programme: 'Si può' (Leoncavallo); 'Largo al factotum' (Rossini); unidentified songs. Soloist: Claire Dux. Programme: 'Deh vieni, non tardar' (Mozart); Lia's aria from *L'enfant Prodigue* (Debussy). Cond.: Stock.

Dux was called "the best Mozart singer in the world", but the review did not elaborate on this statement. (CST, May 27, 1928). More substantially, Dux "created the finest impression of the entire week [of concerts] for such purely lyric, smoothly *legato*, fine-spun singing". If anyone still had doubts, the review asserted that Tibbett had "conquered the art of concert singing". (CDN, May 28, 1928).

### **May 27, 1929**

*Samson et Dalila* (Saint-Saëns), complete concert version of the opera.

Cast: Nevada Van der Veer (Dalila); Charles Marshall (Samson); Richard Bonelli (High Priest of Dagon); with Herbert Gould, Herbert Hechtman and Hardin von Duersin in supporting roles. Cond.: Lutkin.

Cyrena Van Gordon was originally scheduled to sing, but cancelled because of her mother's death. Van der Veer replaced her on very short notice and managed to give a good account of herself. "She is an excellent musician and an even better singer." Her voice "filled in the score and gave it striking dramatic value". Marshall and Bonelli made "splendid impressions". (CDT, May 28, 1928).

**May 28, 1929**

Soloist: Gina Pinnera. Programme: *Norma*: 'Casta Diva' (Bellini); *La Forza del Destino*: 'Pace, pace mio Dio' (Verdi); *Die Walküre*: 'Ho-jo-to-ho!' (Wagner). Cond.: Stock.

**May 30, 1929**

Soloists: Anna Burmeister, Marie Morrissey, Paul Althouse, Herbert Gould. Programme: *Mass in B minor*' (Bach), excerpts only. Cond.: Lutkin

**June 1, 1929, Young People's Matinée**

Soloist: Alice Mock. Programme: *Carmen*: 'Je dis que rien ne m'épouvante' (Bizet); *Lakmé*: Bell Song (Delibes). Soloists: Barre Hill, Charles Roloff. Programme: *Dryad's Kisses* (Miessner). Cond.: Stock.

**June 1, 1929**

Soloist: Edith Mason. Programme: *Louise*: 'Depuis le jour' (Charpentier); *Roméo et Juliette*: 'Je veux vivre' (Gounod); an unidentified aria from *Le Nozze di Figaro* (Mozart). Soloist: Richard Bonelli. Programme: *Faust*: 'Avant de quitter ces lieux' (Gounod); *Otello*: 'Credo in un Dio crudel' (Verdi); *Boris Godunov*: 'Now I have attained the highest power' (Mussorgsky); *Il Barbiere di Siviglia*: 'Largo al factotum' (Rossini). Cond.: Stock.

By this date Mason was an immense favourite with Chicago audiences and she did not disappoint them on this occasion. It was declared that "no more beautiful singing was heard throughout the week of concerts than she did in the closing concert". The review continued and noted that for "lovely purity of voice, for expressive charm of manner the performance stood by itself". (CST, June 2, 1929). Mason's "remarkably beautiful singing of 'Depuis le jour' made it the "perfect vocal rendition" of the aria. It was an interpretation that had "never been equaled" prompting the critic to add that it was "one of the memorable moments of pure singing". (CDN, June 3, 1929).

**May 19, 1930 (Memorial Concert to Honor Peter Christian Lutkin)**

Soloist: Nanette Guilford. Programme: *Messiah*: 'Rejoice greatly' (Handel); *The Creation*: 'With Verdure Clad' (Haydn). Soloist: Frederic Baer. Programme: 'Mighty King' (Bach); finale to Part One of *Elijah* (Mendelssohn); 'Domine Deus' from the Verdi *Messa da Requiem*, with Nanette Guilford, William O'Connor, Alvene Resseguie. Soloist: Ernestine Schumann-Heink. Programme: *St. Paul*: 'But the Lord is mindful of his children' (Mendelssohn); *Elijah*: 'O Rest in the

Lord' (Mendelssohn); unidentified Schubert songs. Cond.: Lutkin.

This concert honoured the founder of the festival, Peter Christian Lutkin, and the presence of Schumann-Heink was a direct link to the opening night. Schumann-Heink received a standing ovation when she entered to sing. Critic Edward Moore gave an affectionate description. "If I am asked how she sang, I can only answer that she sang like an angel. Perhaps there is not as much power in her voice as there was when she sang Delilah upon that stage 21 years ago, but the extraordinary quality was there and so was the no less extraordinary art. The nobility, the breadth with which she announced her melodic phrases probably are her own secret, and only an artist such as she is could hope to equal them. But it would be a good thing for every young singer in the land to observe the respect with which she treated the English language, how clearly she wrought each syllable, how plainly she projected it." (CDT, May 20, 1930).

### **May 20, 1930**

Soloist: Claire Dux. Programme: an unidentified aria from *Le Nozze di Figaro* (Mozart); an unidentified aria from *Lohengrin* (Wagner); unidentified songs by Richard Strauss and Schubert. Cond.: Stock (73).  
May 22, 1930 Soloists: Florence Macbeth, Jeanette Vreeland, Richard Crooks, Raymond Koch. Programme: *The Children's Crusade* (Pierné).  
Cond.: Lutkin

Dux was another local favourite, and she knew how to satisfy her listeners. "She [Dux] is one of the world's great and famous authorities in this music, with a voice that covers all of its possibilities and a brain that comprehends what the [composers] did as plainly as though they had been on the spot to give her the benefit of their coaching." (CDT, May 21, 1930). Further praise noted Dux's "refinement of vocal expression", her "pure, lyric quality" and "consummate vocal art". (CDN, May 21, 1930).

### **May 24, 1930 Young People's Matinée**

Soloist: Ernestine Schumann-Heink. Programme: 'Who is Sylvia' (Schubert); 'Hark! Hark! the Lark' (Schubert); 'Faith in Spring' (Schubert); 'Serenade' (Schubert); 'Du bist die Ruh' (Schubert); 'Heidenröslein' (Schubert); 'Bonjour, Suzon' (Delibes); 'Bolero' (Arditi). Soloist: Raymond Koch. Programme: *The Voyage of Arion* (Moore). Cond.: Stock.

### **May 24, 1930**

Soloist: Dusolina Giannini. Programme: *La Reine de Saba*: 'Plus grand dans son obscurité' (Gounod); *Tannhäuser*: 'Dich teure Halle' (Wagner); Soloist: Richard Bonelli. Programme: *Hérodiade*: 'Vision fugitive' (Massenet); *Il Barbiere di Siviglia*: 'Largo al factotum' (Rossini). Cond.: Stock.

### **May 18, 1931**

Soloists: Jeanette Vreeland, Eleanor Reynolds, Dan Gridley, Paul Leyssac. Programme: *King David* (Honegger). Soloist: Lily Pons. Programme: *Rigoletto*: 'Caro nome' (Verdi); *Lakmé*: Bell Song (Delibes); an unidentified aria from *Die Zauberflöte* (Mozart).

Conductors: Lutkin and Stock.

Lily Pons made her Chicago début at this concert weaving “spells that lie in a highly expert *coloratura* voice”. Representative of her abilities, ‘Caro nome’ was a “matter of exquisite voice, delicate perception of musical values, and infallible reproduction of the Verdian fireworks”. (CDT, May 19, 1931).

Not all who heard Pons were pleased. Eugene Stinson, music critic of the *Daily News*, wrote a letter that began “Dear Lily Pons” in which he tried to arrive at a fair estimate of her worth. He admitted that it “was a voice of the purest texture, launching into perfect melody with an innate grace and ease and understanding that is born in one and never taught”. Her singing “touched the heart” because of its “unclouded vision”. What bothered Stinson about Pons was her lack of taste and artistic purpose. She was an immature concert singer but a “theatrical genius”. (CDN, May 19, 1931).

### **May 21, 1931**

Soloist: Dan Gridley. Programme: a setting of the *Eighteenth Psalm* by Roussel. Soloist: Florence Austral. Programme: *Der Freischütz*: ‘Wie nahte mir der Schlummer’ (Weber); *Götterdämmerung*: Brünnhilde’s Immolation (Wagner). Soloist: Walter Widdop. Programme: Siegfried’s Apostrophe to Brünnhilde (*Götterdämmerung*) (Wagner); duet of Siegfried and Brünnhilde (*Götterdämmerung*) (Wagner), with Austral. Conductors: Lutkin and Stock.

Walter Widdop made his Chicago début at this concert. He was an “entirely fitting singing partner for Miss Austral. He rejoices in a voice of fibre quality and great power, and he sings in a way to make his hearers rejoice with him.” The Weber aria was thought to be old-fashioned and even Austral’s “gorgeous singing hardly sufficed to make it alive as it used to be”. (CDT, May 22, 1931). Widdop was described as “an English tenor singing in the German method”, though “among those employing it [the German method] Mr. Widdop must be congratulated on the freshness which his voice retains, upon the beautiful quality of his middle register and upon his possession of an invulnerable high A. Mr. Widdop’s style is somewhat obscured by his indifference to rhythm” (CDN, May 25, 1931).

### **May 23, 1931 Young People’s Matinée**

Soloist: Jeanette Vreeland. Programme: *Il Re Pastore*: ‘L’amerò sarò costante’ (Mozart); ‘Don’t Come In, Sir, Please’ (Scott); ‘Noon Marketing’ (Weaver); ‘Fairy Tales’ (Wolff): ‘The Little Shepherd Song’ (Watts). Cond.: unidentified.

### **May 23, 1931**

Soloist: Walter Widdop. Programme: *Judas Maccabeus*: ‘Sound an Alarm’ (Handel). *Siegfried*: Forging Song (Wagner); *Die Meistersinger von Nürnberg*: ‘Morgenlich leuchtend’ (Wagner). Soloist: Eleanor Reynolds. Programme: *Rinaldo*: ‘Lascia ch’io pianga’ (Handel); ‘Träume’ (Wagner); ‘Schmerzen’ (Wagner). Conductor Lutkin.

At his second concert, Widdop hardly merited a line, and only his “carefree ease with his music was evident”. (CST, May 24, 1931).

### **May 23, 1932 Concert in Memory of Peter Christian Lutkin**

Soloists: Jeanette Vreeland, John Charles Thomas. Programme: *Ein Deutsches Requiem* (Brahms). Soloist: John Charles Thomas. Programme: 'Der Ton' (Marx); 'Ruhe, meine Seele' (R. Strauss); 'Eri tu' (Verdi). Cond.: Stock.

This concert was a memorial to founder Peter Christian Lutkin, who had died on December 27, 1931 from a heart attack. The soloists rose to the occasion. "It was a touching performance and none the less so because Miss Vreeland and Mr. Thomas pointed it with solos of almost operatic brilliancy, their singing gave the needed contrast to the gravity of the chorus." (CDT, May 24, 1932).

### **May 24, 1932**

Soloists: Jeanette Vreeland, Edward Molitore, Chase Baromeo. Programme: *The Seasons* (Haydn). Soloist: Göta Ljungberg. Programme: *La Forza del Destino*: 'Pace, pace mio Dio' (Verdi); *Cavalleria Rusticana*: 'Voi lo sapete' (Mascagni); *Tristan und Isolde*: 'Mild und leise' (Wagner). Cond.: Stock.

Göta Ljungberg made her Chicago début at this concert. Opinion was divided. Edward Moore thought her "an artist favored by the gods". He gushed on, "A Nordic blond, divinely tall, divinely fair, she radiates vitality and personality. She catches the eye as soon as she emerges from the tunnel that leads to the stage and immediately after catches the ear with no less certainty. It is possible that she may not register as one of the world's beauties, but it is more probable that she is one of the world's interesting artists." Moore liked the voice too. "Hearing her was a curious experience. In voice she is unlike any one else in memory, though at that her voice rings in the memory from its own beauty. In dramatic moments she has no particular objection to allowing an edgy quality creep into its high tones. Certainly her vocalism does not sound as though it were based upon Italian schooling. But in the way that she projects a mood, in her earnestness, her fiery delivery, she belongs among the notable artists of this generation." (COT, May 25, 1932). With no doubt a touch of malice, the critic of the *Daily News* called Ljungberg the "Valkyrie of Sweden". He stated, "Her method of voice production is unkempt, not to say disheveled. It permitted a certain glamorous beauty of expression in the middle register, but on the whole it betrayed her voice lacking in instrumental beauty. The upper register was at the mercy of her vocal delinquencies. For cold statistics, her [singing of] the 'Liebestod' was the least adequate I have ever heard from any soprano of major attainments." The critic did find a few kind words, stating that Ljungberg was "enthusiastic if not subtle, ardent if not deep". (CDN, May 25, 1932).

### **May 26, 1932**

Soloist: Eugene Dressier. Programme: finale to *A Faust Symphony* (Liszt). Cond.: Stock.

### **May 28, 1932 Young People's Matinée**

Orchestral Concert. Guest pianist: Percy Grainger.

### **May 28, 1932**

Soloist: Dusolina Giannini. Programme: *Alceste*: 'Divinités du Styx' (Gluck); *Aida*: 'Ritorna vincitor' (Verdi). Soloist: Beniamino Gigli.

Programme: *La Gioconda*: 'Cielo e mar' (Ponchielli); *L'Elisir d'Amore*: 'Una furtiva lagrima' (Donizetti); *Cavalleria Rusticana*: 'Tu qui, Santuzza' (Mascagni), with Giannini. Cond.: Stock.

Percy Grainger was also on the programme and it was he who received all the attention in the reviews. Giannini and Gigli were simply "brilliant and magnetic". (CST, May 29, 1932).

1933 to 1936 Concerts suspended.

**May 11, 1937**

Soloist: Kirsten Flagstad. Programme: *Tannhäuser*: 'Dich teure Halle' (Wagner); *Tristan und Isolde*: 'Mild und leise' (Wagner); *Götterdämmerung*: Brünnhilde's Immolation (Wagner). Cond.: Lange

Flagstad appeared regularly in Chicago, and this time "plaudits and flowers rained upon the stage" to salute her. Her art was carefully defined. "This gentle looking woman sings with surprising purity and power, with an extremely warm and lovely tone coloring in her lower voice and a piercing but never strident quality in the top octave. Her delivery has an electrifyingly dramatic effect, her phrasing astonishing verve and honesty. If one were compelled to choose for special emphasis a single one of Mme. Flagstad's attainments it might be her faculty for rarely beautiful color differentiation even within the compass of only one phrase." (CDT, May 12, 1937).

**May 13, 1937**

Soloists: Jeanette Vreeland, Kathryn Meisle, William Miller, Julius Huehn. Programme: *Mass in B minor* (Bach). Cond.: Lange.

**May 15, 1937**

Soloist: Julius Huehn. Programme: 'Beat, Beat Drums' (Hanson); 'By the Bivouac's Fitful Flame' (Hanson); 'To Thee, Old Cause' (Hanson). Soloist: Gladys Swarthout. Programme: *Mignon*: 'Connais-tu le pays' (Thomas). Soloist: Richard Crooks. Programme: *L'Elisir d'Amore*: 'Una furtiva lagrima' (Donizetti); *Il Trovatore*: 'Ai nostri monti' (Verdi), with Swarthout; finale to *Die Meistersinger von Nürnberg* (Wagner), with chorus. Cond.: Stock.

**May 17, 1938**

Soloists: Agnes Davis, Bruna Castagna, William Miller, Mark Love. Programme: *King David* (Honegger). Soloist: Bruna Castagna. Programme: *Carmen*: Habanera (Bizet); *Carmen*: 'Pres des remparts de Séville' (Bizet); *La Favorita*: 'O mio Fernando' (Donizetti); the duet 'Amore, amore, gaudio tormento' (*Aida*) (Verdi), with Davis. Cond.: Stock.

Both Agnes Davis and Bruna Castagna made their Chicago débuts at this concert. Davis's voice showed a "reasonable amount of warmth and roundness as well as a really remarkable agility". She sang with "beautiful surety and musicianship". In the *King David* Castagna "did not seem ... the deep and sultry voiced contralto we had expected. However, she had plenty of warmth in her voice and a fine drama in her delivery." Castagna fared better in the opera arias, giving "a new conception to the breadth of her powers". (CDT, May 18, 1938). Castagna was

“much given to a Statue of Liberty gesture (but with an empty hand)”, had “a magnificent voice, contralto in its texture, its weight, its *tessitura*, but enlivened by an almost soprano bite. She uses it in the grand manner, very smoothly, very warmly, very intelligently. Her performance ... raised enormously the season’s standard of fine singing.” (CDN, May 18, 1938).

### **May 19, 1938**

Soloists: Agnes Davis, Julius Huehn. Programme: *Ein Deutsches Requiem* (Brahms). Soloist: Julius Huehn. Programme: Wotan’s Farewell (Wagner). Soloist: Richard Crooks. Programme: ‘If Thou Be Near’ (Bach); *Semele*: ‘Where ‘er You Walk’ (Handel); *Die Meistersinger von Nürnberg*: ‘In fernem Land’ (Wagner); the duet *Lohengrin* ‘Das süsse Lied verhallt’ (Wagner), with Davis. Cond.: Lange.

Huehn had “dignity of phrase”, but his style was thought to be cold. Crooks had a voice that was “ample and richly textured”. (CDT, May 20, 1938).

### **May 21, 1938**

Soloist: Helen Jepson. Programme: *Louise*: ‘Depuis le jour’ (Charpentier). Soloist: Julius Huehn. Programme: *Tannhäuser*: ‘O du mein holder Abendstern’ (Wagner); *Elijah*: ‘It is enough’ (Mendelssohn). Soloist: Giovanni Martinelli. Programme: *Aida*: ‘Celeste Aida’ (Verdi); *Pagliacci*: ‘Vesti la giubba’ (Leoncavallo); the final trio ‘Alerte, alerte’ from *Faust* (Gounod), with Jepson and Huehn. Conductors: Lange and Stock.

Jepson gave a “pleasant and confidently executed performance.” The applause for Martinelli was a “just tribute to the notable standard he has consistently maintained”. (CST, May 22, 1938).

### **May 16, 1939**

Soloists: Rosa Tentoni, Elizabeth Wysor, Frederick Jagel, Friedrich Schorr. Programme: *St. Matthew Passion* (Bach). Cond.: Stock.

### **May 18, 1939**

Soloist: Igor Gorin. Programme: *Partenope*: ‘Furibondo spira il vento’ (Handel); *Andrea Chénier*: ‘Nemico della patria’ (Giordano). Soloists: Rosa Tentoni, Igor Gorin. Programme: *La Vita Nuova* (Wolf-Ferrari). Cond.: Lange.

### **May 29, 1939 Young People’s Matinée**

Soloist: Elaine Dahlgren. Programme: *La Favorita*: ‘O mio Fernando’ (Donizetti); *L’enfant Prodigue*: Lia’s aria (Debussy); ‘Swing Low, Sweet Chariot’ (trad.); ‘O Mary, Don’t You Weep’ (trad.); ‘Steal Away’ (trad.); ‘Hie Away Home’ (trad.). Soloist: Kirsten Flagstad. Programme: *Lohengrin*: ‘Einsam in trüben Tagen’ (Wagner); *Lohengrin*: ‘Dich teure Halle’ (Wagner); *Tristan und Isolde*: ‘Mild und leise’ (Wagner). Cond.: Stock.

### **May 29, 1939**

Soloist: Kirsten Flagstad. Programme: *Lohengrin*: ‘Einsam in trüben

Tagen' (Wagner); *Götterdämmerung*: Brünnhilde's Immolation (Wagner). Soloists: Agnes Davis, Elizabeth Wysor, William Miller, Friedrich Schorr. Programme: *Symphony No. 9* (Beethoven). Cond.: Stock.

Marian Anderson was originally announced to appear. She cancelled because of a throat infection and Kirsten Flagstad replaced her on short notice, agreeing to sing both at the afternoon and evening concerts. Elaine Dahlgren was a voice student at Northwestern University. No need to wonder about Flagstad's effect: "The power, the ease and the completeness of Mme. Flagstad's singing is forever a new wonder when we hear it, and its quality is so vibrant with physical and intellectual splendor that fellow creatures listening to her are galvanized with agitation and awe. Its nature is so wholly that of a phenomenon that I for one am in a daze after it and during it too. I am profoundly grateful for the most inexplicable musical experience of my life." (CDN, May 22, 1939).

So wrote critic Eugene Stinson, and on that exalted level, the festival ended. The published reviews for this final concert give no hint that this was in fact the end. Since that time Northwestern University has presented many musical events, but none of them has ever duplicated the vocal splendour that was for nearly thirty years the trademark of the North Shore Music Festival.

### **Index of Singers Who Appeared at the North Shore Music Festival**

This is an alphabetical list of all the singers who appeared at the festival and the year(s) of their appearance(s). A 'd' indicates a Chicago-area début. Clearly, there are many obscure singers about whom nothing is known. For the others, I have supplied some random notes in an attempt to set them in an historical context, as well as to give them some 'face' and personality.

**Alcock, Merle** (con.); (1890-1975); 1920, 1921, 1924. She sang at the Met 1919-1920 and then again from 1923-1929, mostly in secondary parts. Her most famous pupil was the soprano Eileen Farrell (1920-2002).

**Allen, (Maud) Perceval**; (sop.); (1880-1955); 1909 (US début), 1911.

**Althouse, Paul** (ten.); 1889-1954); 1913 (d), 1915, 1917, 1918, 1919, 1920, 1922. This American tenor had two distinct careers at the Met: first 1912-1920 and then 1933-1940. On 2 February 1935 the Met gave a radio broadcast of *Die Walküre* that featured Kirsten Flagstad in her American début. Althouse was Siegmund. Act One of the performance survives. In later years, Althouse became a teacher and his pupils included Richard Tucker, Eleanor Steber, Astrid Varney and Leopold Simoneau. He made records for Victor that include the 'Oscar Saenger Course in Vocal Training'.

**Amato, Pasquale** (bar.); (1878-1942); 1914, 1915.

Arendt, Else Harmon (sop.); 1923. She was born in Russia and seems to have been active in local choruses.

**Austral, Florence** (sop.); (1894-1968); 1925 (d), 1927, 1931. In their definitive biography of the singer, *When Austral Sang* (Richmond, South Australia; 2005), authors Michael Elphinstone and Wayne Hancock made a few minor errors. On page 210 they claim that conductor Frederick Stock founded the festival. Of course he did not; Lutkin was the founder. On page 300 they indicate that Austral sang at the festival of 1929. There is no record that she

appeared that year. Austral's other Chicago-area performances were with the Chicago Symphony in 1935, 1937 and 1940.

**Baer, Frederic** (bar.); 1930. He was a concert singer and also sang on the radio.

**Barclay, John** (bass); (1892-1978); 1922, 1923. He was an English bass who had some connection with Pembroke College at Cambridge. He was a captain in World War I and studied with de Reszke. *The Gramophone* for 1 February 1925 reviewed two of his records: 'The Shadows Fall' and 'Give a Man a Horse He Can Ride.' The review said, "He has quite a pleasant voice and enunciation and intonation are both fair."

**Baromeo, Chase** (bass); (1892 or 1893-1973); 1932. His real last name was Sikes. Baromeo had a very long career in the United States. He took a B.A. in Music from the University of Michigan in 1917 and then studied in Europe. Between 1922-1925 he sang at La Scala under the name Baromeo, it being easier for the Italians to pronounce. There, on 7 March 1925, he sang Wembergo in the Italian première of Leoncavallo's *I Cavalieri d'Ekebu*. Toscanini conducted. He also made appearances at the Colón in Argentina and with the San Francisco Opera. From 1926-1938 he was the principal bass with the Chicago Opera. His repertory was vast: Rudolph (*Loreley*), Alvise, Ferrando, Frank (*Die Fledermaus*), Thomas (*Witch of Salem*), Commendatore, (*Don Giovanni*), the King and Ramphis, Oroveso, Strozzi (*Lorenzaccio*), Hunding, Hermann (*Tannhäuser*), Henry (*Lohengrin*), Micha (*Bartered Bride*), Duval (*Camille*), Pimen, Méphistophélès, Nilakantha, Simone (*Gianni Schicchi*), Tumoni (*Mona Lisa*), High Priest (*Samson et Dalila*), Phanuel (Hérodiade), Titurel, Cardinal (*La Juive*), Raimondo (*Lucia*). He was at the Met 1935-1938. In retirement he taught voice at the University of Texas (Austin) from 1938 to 1954. He returned to the University of Michigan in 1954 and taught there. His voice can be heard, but just barely. While in Italy, he sang the role of Tom in a 1926 recording of the quintet from *Ballo* (Fonotipia 74973) with Pertile, Ferraris, Bertana and Righetti. EMI included this disc in its 'Les Introuvables du Chant Verdien'. With tenor Charles Hackett, he appeared in 1929 Vitaphone Varieties singing the Act One duet from *Faust*. Lastly, he can be heard as the Count in a broadcast of *Manon* from the Met that was aired on 13 February 1937. Beddoe, Dan (ten.); (1863-1937); 1909.

**Bispham, David** (bar.); (1857-1921); 1909, 1910. Between 1896-1903, Bispham made occasional appearances at the Met, mostly in German opera. He was better known as a concert singer. He made a few titles for Victor.

**Bonelli, Richard** (bar.); (1889-1980); 1929, 1930.

**Boroff, Albert** (voice ?); 1910. He was a Chicago singer who appeared with local choral societies.

**Braslau, Sophie** (con.); (1892-1935); 1915 (d), 1916, 1927.

**Brown, Mary Ann** (sop.); 1924.

**Burmeister, Anna** (sop.); 1929.

**Case, Anna** (sop.); (1889-1984); 1927. She appeared at the Met in various seasons from 1908-1920. On 9 December 1913, she sang Sophie in the United

States' premier of 'Der Rosenkavalier.'

**Castagna, Bruna** (con.); (1905-1983); 1938 (d).

**Chamlee, Mario** (ten.); (1892-1966); 1925.

**Clark, Charles W** (bar.); (1865-1925); 1912, 1914. He was born in Van West, Ohio and studied music in Chicago with W.F.W. Root, an important early figure in Chicago's musical history. In 1897 he was in London, where he worked with George Henschel and Arthur Randegger. During the same year he sang with the Chicago Symphony. He later was the head of the vocal department at Chicago's Busch Conservatory of Music.

**Claussen, Julia** (con.); (1879-1941); 1921. She had a very long career at the Met, 1917-1932.

**Connell, Horatio** (bass); (1876-1936); 1911. He studied in Europe and made his American début with the Boston Symphony in 1905. He then returned to Europe for concert tours in England and Germany. From about 1909 onward his career was in the United States. He taught at the Curtis Institute of Music in Philadelphia, where one of his students was Rose Bampton. He wrote a book on singing, *Master Vocal Exercises*.

**Crooks, Richard** (ten.); (1900-1972); 1924, 1928, 1930, 1937, 1938.

**Dadmun, Royal** (baritone); (1886-1964); 1917. He was a concert and oratorio singer. From 1906-1925 he made records for Majestic and Victor. These include duets with Lucy Isabelle Marsh and Lambert Murphy.

**Dahlgren, Elaine** (con.); 1939. Dahlgren was a student at Northwestern, when she was asked to appear at the festival when Marian Anderson cancelled.

**D'Alvarez, Marguerite** (con.); (1884-1953); 1928. In addition to her operatic and concert work, Alvarez appeared in three films: *Till We Meet Again* (1944); *An Angel Comes to Brooklyn* (1945); *Pandora and the Flying Dutchman* (1951).

**Danise, Giuseppe** (bar.); (1883-1963); 1922 (d), 1923.

**Davis, Agnes** (sop.); (1905-?); 1938 (d), 1939.

**Davis, Ernest** (ten.); 1935.

**Diaz, Rafaelo** (ten.); (1883-1943); 1920. He was born in San Antonio, Texas of Mexican descent. From his place of birth he was sometimes termed the 'Lone Star Tenor of the Lone Star State'. He studied piano in San Antonio and then voice at the Stern Conservatory in Berlin. Later, in Milan, he worked with Vincenzo Sabatini. Back in the United States, he made his début with the Boston Opera in 1911, then with the Antonio Scotti Opera Company and finally various seasons at the Met 1917-1935. One internet source claims that he sang with Hammerstein's Manhattan Opera Company, but the cast lists do not confirm this. He made records for Columbia and allegedly appears in 1928 silent film entitled *The Whip Woman*.

**De Gogorza, Emilio** (bar.); (1872-1949); 1916, 1918.

**Doe, Doris** (con.); 1899-1985); 1927. She was at the Met 1931-1947 in supporting roles. She appears on number of Met broadcasts.

**Dressier, Eugene** (ten.); 1928, 1932.

**Duersin, Hardin von** (voice ?); 1929.

**Duggan, David** (voice ?); 1910.

**Dux, Claire** (sop.); (1885-1967); 1928, 1930.

**Easton, Florence** (sop.); 1882-1954); 1924.

**Fabian, Mary** (sop.); 1924. She was born in Sioux City, Iowa and credited with appearances in Europe and with the Chicago Opera.

**Farrar, Geraldine** (sop.); (1882-1967); 1922.

**Flagstad, Kirsten** (sop.); (1895-1962); 1937, 1939,

**Galli-Curci, Amelita** (sop.); (1882-1963); 1917, 1918.

**Garrison, Mabel** (sop.); (1886-1963); 1919, 1926.

**Gates, Lucy** (sop.); (1882-1951); 1923. Her full name is Emma Lucy Gates Brown. She was born in Utah, the granddaughter of Brigham Young, an early pioneer in the American West and an important leader in the Later Day Saints religious group. Her earliest training was on piano and violin. In Berlin she studied voice with Blanche Corelli. She sang in Kassel and Berlin, but at the outbreak of World War I she returned to the United States and appeared in Mozart's *Der Schauspieldirektor* at New York's Empire Theater. One source claims that both the Met and Chicago Opera offered her contracts to sing. It is quite certain that she did not appear at the Met. If she did appear in Chicago, and it is highly doubtful that she did, it could only have been in very small parts. With her brother B. Cecil Gates, a composer and conductor, they formed the Lucy Gates Opera Company, which performed in the Salt Lake City area. She made records for Columbia.

**Giannini, Dusolina** (sop.); (1902-1986); 1926, 1930, 1932.

**Gigli, Beniamino** (ten.); (1890-1957); 1923, 1932. His concerts at the festival are not listed in the performance chronology of Franco Foschi's *Omaggio a Beniamino Gigli, Primavera del Tenore*. (Rome, 1982)

**Gluck Alma** (sop.); (1884-1938); 1911, 1912, 1914, 1917.

**Goold, Edith Chapman** (sop.); 1913, 1914.

**Gordon, Cyrena van** (con.); (1893-1964); 1919, 1920. Her real name was Cynthia Pocock. She sang with the Chicago Opera.

**Gorin, Igor** (bar.); (1908-1982); 1939.

**Gould, Herbert** (bass.); 1922, 1925, 1929, 1930.

**Graham-Stults, Monica** (sop.); 1924. She was on the voice faculty at Chicago's Columbia School of Music, today called Columbia College. She was married to Walter Allen Stults, a music professor at Northwestern and one of the founders of Pi Kappa Lambda, an honorary music society. Their daughter, Mary Stults Sherman (1913-1964) was the victim of a sensational murder in New Orleans that involved the FBI and a plot to assassinate Fidel Castro. Her murder has never been solved.

**Graveure, Louis** (bar.); (1888-1965 or 1968); 1924. He was born in London and his real name was Wilfred Douthitt. Douthitt was his mother's maiden name. He also sang as a tenor.

**Green, Marion** (bar.); (1890-?) 1910. He taught voice in Chicago at the Cosmopolitan School of Music and Dramatic Art. He sang in concerts but stopped his career and returned to study with Giuseppe Campanari (1855-1927). When André Messager's operetta *Monsieur Beaucaire* opened in London at the Palace Theatre on 29 July 1919, Green sang the lead with Maggie Teyte as Lady Mary Carlisle. The show had a run of 221 performances. Green came to New York with the show in 1919, where it was seen at the New Amsterdam Theater. From then until 1945, Green appeared in about one dozen Broadway shows. He and Teyte recorded extensive excerpts from *Monsieur Beaucaire* for British Columbia in 1919.

**Gridley, Dan** (ten.); 1931.

**Guilford, Nannette** (sop.); (1905-1990); 1930. She sang at the Met from 1923-1932. In 1934 she appeared in the Broadway review *Caviar*.

**Gustafson, William** (bass); (1887-1931); 1925. He was educated at Harvard and Columbia. He was at the Met 1920-1931. Between 1916-1917 he recorded songs in Swedish for Victor. His death was a suicide.

**Hackett, Arthur** (ten.); 1919. He was a professor of voice at the University of Michigan.

**Hager, Mina** (con.); (1892-1977); 1922. She was an American singer born in Madison, South Dakota. She studied voice in Chicago with Karleton Hackett. (Hackett was a local concert singer, teacher and critic who played an important role in establishing Chicago's first resident opera company in 1910). Hager was noted for her work in song, particularly modern composers. She toured Europe and Central America as well as singing at the Hollywood Bowl. It seems that she had a close professional relationship with the American composer John Alden Carpenter (1876-1951). Carpenter composed a number of orchestral and ballet scores, mostly in a jazz-inspired idiom. His most famous ballet was 'Skyscrapers,' commissioned by Diaghilev and given for the first time by the Ballet Russe at Monte Carlo in 1925. He was a prolific composer of songs. In 1918 he composed a five-song cycle entitled *Water Colors* for mezzo-soprano and orchestra. (It is not clear if he composed them especially for Hager). The songs were drawn from five Chinese poems that had been translated into English by the orientalist Herbert Giles. Hager recorded these songs with Carpenter at the piano for the Chicago Gramophone society (CGS-500IP). Other songs by Carpenter that she recorded include 'Berceuse de la guerre', 'The Odalisque' and 'On a Screen'. Carpenter's most famous song is 'When I bring you colored toys', with recorded versions by Supervia and Bampton. Even Allan Sutton's exhaustive *Directory of American Disc Record Brands and Manufacturers, 1891-1943* (Westport, 1994) fails to identify the Chicago Gramophone Company. Hager's papers are on deposit at the Newberry Library of Chicago and contain test records and demonstration tapes.

**Hamlin, George** (ten.); (1869-1923); 1911.

**Harrison, Theodore** (bar.); (1876-1965); 1921. Harrison was a concert singer

and a faculty member at Chicago's American Conservatory of Music. He was also a church choir director in Evanston, but most significantly he directed the adult choruses at Chicago's Hull. Hull house, founded by Jane Addams in 1889, was the first settlement house established in the United States. Harrison's papers are on deposit at the Newberry Library of Chicago.

**Harrold, Orville** (ten.); (1878-1933); 1921.

**Hechtman, Herbert** (voice ?); 1929.

**Hempel, Frieda** (sop.); (1885-1955); 1915, 1924.

**Hensel, Clare Livingston** (con.); 1916

**Herdien, Mabel Sharp** (sop.); 1913, 1916.

**Hill, Barre** (bar.); (1905-?); 1929. He studied in Paris with Nadia Boulanger and did appear in concerts. Later he was on Broadway, appearing in 'George White's Musical Hall Vanities' (1932).

**Hinckley, Allen** (bass); (1877-1954); 1910. He was born in Dorchester, Massachusetts and attended Amherst and the University of Pennsylvania.-He joined the 'Bostonians', a touring operetta company, and was with that troupe when it gave a 1903 season on Broadway. Hinckley sang leading roles in DeKoven's *Maid Marian* and *Robin Hood*. He continued to study with Oscar Saenger and made his début at Hamburg in 1903, where he remained for five years. From 1906-1908 he sang at Bayreuth and then appeared at the Met 1908-1914. He sang for two seasons in Chicago, 1913-1914 and 1915-1916. He was most noted for his Wagnerian parts. His début in Chicago as Gurnemanz was a disaster. During the performance he lost his voice and by the last act he could only whisper his lines. His later performances were without such mishaps and he seems to have been much admired. After his retirement, he and his wife, the singer Elizabeth Skinner, founded the Village Light Opera Works in New York in 1935. The company specialized in the works of Gilbert and Sullivan.

**Hinkle, Florence** (sop.); 1885-1933); 1913, 1914, 1915, 1919, 1920. She was greatly in demand as a concert and oratorio singer and appeared at all the major festivals in the United States. She married Herbert Witherspoon in 1917. She recorded for Victor.

**Holmquist, Gustaf** (bass); 1913, 1917.

**Homer, Louise** (con.); (1871-1947); 1911, 1923. She was married to the American composer Sidney Homer (1864-1953).

**Huehn, Julius** (bar.); (1904-1971); 1937, 1938. He studied at Julliard and was at the Met 1935-1944. During World War II he was a captain in the United States Marine Corps. After his military service, he returned briefly to the Met, 1945-1946. From 1952 until his death he taught at the Eastman School of Music in Rochester, New York. He can be heard on number of Met broadcast performances.

**Ingram, Frances** (con.); (1888-?); 1917, 1920. She was born in Liverpool, England but educated in the United States. Between 1910-1912 she studied with Victor Maurel in New York. She was with the Montreal Opera in 1913 and did a concert tour of the United States 1914-1915. She was at the Met 1919-1921.

**Jagel, Frederick** (ten.); (1897-1982); 1939.

**Jepson, Helen** (sop.); (1904 or 1906-1997); 1938. Along with Lily Pons, Grace Moore, and Gladys Swarthout, Jepson was a soprano who also appeared in films. In her case it was *The Goldwyn Follies* (1939).

**Johnson, Edward** (ten.); (1878-1959); 1920, 1927.

Kaiser, Marie (sop.); 1917. She recorded for Victor 1913-1914, where she can be heard in excerpts from the *Ziegfeld Follies of 1914* and music from *Lohengrin*.

**Karle, Theo** (ten.); (1895-?); 1922, 1923, 1925. He was an American singer born in Olympia, Washington. In 1916 he made a few titles for Victor.

**Kaufman, Mary Ann** (sop.); 1914.

**Keyes, Margaret** (con.); (1875-1940); 1914, 1915. Along with bass Henri Scott, she was part of Caruso's first American concert tour in 1908.

**Kimball, Grant** (ten.); (1885-?); 1914. He was an American tenor born in Clinton, Iowa. He gave local performances in Chicago.

**Kingston, Morgan** (ten.); (1881-1936); 1913, 1916.

**Koch, Raymond** (bar.); 1930.

**Kraft, Arthur** (ten); 1925.

**Lang, Robert C** (bar.); 1920, 1921.

**Lassman, John** (boy soprano); 1927.

**Leysac, Paul** (narrator); (?-1946 ); 1931. He was a speaker at the festival. He was active on Broadway from 1920-1945.

Lindquist, Albert (ten.); (1892-?); 1917. He was born in Chicago and studied at the University of Chicago. Bonci is said to have encouraged him to pursue a vocal career. He worked with de Reszke 1914-1916, and by 1918 was in concert and oratorio. In 1955 he gave master classes in Salzburg and Vienna. For Victor in 1917 he recorded a few titles in Swedish.

**Ljunberg, Göta** (sop.); 1893-1955); 1932 (d). Active at the Met 1931-1935.

**Love, Mark** (bass); (7-1954); 1926, 1928, 1938 (narrator), 1939. He sang regularly in Chicago.

**Lutton, Charles** (bass); 1921. He was very much a local singer. He studied music at Northwestern and then taught at North Park College, another Chicago institution.

**Macbeth, Florence** (sop.); (1891-1966); 1917, 1921, 1925, 1928, 1930. She was born in Mankato, Minnesota. After she achieved recognition she was thus called the 'Minnesota Nightingale'. Her earliest appearances seem to have been about 1912 and took place in New York and then Paris. By 1913 she had arrived in London and then moved on to Darmstadt and Dresden. She appeared regularly in Chicago from 1914-1927. Her local début took place on 14 January 1914, when she sang Rosina. Later in the season she was Olympia in the *Les Contes d'Hoffman*, with Dalmores and Crabbe. Chicago had no resident company 1914-1915. When the company reunited Macbeth returned as Gilda on 1 January 1916 and then, on 6 January, as Philine in *Mignon*. This must have been a rather

grand affair for the cast included Supervia, Dalmorès, Journet and Pavloska. Her other roles included Anna (*Loreley*), Adina, Lakme, Princess Eudoxia (*La Juive*), Inez (*L'Africaine*) and Lady Harriet. She sang with distinguished partners including Schipa, Galeffi, Hislop, Bonci, Raisa, Formichi, Kipnis, Hackett, Marshall and Bonelli. It was a fine career but not as great as it might have been. Galli-Curci arrived in Chicago in 1916 and Macbeth was decidedly put in the shade. When Galli-Curci could not appear, Macbeth was the substitute. She was clearly in the second-rank. To make matters even worse, she had to fend off Mason, Pareto and Norena in lyric parts. Against such competition she was unable to secure lasting fame and stardom. During her retirement she met and became the 4th wife of the crime novelist James Cain (1892-1977). Cain is best known for his novels *The Postman Always Rings Twice*, *Double Indemnity* and *Mildred Pierce*. All became famous films. In his young days, Cain took vocal lessons and had in fact contemplated a vocal career. (His novel *Serenade* is about a tenor). He claimed to have heard Macbeth sing and fell in love with the voice and the person. They were married in 1950 and remained together until her death. His papers are on deposit at the Library of Congress of the United States.

**McCormack, John** (ten.); (1884-1945); 1919.

**Marshall, Charles** (ten.); 1886-1951); 1921, 1924. He was born in Auburn, Maine and first studied in Boston. He then moved to Italy, where he worked with Lombardi and Vanuccini. Under the name Carlo Marziale he made his début at Florence in 1912. He made his local opera début on 3 December 1922, when he appeared as Otello along with Raisa and Rimini in the cast. From then until 1932 he sang often and regularly in the city. He was most noted for his heroic parts: Radames, Canio, Eléazar, Vasco da Gama, John the Baptist, Riccardo, Tristan, Manrico, Pollione, Don Alvaro and Enzo. For the seasons of 1920-1921 and 1921-1922, the Chicago company toured to New York City and brought *Otello* as part of its repertory. Marshall and Raisa appeared both years, with Iago variously sung by Rimini, Ruffo or Baklanov. Kolodin, in his history of the Met, recounts that Marshall made a fine impression, but that he did not fulfil his initial promise. Marshall retired because of poor health.

**Martin, Riccardo** (ten.); (1874-1952.); 1912.

**Martinelli, Giovanni** (ten.) (1885-1969); 1917 (d), 1926, 1938.

**Mason, Edith** (sop.); (1893-1973); 1916 (d), 1929.

**Matzenauer, Margarete** (con.); (1881-1963); 1922, 1923.

**Meisle, Kathryn** (con.); (1894-1970); 1924, 1937. At the Met 1935-1938.

**Melius, Luelia** (sop.); (1892-?); 1922.

**Middleton, Arthur** (bar.); (1880-1929); 1909, 1917, 1918, 1921, 1922. He was an American concert singer. His nephew was the American character actor Ray Middleton (1907-1984).

**Miller, Christine** (con.); (1885-?); 1912, 1913, 1917. She was born in Scotland but came to America as a child and studied in Boston. She was a noted concert singer. In 1916 she and Marie Rappold recorded 'Whispering Hope' (words and music Septimis Winner) for Edison. This was a famous disc of its day.

**Miller, Herbert** (voice?); 1913.

**Miller, John** (ten.); 1920.

**Miller, Reed** (ten.); (1880-1923); 1911, 1912, 1913, 1916, 1918. For Victor he recorded ballads 1915-1917. He also sang under the name James Miller.

**Miller, William** (ten.); (1880-1925); 1937, 1938, 1939. Concert tenor.

**Miura, Tamaki** (sop.); (1884-1946); 1925.

**Mock, Alice Dorothy** (sop.); (1896-1972); 1929. She is granted uncredited appearances in several films; *The Great Waltz* (1938, as a vocal stand-in for Milza Korjus); *Dr. Jekyll and Mr. Hyde* (1941); *Mrs. Miniver* (1942); *Wonder Man* (1945); *I Wonder Who's Kissing Her Now* (1947) [check title on imdb](#); *The Shocking Miss. Pilgrim* (1947). In 1965, Rodgers and Hammerstein composed a television musical *Cinderella*. Mock played the grandmother.

**Molitore, Edward** (ten.); (1896?- sometime after 1999); 1932. Apparently he really was a centenarian. His family name was Atchison and he was born in Wilmette, Illinois (a city very close to Evanston). As a child his family moved to Dubuque, Iowa. He studied voice at Northwestern and won a scholarship to study in Italy. There he sang under his mother's maiden name; Atchison was impossible in Italian. He was a regular member of Fortune Gallo's San Carlo company and also sang in Detroit and Philadelphia. From 1930-1934 he sang at the Cincinnati Zoo Opera, where he was heard in an extensive repertory: Lionel (*Martha*), Gerald (*Lakmé*), Duke (*Rigoletto*), Don Ottavio, Faust (both Boito and Gounod), Fenton, Don José, Jean Grenicheux (*The Chimes of Normandy*), Wilhelm Meister (*Mignon*), Alfredo, Araquil (*La Navarraise*), Cavaradossi, Aethelwod (*The King's Henchman*). Additionally, he appeared in operetta. He was also a painter.

**Molter, Isobel Richardson** (sop.); 1928.

**Morrissey, Marie** (con.); 1926, 1929.

**Muratore, Lucien** (ten.); (1878-1954); 1918.

**Murphy, Lambert** (ten.); (1885-1954); 1914, 1921. Studied at Harvard. One year at the Met 1911-1912. He recorded extensively from 1906-1927. He also sang under the name Raymond Dixon.

**Nazor, Naomi** (sop.); 1917.

**Nielsen, Alice** (sop.); (1877-1943); 1914, 1916. In her day, Nielsen was one of the most well-known performers in America. She was born in Tennessee and raised in Kansas. When the 'Bostonians', a touring operetta troupe, played in Kansas, she aggressively sought an audition and was taken up as a member of the ensemble. Therese Herbert-Forster, herself a former singer who had appeared at the Met and the wife of the composer Victor Herbert, heard Nielsen sing and recommended the singer to her husband. Herbert offered her a supporting role in *Serenade* (1897). Nielsen was a hit and Herbert then composed *The Fortune Teller* (1898) and *The Singing Girl* (1899) especially for her. Both works her extremely well-received and the composer and singer were in the forefront of American operetta. Despite her successes, Nielsen left operetta in 1903 and studied for a career in grand opera with Enrico Bevilacqua and Christine Nilsson in London. By 1907 she was back in the United States. She was with the Boston Opera Company 1909-1911, where she sang Mimì, Norina,

Butterfly, Gilda, Violetta, Micaela, Marguerite (Gounod), Margherita (Boito). On 3 March 1911 she created the role of Chonita in William Converse's *The Sacrifice*. She gave a few performances at the Met in various appearances 1909-1916. After this, she appeared in concerts. Nielsen made a large number of records, including duets with Florencio Constantino.

**Noe, Emma** (sop.); 1920, 1922.

**Osborn-Hannah, Jane** (sop.); 1873-1943); 1910. Her original name was Ella Jennie (Jane) and she was born in Ohio; her mother was her first teacher. She studied with Vittorio Carpi at the Chicago Conservatory of Music, with William Shakespeare in London, with Mathilde Marchesi and Giovanni Sbriglia in Paris and finally with Rosa Sucher in Berlin. She returned to Chicago and began to sing in local concerts, where she was quite popular. She married Frank Hannah, a local impresario who operated a concert booking agency with the tenor George Hamlin, given the name of Hannah and Hamlin. Hannah presented the musical *The Persian Garden* (composer?) during the season 1898-1899 and his wife, not surprisingly, had the leading role. She returned to Europe in 1906 and appeared at Leipzig as Elisabeth. Nikisch conducted. She remained there for about three years, singing about twenty roles. She also sang in Hanover, Berlin, Dresden and Munich. Covent Garden heard her in 1908. Back in the United States, she was at the Met 1909-1911 and at Chicago 1910-1913. In Chicago, the local press referred to her as 'our townswoman', certainly indicating the regard in which she was held. She sang a short but varied list of parts in Chicago, that included Butterfly, Desdemona, Sieglinde, Elsa, Barbara (*Natoma*). She also sang Nedda, but not under Leoncavallo's direction as sometimes claimed. On 19 December 1913 the Chicago Opera presented a double bill of Leoncavallo's operas. The composer conducted *I Zingari*, but Cleofonte Campanini was in the pit for *Pagliacci*.

**O'Conner, William** (ten.); 1930.

**Patton, Fred** (bar.); (1889-1951); 1920. He was born in Connecticut. He sang in Philadelphia and was at the Met 1927-1929. At the Cincinnati Zoo Opera he appeared 1926-1932, where he sang Wolfram, Plunkett (*Martha*), Telramund, Amfortas, Wotan, Sachs, Leporello and Méphistophélès. He was heard at all the important music festivals in America. From 1932-1946 he taught music at Michigan State College in Detroit.

**Pavloska, Irene** (ms); (1889-1962); 1922.

**Pease, Rollin** (bar.); 1917, 1924, 1928.

**Peterson, Alma** (sop.); 1926.

**Pinnera, Gina** (sop.); (18927-1951?); 1929. Her real name was Virginia Choate. She married William Pinner and sang under the name 'Pinnera'.

**Pons, Lily** (sop.); (1898-1976); 1931 (d).

**Ponselle, Rosa** (sop.); (1897-1981); 1919 (d), 1925. Ponselle sang concerts and recitals in Chicago, but never appeared in a fully staged opera there.

**Potter, Mildred** (con.); 1915.

**Resseguie, Alvene** (con.); 1930.

**Reynolds, Eleanor** (con.); (1881 or 1883-1954); 1931. She also appears under

the name Schlosshauer-Reynolds. She was born in Canada but studied and appeared in Germany. She was in Berlin for the season 1923-1924 when *Aida* was performed throughout the season; the exact dates are uncertain. As Amneris, it is possible that she sang with Seinemeyer, Baklanov, Kipnis and Laubenthal. Her conductors could have been Blech, Weingartner or Walter. She recorded Beethoven's *Missa Solemnis* in 1926 under Bruno Kittel. From 1921-1922 she sang in Chicago. She ended her career as a teacher of singing in London, Ontario (Canada). Her papers are on deposit at the Music Archives of the National Library of Canada.

**Roloff, Charles** (boy soprano); 1929.

**Romaine, Margaret** (sop.); 1920.

**Ruffo, Titta** (bar.); (1877-1953); 1920. This performance is not listed in Ruffo's autobiography 'La Mia Parabola.'

**Saslowsky, Boris** (bass); 1926.

**Schipa, Tito** (ten.); (1887-1965); 1923, 1924. Schipa's two appearances at the festival are not correctly attributed in the biography prepared by his son Tito Schipa, Jr. (*Schipa*; Dallas, 1976). The dates are correct but the locations are not.

**Schorr, Friedrich** (bar.); (1888-1953); 1939.

**Schumann-Heink, Ernestine** (con.); (1861-1936); 1909, 1910, 1912, 1913, 1924, 1930. Despite her many appearances at the Met and Chicago opera, Schumann-Heink never sang Dalila at either place.

**Scott, Henri** (bass); (1876-1942); 1912, 1913, 1915, 1916, 1924. From September of 1918 to April of 1919, the Society of American Singers gave a season of opera at New York's Park Theater. During that run, Scott appeared with Yvonne de Treville, Riccardo Martin, Bianca Saroya and Maggie Teyte. He made a later career appearance at the Cincinnati Zoo Opera 1928-1929, where he sang Pagner.

**Shaw, Elliott** (bass); 1925.

**Shaw, Loyal Phillips** (bar.); 1925.

**Slade, Louise Harrison** (con.); 1924.

**Sparkes, Leonora** (sop.); (1847-1969); 1918. She was born in England but came to the United States at an early age. She sang at the Met in various seasons 1908-1926. In 1913 she recorded the quartet 'Du also bist mein brautigam' from *Die Zauberflöte*, with Johanna Gadske, Anna Case and Marie Mattfield (Victor C-13132-1).

**Speare, Dorothy** (sop.); (1897-1951); 1928. She was born in Massachusetts and attended Smith College. She began as a writer and published her first novel *Dancers in the Dark* in 1922, after which she travelled to Europe and studied with de Reszke. She continued to write and published additional novels: *The Gay Year* (1923), *The Girl Who Cast Out Fear* (1925), *A Virgin of Yesterday* (1927). She made her opera debut as Lucia at Asti in 1927. In the same year she appeared in *Mignon* at Washington, D.C. She retired from singing in 1931 because of poor health but continued to write. Along with Charles Beahan, the

two wrote a play entitled *Don't Fall in Love*. The play remained unpublished and unproduced but was bought by Hollywood and served as the basis for Grace Moore's film *One Night of Love* (1934). Speare may have had a hand in the final screen play. In later years she taught creative writing at Boston University and published a final novel *Desperate Choice* (1950). Her papers are on deposit at the University of Oregon.

**Spencer, Janet** (con.); (1874-1948); 1911. She was a concert singer and taught in Hollywood.

**Stanley, Helen** (sop.); (1889-1969); 1913, 1914, 1916. Her real name was Helen McGraw. Her earliest appearances seem to have been at Wurzburg in 1911. At Chicago, she appeared between 1912-1915. She was also a member of the Century Opera Company 1913-1915. Her husband was a concert manager Loudon Charlton (possibly Chariton). One newspaper in Chicago states that the public liked Stanley, but the opera management did not. The exact nature of the disapproval is not specified. In any case, she was not asked back.

**Stevens, Horace** (bar.); (1876-1950); 1927 (d).

**Stroh, Horace** (boy soprano); 1925.

**Sundelius, Marie** (sop.); (1884-1958); 1917, 1918, 1921, 1923, 1925, 1926.

**Swarthout, Gladys** (con.); (1904-1969); 1924, 1925, 1927. She appeared in a number of films: *Rose of the Rancho* (1935), *Give Us This Night* (1936), *Champagne Waltz* (1937), *Romance in the Dark* (1938), *Ambush* (1939).

**Tentoni, Rosa** (sop.); (?-?); 1939. She was a native of Minnesota and sang in opera and concert. On 8 March 1936 the New Philharmonic Orchestra broadcast a performance of Beethoven's *Ninth Symphony*. Toscanini conducted and led a quartet of soloists that included Tentoni, Pinza, Bampton and Kullman. The performance survives. Between 1936-1941 Tentoni appeared at the Cincinnati Zoo Opera. Her parts were: Santuzza, Butterfly, Aida, Violetta, Desdemona and Mimì.

**Thatcher, Burton Craighead** (bar.); (1888-?); 1914, 1916, 1918, 1920. His real surname was Patterson and he was born in Tennessee. He studied and appeared locally in Chicago. In 1916, one of Chicago's legitimate playhouses, the Globe, was refitted to show silent movies and renamed the Strand. The opening presentation was de Mille's *Carmen*, with Farrar in the title role. Thatcher opened the show with the Prologue to *Pagliacci*. He seems to have remained at the theatre as a resident singer.

**Thomas, John Charles** (bar.); (1891-1960); 1932.

**Tibbett, Lawrence** (bar.); (1896-1960); 1925 (d), 1926, 1927, 1928.

**Tsianina** (sop.?); (1882-1985); 1918. Her name is quite complicated. 'Tsianina' is an American Indian name of Cherokee and Creek origin to which she sometimes added 'Red Feather', a translation of 'Tsianina', thus Tsianina Red Feather. To complicate matters, she sometimes appeared as Princess Tsianina. There is no indication that her father was a tribal chief and that she should bear an honorific title. She married Albert Blackstone and sometimes used his name as well. Her non-Indian birth name was Florence Evans. She was born in Indian Territory, that later became the State of Oklahoma. She attended school on the

reservation. Alice Robertson, the first Congress Woman from Oklahoma, encouraged and assisted her musical education, which took place in Denver where Tsianina studied violin and piano. She met Charles Wakefield Cadman (1881-1946), an American 'Indianist' composer, who was interested in native American music. Together they toured presenting a programme called 'Indian Music Talk'. He talked; she sang. Cadman wrote the opera *Shanewis*, or *The Robin Woman*, and it was said, in part, to be based on incidents from Tsianina's life. The opera had its world première at the Met on 23 March 1918. Tsianina did not sing in that production, but she did appear in the opera when it was given in Denver in 1924. In 1918 she sailed for Europe to entertain the troops and then returned to the United States, where she was heard mostly in concerts until the 1930s. By that time, the vogue for Indian music and culture had definitely passed. She was a devout woman and passed her final years cultivating her religious beliefs and advocating political causes to help Indians. She wrote an autobiography *Where Trails Have Led Me* (Santa Fe, New Mexico; 1970).

**Trevisan, Vittorio** (bass.); 1925.

**van der Veer, Nevada** (con.); (1870-1958); 1918, 1929. She was a noted recitalist during the 1920s. With her husband Reed Miller she established a music school at Lake George, New York. At the Cincinnati Zoo Opera 1928-1929, she sang La Cieca and Suzuki. From 1934-1950 she was the head of the voice department at the Cleveland Institute of Music.

**Veer, Nevada van Der** (con.); 1918, 1929.

**Vreeland, Jeanette** (sop.); (1896-1939); 1930, 1931, 1932, 1937.

**Werrenrath, Reinald** (bar.); (1883-1953); 1918, 1919. He recorded extensively for Victor, everything from show tunes to excerpts from *La Traviata*.

**Whitehill, Clarence** (bass.); (1871-1932); 1911, 1913, 1915, 1916, 1924.

**Widdop, Walter** (ten.); (1892-1949); 1931 (d)

**Williams Evan** (ten.); (1867-1918); 1910, 1914, 1915.

**Williams, Evan** (ten.); 1910, 1914, 1915.

**Williams, Vernon** (ten.); 1926. He was the son of Evan Williams.

**Witherspoon, Herbert** (bass); (1873-1935); 1914, 1919.

**Wysor, Elizabeth** (con.); 1939.

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