

# Gladys Swarthout to Sing in 'Mignon' Tomorrow Evening

## Several Debuts to Mark Week at Opera House

By Edward Barry.

A week packed with interest begins at the Civic Opera House tomorrow night when the Chicago City Opera company brings Gladys Swarthout back to town to do the title role in Thomas' "Mignon" and offers teen age Virginia Haskins the opportunity to make her debut as Philene in the same work.

Among the other happenings which will keep the public on the alert through the week are the debut of Charlotte Boerner as Musetta in Wednesday's "La Bohème," the return of the great dramatic soprano Dusolina Giannini for the part of Santuzza in Thursday's popular priced "Cavalleria Rusticana," the debut of Frank Chapman in the same evening's "Pagliacci," the appearance of Hilde Reggiani in Friday's "La Traviata" as Violetta, a role she has never before essayed here; the repetition of Mussorgsky's monumental "Boris Godunoff" Saturday afternoon, the debuts of Mable Lushanya and Karin Branzell in the two principal women's parts of Saturday night's "Aida," the presentation of the opera company's first all-ballet program next Sunday afternoon, and the first Chicago appearance as Micaela of Vivian Della Chiesa in Sunday evening's popular priced benefit "Carmen."

Gladys Swarthout, once a student at Chicago's old Bush conservatory, is the comely American mezzo who appeared with the Chicago and Ravinia Opera companies back in the 1920s and with New York's Metropolitan beginning in 1929, and who has built herself a national reputation for her work in movies, radio, and concert.

Virginia Haskins, a St. Louis girl not yet 20, is a protégée of Rosa Raisa, who trained her for her debut in a small Italian opera house a year ago last summer and who presented her in a local performance of "La Serva Padrona" last season. Miss Haskins has the vocal lightness and agility and the delicate charm of person which should make her a good Philene.

Charlotte Boerner, who will sing Musetta Wednesday, is an American who sings with the San Francisco Opera company and who has to her credit appearances with the New York Philharmonic-Symphony orchestra in Europe.

Dusolina Giannini, one of the very finest dramatic sopranos of our day, is an American of Italian extraction. One of her most interesting experiences was that of creating the role of Hester in her brother Vittorio's opera "The Scarlet Letter." The premiere of this work, which is based on Hawthorne's novel of the same name, took place in Hamburg, Germany, last year. Mme. Giannini has made many appearances in Europe, and has become widely known in this country since her debut with the Metropolitan in 1936. Her Chicago operatic bow was made only last season.

Frank Chapman, the husband of Gladys Swarthout, is an American baritone who of late years has given more time and attention to furthering his famous wife's career than to building one of his own. However, it is announced that he is now to re-enter active singing service. His part next Thursday is Silvio in "Pagliacci."

Hilde Reggiani is the Italian coloratura soprano who became popular here last year for her work in "Rigoletto," "The Barber of Seville," and "Lucia di Lammermoor." Hearing her as Violetta will be a new experience for Chicago opera-goers. Doubtless her vocal brilliance will go a long way toward making her enactment of the part successful.

We are thankful that "Boris Godunoff," one of the best works, musically, in the company's repertoire, was not allowed to lapse after the single performance of it a week ago Saturday evening. It is to be sung again this coming Saturday afternoon, with one important cast change—Joseph Antonelli instead of Armand Tokatyan as Gregory.

Next Saturday night the season's second "Aida" will serve as vehicle for the debuts of Mable Lushanya and Karin Branzell, as Aida and Amneris, respectively. Miss Lushanya, surprisingly, is a Chickasaw. She has had experience as a few or no American Indian maidens before, but she has never undergone experi-

## IN "CAVALLERIA RUSTICANA" Symphony Will Play Sibelius' Work Thursday

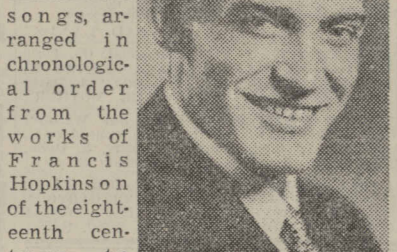


Dusolina Giannini, the distinguished American soprano, will participate in Thursday night's double bill of "Cavalleria Rusticana" and "Pagliacci" at the Civic Opera house, singing the role of Santuzza in the former.

(Seymour Photo.)

## Current Music News

Today's solitary concert will be given by Frank Turfs, baritone, in the Studer baker theater. He has devised a program devoted exclusively to American songs, arranged in chronological order from the works of Francis Hopkinson of the eighteenth century to those of the contemporary Jacques Wolfe. Composers whose place in history comes between these two, also represented on the recital, include Stephen Foster, George W. Chadwick, Edward MacDowell, Horatio A. Parker and Charles T. Griffes. Of them all Francis Hopkinson deserves a special word of introduction. For this early Philadelphia poet, in-



Frank Turfs. (Theatrical Photo.)

ventor and statesman, wrote the first songs extant by an American. It is "My Days Have Been So Wondrous Free," and it will open Mr. Turfs' recital. Hopkinson, moreover, made the first American adaptation of the tune that is now used for "The Star Spangled Banner." The baritone will be accompanied by Fritz Siebach.

The Illinois Symphony orchestra, inactive since September, will open its new season with four out-of-town concerts, playing in Spring Valley, Ill., Nov. 7; Rock Island, Ill., Nov. 8; Crinell, Ia., Nov. 9, and Freeport, Ill., Nov. 12. All concerts will be conducted by Izler Solomon, and the soloists on different occasions will be two—Herman Clebanoff, new concertmaster of the orchestra, and Jenksa Slobos, principal cellist. The Chicago season will be announced and get under way shortly.

Comestants in the prize song competition sponsored by the Chicago Council of Teachers of Singing must submit their manuscripts not later than Nov. 15. They should be addressed to Walter Allen Stults, P. O. Box No. 694, Evanston, Ill.

Miss Della Chiesa is to have the rôle of Micaela. The soft, radiant music which Bizet has written for the part should fit the singer as a glove fits the hand.

Operas and casts for the week follow:  
Monday at 8: Thomas' "Mignon," with Gladys Swarthout, Esio Pinza, Tito Schipa, Virginia Haskins, Elizabeth Brown, Beate Defrene, and Mark Love. The Littlefield ballet. Conductor: Louis Hasselmann.  
Wednesday at 8: Puccini's "La Bohème," with Grace Moore, Charles Kullman, George Crapalicki, Virginia Lazzari, Charlotte Boerner, and Pompilio Malatesta. Conductor: Henry Weber.  
Thursday at 8: Popular priced board of education performance. Mussorgsky's "Cavalleria Rusticana," with Dusolina Giannini, Elizabeth Brown, Manuel Roumisi, Robert Campbell Kelso, and Max Barron. Conductor: Dino Buzzati. Followed by Leoncavallo's "Pagliacci," with John Pano-Gasser, Carlo Morelli, Frank Chapman, Giuseppe Cavadore, and Vivian Della Chiesa. Conductor: Angelo Comarito.  
Friday at 8: Verdi's "La Traviata," with Hilde Reggiani, Armand Tokatyan, and John Charles Thomas. The Littlefield ballet. Conductor: Henry Weber.  
Saturday at 2: Mussorgsky's "Boris Godunoff," with Esio Pinza, Giuseppe Cavadore, Joseph Eastonelli, Virginia Lazzari, Ellen Longone, and Mark Love. The Littlefield ballet. Conductor: Henry Weber.  
Saturday at 8: Verdi's "Aida," with Douglas Beattie, Karin Branzell, Kurt Baum, Mable Lushanya, Carlo Morelli, Mark Love, and Janis Porter. The Littlefield ballet. Conductor: Carl Alwin.  
Next Sunday at 8: Bizet's "Carmen," with Ellen Longone, Vivian Della Chiesa, Armand Tokatyan, and George Crapalicki. The Littlefield ballet. Conductor: Henry Weber.

## Symphony Will Play Sibelius' Work Thursday

By Cecil Smith.

Hans Lange, associate conductor, takes over the Chicago Symphony orchestra at this week's subscription concerts on Thursday evening and Friday afternoon in Orchestra hall, Yehudi Menuhin, the celebrated young San Francisco violin virtuoso, plays his first Chicago performances of the Brahms violin concerto. The principal purely orchestral works listed are Jan Sibelius' Third symphony and Charles Martin Loeffler's "Memories of My Childhood." The orchestra will be playing the Sibelius symphony for the first time, although it has been performed here already by the Illinois Symphony orchestra under Izler Solomon.

Out of this diversified array of music the Sibelius symphony may perhaps be selected as the most significant single item, even the popular attention probably will be focused more sharply on Mr. Menuhin's Brahms. In recent seasons the compositions of the supposedly gloomy and dour Finn have been laid before the public constantly increasing frequency and fervor. Not many important Sibelius compositions have now gone unheard here, and even negligible trifles like the "Rakastava" suite profit from the present audience interest in Sibelius' whole output.

It is both valuable and necessary that we should hear a good deal of Sibelius' music in the next five years or so. In one or two hearings of each of his major works, plus frequent repetitions of obvious applause-getters like the Second and Fifth symphonies and the well worn "Finlandia," it has not yet been possible for us to come to any final and considered conclusions about Sibelius' real place in the musical sun. This week's performance of the little played Third symphony will add to our fund of knowledge.

I should hate to cast forth any pontifical estimate of the worth and enduring quality of Sibelius' symphonies and symphonic poems. I must confess, however, that I do not belong to the Sibelius cult, and I am inclined to look askance at those who call him one of the greatest living composers, along with such big fellows as Richard Strauss, Igor Stravinsky, and Serge Prokofiev.

There is something artificial about our sudden enthusiasm for Sibelius, and even though he may be very good, I cannot see why we discovered him only after his death. Sibelius is not a new discovery, and he is not a new discovery. Perhaps he is best described as a big time composer who by no means always writes big time music. At any rate, it still seems important to me that we hear all of his music, we possibly can while Sibelius rides the crest of the wave. Then at some tranquil future time, five or ten or twenty years from now, perhaps we can decide how big and significant a figure he really is.

Mr. Lange's complete program for Thursday evening and Friday afternoon is as follows:  
Overture to "Kullervo"..... Weber  
"Memories of My Childhood"..... Loeffler  
Symphony No. 3, C major..... Sibelius  
Concerto for Violin..... Brahms  
Yehudi Menuhin.  
Boothe Anecdote.  
Clare Boothe, the playwright and Park avenue firebrand, was concerned momentarily the other night over the direction of her new play, "Margin for Error." In one instance she decided to take a hand herself and summoned a player to a consultation on how a part should be played. "If the audience laughs, play it for comedy," said Miss Boothe. "If it doesn't, play it for tragedy." The player walked around a little dazed until he remembered that once a director asked an actor for a "pear shaped" tone.

Paderewski Awards.  
The trustees of the Paderewski Fund for the Encouragement of American Composers—Arthur D. Hill, Wallace Goodrich, and Adams Sherman Hill—have announced the following awards for the 1938 competition: An award of \$1,000 to Walter Heller for his work for small orchestra, entitled "Prelude to A Midsummer Night's Dream," an award of \$1,000 to Morris Mamorsky for his Concerto for Piano and Full Orchestra. Both composers are now residents of New York City.

Many of Sibelius' musical ideas are effective, and some are extremely moving. In the Second and Fifth symphonies—and to a lesser extent in the Third—he has mastered the device of leading a long work up to a theatrically impressive final peroration, reminiscent more of Tchaikovsky's Fifth symphony than of any other earlier work. On the other hand, no important modern composer

## Music Calendar

Today.  
Central Church choir—Orchestra hall, 11. Frank Turfs, baritone—Studebaker theater, 8:30.  
Sunday Evening club choir—Orchestra hall, 8.

Monday.  
"Mignon," Chicago City Opera company—Civic Opera house, 8.  
Tuesday.  
Russian Trio—Arts club, 11:30.  
Enma Bejnel, pianist—Orchestra hall, 8:15.  
Stetson Singers—Woman's Club theater, 8:15.

Wednesday.  
"La Bohème," Chicago City Opera company—Civic Opera house, 8.

Thursday.  
"Cavalleria Rusticana" and "Pagliacci," Chicago City Opera company—Civic Opera house, 8.  
Chicago Symphony orchestra, Hans Lange, conductor; Yehudi Menuhin, violinist—Orchestra hall, 8:15.

Friday.  
Chicago Symphony orchestra, Hans Lange, conductor; Yehudi Menuhin, violinist; repetition of Thursday's program—Orchestra hall, 8:15.

"La Traviata," Chicago City Opera company—Civic Opera house, 8.  
Saturday.  
"Boris Godunoff," Chicago City Opera company—Civic Opera house, 8.  
"Aida," Chicago City Opera company—Civic Opera house, 8.

Coming.  
Nov. 12—Tod Shawn and dance group; Studebaker theater and Arts club, 11:30.  
Nov. 12—"Carmen," Civic Opera house.  
Nov. 12—"Il Trovatore," American Opera company; Woman's Club theater.  
Nov. 12—Littlefield Ballet; Civic Opera house.  
Nov. 12—James Lapsley, baritone; Curtis hall.  
Nov. 12—Storm Bull, pianist; Goodman theater.

Nov. 13—"Louise," Civic Opera house.  
Nov. 14—Chicago Symphony orchestra; Frederick Stock, conductor; John Weicher, violinist; Efram Kurtz, cellist; Orchestra hall, 8:15.  
Nov. 14—Helen Terry, soprano; Kimball hall.  
Nov. 14—Ruth Page and Bentley Stone, dancers; Civic theater.  
Nov. 15—"Mignon," Civic Opera house.  
Nov. 16 and 17—Chicago Symphony orchestra, Frederick Stock, conductor; Efram Kurtz, pianist; Orchestra hall.  
Nov. 16—"Louis de Lammermoor"; Civic Opera house.  
Nov. 17—"Mason," Civic Opera house.  
Nov. 17—Basil and Java moose; Arts club.  
Nov. 18—"Falstaff" (afternoon) and "Martha" (evening); Civic Opera house.  
Nov. 18 and 19—Basil and Java dancers; Civic theater.  
Nov. 18—Chicago Symphony orchestra; "pop" concert; Orchestra hall.

—not even Richard Strauss—has repeated himself so often. His music is full of overworked trademarks, such as the brusque, rhythmically agitated melodic phrase interrupted before it has developed, or the harmonic half cadence coming to rest on a minor chord where a major one was expected, or the use of ominously bleak woodwinds and brass in the orchestration.

Sibelius is thus a problem to those who would like seriously to assess his work. Just when his music is in danger of becoming bromidic and repetitious, something novel and exhilarating is likely to happen. Perhaps he is best described as a big time composer who by no means always writes big time music. At any rate, it still seems important to me that we hear all of his music, we possibly can while Sibelius rides the crest of the wave. Then at some tranquil future time, five or ten or twenty years from now, perhaps we can decide how big and significant a figure he really is.

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## Illinois Wesley Foundation in Drive on Debt

Which college is the right one for your son or daughter? If you plan to send your children to a college or a university read the helpful guide to choosing the right school, "Higher Education," by Dr. John Evans of the Tribune staff. On sale at Tribune Public Service Offices, 1 South Dearborn street, and at Tribune Tower, 435 North Michigan avenue. Price, 10 cents. By postpaid mail, 15 cents.

By the Rev. John Evans.

The Wesley Foundations of the Methodist church realize an idea expressed by Thomas Jefferson in a re- script concerning the University of Virginia. Instead of including the traditional professorship of theology in the university he had founded, he proposed that religion be taught only as it in-herited in other parts of the curriculum, and that "the different faiths be encouraged to establish, each for itself, a professorship of its own tenets on the confines of the university; thus preserving their independence of us and of each other."

According to Dr. Miron A. Morrill, a secretary of the board of education of the Methodist church, 740 RUSH street, this principle of co-existence without fusion in a religious education program is accepted by American Protestantism, and its operation is exemplified by these Wesley Foundations in more than 125 institutions. The Wesley Foundation at the University of Illinois was organized in 1913 by Bishop James C. Baker, and was the first institution of its kind for church work among students at tax-supported universities. The present director is Dr. Paul Burt, whose administrations contact more than 2,500 students.

The history of this first of the Wesley Foundations dates back to 1907 when Trinity Methodist church at Urbana, which had grown out of a little church congregation formed in 1852, called the Rev. James Chamberlain Baker to become its pastor. It was recognition of his work in starting the foundation that effected his elevation to the episcopate. Dr. Baker embodied five points in the basic plan, which is now carried on in one of the most beautiful Gothic structures on the campus:

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2. A school of religious education.
3. A home away from home.
4. A laboratory for training lay leaders in church activities.
5. A recruiting station for the ministry.

Much might be told as to how the work under Dr. Burt has met the ideals of the founder. It suffices to say here that an average weekly attendance of more than 1,000 different individuals shows that many regard highly the privileges of a "home away from home," and that at least 12 churches in Illinois owe their pastors to the benign influence of the Wesley Foundation.

But the foundation is not as yet self-supporting. Of its present operating budget—about \$13,000 per year—

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Rev. Dr. Paul Burt, Director of the Wesley Foundation at the University of Illinois. (Keith Swanson Photo.)

annum—approximately 40 per cent is met by appropriations from the Methodist board of education, student contributions, and income from a small endowment. The balance must be met by voluntary contribution from without. To remedy this situation, Illinois Methodists this year, under the leadership of Bishop Ernest Lynn Waldorf, head of the Chicago area, and James R. Jackson Sr. of Freeport, are engaged in lifting the foundation's indebtedness. The amount sought is \$225,000. This amount will liquidate all outstanding obligations both as to principal and interest.

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## Notes of Music and Musicians

A male quartet, known as the Stetson Singers, will present a concert in the Women's Club theater on Tuesday night. Numbers on their program range all the way from Morley's "Now Is the Month of Maying" to Vincent Youmans' "Great Day." Leo Heim will contribute incidental solos as well as serve as accompanist for the group.

Maria Kurenko, soprano, scheduled to appear on Nov. 12, and Simon Baver, pianist, announced to play on Dec. 5, have both postponed their recitals until some later date in the season.

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