The Reliable Guide of Program Chairmen

Third Annual

CHICAGO and MIDWEST

Musicians' and Allied Artists' Directory

Season 1925-1926

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Third Annual

CHICAGO and MIDWEST

Musicians’ and Allied Artists’ Directory

ORDER OF CONTENTS

MUSICIANS’ "WHO'S WHO"

A Directory, with addresses and telephone numbers of Chicago and Mid-West Musicians, Dramatic Readers, Lecturers, Entertainers. Also included are the Music and Dancing Schools and those who serve the artists' needs, advertised herein.

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Retail Price One Dollar

Circulation—This Directory is mailed free in Chicago and the Mid-West to those who engage talent. Five thousand copies are printed and distributed to Women's Clubs, Music Clubs, Local Managers, Colleges, High Schools, Churches, Lodges, Theaters, Lyceum and Chautauqua Bureaus and Musicians. Copies will be reserved for those who send in 25 cents in stamps during August or September. Retail price at Music Stores $1.00.

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Miss Lacey possesses practically every qualification that a good singer should possess, a voice, ample range, tone absolutely true to pitch and considerable power.—Cincinnati Enquirer.

Olive June Lacey created quite a stir, a hiatus in the regular course of programmed proceedings somewhat in the manner of Auditorium demonstrations, by her fine singing of the Micaela aria and the exquisite quality of the closing high B flat.—Herman Devries, Chicago American.

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Below is a recent press comment from Toronto, Canada, which emphasizes the worth and ability of these three unusually gifted sisters, who newly made their debut at the Grand Opera House last evening.

THE EVENING TELEGRAM, TORONTO, FRIDAY, JUNE 26, 1925

THREE BRILLIANT ARTISTS

PRINGLE TRIO AT GRAND


It was a large audience who heard the Pringle Trio in concert recital at the Grand Opera House last evening. The trio is composed of three sisters, Misses Agnes, Lillian and Jessie Pringle—violinist, cellist, and soprano and pianist, respectively. Very rarely indeed are musical gifts distributed so generously in one family, as they are amongst these talented artists. Each is a soloist of distinction, and their music in ensemble—whether instrumental trio, solo or vocal number with obligato—has a sympathetic quality that intuition alone can induce. Last evening's programme was excellent in every feature, refined and representative in selection and delightful in presentation. Trio numbers included the Mendelssohn's Trio, Op. 49, Kreisler's arrangement of the Londonderry Air, a Grieg Norwegian Dance, and Schuett's Waltz Marches.

FINE LYRIC SOPRANO

Miss Jessie Pringle sang the Tosca Aria "Vissi d'Arte," the Valse "Ahl Je Veux Vivre" from Gounod's "Romeo and Juliet," and lyrics of Woodman, Hageman, Beach and Rabey. Her work at the pianoforte was a pattern of what splendid technique, refinement of temperament and artistic self-forgetfulness can achieve. The piano sang as sweetly as the strings, and never once strayed beyond the confines of a finely balanced ensemble. Her singing, too, was one of the hallmarks of this evening. Her lyric soprano is one of those light, transparent tones that float free as air. Because there is no effort you never weary of them. And behind beauty of execution there is splendid interpretive sense. Many sopranos cannot sing half so well, and yet singing is something that Miss Jessie Pringle can do, and did, last evening.

Miss Agnes Pringle, violinist, and Miss Lillian Pringle, cellist, alike in the rich beauty of their tone and a technique that make you forget it is there, Miss Agnes Pringle has that golden quality with a glint along its edge. Harmonies of the Vieuxtemps D Minor Concerto were smooth legatos and the firm assurance of its crisp, lighter numbers there was a grace of phrase and tone that revealed the instinctive artist.

Cello items were: "Variations Symphonique Buonifacio," Poppe; an Adagio of Schumann; Poppe's "Quatrain," Sammartini's Old Italian Love Song.

Miss Lillian Pringle's 'cello playing upset all preconceived ideas. Surely there are very few ladies who can play the 'cello as well as Miss Lillian Pringle.

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Other press comments from New York, Chicago and other large cities sent upon request.

JESSIE PRINGLE, Soprano and Pianist

The ability to do two things with the finish, ease and artistry with which Jessie Pringle accomplishes her vocal or pianistic efforts is indeed a rarity. She studied abroad with Lamperti, Franz Prochowsky and Vaclav Raatz Brockman, and in New York with Herbert Witherspoon and Oscar Saenger. She had successful concert appearances in Beethoven and Philharmonic Hall in Berlin.

AGNES PRINGLE, Violinist

Agnes Pringle studied with Bernhard Listemann, Emile Sauret, and Hugo Hermann, here, and abroad with Issay Barmas, of Berlin; Goby Eberhardt of Nice, France, and in London with Leopold Auer, the famous teacher of Elman and Heifitz. She made concert appearances in Berlin and Nice and Queen's Hall, London, with great success. In America she appeared with the Chicago Symphony Orchestra.

LILLIAN PRINGLE, Cellist

Originally a Bruno Steindel pupil, Lillian Pringle later completed her studies in Berlin with that great master, Anton Hekking. She found warm reception in musical circles in Europe, appearing before royalty in recitals and with orchestras, returning to America to win more triumphs, a finished product, with a great technique and a beautiful suave tone and understanding of her instrument.

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(1) (Coached by Edgar Nelson)—comprises
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Opera Repertoire

(2) (All performed except "Tosca")—"Faust,"
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To award the David Bispham Memorial Medal in Chicago whenever possible; or elsewhere, when satisfactory presentation of an American opera has been obtained by this society.
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The translated operas to date are: (Published: *Carmen and Pagliacci, 25 cents per copy); to be published in order of the demand; Louise, Falstaff, Andre Chenier, Madam Butterfly, La Tosca, Cavalleria Rusticana, Lohengrin, Tannhaeuser, Die Meistersingers, Goetterdaenmerung, Tristan and Isolde, Parsifal, Siegfried, Faust, with others to follow.
Respectfully submitted,
ELEANOR EVEREST FREER, Chairman.

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It has had but two conductors—Theodore Thomas for fourteen years and Frederick Stock, the present conductor, since January, 1905.

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Carleton Cummings is a young man with an excellent voice.—Karleton Hackett, Chicago.

Mr. Cummings has all the qualities which insure his success.—Frank Damrosch, New York.

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The names of artists resident outside Chicago, are at pages 178-181.

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La Traviata.................by Verdi
La Bohéme...................by Puccini
La Tosca....................by Puccini
Madama Butterfly...........by Puccini
Fra Diavolo................by Auber
Martha......................by Flotow
Barber of Seville...........by Rossini
Andrea Chenier..............by Giordano
Boris Godunoff..............by Moussorgsky
L'Amore dei tre Re...........by Montemezzi
Cavalleria Rusticana........by Mascagni
I Pagliacci..................by Leoncavallo
Lucia di Lammermoor........by Donizetti
Jewels of the Madonna.......by Wolf-Ferrari
La Giconda..................by Ponchielli

IN FRENCH
Carmen......................by Bizet
Pearl Fishers..............by Bizet
Faust.......................by Gounod
Romeo and Juliet...........by Gounod
Louise......................by Charpentier
Werther.....................by Massenet
Thais....................by Massenet
Pelleas and Melisande.......by Debussy
Samson and Delilah........by Saint-Saëns

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THE WITCH OF SALEM, by Charles Wakefield Cadman; Libretto by Nelle Richmond Eberhart.
NAMIKO-SAN, by Aldo Franchetti; music, tragedy adapted by the composer from an ancient Japanese drama.
LA PETITE A ROBINSON, a ballet pantomime by Gabriel Grovlez.

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The Masked Ball........by Verdi
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Daughter of the Regiment..by Donizetti
Manon Lescaut........by Puccini
The Marriage of Figaro.....by Mozart

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Edythe Sackett, the accompanist, supported the singers in a very capable and dependable manner.—Herman DeVries, Chicago Evening American.

Edythe Sackett proved herself to be a skillful accompanist.—Maurice Rosenfeld, Chicago Daily News.

Sympathetically true and musically fine accompaniments were played by Edythe Sackett—C. E. Watt, Chicago Music News.

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A Few Striking Press Tributes

Helen Protheroe Axtell has a rich, full voice, sings with great ease and artistry, diction perfect, a worthy addition to the concert stage.—Herman Devries, Chicago American.

Helen Protheroe Axtell is the fortunate possessor of musical intuitions that respond with remarkable sympathy to the prompting of lyric beauty. The voice is fresh, pure and of exquisite timbre and is used with unconscious ease.—Glenn Dillard Gunn, Chicago Tribune.

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—Karleton Hackett in Chicago Evening Post.

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Dawn Hulbert  
Soprano  

**INTERPRETATION**  
Dawn Hulbert, an engaging soprano, gave a song recital—and added to the enjoyment of her program by elucidating thru unadorned rhetoric the texts of her songs. Miss Hulbert has the manner of the more intimate concert stage. She has a winning personality and added to this quality, she possesses a soprano voice which is best in its middle and lower registers, there it has a very good quality and also power. In some songs by Chausson, Koechlin, Duparc and Fourdrain, she projected the poetic, romantic atmosphere very well and gave them vivid interpretation.  
—Maurice Rosenfeld, The Chicago Daily News.  

**TASTE**  
One of the notable features in Dawn Hulbert's song recital was her ability to select entertaining songs. These Miss Hulbert prefaced with explanations, and then sang with an assured manner—developed their emotional content—she has ability and talent.  
—Edward Moore, The Chicago Tribune.  

**APPEAL**  
The auditorium was filled to its capacity with an audience seemingly well pleased with the talents and attainments of the young singer.  
—Herman Devries, The Chicago American.  

**UNDERSTANDING**  
Miss Dawn Hulbert has a lyric voice which showed to the best advantage in the lighter phrases of the lighter songs. She sang with understanding of the music.  
—Karleton Hackett, The Chicago Evening Post.  

**SINCERITY**  
Dawn Hulbert was heard in song recital with enthusiasm—the young soprano showed every evidence of sincerity and of modesty. In time to come there is no reason why she should not find her way to a truly expressive and arresting style of song.  

**CHARM**  
Dawn Hulbert, a very charming young lady, sang several groups of modern love songs. Her voice was fresh and well trained—she has a subtle sense of humor and considerable dramatic ability.  
—The Times News, Ann Arbor, Michigan.  

**SPONTANEITY**  
Spontaneity and charm characterized the song recital given by Dawn Hulbert—she has a high soprano of power and clarity—her work was infused with the novel.  

**ABILITY**  
Miss Hulbert's program was exceedingly choice, the numbers having been chosen to give ample opportunity to display her dramatic and interpretive abilities. She has a pleasing personality—sang with perfect understanding of her music—her delicately pure high notes were beautiful.  

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—Glenn Dillard Gunn, Herald-Examiner.

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Tribune.

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New York, March 25, 1924.—Frieda Stoll has studied with me for the past three seasons and in my opinion she is capable, very intelligent, conscientious, serious in her work, and possesses a charming personality.—Richard Hageman (Former director for 15 years at the Metropolitan Opera Co., the Chicago Civic Opera, and Ravinia Opera).

Frieda Stoll appeared at the La Salle Theatre, Chicago, July 27, 1923 (singing the "Mad Scene" from "Hamlet," by Ambroise Thomas), and demonstrated not only the possession of an admirable voice but enviable skill in the handling of it.—Felix Borowski.

Frieda Stoll, soprano, sang the "Polonaise" from "Mignon" with the Little Symphony Orchestra of Chicago, under my direction in the Studebaker Theatre, May 31, 1923, with most admirable results. The delightful quality, flexibility and poise of her voice and her art made an impression of mature authority both on the critical audience and the more critical orchestra.—Glenn Dillard Gunn.

Frieda Stoll, a young coloratura soprano, has a presence which predisposes her hearers to pleasure, and a voice of valuable clearness and ease.—Eugene Stinson, Chicago Daily Journal.

Frieda Stoll has a coloratura voice of wide range and ample volume, always mounting well to the pitch. Her runs were accurate and she seemed sure of herself.—Karleton Hackett, Chicago Evening Post.

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   Out of My Soul's Great Sadness...Franz
   When Two That Love Are Parted...Secchi
   Through Sunny Spain.............Mattei
4. The Hills...........Edson
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   Pierrot ......................Hutchinson
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    b. The Look,..................Sara Teasdale
    c. The War Bride.............Maurice Egan
    d. Such a Lil' Fella..........Frank Stanton
   Miss Wrenn
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   Psalm to My Beloved........Eunice Tietjens
   When Earth's Last Picture Is
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Whitford, Homer P., Dartmouth College, Hanover, N. H.
MacDowell, Mrs. Edward, Peterborough, New Hampshire.
Gill, Virginia, 1014 Division St., Camden, New Jersey.
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St. John G. Ervine: "John Ferguson"
John Drinkwater: "Abraham Lincoln"
Israel Zangwill: "The Melting Pot"
Richard Wagner: "Lohengrin"
Maurice Maeterlinck: "The Blue Bird"
Hubert Henry Davies: "A Single Man"
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James Forbes: "The Famous Mrs. Fair"
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Miscellaneous Readings and Stories

What They Say
AN APPRECIATION
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"Abraham Lincoln" was given an interesting and powerful interpretation by Miss Jean Barron Hurst at the Teachers' College auditorium last evening. Her rendering was marked by clarity, force and dramatic sweep. The most impressive scenes were the two of the surrender and the assassination.—Moorhead Daily News, Moorhead, Minn.

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<td>Binion, Millard</td>
<td>2604 Kimball Ave., Belmont 7624.</td>
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<td>Birch, Robert R.</td>
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<td>Dickey, Martha Huber</td>
<td>7648 Normal Ave., Stewart 0380.</td>
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<td>900 Fine Arts Bldg., Wab. 8988. Res. 1503 E. 68th St., Mid. 4856.</td>
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<td>Fletcher, Frances Bowser</td>
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<td>Frain, Edna Hall</td>
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<td>Hyatt, Annie</td>
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<td>2112 Sherman Ave., Evanston, Ill. Univ. 3716-W. Insert at Page 122.</td>
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Ericsson, Gustav, 652 W. 116th St., Pullman 5540. Page 212.
Steiner, Louis, 2247 W. Roosevelt Rd., Roose- velt 2351.

Printers
Bazner Press, 621 Plymouth Ct., Harr. 2317 Page 212.
Harmegnies & Howell, 512 S. Sherman St., Wab. 9552. Page 174.

Publicity

Public School Music
Betts, Mae B. M., 108 S. Kenilworth Ave., Oak Park, Ill., Ravenwood 5338.
Robinson, O. E., American Conservatory, 300 S. Wabash Ave., Wab. 5385.

Publishers
Bazner Press, 621 Plymouth Ct., Harr. 2317 Page 212.

Quartets
Vocal
Chicago Male Quartet, W. O. Smith, Mgr., 2528 Fermdin Rd., Austin 1346. Page 82.
Imperial Quartette (Benn Tutus, Mgrs.) 1525 Kimball Hall, Harr. 7949; Ship. Sunnyvale 6255; Fannell, Keystone 1514. Opp. Page 16.
Standard Reliance Quartette, H. C. Meyers, Mgr., 2713 N. Richmond St., Wab. 1320 (Local 97). Page 163.

Instrumental

Recital Halls
Chicago Conservatory Recital Hall, 9th Floor, Auditorium Bldg., Wab. 9007. Page 211.
Kimball Hall, 306 S. Wabash Ave., Room 301, Wabash 3880. See inside back cover.
Lyons & Healy, Recital Hall, Jackson and Wabash Ave., Wab. 7900. At Page 96.

Recital Management
Hall, Jessie B., 610 Fine Arts Bldg., Harr. 0228.

Schools
Chicago Music School, Eleanor F. Godfrey, Pres., 1528 Kimball Bldg., Wab. 0195.
Chicago Philharmonic Conservatory, 304 S. Wabash Ave., Kimball Hall, Wab. 5676.
Cosmopolitan School of Music and Dramatic Art, 1625 Kimball Bldg., Harr. 4668. Page 205.
Girvin Violin School, 1430-5 Kimball Bldg., Wab. 2293. Front Cover.
Gunn School of Music and Dramatic Art, 421 S. Wabash Ave., Wab. 2706. Page 301.
Magnus Studios, 707 Fine Arts Bldg., Page 134.
University Extension Cons., 702 E. 41st St., Kenwood 4760. Page 203.

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Studios

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Symphony Orchestras

Schulze, Karl, 218 S. Wabash Ave., Harr. 2851.

Tailors

Gault, Sam, 1003 Cable Bldg., Wab. 9659. Page 211.

Tea Room


Tenors

Beaulieu, F. L., 4647 Malden St., Ardmore 4530; Wab. 4437. Page 141.
Cook, Dwight Edrus, 1625 Kimball Hall, Harr. 4868. Page 77.
Cummings, Carleton, 300 Fine Arts Bldg., Harr. 6257. Lake Forest University, Lake Forest, Ill. Lake Forest 441-J. Page 16.
Elston, C. L., 7259 Harvard Ave., Stewart 6994.
Hearn, Pierce O., 2242 Orchard St., Mohawk 1093. Page 85.
MacNeil, Harold, 7635 Greenview Ave., Calumet 6127.
O'Hearn, Pierce, 1014 Cable Bldg., Wab. 4437.
Mohan 1093. Page 85.
Ross, William F., 5236 W. Harrison St., Mansfield 3235.
Sackett, Lynn, 6355 Blackstone Ave., Dor- chester 4143.

Schriner, Edward W. C., 426 Fine Arts Bldg., 4423 N. Robey St., Ravenswood 4908. Page 63.
Steiner, Louis, 2247 W. Roosevelt Rd., Roose- velt 2751.
Webber, Watt, 1018 N. State St., Delaware 6974. Page 177.
Wreck, Ambrose, 600 Lyon & Healy Bldg., Harr. 5120, Inside Front Cover.

Theater Organ Playing

Van Deusen, Frank, American Conservatory, Wab. 5388. Page 130.

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Florencio Trio, 500 Kimball Hall, Midway 6921. Pages 112-113.
Pringle Trio, 2342 Calumet Ave., Calumet 0043. Pages 8-9.
The Italian Trio, Amelia Conti, Mgr., 1014 Cable Bldg., Wab. 4437. Page 114.
Whitney Trio, 1504 E. Marquette Rd., Dor- chester 2885. Page 59.

Trumpeters


Vaucluse Acts


Viola Teachers

Blood, Blanche, 97 Auditorium Bldg., Wab. 7112. Page 68.

Concert Violinists and Teachers

Bartlett, Floy Little, 821 Foxdale Ave., Winn- netka, Ill., Winnetka 1538. Page 73.
Blood, Blanche, 97 Auditorium Bldg., Wab. 7112.
Callow, Guy, 20 E. Jackson Blvd., Wabash 4279; Res. 5342 Winthrop Ave., Sunnyside 9469. Page 75.
Dresch, George, 218 S. Wabash Ave., Harr. 2851. Pages 2 and 3.
Eitner, Olga, Mgt., 104 Cable Bldg., Wab. 4437; 2746 Hampden Court, Apt. 4Q. At Page 133.
Fischel, Max, 64 E. Van Buren St., Chicago Music College, Harr. 6830. Page 74.
Girvin, Vocal School, 1430-35 Kimball Hall, Wab. 2293. Front Cover.
Harley, Alexander, 77 North St., West Chicago, Ill., West Chicago 98-J. Page 66.
Martinson, Melvin, 11548 Normal Ave., Pullman 3318. Page 17.
Rosine, Beulah, 4855 N. Sceley Ave., Rand. 1197; Harr. 4868; Rav. 3267. Page 157.
Sebold, Alexander, 4621 Lake Park Ave., Kenwood 2233. Page 163.
Sopkin, Abraham, Gunn School of Music, 421 S. Wabash Ave., Wab. 2898; 7463 Sheridan Road. Rogers Park 8040. Page 153.
Spiro, Raphael, 1400 E. 56th St., Dorchester 2221. At Page 142.
Townsend, Winning, 819 Lyon & Healy Bldg., Wab. 793 Foxdale Ave., Winnetka, 627 11th St., Wilmette. Tel. Winnetka 846.
Vernon, Paul, 1625 Kimball Bldg., Harr. 4668; 4856 Dovers St., Page 177.

Violin Dealers
Katz, Benjamin, Music Co., 218 S. Wabash, 9th Floor, Wab. 1223. At Page 97.
Wagner & George, 64 E. Van Buren St., Harr. 0451.

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Berger Chicago Opera School, 900 Lyon & Healy Bldg., Wab. 7279. Pages 70-71.
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Bolmar, Nena, 4231 Kenmore Ave., Wellington 0194. Page 76.
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Carpenier, Betty Dee, 911-12 Lyon & Healy Bldg., Harr. 5999. Page 79.
Clipping, D. A., 617 Kimball Hall, Harr. 5258.
Craven, Carl, 523-6 Fine Arts Bldg., Wab. 0147. Page 10.

Dicks, Elizabeth, 1625 Kimball Hall, Harr. 4868. Page 94.
Doering, Paula C., 817 George St., Wab. 8407. Buckingham 1584.
Donaldson, Ruby Vary, 721 Fine Arts Bldg., Wab. 3057, or Wab. 4437. Page 82.
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Knoll, Techa May, Gunn School of Music, 421 S. Wabash Ave., Wab. 2898.
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MacBurney, Thomas N., 609 Fine Arts Bldg., Wab. 8988.
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Thomson, Mary Peck, 630 Fine Arts Bldg., Wab. 7757, Buck. 1700. Page 162.
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Votaw, Lyryavine, 839 Dearborn St., Sup. 8700. Page 117.
Webster, Frank B., 1427 Kimball Hall Bldg., Wab. 8503. Page 158.
Westervelt, Louise St., John, Columbia School of Music, 509 S. Wabash Ave., Harr. 5930; 1553 N. State St., Sup. 1408. Page 98.

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