

THEATRES

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(Except May 22, 23 and 25)

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Mats. Wed. & Thurs.
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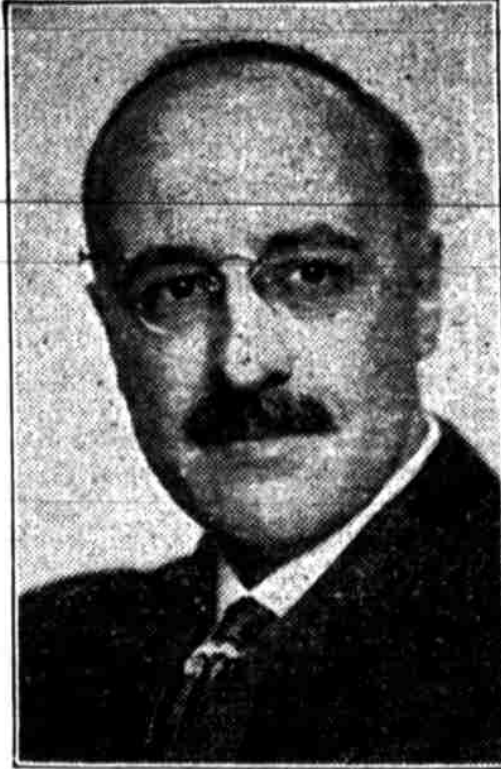
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vries and with Genevieve Clark-Wilson, and Harrison Wild for oratorio. In both of which branches she has had extensive experience. At the Chicago Auditorium she has appeared in such operas as "Romeo and Juliet," and "Faust" by Gounod, and "Manon Lescaut," by Massenet. In the first-named opera she was unusually successful. The Chicago Tribune, speaking of her performance in the role of Juliet, says: "Miss Allen is possessed



Freemantel, Tenor.

of a voice of more than usual beauty and sympathy, easily produced and gratifying, true in pitch and round in tone. She sings freely and confidently, enunciates so that every word is intelligible, and acts with a calmness and composure that is exceptional."

Of her performance as Marguerite, in "Faust," the Chicago Evening Post writes: "Leonora Allen was entrusted with the part of Marguerite, which she sang with feeling and that artless grace which greater singers do not always give it."

To but very few singers is it given to start their career with such immediate success as has been the good fortune of Miss Alma Beck, contralto, who is to appear with the Minneapolis Symphony Orchestra during our May Festival. One of her first engagements was with the Cincinnati Symphony Orchestra, at Columbus, Ohio, Dr. Kunewald, the newly engaged director, conducting. The Columbus Citizen, in commenting on the concert, says of her singing: "Alma Beck's contralto voice has the glory of youth; it is full, flexible and buoyant, and promises much for the years of greater maturity." The Evening Dispatch, reviewing the same concert, says:

"Miss Beck established herself here as a genuine artist, whose attainments, in view of her years, are magnificent. To begin with this slender German girl, with her expressive and finely intellectual face, is endowed with a remarkably good voice, rich and expressive and she has evidently been well trained. She was recalled four times after the first number and after singing an encore was so heartily applauded that she was forced to sing a second encore."

Of the seven soloists appearing with the Minneapolis Symphony Orchestra, Frederic Freemantel, tenor, is a newcomer to the northwest. This artist has had an enviable career and comes with an excellent reputation not only as a singer but also as a musician and man. Among the masters with whom Mr. Freemantel studied are Alberto Randegger and Gregory Hast of London, Alfred Giraudet, of Paris; Signor Belari and Oscar Saenger of New York.

Before coming west Mr. Freemantel was soloist and director of the choir at the Cathedral of Philadelphia for seven years, under the regime of the late Archbishop Ryan and was for some time soloist at the Madison Avenue Baptist Church, New York, and tenor soloist for six years at the Rodeph Shelom Synagog and director of music at the Tabernacle Methodist Church, Philadelphia, and assistant director of the Ocean Grove and New York Festival Chorus for five years. He is a member of the Musical Art Society and Manuscript Society of Philadelphia. As a soloist Mr. Free-



Richard Czerwonky, Concertmaster.

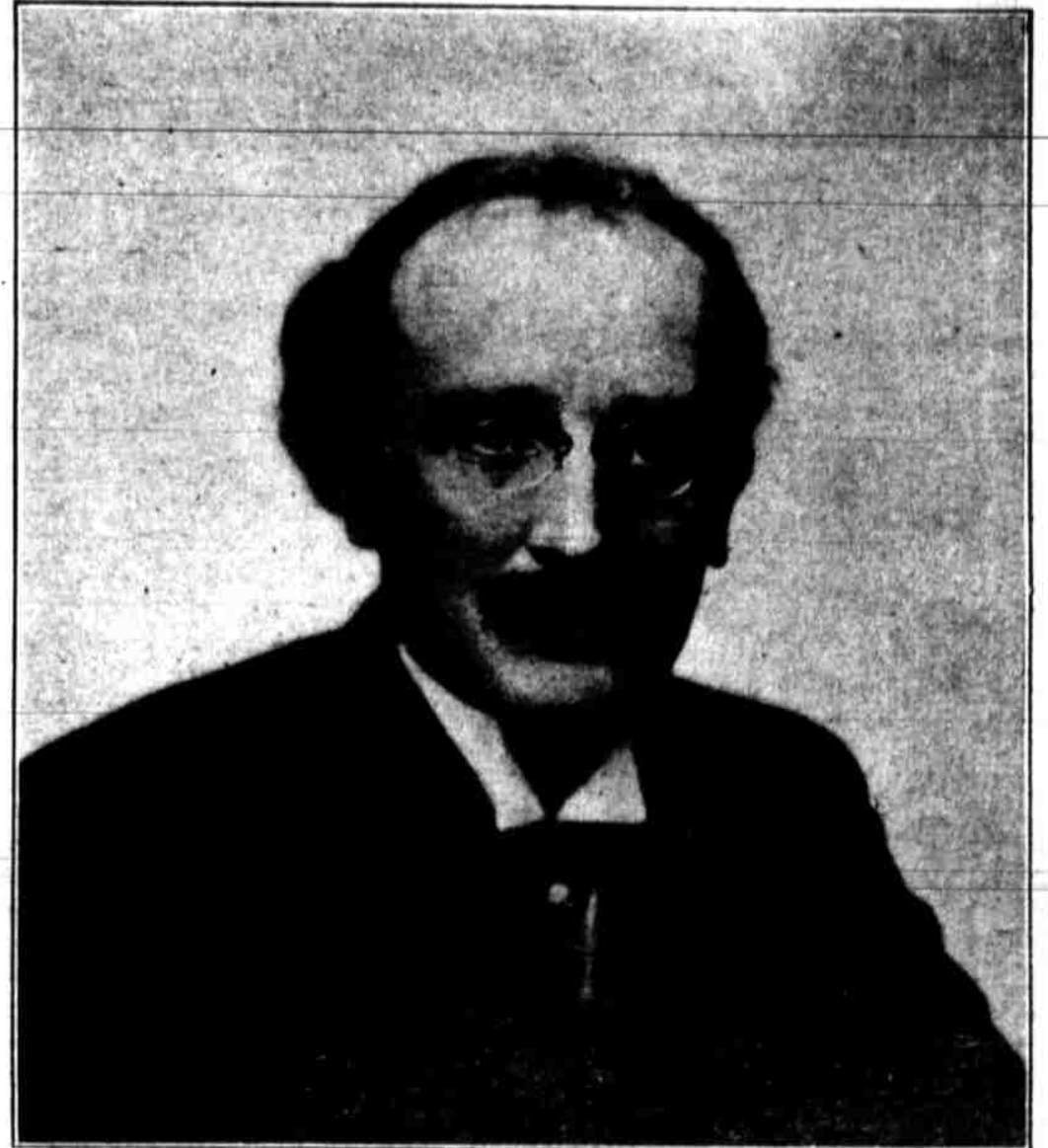
mantel has appeared with Anita Rio, Mme. Kirkby-Lunn, Florence Hinkley, Margaret Keyes, Herbert Witherspoon,

Henri Scott, Louis Kreidler, Louis Koemmenich, and many other prominent artists. Mr. Freemantel's success in the east is attested to by his many appearances with leading organizations in opera, oratorio, concert and recital.

Richard Czerwonky, formerly second concertmaster and soloist of the Boston Symphony Orchestra, was secured three years ago by the Minneapolis Symphony Orchestra and has become a permanent member of that great orchestra. In securing Mr. Czer-

wonky, who is an artist of international reputation and one of the few great violinists located in America, the management of the Minneapolis Symphony Orchestra has given another indication of its determination to make its orchestra second to none in this country. Mr. Czerwonky accompanied the orchestra on its three last spring tours as concertmaster and soloist, meeting with the greatest success.

Mr. Czerwonky is a native of Birnbaum, Germany, and achieved much distinction during his student years. He is a pupil of Joachim, Florian Zajic, and also of Andreas Moser. Twice he won the Mendelssohn prize, once the Joachim prize, besides several others. When Dr. Karl Muck was "loaned" by the German emperor to the Boston Symphony Orchestra, he brought Mr. Czerwonky with him to be soloist and assistant concertmaster, the young artist being then but twenty years old. He appeared with great success as



EMIL OBERHOFFER, Conductor

solist with the Boston Orchestra, and was the organizer and leader of the of the Czerwonky String Quartet which received the highest recognition from the leading critics of that city and vicinity. Since his location in Boston he has been in constant demand for concert and recital work. Louis C. Elson, the widely known Boston critic, places Czerwonky in the same class with Kreisler.

Wisconsin.

The Illinois trackmen met Wisconsin three times last Saturday and also registered three victories. At the outset it was a neck and neck race, until Illinois began to score heavily on the final events; 76½ to 49½ tells the story of the track meet. This ends the track season for Illinois and gives them the Western Dual Meet championship.

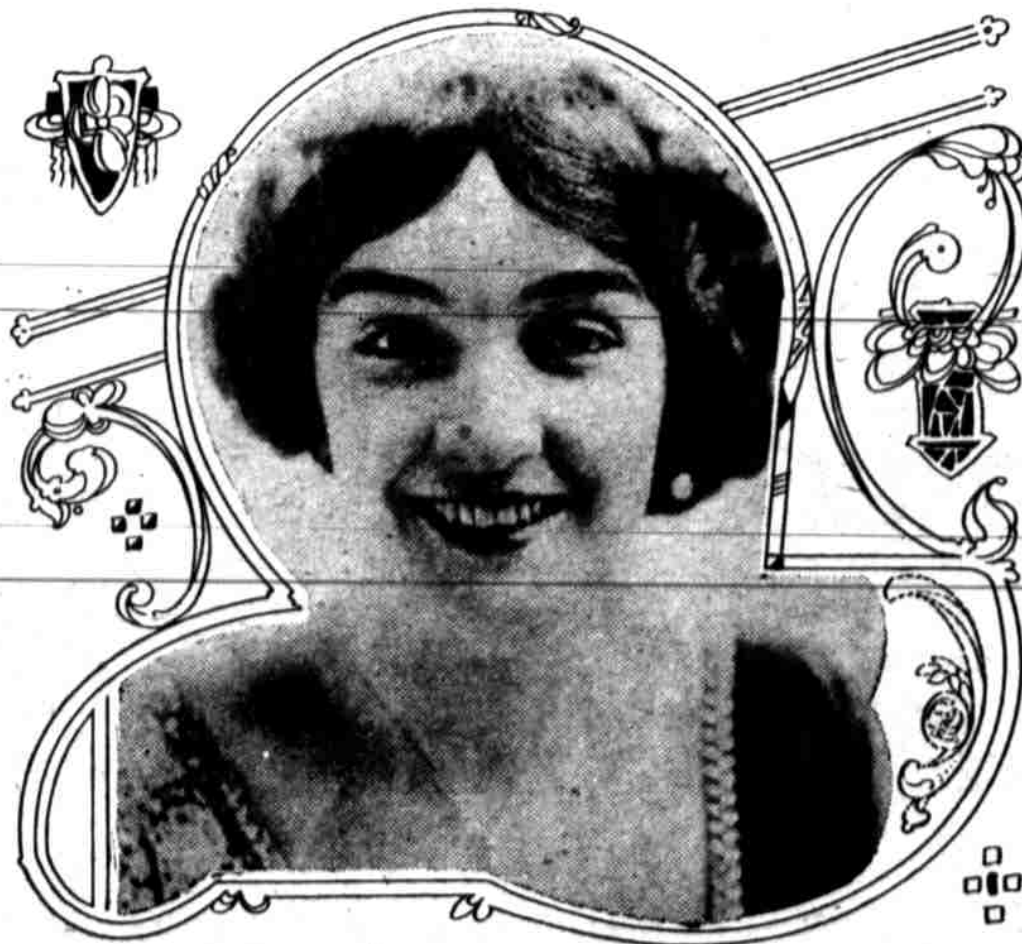
Purdue.

The annual inspection of the Purdue cadet corps was held last Saturday.

The cadets showed a marked improvement over last year. The inspection officers were especially impressed by the showing made by the sophomore battalion. After the inspection there was a short regimental drill and then a battalion drill.

Kansas.

The University of Kansas has arranged for a Merchants' Week. One hundred and twelve merchants have registered for the course. Stenographers will take all of the most interesting lectures for later reference.



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