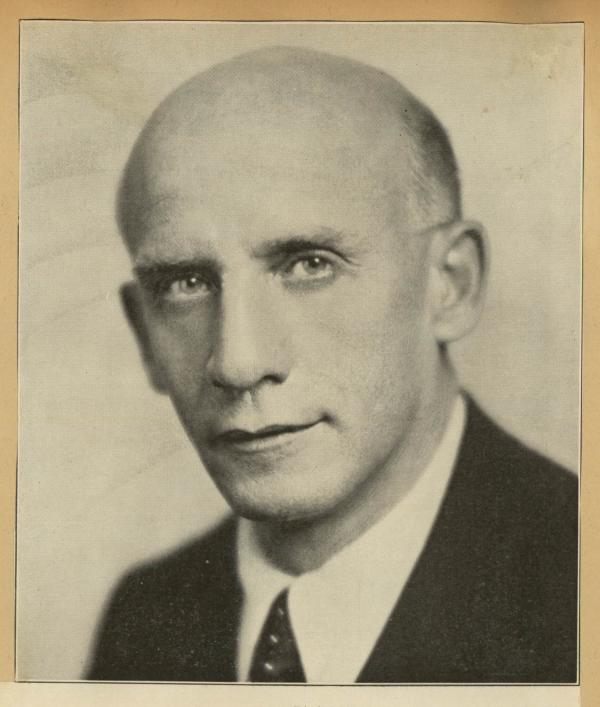
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Dimitri Mitropoulos, CONDUCTOR



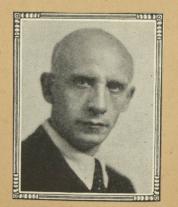
Cyrus Northrop Auditorium University of Minnesota

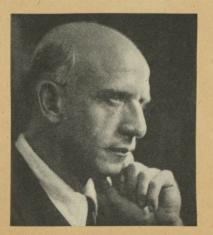


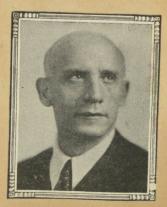


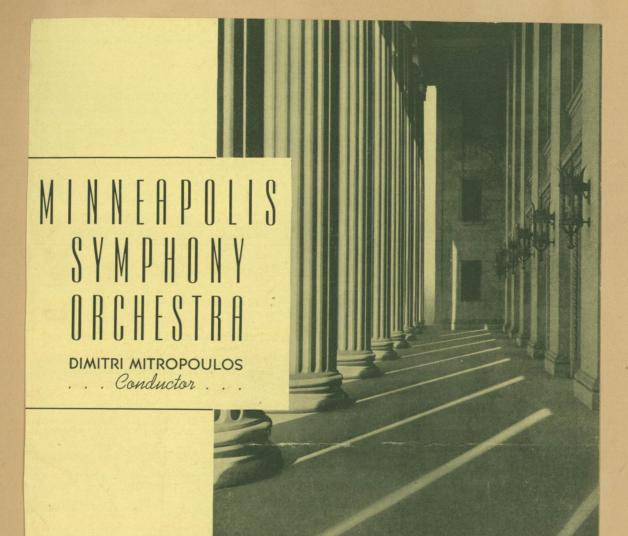
MITROPOULOS

Dimitri Mitropoulos, noted conductor of the Minneapolis Symphony Orchestra, is crossing new frontiers of fame with his outstanding work with the orchestra this year. He has won acclaim not only from the audiences that throng Northrop Memorial Auditorium on the University of Minnesota campus, where the concerts are conducted each Friday night, but from visiting artists as well.





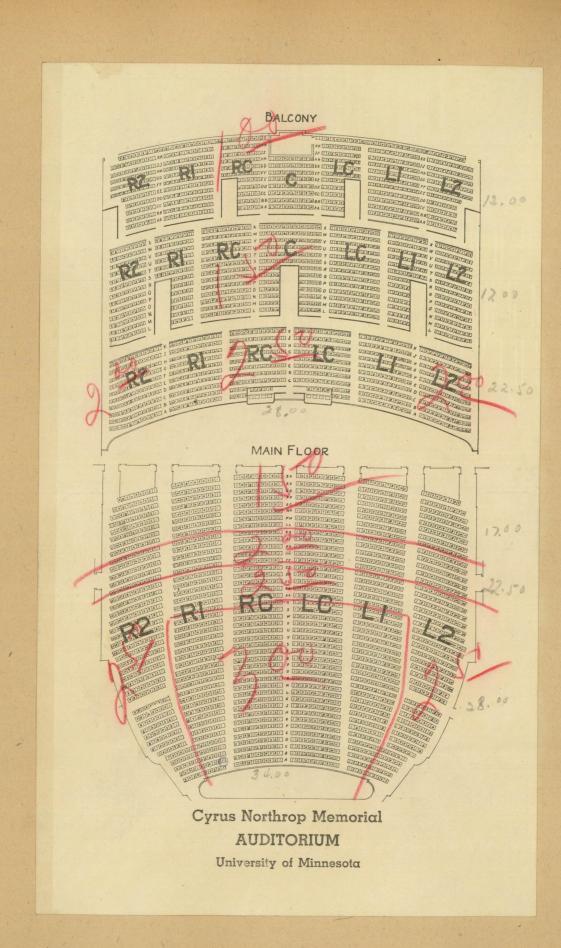




FIRST CONCERT FRIDAY, NOVEMBER 4, 1938 CYRUS NORTHROP MEMORIAL AUDITORIUM

1

THIRTY-SIXTH SEASON . 1938-1939



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The annual expense of a symphony orchestra exceeds its income. These concerts are made possible only by the generosity of the public in subscribing funds to meet the operating deficit. There is still a great need and others are invited to join in sustaining the orchestra. A list of those who have contributed \$100 or more for this season.

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Season 1938-1939

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NOTE – Players in String Sections, other than the first two stands, are listed according to years of continuous service.

Robert Bladet

PICCOLO





























DATE SCHEDULE

Season 1938-1939

MINNEAPOLIS SYMPHONY ORCHESTRA

DIMITRI MITROPOULOS Conductor

GLENN R. COOKE Personnel Manager HERMAN BOESSENROTH Librarian

> **ARTHUR J. GAINES** Manager

SYMPHONY HEAD HOME, GLAD TO **LEAVE TRAVELS**

Mitropoulos Brings Back Several New Works for Orchestra

Dimitri Mitropoulos is mighty glad to be back "home" again today.

In fact, he is ready to devote a few days to plain and fancy relaxation to take

the place of the vacation he didn't get in Europe this summer. Wearing a bright yellow shirt and a black tie, the conductor of the Minneapolis Symphony orchestra uttered the Greek equiv-

alent of "Oof!" Mitropoulos and settled back in an easy chair in the Continuation Study building on the campus. -

"You know," he said, "I am the world's worst traveler on boats and airplanes, and that's practically all I've been riding on lately. I get the seasickness. I thought I was through when our ship got caught in that Atlantic hurricane. I like Minneapolis because it is so stationary.'

The maestro, tanned by the sun of southern Europe, has led a busy life since leaving Minneapolis last

spring. He conducted open-air concerts in Athens and presented several new works at the modern music festival in Venice.

"But my biggest thrill was a concert on the island of Capri," he said. "The setting was marvelous. I shall never forget it." * * *

* * *

The conductor brought several new works with him which he is to present in Minneapolis for the first time here.

* *

Among them are the Malipiero piano concerto (written for Mitropoulos), a Pilati concerto for orchestra, a tone poem by Max Reger, piano concertos by Roussel and Milhaud, Hindemith's "Mathis der Mahler," a suite for string orchestra by Alban Berg, and Mahler's Ninth symphony. He will also play Beethoven,

Grieg and Franck quartets in orchestral version.

Mitropoulos will start rehearsals Oct. 31 for the opening of the season Nov. 4. He will live at 510 Groveland.

Concert Dates

1938

- OCT. 31 First rehearsal
- NOV. 4 1st Friday Evening
 - 6 Rehearsal and Broadcast
 - 11 2nd Friday Eve.-John Charles Thomas
 - 13 Rehearsal and Broadcast
 - 17 1st Young People's Concert
 - 18 3rd Friday Eve.-Dimitri Mitropoulos
 - 20 Rehearsal and Broadcast
 - 21 St. Olaf College, Northfield (Eve.)
 - 25 4th Friday Eve.—Albert Spalding
 - 27 Rehearsal and Broadcast
 - DEC. 2 5th Friday Eve.—Lambros Callimahos and Dimitri Mitropoulos
 - 4 Rehearsal and Broadcast
 - 9 6th Friday Eve.-Serge Rachmaninoff
 - 11 Rehearsal and Broadcast
 - 16 7th Friday Eve.—Ballet Russe
 - 17 Extra Matinee—Ballet Russe
 - 17 Extra Evening—Ballet Russe
 - 18 Rehearsal and Broadcast
 - 25 Rehearsal and Broadcast
 - 28 Downtown Pop (Mpls.)-Igor Gorin
 - 29 Downtown Pop (St. P.)-Igor Gorin

1939

V

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- V JAN. 1 Rehearsal and Broadcast
 - 6 8th Friday Eve.—Paul Althouse
 - 8 Rehearsal and Broadcast
 - 10 Downtown Pop (St. Paul)
 - 11 Downtown Pop (Minneapolis)
 - 15 Rehearsal and Broadcast
 - 20 9th Friday Eve.
 - 22 Rehearsal and Broadcast
 - 24 Downtown Pop (St. P.)—Gladys Swarthout
 - 25 Downtown Pop (Mpls.)—Gladys Swarthout
 - 29 Rehearsal and Broadcast

- FEB. 2 10th Regular (Thurs. Eve.)—Mischa Elman
 - 3 2nd Young People's-Mischa Elman
 - 5 Rehearsal and Broadcast
 - 6 Downtown Pop (St. P.)-Toscha Seidel
 - 8 Downtown Pop (Mpls.)-Toscha Seidel
 - 12 Rehearsal and Broadcast
 - 16 11th Regular (Thurs. Eve.)—Artur Schnabel
 - V 19 Rehearsal and Broadcast
 - 21 Chicago, Ill.—Auditorium Theatre (Other tour dates this week to be announced)
 - 26 Rehearsal and Broadcast
- MAR. 3 12th Friday Evening
 - **5** Rehearsal and Broadcast
 - 7 Downtown Pop (St. P.)—Ruth Slenczynski
 - 8 Downtown Pop (Mpls.)—Ruth Slenczynski
 - 12 Rehearsal and Broadcast
 - 17 13th Friday Eve.—Gaspar Cassado
 - 19 Rehearsal and Broadcast
 - 22 Downtown Pop (Mpls.)-St. Olaf Choir
 - 23 Downtown Pop (St. P.)-St. Olaf Choir
 - 26 Rehearsal and Broadcast
 - 30 3rd Young People's-Dalies Frantz
 - 31 14th Friday Eve.—Dalies Frantz
- APRIL 2 Rehearsal and Broadcast
 - 9 Rehearsal and Broadcast
 - 14 15th Friday Evening
 - 16 Rehearsal and Broadcast
 - 21 16th Friday Eve.-Kirsten Flagstad
 - 23 Rehearsal and Broadcast
 - 23 Extra Matinee-Kirsten Flagstad
 - 24 Winnipeg, Manitoba
 - 25 Winnipeg, Manitoba (Other tour dates this week to be announced)
 - 30 Rehearsal and Broadcast

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Due notice will be given of any additional engagements booked during the season.

Versatile Mitropoulos He's Had Many Parts In Music, Philosophy



By JAMES DAVIES.

TN VIEW OF THE FACT THAT our symphony conductor, Dimitri Mitropoulos, has again been invited to conduct one or more of the great series of orchestral radio concerts, fostered by the NBC, I took it upon myself to interview him with the purpose of learning something about his experiences in this particular field. I had been informed he was trained for a career as concert pianist and wished to learn why and how he drifted away from his original purpose to become one of the great conductors of this age.

It is quite true, he informed me, that his original intention had been to devote himself to such a career and, indeed, he had made a number of concert appearances prior to his initiation into the field where he has won so much honor. It is not known, however, that for a short time he devoted himself exclusively to the organ. That was when he had come under the influence of a group of monks associated with a monastery near his home

It was through the initiates of hig infirst one of the greatest in these men that he acquired à taste for philosophy, a branch of knowl-edge that inferests him powerfully to this day, and which is evident in his work on the podium. But his musical talent was so great, his own inclinations so strong, so impediate the should place this concerto on his program. impelling, that it became impossible him.

to Brussels to study piano and be in America within the next two composition, for it was no less his or three years; he is a welcome gift for creative music than his visitor to Germany; England does ability as a pianist that had made not know him yet, although he has him the outstanding figure in Greek been honored by requests for his musical circles; here he studied a services; in France he has won year and then went to Berlin, high honor and all of these things where he was not entirely un-known, for Egon Petri, the emi-in the breadth of his intellectual nent pianist, had introduced him interests is very unlike some popto Busoni, at that time a power ular conductors and who yields to in Berlin musical circles. Busoni none in superlative merit as a gave him unqualified praise and en- conductor. couragement, besides making his musical pathway very much simpler.

He was appointed one of the assistants at the opera house where an incident occurred shortly afterward that recommended him to the musical powers that were in those great days. A very much needed tympani player was missing from rehearsal and in despair the conductor asked if anyone could and would volunteer; Mitropoulos modestly said he had had some experience and would try to fill the vacant chair. His success was immediate with the orchestra and those far better able to further his ambitions.

Five years among the elite of Germany's music world helped him make his decision. He returned to his native country, organized an orchestra and for the first time gave his countrymen concerts that rivalled those in the leading musical cities of Europe. If he had learned hand technic, gesture technic in general, in Berlin and if his associations there had given him deep insight into music both historically and interpretatively, it still was his own orchestral creation that developed him into the man we know.

This was made perfectly clear when in 1930 he returned to Berlin to conduct the Philharmonic orchestra, at that time one of the greatest in the world. For this concert Petri had been engaged as soloist, promising to perform the Malipiero concerto. A few days before the concert date Petri sent word he could not play the work as he had had no time to learn it. Efforts were made to secure someone who knew the composition but without success, until Mitropoulos in desperation told the manager he would play it himself and conduct at the same time.

This was something unusual, unknown in Berlin and there was some demur; but Mitropoulos insisted, finally winning his point, achiev-It was through the influence of ing thereby one of the greatest tri-

. . .

to resist them. This talent was The most peculiar circumstance recognized by influential Greeks, of Mitropoulos' rise is the fact who finally persuaded him to make that he has never sought engagethe most of them, promising his ments, they have come to him as countrymen would stand behind a result of his successes, one after the other.

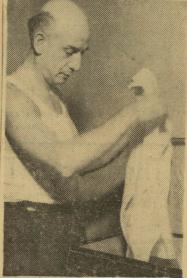
He is as well known in Italy as His decision made, he first went in his own country, and as he will

The manner of his coming to Minneapolis is involved with his engagements with the Boston Symphony orchestra. At his first ap-pearance in Boston he woh unqualified success, at his second this was magnified and brought him to the notice of Mrs. Carlyle Scott at a time when we had lost Mr. Ormandy. It was through her efforts that he was secured, the rest we know.

Among the several programs submitted to the NBC radio for the concert mentioned at the beginning of this article was one that contained an orchestral arrangement of a Grieg string quartet; because of this inclusion more than for any other reason this particular program was chosen. Tosca-nini set the fashion for quartet arrangements by including part of such a quartet in one of his own radio programs.

We have faith to believe Mitropoulos will give Minneapolis, in the season rapidly approaching, con-certs that will have no superiors in America. There is promise of large audiences and great interest in the coming season, which means that it will take rank with the many we have enjoyed through three decades.

Eight New Men Start Symphony Rehearsal



DIRECTOR MITROPOULOS Dons his slipover rehearsal sweater



VINCENT MAURICCI, W. FAETKENHAUER New violist is greeted by charter member

Mitropoulos Begins Work for First Concert on Friday

An unscheduled rendition of Mendelssohn's "Wedding March" surprised Conductor Dimitri Mitropoulos as the Minneapolis Symphony orchestra's 90 members met today for the first rehearsal of the coming season, to open Friday at Northrop auditorium.

That is, he was surprised until he looked up and saw the red face of David Dawson, first viola player of the orchestra and recalled that Mr. Dawson was a new bridegroom.

Mr. Dawson took a modest bow and the rehearsal got under way with preparation for the first concert and also for the first of the series of half hour Sunday morning radio concerts to begin Sunday at 10 a.m.



CHRISTIAN ERCK Begins 33rd year as cellist



Minneapolis Star Photos. SAM SEGAL, DRUMMER

Not drums, percussion instruments

Eight new men reported with the orchestra today. Members of the orchestra also greeted Henry J. Williams, veteran harpist, to the orchestra. He had been out most of last season due to illness.

One of the new men is Alexander Koltun, violinist, who once was an "international problem."

Mr. Koltun was born in New York harbor 30 years ago when

his parents sought to enter America. His father was a surgeon in the old czarist armies and his mother was a German from what now is Poland. After the birth of her baby, Madame Koltun could not leave the ship. The ship could not wait for her recovery and returned to Europe. There she went to Switzerland for three years.

Although brought up in Europe, moving about constantly, young Alexander always traveled on an American passport. When he was 12 he started his concert career.

When he was 21 he had the choice of becoming an American citizen, a Russian, a Polish or a German.

"Of course I chose America," Mr. Koltun said today.

Roger Britt, another violinist, returned today to the orchestra after seven years in London and Paris. He is the brother of the famous Belgian composer and violincellist, Horace Britt, Mr. Britt formerly played with the orchestra for seven seasons before leaving for Europe.

Alvin H. Johnson, graduate of the University of Minnesota in 1936, appeared in something of a "homecoming" role as he took his place with the orchestra. He formerly played with the University band and the University symphony. A native of Virginia, Minn., he is a horn player.

Other new men include John R. Barrows, 'horn; Gus S. Johnson, who anglicized his Hungarian name of Janassi into a literal translation —John's Son, contra bass player; John G. MacKay, a Minneapolis product, who has been playing in the east; Joseph Wolfe, of Boston and Paris, former English horn member of the Philadelphia Symphony orchestra, and Vincent Mauricci, viola player, also of Boston.



Goodman, Mitropoulos **Compare** (Music) Notes

It's Exciting, **Bach to Jazz;** Says Dimitri **Music Is Music**

> By JOHN K. SHERMAN Music Critic of The Star

Benny Goodman, idol of the jitterbugs, had a new convert today.

He is Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra.

And the King of Swing and the King of Symphony got together after the stage show at the Orpheum theater last night for a verbal jam session that ranged all the way from Bach to "A Tisket A Tasket" . . . and back again.

Before it was over the two conductors had formed a mutual admiration society and concluded that music was music, whether it is called swing or classic. If there's any feud between the swingsters and the classicists from now on, I'm sure that neither Mitropoulos nor Goodman will take any hand in it. 3

* to

"Swing is something new to me, and very exciting," Mitropoulos told Goodman. "Perhaps I don't understand it quite, because I've been brought up on other styles, but it gives me-what shall I call it?emotion." He thumped his chest with his fist.

Benny, sitting on his dressing table backstage, nodded. He has a boyish, modest manner, laughs easily, is far from garrulous, doesn't take himself too seriously.

"Swing to me resembles Mozart; it flows along like Mozart and the early composers," he said.

"Yes," conceded Mitropoulos. "But it is new and vital. When I heard you play tonight, I felt as I did when I was a boy and first heard 'Lohengrin.'

"I had never heard anything like it, and my reaction was wonder and amazement." He mimicked a gaping, pop-eyed boy.

Harold Ayres, Symphony concertmaster, chimed in. "But I no-tice you didn't get up and dance like those jitterbugs out front tonight." * * *

"No, no. I don't want to dance when I hear this swing," said Mitropoulos. "It is new to me. am too busy absorbing it. 'There is a fascination in it because for some reason it is always the same and yet always different."

"You didn't get tired of it?" asked Goodman.

"No!" replied Mitropoulos. "There is constant variation and change. I am coming again."

"Is there anything you'd like me to play?" asked Goodman. Mitropoulos shrugged his shoulders and grinned. "I don't know the names of these pieces, I'm sorry."

"How about the Mozart clarinet quintet?" asked Ayres. (Goodman has recently recorded this work with the Budapest String quartet.) The suggestion was thumbed down, for after all it is chiefly swing fans who are jamming the Orpheum.

Since coming to America, Mitropoulos has taken great interest in the jazz idiom, feeling that it is a form of music so vital, spontaneous and ingenious, so close to the people, that it cannot be ignored.

During the performance of Goedman's band, he sat in rapt attention — a student, not a patronizing and amused onlooker.

He remained serious and intent even after a mob of young jitterbugs in the audience got out of hand and began truckin' down the aisles-and finally mounted the stage to bring a riotous finale to the act.

"Marvelous!" he'd mutter frequently. "Incredible !" * * *

When I convoyed him backstage to meet Goodman, the two men at first were so different and untalkative that for a while I thought

there'd be no story at all. But Mitropoulos had much to say-and ask-and they finally warmed up.

I've never seen two such outstanding authorities in two fields supposedly as far apart as the poles find so much in common to discuss.

They talked about improvisation -the liberties solo musicians take with the score when they branch off for a few hot licks.

They agreed that swing musicmaking was a combination of discipline and freedom-the discipline represented in the basic tempo and harmonic design, the freedom in the ad libbing in and around that design.

* * *

They talked about Brahms and Bartok-Goodman is making a New York appearance next Jan-uary in a performance of the Brahms clarinet quintet and a new Bartok work. They hashed over the swing form, which Mitropoulos thought might be something of a modern equivalent of the chaconne and the passacaglia, the 1938 model of "theme and variations."

And Mitropoulos quizzed Benny on his marvelous clarinet technique and asked him how he developed it.

Benny shrugged that one off. "It's all quite orthodox," he said. "You get used to playing that way." To hear him talk you'd think he picked it up with ten easy lessons at home.

They agreed that jazz required and developed great flexibility in musicians, and Mitropoulos declared that he was recommending that members of his orchestra make a close study of jazz technique.

He is a firm believer in what is still regarded as heresy by many of the high-collar critics and conductors-that knowing jazz technique is a help, not a hindrance, in producing all kinds of music, in giving it life and intensity.

* * *

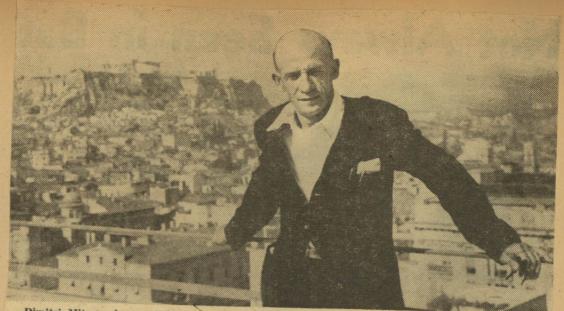
After the conversation was over, Mitropoulos climbed on to the band platform behind the movie screen, pried into scores, studied the whole set-up. He finally shook hands with the swing maestro.

"Well," said Benny, "I guess we boys have lots to learn."

Mitropoulos shook / his head. "You have already learned it," he replied. "It is we who have to learn."



JOHN SHERMAN, BENNY GOODMAN, DIMITRI MITROPOULOS Two famous conductors met and talked shop



Dimitri Mitropoulos on the roof of his Athens home, with the Acropolis in the distance—a snapshot of the Greek conductor taken last summer. He will conduct the Minneapolis Symphony orches tra Friday night in Brahms and Tschaikowsky symphonies.

Saturday, October 29, 1938

Symphony to Open Season Friday Night

Rehearsals for the opening concert, Friday night, of the Minneapolis Symphony orchestra's 36th season will start Monday.

Ninety members of the orchestra will assemble under Dimitri Mitropoulos for the first full season under his direction.

The opening program, dedicated to Mitropoulos and members of the orchestra, comprises two of the world's great symphonies, the Brahms First symphony in C minor, and the Tschaikowsky No. 5 in E minor.

The personnel of the orchestra includes eight new members: Alex Koltun and Roger Britt, violins; Vincent Mauricci, viola; Gus S. Johnson, double bass; Joseph Wolfe, English horn; John R. Barrows and Alvin W. Johnson, French horns, and John G. Mackay, first trombone.

Ray Fitch of the double bass section has been made section leader, succeeding Frank Kuchynka, who resigned last year. The first oboe chair vacated by Alexander Duvoir will be filled by Rhadames Angelucci, and John G. Mackay replaces Richard Elst as first trombone. Henry J. Williams, veteran harpist who was absent last year on account of illness, is returning to share honors in the harp section with Abraham Rosen.

Friday's program presents as sharp an antithesis as could well be devised between two ideals of symphonic form. Music more truly German than the First symphony of Brahms could hardly be found, while most music authorities agree that Tschaikowsky's works are the best examples of music that is typically Russian.

Sunday morning broadcasts of the orchestra, carried by all Twin Cities stations, will start Nov. 6.

THIRTY-SIXTH SEASON, 1938-1939

FIRST SYMPHONY PROGRAM

FRIDAY EVENING, NOVEMBER 4, 1938, AT 8:30

DIMITRI MITROPOULOS, Conductor

1 SYMPHONY NO. 1, IN C MINOR, OPUS 69 Brahms

- I. Un poco sostenuto Allegro
- II. Andante sostenuto
- III. Un poco allegretto e grazioso
- IV. Adagio Piu andante Allegro non troppo, ma con brio

INTERMISSION

2 SYMPHONY NO. 5, IN E MINOR, OPUS 64 . . Tschaikowsky

- I. Andante Allegro con anima
- II. Romanza: Andante cantabile con alcuna licenza
- III. Valse: Allegro moderato
- IV. Finale: Andante maestoso Allegro Allegro vivace

The Steinway is the Official Piano of the Minneapolis Symphony Orchestra Victor Records

SMOKING. As a courtesy to those attending functions, and out of respect for the character of the building, let it be resolved by the Board of Regents that there be printed in the programs of all functions held in the Cyrus Northrop Memorial Auditorium a request that smoking be confined to the outer lobby on the main floor, the gallery lobbies, and to the lounge rooms.

The University Gallery on the Third and Fourth Floors is open during the intermission and after the concert.

7.

THIRTY-SIXTH SEASON, 1938–1939

SECOND SYMPHONY PROGRAM

FRIDAY EVENING, NOVEMBER 11, 1938, AT 8:30

DIMITRI MITROPOULOS, Conductor Guest Artist: JOHN CHARLES THOMAS, Baritone

1	PRELUDE AND FUGUE IN D MAJOR Bach-Respighi
2	QUARTET FOR STRINGS, IN G MINOR, OP. 27 Grieg
	I. Un poco andante – Allegro molto ed agitato
	II. Romanza: Andantino – Allegro agitato
	III. Intermezzo: Allegro molto marcato
	IV. Finale: Presto al Saltarello
	(First time at these concerts)
3	(a) SONG, "EROS"
	(b) SONG, "PHIDYLÉ" Duparc
	(c) ARIA, "SALOMÉ! SALOMÉ!" from "Hérodiade" Massenet
	INTERMISSION
	THE REAL PROPERTY AND A MERICAN

4	GERARD'S MONOLOGU					
	from "Andrea Chenier"				• •	Giordano
5	OVERTURE-FANTASIA,	"ROMEO	O AND	JULIET"	. T	schaikowsky

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The University Gallery on the Third and Fourth Floors is open during the intermission and after the concert.

USIC

By JOHN K. SHERMAN

The Minneapolis Symphony or higher plane. chestra under Dimitri Mitropoulos definitely hit its stride at the second concert of the season last night in Northrop auditorium. Here was "Romeo and Juliet" overture, a in Northrop auditorium. Here was a program of solid satisfac. performance better in my opinion tions, of variety and color and amazing, effortless skill in per. of the work and also far more conformance.

The presence of a greater John Charles Thomas, American baritone, who sings twice as well today as he did five years ago, provided a centerpiece of superior vocalism which had the added garnish of incomparable accompaniment.

The orchestral portion of the program had wide range and great distinction. However one may re- Brahms' "O liebliche Wangen,' gard the propriety of transcribing Rossini's "Largo al factotum" and Bach organ pieces, there was no Strauss' "Zueignung," the latter a resisting the rich, thick texture of rather flaccid effort coming after Respighi's arrangement of the D a long and nobly voiced list of major prelude and fugue, the songs. Mitropoulos' accompani-Latin warmth and drama which ments, minus score, were works of the Italian composer has grafted art in themselves. on to the original.

The performance was brisk and strong-sinewed, and not a stitch was dropped in the vigorous weaving of the fugue.

> * *

To Mitropoulos and his accomplished string sections must go credit for making Grieg sound as important and vital as it did in last night's orchestral version of the G minor quartet.

This quartet contains some of the meatiest Grieg in any form, and it betrays occasionally his redundancy and banality too.

*

But the frequent second-rateness of Grieg's musical thought was sublimated by the vigorous, unified performance given it, a reading that had passion and grace and rhythmic impulsion that made it sing. The flexibility of the string. orchestra was a marvel to behold.

The deft dovetailing of parts, the enlivening accents and sharp edges Mitropoulos injected, made this work less a case of orchestral in-

John Charles Thomas Is Symphony Soloist

flation than reincarnation on a

Worth anyone's gasp was the rapt, tender and intensely exciting than Toscanini's recent broadcast vincing than last week's Fifth symphony. *

* * Mr. Thomas' tones were in unusually good condition last night.

Singing without strain, with simplicity and sureness of production, he gave a marvelously consistent performance in songs by Grieg, Duparc, Massenet and Giordano.

He added for good measure

JOHN CHARLES THOMAS, Baritone



John Charles Thomas was born in the small Pennsylvania town of Meyersdale, the son of a Methodist minister. As a boy he sang with his father and mother in the camp meetings at which his father preached. For a while he was undecided between medicine and music as a career, in fact he was attending the Baltimore Medical School when he unexpectedly was offered a scholarship by the Peabody Conservatory of Music in Baltimore and music won out. Beginning his career in light

opera, his voice and acting soon won him stardom with his name emblazoned in electric lights on Broadway, but his mind was set on the more serious forms of his art. By intensive study he prepared himself for grand opera and launched his career in this field at the Royal Opera House in Brussels. Invitations to sing at Covent Garden, London, and at the opera houses of Berlin and Vienna followed. Returning to this country he sang with the Philadelphia, Chicago and San Francisco opera companies, and for the past two seasons with the Metropolitan Opera. As a concert artist his tours have carried him all over the country. The present is his third appearance with the Orchestra in Minneapolis.

THIRTY-SIXTH SEASON, 1938-1939

THIRD SYMPHONY PROGRAM

FRIDAY EVENING, NOVEMBER 18, 1938, AT 8:30

DIMITRI MITROPOULOS Conductor and Piano Soloist

1 OVERTURE, "THE CORSAIR," OPUS 21 Berlioz (First time in Minneapolis)

I. Poco lento – Allegro

II. Scherzo: Vivace

III. Larghetto

IV. Finale: Allegro molto

(First time in Minneapolis)

INTERMISSION

3 CONCERTO FOR PIANO AND ORCHESTRA Malipiero

- I. Allegro moderato
- II. Andante
- III. Allegro

(First time in Minneapolis)

4 FANTASIA AND FUGUE IN G MINOR . . . Bach-Mitropoulos

FIRST YOUNG PEOPLE'S CONCERT

Thursday, November 17, 1938, at 3:00 P. M.

I	Overture to "The Merry Wives of Windsor" Nicolai
	Adagio, from Divertimento No. 15, in B flat major Mozart
3	 (a) "Abendlied" (Evening Song)
4	Symphonic Poem, "Omphale's Spinning Wheel" Saint-Saens
5	March of the Little Lead Soldiers
6	Prelude in G minor, Op. 23, No. 5 Rachmaninoff
7	Invitation to the Dance Weber-Weingartner

USIC

By JOHN K. SHERMAN

One of the seven wonders of modern Minneapolis is Dimitri Mitropoulos playing the piano while accompanying himself with his own orchestra, which he leads in his this beauty was tenderly and passpare moments. The feat is done sionately evoked. Yet, after an without mirrors, confederates in hour or so one is tempted to make the wings or other paraphernalia. the irreverent statement that

dian gods with three pairs of arms, one wouldn't be so impressed with his achievement.

But possessing only the normal physical equipment, he must take rank among the major magicians of our time for his uncanny ability to take full and simultaneous charge of a piano and a 90-piece orchestra, and make them both (figuratively speaking) jump through hoops.

The double role was taken last night in the Malipiero piano concerto, a knotty and buoyant af- rangement of the Bach G minor fair which demanded the deftest fantasia and fugue, offered some collaboration between piano and earth-shaking climaxes and as exensemble. The work is short and highly concentrated, somewhat to these frayed ears have ever heard. the left in musical idiom, a provocative combination of sophisticated writing and warm, earthy spirit

Accompaniment Effective

Mitropoulos' brilliance and precision at the keyboard were matched by unerring accompaniment that had bite and rhythmic bounce.

The composition has some odd angles and corners whose full appreciation would depend on a second hearing. But one hearing was enough to establish its rather wry originality, its hard-knuckled ideas and noval instrumental liaisons.

Central position on the third symphony program was taken, however, by the Cesar Franck quartet, played by the string orchestra. In recognizing the beauty and plasticity of this performance, one must also suggest that the audience's saturation point, for the time being, has been reached in quartet interpretations.

Mitropoulos Soloist at Third Concert

Even the finest string tone and greatest variety of string color pall eventually.

The Franck quartet has noble and even unearthly beauty, and If he were one of those East In- Franck did a lot of sighing and puffing in finding the right door to heaven.

Tone Lustrous

His ingrown mysticism, his turgidity, his excessive chromaticism, are taxing to an impious listener like myself. But I have never heard more lustrous tone and finer co-ordination from the string choirs.

The program-opener, Berlioz' overture, "The Corsair." proved a fine bracer, lividly colored and with just a dash of theatricalism.

The finale, Mitropoulos' own arciting and infectious a fugue as



DIMITRI MITROPOULOS

Mr. Mitropoulos was born in Athens in 1896. He attended the Athens Conservatory where he studied piano with Ludwig Wassenhoven, and composition with Armand Marsick. He completed his studies of composition with Paul Gilson at Brussels, and with Ferruccio Busoni at Berlin. He was thereupon made assistant conductor of the Staatsoper at Berlin, a position which he held until 1924, when he was called back to Athens to take the directorship of the symphony orchestra of

its Conservatory. In 1930 he was invited to return to Berlin for a month as guest conductor of the Berlin Philharmonic Orchestra. Two years later he made his début in Paris, conducting the Orchestre Symphonique de Paris, and the same year was heard in London. He made a tour of the principal Italian cities in February, 1933, and again visited Italy in 1934 and 1935. In May, 1934, he visited Russia, conducting the orchestras at Leningrad and Moscow. In 1935 he was guest conductor of the Lamoureux Concerts in Paris, presenting several new works by prominent French composers. For three seasons, Mr. Mitropoulos has conducted a three months' season of the orchestra at Monte Carlo.

Mr. Mitropoulos made his American début as Guest Conductor of the Boston Symphony Orchestra in 1936, and was re-engaged for the following year. He came to Minneapolis for two concerts in January, 1937, and won such success with public and critics that he was re-engaged for four months of the 1937-38 Season. He is now in his first full season as permanent Conductor of the Minneapolis Orchestra.

Tropore



Henri Verbrugghen

Emil Oberhoffer Man of Destiny in City's Musical Growth-Put Symphony, Other Organization's "On Map"

By JOHAN STORJOHANN EGILSRUD Journal Music Critic

Minneapolis has achieved a reputation as a music center which rivals its progress in education, civic enterprise and industrial growth. This growth of musical culture whch has given the city a worldwide fame is inseparably linked with the expansion and fortune of various musical organizations.

When The Journal was founded in 1878 the period of musical development was just getting into its stride. As early as 1852 there had been three singing classes in what is today Minneapolis.

By the following year a singing school and a glee club had come into existence. By 1857 the Plymouth church choir had been formed, its male quartet being one of the community's most prominent musical organizations, being asked to sing at political and other gatherings.

With the Civil war, attention was diverted from music and it was not until the early seventies that this cultural pursuit again came into prominence. In 1871

two singing groups were keeping interest in music alive. The Minneapolis Musical So-

ciety had developed enough technique and enough enthusiasm for music to give successfully the German singing club. Harmonia Society, not only gave concerts but also built a hall to house its activities.

CHORAL ASSOCIATION AIDS MUSICAL GROWTH

In 1877, a year before The Journal was first published, several organizations stimulated the musical life of the city. The Minneapolis Choral Association, guided by General Charles G. McReeve, gave oratorios and brought famous artists to the city for recitals, among them the celebrated Swedish diva, Christine Nilsson.

But even more important was the formation of a band at Fort Snelling under the direction of Frank Dana; for it was to provide vocal music for this band that the Apollo Club was formed, and this club, by engaging Emil Oberhoffer as director in 1897. was to be the indirect cause of the formation of the Minneapolis Symphony Orchestra-the chief source of our reputation as a musical center.

Meanwhile, all these societies were constantly active during the eighties, giving recitals and fostering interest in music. It was during these years that the late editor and publisher of The Journal, H. V. Jones, then a reporter on the staff, contributed in no small measure to the growing musical culture of the city by bringing world-famous artists to Minneapolis.

In the nineties, the city had a musical culture conscious enough of its own importance to make it possible for Laura Demash, later Mrs. Williams, to form the Thursday Musical, a club that has had a lasting influence on our civic life. For 13 years after the founding of the

club in 1892, Mrs. Williams made it a source of encouragement for music students.

Beginning with only 13 young musicians, the club has grown during the more than 40 years it has worked for music in the community until it now has 900 members.

November 24, 1938.

Emil Oberhoffer

The startling growth of this club bears witness to the extraordinary expansion which has taken place in the musical life of Minneapolis. For 18 years the club has flourished under the leadership of Mrs. H. S. Godfrey, and it now functions in three sections: artists, students, and actives. With its many recitals by members and guest artists, it has become an important medium for musical culture.

OBERHOFFER MAN OF DESTINY IN MUSIC

But it was the year 1897 that marked the actual beginning of the great period of musical growth and expansion. No one expected, when Emil Oberhoffer came to Minneapolis to conduct the Apollo Club that he was going to leave so great a mark on the city as he did. Instrumental in creating the Minneapolis Symphony Orchestra, Mr. Oberhoffer was the man of destiny of the musical history of our community.

With the incorporation in 1907 of the Orchestral Association of Minneapolis, this city may be said to have taken a permanent place as one of the important musical centers in the United States.

But the Minneapolis Symphony Orchestra did not spring suddenly into being in this year; it is descended from an earlier organization formed as the result of a special need.

The Philharmonic Club of Minneapolis-a chorus of mixed voices which, under the directorship of Emil Oberhoffer since 1898, had become known throughout the northwest-felt increasingly the necessity of a permanent orchestra to complement its work.

Accordingly, in 1903, a committee was appointed to organize and finance such an association. The committee was successful in getting the necessary funds, and Mr. Oberhoffer was engaged as conductor for three vears.



Eugene Ormandy

Under his direction, the best available local players were engaged, and several principals were brought in from the east. With Marcella Sembrich as soloist, the new orchestra of 50 players made its first appearance on Thursday, Nov. 5, 1903. In the course of that season six orchestral and four choral programs were given by the club and the orchestra.

BUILD AUDITORIUM; GUARANTY FUND UPPED

During the next three years the orchestra gained a position of increasing significance. In 1905 a new auditorium—the present Lyceum—was constructed especially for the orchestra. In 1906, the guaranty fund was increased from the original \$10,000 to \$30,000 annually for three years.

In this year also the orchestra made a three-day tour to nearby cities, the first of many concert trips outside of Minneapolis—trips which have been more extensive as the orchestra has become more and more widely known. The orchestra has, in fact, traveled more than any other symphony orchestra in the country.

Thus, from its inception as a necessary adjunct to the Philharmonic Club, the orchestra had in the space of three years gained in the community a position of importance for its own sake, and had prepared the way for the present organization.

In 1907, the Orchestral Association of Minneapolis, with Elbert L. Carpenter as president, was formed. Six years later the joint management of the Philharmonic Club and the orchestra was discontinued, and eventually the club ceased to exist.

Mr. Carpenter has continued as president of the Orchestral Association; and his public-spirited generosity and that of the many subscribers to the annual guaranty funds have made possible the continued life of the orchestra. The increase of the guaranty fund to the present \$150,000 is indicative of the growth of the orchestra. After Mr. Oberhoffer's retirement at the end of the 1921-1922 season the concerts were led for a season by guest-conductors of international reputation, one of whom, Henri Verbrugghen, was engaged for the succeeding season.

For the nine years Verbrugghen remained with the orchestra, it continued to grow in proficiency and to gain prestige both in the Twin Cities and in the country at large. The later history of the orchestra—under Eugene Ormandy, who directed it for five years, under eminent guest conductors during the season of 1936-1937; and under the present conductor, Dimitri Mitopoulos—has been one of continuous development and of steadily increasing value to the musical life of the community.

The influence of the orchestra gradually developed a demand for more music in the city. This was met by various courses like the Down Town Course and the University Artists Course, both managed by Mrs. Carlyle Scott —Courses chat have brought many of the world's greatest artists to Minneapolis.

The list of more than 80 great artists brought here by the University Artists Course alone during 20 years is in itself a fine record of intense musical activity.

But a music center is not only a place where music is performed; it is also a place for education in music.

The remarkable advance made in musical education in the public schools has been described elsewhere. Progress of some of the professional music schools indicates the advance of music in Minneapolis. It is a far cry from the first music school, established in 1885 with its few students, to the modern music colleges in Minneapolis.

ORCHESTRA GROWS UNDER VERBRUGGHEN

In the course of the 19 years he conducted the orchestra, Mr. Oberhoffer built it up from a relatively small organization of 50 players to one of 85, with a standard of artistic excellence recognized throughout the country. Equally striking as a demonstration of the rapid strides made in musical education is the history of the music department of the University of Minnesota, which had its formal beginning in 1902, under Emil Oberhoffer who resigned in 1905 to give full time to launching of the Minneapolis Symphony Orchestra.

Carlyle Scott, the present director, took over the work in 1905 in the basement of Pillsbury hall. After a series of moves to better quarters, the department, which had grown from a few students to a large group, finally was housed in 1922 in the present building, especially erected for the department.

Now, staffed by 25 teachers, this department has enrolment of 350 music majors.

In addition to the regular courses, it offers work in extension and night school classes. It provides wide opportunities to a large group of students interested in music, though not necessarily specializing in it, through the chorus of more than 200 voices, two bands, a symphony orchestra, and a Bach Society.

What the school of music has accomplished already suggests what the future possibilities may be of service to the community and the state.

It is impossible to mention all of the many music societies and choral groups — of longer or shorter life—that have sprung up during the course of the last 60 years; but the public interest in such organizations as the Apollo Club, The Wennerberg Choir. The Norwegian Glee Club, The Odin Male Choir, the Cecilian Singers, and the Bach Society, shows that the people of Minneapolis consider music **a** part of their lives and that the city, in its musical development, has come of age.

Dmitri Mitropoules

THIRTY-SIXTH SEASON, 1938-1939

FOURTH SYMPHONY PROGRAM

FRIDAY EVENING, NOVEMBER 25, 1938, AT 8:30

DIMITRI MITROPOULOS, Conductor Guest Artist: ALBERT SPALDING, Violinist

"GOLDBERG" VARIATIONS Bach-Nabokoff 1 (World Premier Performance)

2 SYMPHONY NO. 4, IN B-FLAT MAJOR, OP. 60 . . . Beethoven

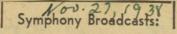
- I. Adagio Allegro vivace
- II. Adagio
- III. Allegro vivace
- IV. Allegro ma non troppo

INTERMISSION

3 CONCERTO FOR VIOLIN AND ORCHESTRA, NO. 1, IN

- I. Prelude: Allegro moderato -
- II. Adagio
- III. Allegro energico

"NAVARRA" (POSTHUMOUS) Albeniz-Arbos



Today, 9 p.m. (WTCN) Toscanini

conducting NBC Symphony. Overture, "The Bartered Bride" (Sme-tana)—Symphony No. 1 in D minor (Mar-tucci)—Midsummer Dances (Atterberg)— Second suite, "Daphnis et Chloe" (Ravel). Sunday, 10 a.m. (all local stations) Mitropoulos conducting Minneapolis Symphony.

Fantasia & Fugue in G Minor (Bach-Mitropoulos) — Valse Triste (Sibelius) — Overture, "Ruy Blas" (Mendelssohn).

Sunday, 2 p.m. (WCCO) Barbirolli conducting N. Y. Philharmonic. Overture, "Donna Diana" (Reznicek)-Concerto for Viola & Orchestra (Elgar-Tertis) with Zolton Kurthy, violist-The Fountains of Rome (Respighi) -Symphony No. 4 in F minor (Tschaikow-sky).

Sunday, 8 p.m. (WCCO) Iturbi conducting Sunday Evening Hour. "Academic Festival" overture (Brahms) Claire de Lune (Debussy-Kostelanetz) — March (Dubensky) — Espana Rhapsodie (Chabrier) — Elisabeth Rethberg, soprano, guest soloist.



ALBERT SPALDING, Violinist

The early biography of so many great musicians which reads, "He was born of poor parents and struggled through his student days," is not literally true of Albert Spalding. Spalding was born in Chicago of well-to-do parents. He inherited much of his musical genius from his mother, who often appeared as soloist with the Chicago Symphony under Theodore Thomas. At seven he began playing the violin, and later his principal teachers were Chiti, the Florentine master, Buitrago in New York, and Lefort in Paris. When he graduated from the Bologna Conservatory of Music at fourteen

he received the highest honors ever accorded anyone since Mozart, and made his professional debut in Paris with Adelina Patti. His American debut was made at Carnegie Hall, New York, in 1908, as soloist with the New York Symphony, Walter Damrosch, conductor, the same year making his first appearance in Minneapolis with the Minneapolis Symphony under Emil Oberhoffer. Since then, he has appeared with great success in practically every civilized country where music plays an important part in the national life. Spalding is today one of the most popular of the world-famous violinists, and plays every season an average of one hundred and fifty concerts one-half of which are in this country, the balance abroad. The present is his twelfth appearance with the orchestra in Minneapolis and will mark his first performance of the Bruch concerto. Others which he has played include concertos by Saint-Saens, Mendelssohn, Lalo, Respighi ("Gregorian"), Joachim ("Hungarian"), and Spohr ("Gesangsscene").

THIRTY-SIXTH SEASON, 1938-1939

FIFTH SYMPHONY PROGRAM

FRIDAY EVENING, DECEMBER 2, 1938, AT 8:30

DIMITRI MITROPOULOS Conductor and Pianist

Guest Artist: LAMBROS CALLIMAHOS, Flutist

1	OVERTURE, "LEONORE," OP. 72, NO. 2 Beethoven
2	COMPOSITIONS FOR FLUTE AND ORCHESTRA
	 (a) Concerto in F major, Op. 10, No. 5 Vivaldi Allegro ma non tanto - Largo cantabile - Allegro (b) Andante in C major (Kächel 215)
	(b) Andante in C major (Köchel 315) Mozart
	(c) Concerto in G major, Op. 10, No. 4 Vivaldi Allegro – Largo – Allegro (a-b-c: First time in Minneapolis.)
3	CONCERTO FOR PIANO AND ORCHESTRA Milhaud
	I. Très vif
	II. Mouvement de Barcarolle
	III. Finale: Animé
	(First time in America)
	INTERMISSION

4 SYMPHONY NO. 2, IN D MAJOR, OP. 43 Sibelius

- I. Allegretto II. Tempo andante, ma rubato
- III. Vivacissimo-Lento e suave
- IV. Finale: Allegro moderato
 - (Fourth movement follows third without pause)

LAMBROS DEMETRIOS CALLIMAHOS, Flutist

Lambros Demetrios Callimahos was born of Greek parents, in the shadow of the great pyramids of Egypt, twenty-six years ago. At the age of four, his parents brought him to America, his now adopted country. A graduate of Asbury Park, N. J., high school, he entered Rutgers University at New Bruns-wick, N. J., but after two years of studying law he choose music as his career and entered the Institute of Musical Art of the Juilliard School of Music in New York City, where he was under the guidance and tutelage of Arthur Lora, the distinguished flutist. After the fourth year at Juilliard, Callimahos went to Europe for further study and made his concert debut at Munich in 1935. Since then he has appeared in practically every country in Europe. His American debut took place in 1937, at Town Hall, New York City, and last January he made musical history by playing a recital in Carnegie Hall, an oc-currence extraordinary in the musical annals of New York City. Since the pring of 1002 he has been a member of the forema of the Market And spring of 1937 he has been a member of the faculty of the Mozarteum Academy of Salzburg, Austria (Germany), where he teaches during the International Summer Courses and the Festival.

MUSIC

* * * Callimahos, Flutist, Is Symphony Soloist

By JOHN K. SHERMAN

If I sound monotonous in continually bleating fervent hosannahs in the direction of the Minenapolis Symphony orchestra, the blame must be laid on Dimitri Mitropoulos, who has the exasperating faculty of making music more exciting, more significant and eloquent as each week goes by.

Last night's concert was again oulos, with his ascetic leanings, can one of the season's high peaks, evoke so brilliantly the sophisti-and it's getting to be an old story. cated and emotionless idiom of The fellow allows us no letdowns, modern French composers. The certainly no opportunities to doze music is glib, vinegarish and buoyor to think of anything but the ant, and the finale (which was remagic that emanates from his fin- peated at the audience's insistence) gertips and his inspired orchestra. was tour de force in its brittle yet

The Leonore overture No. 2 of Beethoven, which opened the program, was a complete lesson in Mitropoulos' dynamics; its range in volume and color, its marvelous plasticity and dramatic quality vivified a work that is interesting for its close "family resemblance" to the more familiar No. 3.

The next three numbers. all short, introduced Lambros Callimahos, young Greek flutist who displayed a cool, straight tone, fastidious phrasing and the style of a born artist.

* * * the andante for flute by Mozart ized as the strange, bitter and ejacof a small string orchestra-three gained momentum. This was in musical cameos most artfully and all ways a masterful reading, virile inherent in these rather dainty par- grandly designed. lor works was defeated by Callimahos' supple technique and the brightly accented support. The only change I hankered for was a harpsichord in place of the piano.

* * * Mitropoulos then took what has now become his familiar position at the piano for an exuberant performance of a concerto by Milhaud.

* * *

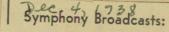
This was a keenly enjoyable riot in the modern Parisian manner, a saucy and capricious affair in which the piano chatters against a romping orchestral background.

It's a wonder to me that Mitrop-

infectious gayety. It's a wonder to me, too, that Mitropoulos could so completely identify himself with music at the opposite pole from French symphonic "swing"—the Sibelius Sec-ond symphony, which comes from way up north and returned us to nature and the raw elements.

This was unique and memorable Sibelius, by any definition. Mitropoulos found in the work a wealth of color, warmth and humanity which we scarce knew were there before.

The unusually slow beginning was part of a calculated tempo Two concertos by Vivaldi and plan whose significance was realwere played to the accompaniment ulatory music unfolded itself and delicately chiseled. The monotony yet tender, intense, poetic and



Today, 9 p.m. (WTCN) Toscanini conducting NBC Symphony.

Symphony No. 3 "Eroica" (Beethoven) --Siegfried's Death & Funeral March from "Goetterdaemmerung" (Wagner)--Overture to "Rienzi" (Wagner).

Sunday, 10 p.m. (all local stations) Mitropoulos conducting Minneapolis Symphony.

Overture to "Iphigene in Aulis" (Gluck) — Omphale's Spinning Wheel (Saint-Saens) — French Military March from Suite, "Algerienne" (Sant-Saêns). Sunday, 2 p.m. (WCCO) Bar-

birolli conducting N. Y. Philharmonic

Sympnony in D major (Haydn)-Con-certo in E minor (Mendelssohn) Orlando Barera, violinist-Symphony No. 1 in C ninor (Brahms).

Sunday, 8 p.m. (WCCO) Iturbi conducting Sunday Evening Hour. Overture "Poet and Peasant" (von Suppe)—Moto Perpetuo (Paganini)—Two Hungarian Dances (Brahms)—Liebestod from "Tristan and Isolde" (Wagner)— Ezio Pinza, basso, guest soloist.

THIRTY-SIXTH SEASON, 1938–1939

SIXTH SYMPHONY PROGRAM

FRIDAY EVENING, DECEMBER 9, 1938, AT 8:30

DIMITRI MITROPOULOS, Conductor

Guest Artist: SERGEI RACHMANINOFF, Pianist

1 BALLET SUITE FROM "CEPHALUS AND PROCRIS" Grétry-Mottl

I. Tambourine

II. Menuet ("The Nymphs of Diana") III. Gigue

(First time at these Concerts)

2 CONCERTO FOR PIANO AND ORCHESTRA, NO. 1,

- IN F-SHARP MINOR, OP. 1 Rachmaninoff
 - I. Vivace Moderato maestoso
- II. Andante cantabile
- III. Allegro scherzando Andante espriessivo Allegro scherzando
 - (First time in Minneapolis)

INTERMISSION

3 QUARTET FOR STRINGS, IN F MINOR, OP. 95 . . . Beethoven

- I. Allegro con brio
- II. Allegretto ma non troppo
- III. Allegro assai vivace, ma serioso
- IV. Larghetto espressivo Allegretto agitato Presto (First time at these Concerts)

4 RONDO: "TILL EULENSPIEGEL'S MERRY PRANKS,"



SERGEI RACHMANINOFF, Pianist

The Russian composer and pianist, Sergei Rachmaninoff, is one of the few artists now before the public who combine the technique of a virtuoso with genuine musicianship, individuality and poetic sensibility. His style of playing is absolutely his own. He cannot be measured by the canons by which musicians are generally classed. His playing is that of the perfect technician vivified by the soul of genius.

of the perfect technician vivified by the soul of genus. Born at Onega in the government of Novgorod, European Russia, he entered the St. Petersburg Conservatory at the age of 9 to study piano. Three years later he transferred to the Moscow Conservatory, studying first with Tschaikowsky's friend Svierev and afterwards with Siloti. His composition teachers were Taneiev and Arensky. In 1892, after winning the highest award for composition he went on a long concert tour through Russia. Five years later, after he had already gained fame as a pianist and composer, he was appointed conductor of the Moscow "Private Opera." An invitation from the London Philharmonic Society to appear in the threefold capacity of composer, conductor and pianist, afforded Rachmaninoff his first great success outside of Russia. The story of his career since these debuts as composer, pianist and conductor has been one of cumulative success in all three, and when he made his American debut in 1909, he already occupied the very distinguished position he holds today in the music world. His first appearance in Minneapolis took place January 16, 1920, the forthcoming being his fifth appearance here with the Orchestra.

By JOHN K. SHERMAN

maninoff shambled out to the piano on Northrop's stage last night in 1810, the shortcuts to saying and played his First piano concerto what he had to say with greatest with the Minneapolis Symphony orchestra, conducted by Dimitri Mitropoulos.

Rachmaninoff is always an Event in any concert season. Last night he was his old self, and it might also be said that his concerto, though a work of his youth, was his old self, too.

Never before performed here, it contained the familiar Rachmaninoff language, which in his long works takes the form of winding, moody orations couched in rich and sombre phraseology.

×

And Rachmaninoff, unlike most other composers with their own works, is the man to play his own music. He makes the most of the than has ever been revealed here. long-phrased melodies which re- Its speed and tension, its poetry mind one of Coleridge's sacred and pathos contributed to a treriver that ran "through caverns mendous tour de force. measureless to man, down to a sunless sea." There isn't much sun in Rachmaninoff's music; its beauty in the main is dark and shadowed.

* But the melancholy is a fulldress melancholy, rather elegant and luscious at the same time.

And there were ideas in the First concerto, particularly in the finale, which had energy and high spirits.

The work doesn't cut as deep a furrow, perhaps, as the Second or Third concertos, but it abounded in fascinating material, much interesting filigree for the piano and some pensive tunes.

This and the three other works on the program were brilliantly conducted and played, the orchestra being in top form. Of outstanding musical merit was the opus 95 quartet of Beethoven. played by the string orchestrathe best quartet the season has so far brought us. The performance was a marvel of plasticity and sureness of stroke, of sharp contour and luminous tone.

Rachmaninoff Soloist at 6th Symphony

The music itself represents Bee-Dour, towering Sergei Rach. thoven in the full flood of his creative powers, who had found, point and expressiveness.

> Mitropoulos' sensitive shaping of every phrase, and the design of the whole, transformed the quartet into an eloquent symphony.

The program-opener, Gretry's ballet suite from "Cephalus and Procris," was suavely done, its charming and baroque artificiality presented with polish, with Rhadames Angelucci and Emil Opava lending a hand most skilfully

In conclusion came the most incandescent version of Strauss' "Till Eulenspiegel" we have heard-an interpretation which brought out more subtle drolleries, more exciting drama and a keener registering of the pulse of the music

Symphony Broadcasts:

Today, 9 p.m. (WTCN). Rodzinski conducting NBC Symphony-

Concerto for Orchestra (Starokadomsky) —Overture, "Russlan and Ludmilla" (Glin-ka)—Symphony No. 5 (Tschaikowsky) "Firebird" suite (Stravinsky).

Sunday, 10 p.m. (all local stations). Mitropoulos conducting Minneapolis Symphony-

Fantasy, "A Night on Bare Mountain" (Moussorgsky)—On the Steppes of Cen-tral Asia (Borodin)—Wedding march from "Coq d'Or" (Rimsky-Korsakov).

Sunday, 2 p.m. (WCCO). Barbirolli conducting. N. Y. Philharmonic-

Suite in D Maior (Bach)—Piano Con-certo No. 2 (Fuleihan), Eugene List, solo-ist—<u>Symphony in B minor "Unfinished"</u> (Schubert) — Symphonic Variations for Piano & Orchestra (Franck), Eugene List, soloist—Prelude to "Die Meistersinger" (Wagner).

Sunday, 8 p.m. (WCCO). Iturbi conducting. Sunday Evening Hour. Overture, "William Tell" (Rossini) — Excerpts from "Five Miniatures" (White) — Danse Macabre (Saint-Saens) — Bolero (Ravel)—Maria Reining, soprano, guest so-loist. . . .

The Orchestral Association of Minneapolis

BALLET RUSSE DE MONTE CARLO

LEONIDE MASSINE, Artistic Director Exclusive Management: HUROK ATTRACTIONS, Inc.

Appearing with the

Minneapolis Symphony Orchestra

Saturday Evening, December 17, 1938

NORTHROP AUDITORIUM · UNIVERSITY OF MINNESOTA



Sunday, 8 p.m. (WCCO) Reiner conducting Sunday Evening Hour-

Overturg Sunday Evening Hour-Overturg to "The Beautiful Galatea" (von Suppe)-Allegro from A major concerto (Mozart) Myra Hess, planist-Gold and Silver Waltz (Lehar)-Ballet No. 2 from "Rosamunde" (Schubert)-Waltzes (Brahms) Myra Hess-"Vienna Life" Waltzes (Strauss). Chorales from Christmas Oratorio (Bach). Sunday, 8 p.m. (WCCO) Reiner conducting Sunday Evening Hour-

Two Chorale Preludes (Bach)—March from "Nutcracker" suite (Tschaikowsky) —Wassail Song (Vaughan Williams)— Gloria in Excelsis from Mass in A (Franck)—Dream Pantomime from "Hansel und Gretel" (Humperdinck)—Overture to "Martha" (Flotow)—Richard Boneill, baritone, guest soloist. for December 25, 1938

PREMIERE OF BLOCH WORK IN CLEVELAND

Mitropoulos Leads Symphony in Performance of Concerto— Szigeti Is Soloist

CLEVELAND, Dec. 20.—The pair of concerts on Dec. 15 and 17 by the Cleveland Orchestra was memorable for the world premiere of the Bloch Violin Concerto. Joseph Szigeti was soloist and for the first time Dimitri Mitropoulos occupied the podium at Severance Hall as guest conductor while Dr. Rodzinski was in New York with the NBC Symphony.

'Leonore' Overture No. 2......Beethoven Symphony No. 4 in B Flat.....Beethoven Concerto for violin and orchestra....Bloch Fantasie and Fugue in G Minor Bach-Mitropoulos

The new concerto of Bloch does not add in any measure to his prestige as a composer. It lacks the compactness and cohesion of his sonata and quintet, it lacks the logic of form and detail of the concerto grosso, and the melodic invention and genuine inspiration of 'Schelomo.' The music is patchy, its melodic interest is almost at naught. Bloch tells us in his notes that there is no Jewish influence such as he has deliberately injected in former works, yet one gets the impression, only too realistically, that he is among the vendors of some eastern market-place.

Interpretations Excellent

Mr. Szigeti's performance, however, was magnificent in every way and Mitropoulos's conducting was keenly sympathetic. Perhaps Cleveland was chosen for the world premiere because Bloch was, for some years, head of the Institute of Music. The work and its performance were wildly acclaimed by a part of the public.

With his first visit to Cleveland, Mitropoulos endeared himself to concert-goers. His readings of the two Beethoven works were thoroughly inspired; he achieved a clarity and balance of ensemble that would do credit to a conductor who had several months to work with an orchestra. The overture was played with dramatic intensity, the symphony with lyric grace.

The concert closed with Mitropoulos's own transcription for orchestra of the great Fantasie and Fugue in G Minor of Bach. In places he scored too heavily with a loss of clarity; but for the most part the work was brilliantly arranged.

The pair of Cleveland Orchestra concerts on Dec. 8 and 10 were under Rudolph Ringwall, associate conductor, and included six dances by Couperin,



Dimitri Mitropoulos and Joseph Szigeti After the World Premiere of the Bloch Violin Concerto

arranged for orchestra by Richard Strauss, Beethoven's Fifth Symphony, Franck's 'The Accursed Huntsman,' excerpts from Rimsky-Korsakoff's 'Sadko' and 'The Return of Lemminkainen' by Sibelius.

The Strauss-Couperin works proved delightful and the remaining works were all favorites with symphony audiences and were capably handled by the conductor and orchestra.

Orchestra Aids Ballet

The Ballet Russe de Monte Carlo gave four performances with the Cleveland Orchestra at Music Hall on Dec. 2, 3 and 4, with Efrem Kurtz and Anatol Fistoulari conducting. The offerings consisted of 'Giselle', L'Après Midi d'un Faune', 'Gaité Parisienne', 'Coppelia', 'Le Beau Danube', 'L'Epreuve d'Amour', 'St. Francis', 'Spectre de la Rose', 'Bogatyri', 'Les Elfes' and 'Seventh Symphony'.

For the first time in well over a decade the Boston Symphony was heard in Cleveland. Brought in the Cleveland Concert Course, the Boston men under Koussevitzky gave performances that were polished, meticulously perfect in every detail, and thoroughly pliable. The program included Haydn's Symphony in B Flat, No. 102, Debussy's 'La Mer' and Sibelius's Second Symphony.

STEWART MATTER

for December 25, 1938

MITROPOULOS GIVES UNUSUAL PROGRAMS

Leads Transcriptions of Quartets and Plays Modern Piano

Concertos

MINNEAPOLIS, Dec. 20.—Inflation has influenced the Minneapolis Symphony and its programs this season in the form of performances of several string quartets which Dimitri Mitropoulos, conductor, has amplified to string-orchestra dimensions, adding only the doublebasses to the quartet family.

Those so far played have been the Franck in D, the Grieg in G Minor and the Beethoven Op. 95, in F Minor. All have been characterized by the most subtle and plastic interpretation, with a wide range of color and dynamics that has served to enlarge and vivify rather than distort the chamber music idiom. These performances, which retain the spirit of the music while putting it in a larger frame, have been received with mixed emotions by concertgoers, some of whom have objected to so much chamber music on orchestral programs.

Conductor Heard as Soloist

The programs have been notable also for the increasing skill, cohesion and brilliance of the orchestra. Outstanding at recent concerts have been Mr. Mitropoulos's conducting and playing of the Malipiero Piano Concerto, the Beethoven Fourth in a superb performance, the Milhaud Piano Concerto, in which the conductor again took the solo role, the Sibelius Second and the Strauss "Till Eulenspiegel." Aside from Mitropoulos, symphony

Aside from Mitropoulos, symphony soloists so far have included Albert Spalding, who played a Bruch Concerto, Lambros Callimahos, flutist, and Sergei Rachmaninoff, who gave his First Piano Concerto in F Sharp Minor for the first time here.

JOHN K. SHERMAN

First Downtown Popular Program

Minneapolis Municipal Auditorium, Wednesday, December 28, at 8:30 P.M. Saint Paul Municipal Auditorium, Thursday, December 29, at 8:30 P.M. DIMITRI MITROPOULOS, Conductor Guest Artist: IGOR GORIN, Baritone

1 Overture to "The Secret of Susanne" Wolf-Ferrari 3 Prelude to "Khowantchina" Moussorgsky Four Russian Songs with Orchestra

 (a) "The Steppe"
 Gretchaninoff

 (b) "Caucasian Melody"
 Igor Gorin

 (c) "None but the Lonely Heart"
 Tschaikowsky

 (d) "Hopak" Moussorgsky 6 Bolero

For Ticket Information see page 184



IGOR GORIN, Baritone

Once in a long while there comes into the musical firmament a singing star with that rare combination of gifts-voice, magnetism, personality-which spells universal appeal. Such an artist is Igor Gorin. Born into the colorful music traditions of the Ukraine, a graduate of Vienna's famed Conservatory, star baritone of the Czechoslovakia State Opera, Igor Gorin arrived in this country not long ago to take musical America by storm. In two short years this handsome young Russian with his unique, interpretative gifts has sung his way to the heart of a nation wide following.

Memories of Battistini and Chaliapin are stirred by this young artist, in whom a rich, thrilling baritone voice, an infallible musicianship, seemingly limitless dramatic resources, and a dynamic new stage personality combine to produce the singing actor for whom this generation has been waiting.

FUTURE SYMPHONY DATES AND ARTISTS (See also Popular Concert Announcement on outside of back cover) PAUL ALTHOUSE, Wagnerian Tenor.....January 6 FRANK MILLER, Violoncellist......January 20 Special Feature Program......March 3 Special Feature Program.....April 14 Single prices are \$3.00, \$2.50, \$2.00, \$1.50, \$1.00 Tickets for above concerts NOW ON SALE

BALLET RUSSE de MONTE CARLO

Sponsored by Universal Art, Inc. Leonide Massine, Artistic Director Exclusive Management, S. Hurok

Saturday Evening, December 17, 1938, at 8:30 Inch. bu

L'EPREUVE D'AMOUR

or Chung-Yang and the Mandarin

Ballet in One Act

Book by Andre DERAIN and Michel FOKINE Music by MOZART Choreography by Michel FOKINE Scenery and Costumes by Andre DERAIN Scenery painted by Emile BERTIN Costumes executed by Mme. KARINSKY

When Leopold II came to the throne in 1790, a great change took place in the music favored by the Vienna Court and, therefore, in Mozart's professional duties. In the early months of 1791 he had to provide more than forty dances of various types for the Court balls. For the Carnival he provided an entertainment of the pseudo-Chinese type then in vogue, for which he composed an original score. This was subsequently lost and has but recently been discovered at Graz where an "Unfinished Symphony" by Schubert was also discovered. Keeping to the original score, the Messrs. Andre Derain and Michel Fokine have devised a ballet in the same spirit of "chinoiserie."

The ballet was first produced at the Theatre de Monte Carlo, April 4, 1936.

The scene is laid in China, as Mozart would have it. A Mandarin is expressing his bitterness against humanity, animals and insects, all of whom oppose his one and only desire-to achieve wealth.

And having battled with the monkeys and butterflies who have made his life miserable, completely exasperated, he beats the gentle youth who is in love with his daughter, Chung-Yang; for the Mandarin would marry her to a wealthy Ambassador from the Western World.

The young lover, disguised as a dragon, then drives the Ambassador away and, with the help of his friends, who have donned ferocious masks, steals the treasure of the Ambassador to whom the Mandarin then refuses his daughter's hand, since he would not marry her to a poor man.

The treasure is afterwards returned to the Ambassador, whereupon the Mandarin again offers him the hand of Chung-Yang. But the Ambassador, seeing clearly that it is only his wealth and not his handsome person that is coveted, angrily declines the honor.

So the lovers are once again united. They are placed in a palanquin, lifted on high, and borne to the place of marriage in a gay wedding procession. The Mandarin, left alone, bewails the downfall of his plans. The monkeys return to

jeer; and even the butterfly flutters about him in derision for seeking so useless a commodity as wealth, until, roused to anger, he flings his stick at the insect, which promptly flies away-proving that only one vice distinguishes man from animal, and that is cupidity.

Chung-Yang	Alicia MARKOVA
The Lover	Alicia MARKOVA
Mandal (F. 1 Col an	Michel PANAIEFF
Mandarin (Father of Chung-Yang)	Jean YAZVINSKY
The Butterfly	I I DOLIDENTI
The Ambassador	Lubov ROUDENKO
	Roland GUERARD
His Two Friends	Robert IRWIN and Yuro SKIBINE
Friends of Chung Vange Miles CDA DOMONT	Robert IK WILL and Turo SKIDINE

nds of Chung-Yang: Mlles. CRABOVSKA, KORJINSKA, FLOTAT, GRANT-ZEVA, POURMEL, LITVINOVA, SCARPOVA, RKLITZKA

Monkeys: Mlles. HIGHTOWER, ETHERIDGE, MM. DICKSON, KLIMOFF, IVAN-GIN, ORLOFF

Soldiers: Míles. LAURET, KELEPOVSKA, MELNITCHENKO, ROSSON, WATT, RKLITZKA

Friends of the Lover: MM. KOSTENKO, PIOTROVSKY, OZOLIN, TOUMINE, KOKITCH, FENCHEL

Servants______Miles. MICHAILOVA, GELEZNOVA, SERGOVA, RADOVA

Conductor: Anatol FISTOULARI

INTERMISSION

ST. FRANCIS

Choreographic Legend in One Act and Five Scenes by Paul HINDEMITH and Leonide MASSINE Music by Paul HINDEMITH Scenery and Costumes designed by Paul TCHELITCHEFF Costumes executed by Ira BELLINE Scenery executed by Raymond DESHAYS

FOREWORD

I must admit that when Leonide Massine spoke to me for the first time of his project for St. Francis, the idea seemed to me worse than bold—it was even sacrilegious. This is because I had not realized that the dance, as this great artist has conceived of it, can express what is most beautiful and sacred in this world; the love of God taking possession of the soul of a young man.

Blaise Pascal has written: "I love poverty because He, i.e., Our Lord, loved it." We must think that it is in Poverty and through Poverty that St. Francis, that prince among young men, attained to Christ. Hindemith and Massine could not have presented the figure of the living God upon the stage—nor that of the Man-God, the Son of Manbut a young girl, no more than a child inspired by these forces, incarnates for our eyes this adorable Poverty, with whom St. Francis becomes entirely infatuated.

No, I should never have believed that this passion (which I have been able to admire in many persons of youthful age); this mad craving for the Poverty which Christ loved, could have been realized for us in music and in dance—and yet this miracle has been accomplished. It is that thing which St. Francis of Assisi, and, likewise, Chesterton, have well understood, the reconciling of nature and of the spirit of mercy. The Hymn to his brother Sun drives out the nymphs and the fawns, sets free the demons of water, of air, and of fire—so that the dance itself, exorcized from all base passions puts young and beautiful bodies, and their leaping strength, at the service of true love.

Malagar, 20th July, 1938.

FRANCOIS MAURIAC, de l'Academie Francaise.

Inspired by "The Little Flowers of St. Francis," this work translates the moving medieval simplicities and mentality of its strange world into the highly formalized language of ballet. The music was especially composed, in close collaboration with the choreographer, by the distinguished Paul Hindemith, and the work was first presented at the Drury Lane Theatre, London, on July 21, 1938.

In his father's house at Assisi, young Francis Bernardone gaily spends his days, devoting his time to the pleasant pastimes of the moment, surrounded by friends and idlers. Even the little activity he exercises in his father's business gives him pleasure, since it permits him to meet the buyers who come from the four corners of the earth; and his mind, turned towards distant lands, together with his inclination for brave deeds and adventures, causes him to find new interests among these people. His youthful pride even causes him to show himself lacking in sympathy for the poor.

It is a brutal rebuff on the part of an aged beggar that awakens in him that love of poverty which is so to fill and motivate his later life; repenting, he runs after the beggar and gives him a share of his riches. But his conversion is not complete, and the urge for chivalry triumphs over simplicity. Greatly impressed by the imposing aspect and a sense of power conveyed by a passing knight who visits his father's house in order to replenish his wardrobe, Francis decides to become a soldier. Already seeing himself, in his fertile imagination, as a famous hero, he girds on weapons and goes off to war. But the severity of a soldier's life and the cruelty of a warrior's existence horrify him, and finding himself incapable of participation he becomes desperate.

At this moment there appear to him three allegorical women-the figures of Poverty, Chastity, and Obedience, who reveal to him that, instead of a warrior's laurels, destiny has reserved for him a life of quiet piety and self-sacrifice; and that, apart from chastity and obedience, his life will be devoted, in particular, to poverty. This revelation is made to him in the midst of a splendid feast, to which he is brought by his youthful friends. His companions press him to sing again the gay tunes, as he had done before; and despite the fact that he does not show himself to be the boon companion he had been before he went off to the wars, they proclaim him king of their revels. They press on him the claims of love. To fall in love would do him good, they think. But what has earthly love to offer to one who carries in his heart the heavenly vision of Poverty? He gratefully remembers the loveliness of her apparition, so full of grace and gentleness; and to the beggars who are waiting to receive the remnants of the feast, the crumbs from the table, Francis distributes dishes heaped high with food, the goblets, even the tablecloths. All of this greatly angers his father, who regards it as a wanton squandering of valuable possessions, and threatens to beat him. But by now the young Francis has made his irrevocable decision; he removes his rich apparel and returns it to his father. By this significant gesture he breaks forever the paternal bond and also breaks with the life he had hitherto lived. Barely covered with the tattered rags of a beggar, he starts his journev towards solitude.

We see him absorbed in profound meditation. And then, in intimate mystical communication with God, his whole being is enlightened as to his proper conduct on earth, at which his happiness becomes as a celestial rather than an earthly joy; and his unburdened heart overflows, to find expression in a flood of joyous music. . . .

Threatened by a ferocious, man-eating wolf, the inhabitants of the country attempt to save themselves by fleeing. Among the frightened peasantry we find the three comrades of Francis' gay youth, who, in the meantime, have abandoned their frivolous life and have followed the example of their friend. Francis, filled with the God-like spirit of kindliness, goes to meet the wolf, who madly rushes at him; but Francis, through understanding and faith, so thoroughly tames the animal that it becomes as a gentle lamb.

To show their gratitude and devotion, the three comrades, who wish nothing better than to serve their friend and master, prepare a comfortable couch for him; but Francis refuses and lies down upon the ground to rest. While he sleeps, the friends keep watch over him, lest he be disturbed; so solicitous are they that they even refuse to welcome Poverty. Then Francis awakes and, filled with an unspeakably happy emotion, embraces his three friends, and he and Poverty seal their intimate understandings by a mystical union, symbolized by an exchange of rings; whereupon the newly-weds, with their friends, ecstatically partake of the frugal wedding-feast of bread and water.

The mystical union having been consummated, Francis, in a supreme exaltation of happiness, sings a hymn of praise to the sun, while the symbolical characters of a brotherly community between those of heaven and of the earth pass before the spectator.

	SCENE I	
St. Francis		Leonide MASSINE
Three Companions	Michel PANAIEFF, Roland	GUERARD, Marcel FENCHEL
St. Francis' Father	· · · · · · · · · · · · · · · · · · ·	Simon SEMENOFF
The Knight		Frederic FRANKLIN
The Squires		M. DICKSON and KLIMOFF
The Poor Man		Nicolas IVANGIN
The Purchasers: Mlles. M	ELNITCHENKO, ROSSON, O	GELEZNOVA, MM. KOSTEN-

KO, KOKITCH, ZORITCH

SCENE II

Poverty	Nini THEILADE
Obedience	Jeanette LAURET
Chastity	Luboy ROSTOVA
Soldiers. MM KIRBOS BERESOFE KATCHAROFE TOUMIN	E KLIMOFE OZO.

Soldiers: MM. KIRBOS, BERESOFF, KATCHAROFF, TOUMINE, KLIMOFF, OZO-LIN, PIOTROVSKY, DICKSON Travellers Robert IRWIN and Milada MLADOVA Attendants_____Miles. MICHAILOVA, ETHERIDGE, LITVINOVA, KORJINSKA

SCENE III

St. Francis Leonide MASSINE Three Companions Michel PANAIEFF, Roland GUERARD, Marcel FENCHEL St. Francis' Father.

Simon SEMENOFF The Beggars: Mlles. HIGHTOWER, LITVINOVA, ETHERIDGE, MM. TOUMINE, **IRWIN, IVANGIN**

Attendants MM. OZOLIN, DICKSON The Guests: Marina FRANCA, Lubov ROUDENKO, Milada MLADOVA, Miles. MICHAILOVA, CRABOVSKA, MELNITCHENKO, GELEZNOVA, KELEPOV-SKA, SCARPOVA, MM. SKIBINE, OZOLIN, PIOTROVSKY, KIRBOS, KO-KITCH, KOSTENKO

SCENE IV

St. Francis Leonide MASSINE Three Companions Michel PANAIEFF, Roland GUERARD, Marcel FENCHEL The Wolf Frederic FRANKLIN Poverty Nini THEILADE The Peasants: Miles. POURMEL, FLOTAT, SCARPOVA, GRANTZEVA, ETHER-IDGE, WATT, RKLITSKA, MM. BERESOFF, TOUMINE, KATCHAROFF, DICKSON

SCENE V

Minor Brothers: MM. KIRBOS, IVANGIN, KOKITCH, ORLOFF, SKIBINE, TOU-MINE, DICKSON, IRWIN, KATCHAROFF, BERESOFF, KLIMOFF, PIO-TROVSKY, KOSTENKO, OZOLIN, ZORITCH

Minor Sisters: Mlles. GRANTZEVA, CRABOVSKA, FLOTAT, ROUDENKO, FRAN-CA, MLADOVA, KORJINSKA, KELEPOVSKA, RKLITSKA, HIGHTOWER, GELEZNOVA, MELNITCHENKO, SCARPOVA, MICHAILOVA, ROSSON, WATT, LACCA, ETHERIDGE

Conductor: Anatol FISTOULARI

INTERMISSION

SPECTRE DE LA ROSE

Choreographic Poem by Theophile GAUTIER Music by WEBER Scenes and Dances by Michel FOKINE Scenery and Costumes designed by Leon BAKST

The theme of this romantic ballet was suggested by J. L. Voudoyer, after the poem by Theophile Gautier: "Souleve ta paupiere close

Qu'effleure une songe virginal. Je suis le spectre de la rose Que tu portais hier au bal."

It is set to Weber's "Invitation to the Dance." It was first produced at the Theatre de Monte Carlo, 1911.

Its little story is simple and tender. A young girl returning from her first ball, fatigued by the excitement of it all, falls asleep in her chair. In her dream the rose she holds in her hand comes to visit her, dances with her, kisses her and at break of day, leaps from the casement window, and she wakens disillusioned and saddened.

The Young Girl... Nathalie KRASSOVSKA The Rose Igor YOUSSKEVITCH

Conductor, Franz ALLERS

INTERMISSION

PRINCE IGOR

Music by BORODIN Choreography by Michel FOKINE Scenery designed by Constant KOROVINE Costumes executed by Mme. KARINSKY

Of all the ballets in the entire repertory of the Russian Ballet, these dances are, in their way, the most famous. As far removed from the classic as it is possible to imagine, it is a work composed exclusively of character dances. The ballet itself is without story and is made up of the "Polovtsian Dances" from Alexander Borodin's opera "Prince Igor"; but unlike most opera ballets, this is no divertissement, no interlude in the opera's action, but rather its very heart and soul. The setting is a Tartar camp, suffused with a wrathful glow. In the bounding rhythm of the warriors, exhilaration is mixed with terror-that old terror of the barbarian hordes.

Although this ballet was composed and rehearsed in a small theatre near the Ekatrinsky Canal, St. Petersburg, it had its first performance at the Theatre du Chatlet, Paris, May 19, 1909.

A Polovtsian Warrior Frederic FRANKLIN

The Polovtsian Women Jeanette LAURET, Marina FRANCA and Milada MLADOVA

The Slaves: Miles. ROSSON, RKLITZKA, KELEPOVSKA, GRANTZEVA, HIGH-TOWER, SCARPOVA, GELEZNOVA, MELNITCHENKO, KORJINSKA

The Polovisian Boys: MM. TOUMINE, KATCHAROFF, SEMENOFF, KLIMOFF, VA, LACCA, MICHAILOVA, ETHERIDGE

The Polovtsian Warriors: MM. KOSTENKO, PIOTROVSKY, ORLOFF, FENCHEL, KOKITCH, KIRBOS, OZOLIN, IRWIN, SKIBINE, IVANGIN

The Polovtsian Boys: MM. TOUMINE, KATCHAROFF, SEMENOEF, KLIMOFF, DICKSON, BERESOFF

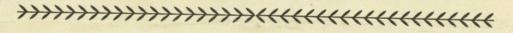
Conductor, Franz ALLERS

SOUVENIR PROGRAMS ON SALE IN THE LOBBY

MINNEAPOLIS SYMPHONY ORCHESTRA



DIMITRI MITROPOULOS, CONDUCTOR



Guest Artist: IGOR GORIN, Baritone



Downtown Popular Concert Series

First Concert

Thursday, December 29, 1938, at 8:30 P. M. Saint Paul Municipal Auditorium

Under the auspices of The Saint Paul Women's Symphony Committee

THIRTY-SIXTH SEASON 1938 - 1939

PROGRAM

(Notes compiled by Carlo Fischer)

OVERTURE TO "THE SECRET OF SUZANNE" . . Wolf-Ferrari 1

Ermanno Wolf-Ferrari was born of German-Italian parentage, a circumstance reflected in his music, which shows a combination of German solidity of workmanship and Italian fluency of melody.

In this one-act comic opera there are but two singing characters, the Countess Gil and her husband. The secret which occasions all the trouble is merely the countess's love of "a smoke." Ignorant of his wife's habit, the odor of cigarette smoke leads the count to suspect unwelcome visitors. After a series of comic situations, the truth comes out and all ends well.

SYMPHONY NO. 5, IN E MINOR, OP. 64 . . Tschaikowsky

- I. Andante Allegro con anima
- II. Romanza: Andante cantabile, con alcuna licenza
- III. Valse: Allegro moderato
- IV. Finale: Andante maestoso Allegro vivace -
- Moderato assai e molto maestoso

Tschaikowsky's Fifth Symphony was composed in 1888 and had its first performance the same year. It was not a success at first but later began to be appreciated and is now equally popular as the "Pathetique." Tschaikowsky gave no hint as to a program, but that there is a definite emotional sequence underlying it there can be no doubt. He uses what has been called a "Fate" theme which appears in every movement, each time of a different significance. While we have no word from the composer, the thought behind the metamorphosis of this theme is unmistakable, and there could easily be an elaborate dramatic program read into this work. It is as if this symphony represented the character of a man, who passes through the different periods of life - that of despair and resistance in the first movement, of romance and passionate yearning in the second; of elegance and luxurious well-being in the third, and of struggle and final triumph in the fourth. He has conquered and made his most powerful weapon the very thing that has been the cause of his unhappiness and despair.

INTERMISSION

3 PROLOGUE TO "PAGLIACCI"

• • • • • • • Leoncavallo "In my childhood," writes Leoncavallo, "while my father was a judge at Montalto, in Calabtia, a jealous player kills his wife after the performance. The event made a deep and lasting impression upon my childish mind, the more since my father was the judge at the criminal's trial; and when I took up dramatic work, I used this episode for a musical drama." The Prologue is sung by the clown, Tonio, standing before the curtain before the action of the opera begins.

PRELUDE TO "KHOWANTCHINA" 4 Moussorgsky The opera "Khowantchina" deals with the adventures of the Princes Andrew and Ivan Khowantsky, in the stormy days of Peter the Great. The Prelude is a tone picture of one of the scenes which Moussorgsky loved best - the coming of dawn over the Red Square in the Kremlin at Moscow.

This work, like several others of Moussorgsky's, was completed and orchestrated by his devoted friend Rimsky-Korsakow, following the composer's death.

5 FOUR RUSSIAN SONGS, WITH ORCHESTRA

(a)	"The Steppe"							Gretchaninoff
(b)	"Caucasian Melody"							. Igor Gorin
(c)	"None but the Lonely	y F	Iear	t"				Tschaikowsky
(d)	"Hopak"							Moussorosky

This extraordinary piece of music was written for the dancer Ida Rubinstein for performance at the Opera in Paris. The scenery for the production was designed by Alexandre Benoist. It represented a Spanish inn with a trestle table in the center of its public room. The dancer on the table is surrounded by men who become more and more excited as the dance proceeds, each man claiming the privilege of dancing with her and backing his demands with a knife. Her partner's superior strength saves the day and the dance finishes in a riot of sound and movement.

In the words of Donald Ferguson, "As a feat of sheer virtuosity in orchestration Ravel's work is remarkable. He has taken a simple tune * * * and without once changing its key, without producing a single essential modulation, has provided a constantly varied orchestral coloring and an intensification of emotional interest which grows to the very end."

Steinway Piano

Victor Records

NEXT DOWNTOWN POPULAR CONCERT

Tuesday, January 10, 1939, at 8:30 P.M.

C

6 BOLERO

This extraordinary piece of music was written for the dancer Ida Rubinstein for Ravel performance at the Opera in Paris. The scenery for the production was designed by Alexandre Benoist. It represented a Spanish inn with a trestle table in the center of its public room. The dancer on the table is surrounded by men who become more and more excited as the dance proceeds, each man claiming the privilege of dancing with her and backing his demands with a knife. Her partner's superior strength saves the day and the dance finishes in a riot of sound and movement.

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NEXT DOWNTOWN POPULAR CONCERT

Tuesday, January 10, 1939, at 8:30 P.M.

By JOHN R. SHERMAN

"pops," given in the Minneapolis auditorium last night, proved that the holiday season, whatever it may do to size of audiences, has no deteriorative effect on the orchestra's playing.

Fact is, both orchestra and Conductor Dimitri Mitropoulos were in exceptionally fine form; their partnership has never seemed to close and effective a collaboration.

* The piece de resistance of the occasion was the singing of Igor Gorin, personable young Russian baritone who is far better than most Hollywood warblers, and who brought verve and magnetism to a generous list of sings.

for the performance of Tschaikow- tally done. sky's Fifth symphony, a vibrant and eloquent reading which represented one of the interpretative peaks of the season.

Taken at more normal tempos than the performance earlier at the season, the symphony had an impetuosity, color and impact which gave it tremendous effect.

* * Mitropoulos' conducting here was free and exceedingly plastic, introducing all manner of shading drama and humor behind it.

Igor Gorin Is Soloist at First 'Pop' Concert

and pliancy into individual phrases, The first concert in the Minneap- yet sustaining a balance and firm olis Symphony's downtown series of rhythmic pattern that made the work as solid as it was persuasive.

> The sinuous lines and grave tenderness of the second movement's melody have never been more vividly brought out, while the delicacy of the valse and thumping momentum of the finale showed masterly handling.

* * This was a virtuoso performance, in which Waldemar C. Linder, first French horn, was brought to the front by Mitropoulos to share in the audience's ovation.

> * *

Other orchestral numbers-Wolf-Ferrari's spirited, chattering overture to "The Secret of Suzanne," the sombre prelude to Moussorg. But first award, by all odds, must sky's "Khowantchina" and Ravel's go to the orchestra and its leader hypnotic "Bolero"-were all capi-

> Mr. Gorin is a lyric baritone who sings with great assurance, taste and flexibility.

Possessed of a fine natural voice, he used it with skill in a great variety of songs, the Russian offerings being particularly effective.

His high tones were brilliant, and the voice throughout the entire

Symphony Broadcasts:

Today, 9 p.m. (WTCN) Rodzinski conducting NBC Symphony-Concerto Grosso in G minor (Vivaldi-Siloti)—Divine Poem (Scriabin) — The Tomb of Couperin (Ravel)—'Hary Janos'' Waltzes (R. Strauss). Sunday, 10 a.m. (all local sta-

tions) Mitropoulos conducting Minneapolis Symphony-

Introduction to Act III. "Tannhaeuser" (Wagner)-Forest Murmurs, from "Sies-fried" (Wagner)-Ride of the Valkyries, from "Die Walkurer" (Wagner). Sunday, 2 p.m. (WCCO) Bar-

birolli conducting N. Y. Philharmonic-

Overture to "La Gazza Ladra" (Ros-sini)—Symphony No. 5 in B flat major (Schubert)—Concerto in A minor (Glaz-ounoff) Mishel Plastro, violinist-Waltz and Two Overtures (Johann Strauss). Sunday, 8 p.m. (WCCO) Reiner conducting Sunday Evening Hour-

house-who was not in best of bored and jumpy. vocal form.

All concerts cannot be perfect and this was one of those less-than- fault to find with the scherzo from perfect examples which occur in the Mendelssohn octet, a morsel the best regulated sessions.

* * * First off, Dimitri Mitropoulos and the orchestra gave the Minneapolis premiere of a concerto grosso by Albert Stoessel, composed with a not-toreverent nod to Handel.

gigue-all played to the hilt, with Siegmund's Spring Song. He made point and flavor.

ern rhythms and no little energy and pitch was not always true. -though it was energy, I thought, the end by its own cleverness.

* * After the superlative Beethoven Fourth earlier in the season, the Second symphony performed last night was a disappointment.

It sinned on the side of too much expressiveness, to such an extent in fact that it became mannered, over-handled and almost tedious in the myriad accents and inflections given it.

One of the chief charms in the early Beethoven symphonies is their light, easy flow, their buoy-ancy and "floating power." This simple, natural flow of the music

Symphony Broadcasts:

Today, 9 p.m. (WTCN) Toscanini conducting NBC Symphony-

"Haffner" Symphony (Mozart)---Varia-tions & Fugue on a Theme of Handel (Brahms-Rubbra) -- Symphonic Poem, "Memories of My Childhood" (Loeffier) ---Prelude to "Die Meistersinger" (Wag-ner). ner

Sunday, 10 p.m. (all local sta-tions) Mitropoulos conducting Min-

neapolis Symphony and 8 49 Ballet Suite from "Cephale et Procris" (Gretry-Motti) Scherzo from Octet (Men-delssohn) – Overture to "Russlan and Lud-milla" (Glinka). Sunday, 2 p.m. (WCCO) Bar-tinglik organization V V Dilloc

birolli conducting N. Y. Philharmonic-

Brandenburg Concerto No. 3 in G ma-jor (Bach)—Preludes and Entr'actes from "Pelleas et Melisande" (Debussy)—Con-certo in D minor (Sibelius) Guila Bustabo, violinist — Overture to "Tannhaeuser" (Wagner).

Sunday, 8 p.m. (WCCO) Reiner conducting Sunday Evening Hour-

Overture to "Prometheus" (Beethour-Movement from B minor concerto (Saint-Saens) Georges Enesco, violinist-Danse (Debussy-Ravel)-Divertimento for Strings (Weiner)-Violin solgs: Air on G strings (Bach) and Bagatelle (Scarletescu)-Kamarinskaya (Glinka)-Once to Every Man and Nation (Haydn).

USIC Althouse Soloist at Eighth Symphony

By JOHN K. SHERMAN was interrupted constantly last The first symphony concert of night by fussy accents and dythe new year, played last night in namic shadings. Phrase-modeling Northrop auditorium, offered a is usually a virtue amounting to rather jerky and overdone genius with Mitropoulos, but this version of the Beethoven Second time it became a fault—and it symphony and a tenor—Paul Alt-made the symphony angular, la-

> But there was absolutely no tossed off with scrupulous delicity.

Of major calibre, too, was the Ride of the Valkyries from "Die Walkuere," a thrilling, thumping performance.

Scored for strings and piano, the work had a lusty first movement, a wistful but monotonous sara-bande, a pert pavane and a clever increase of the same compos-er's "Adelaide," and from Wag-bande, a pert pavane and a clever ner, Lohengrin's Narrative and the most of the dramatic elements It was an ingenious and crafty of these songs, but his tone was work, containing some brisk, mod- throaty, vibrato was annoying

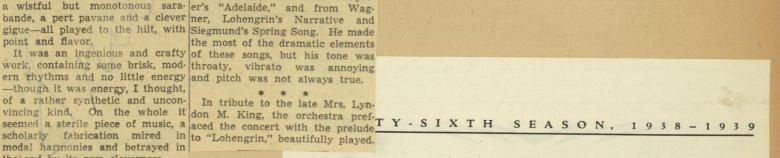


PAUL ALTHOUSE, Tenor

Mr. Althouse is no stranger at these concerts, his appearances with the Orchestra in 1920-23-25-26 and 1930, having established him as one of the prime favorites with sym-phony patrons. Not only in this country, Canada, Mexico and Cuba, but in most European countries and Australia and Honolulu Mr. Althouse is acknowledged not only as America's greatest tenor, but one of the great tenors of the

cacy and the most delightful viva-age, his operatic engagements abroad bringing him praise such as has been seldom accorded an American or any other artist.

He is also without question the greatest American Wagnerian tenor of this generation. He was Toscanini's choice in programs of Wagnerian excerpts when the distinguished maestro chose him to appear with the New York Philharmonic-Symphony Orchestra in 1932. In 1934 he made his "re-debut" at the Metropolitan with sensational success as Siegmund in "Die Walküre." Mr. Althouse sang Florestan's Many enthusiastic curtain calls and cries of "bravo" turned this appearance into



EIGHTH SYMPHONY PROGRAM

FRIDAY EVENING, JANUARY 6, 1939, AT 8:30

DIMITRI MITROPOULOS, Conductor

Guest Artist: PAUL ALTHOUSE, Tenor

In Memoriam - MRS. LYNDON M. KING Devoted Friend of the Minneapolis Symphony Orchestra and member of the Board of Directors (Please refrain from applause)

1 CONCERTO GROSSO FOR STRING ORCHESTRA

and Piano Albert Stoessel I. Allegro moderato

- II. Saraband
- III. Pavan
- IV. Introduction and Gigue

(First time in Minneapolis)

At the Piano: Frederick Ruhoff

- 2 SYMPHONY NO. 2, IN D MAJOR, OPUS 36 Beethoven
 - I. Adagio molto Allegro con brio
 - II. Larghetto
 - III. Scherzo: Allegro
 - IV. Allegro molto
 - INTERMISSION

ARIA, "IN DES LEBENS FRÜHLINGSTAGEN." 3

from "Fidelio" Beethoven

- 4 SCHERZO FROM OCTET, OPUS 20 (Arranged for Orchestra by the Composer) Mendelssohn
- (First time in Minneapolis) 5 LOHENGRIN'S NARRATIVE, "IN DISTANT LANDS,"
 - from "Lohengrin" Wagner
- 6 RIDE OF THE VALKYRIES, FROM "DIE WALKÜRE" Wagner

Mitropoulos Defies Time, Space

Symphony Conductor at Wrong Hall — Acts Fast

If the laws of time and space have not been repealed, Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra, traveled faster than the law allows last night.

* * At 8:20 p.m. Mitropoulos was at the stage door of the Minneapolis auditorium. At 8:50 p.m. Mitropoulos was

on the podium conducting the orchestra in St. Paul auditorium. * * *

By actual count that's 141 blocks in less than 30 minutes -allowing no time for traffic, stop-lights, dressing at St. Paul auditorium, etc.

At 8:20 Mitropoulos appeared at the Minneapolis auditorium stage door. An attendant barred him.

"But I am conducting a concert here tonight," said the maestro, unaware that beefyl wrestlers were, even than, thumping the canvas and scowling at each other.

"But tonight's 'rassling',)) the attendant told the maestro. "Symphony is in St. Paul tonight and here Wednesday."

Mitropoulos clutched his forehead, uttered a cry of despair, and vanished into the darkness.

What happened betwixt and between is a secret between Mitropoulos and his secretary, and one traffic officer "somewhere along the way."

The officer, it was learned, stopped the maestro and his secretary as they ran through a stop light. But when he learned why they were in a hurry he let them proceed and expressed regret he couldn't give them a motorcycle escort.

For no member of the orchestra noted Maestro Mitropoulos' slight tardiness in St. Paul. And the maestro said not a word about the mixup.

* *

Rasslin' Match Uses No Music But Groans

A couple of grunt and groaners were warming to their work in the ring at the Municipal Auditorium ist night. The time was 8:20 p.m. and the wrestling show was just getting under way. Came a knock at the rear door.

'hree men walked in.

"Just a minute, buddy," said a burley doorman. "Where do you think you are going?"

"I," said the tall man, "am going to play here tonight."

"Do you rassle?" asked the astonished doorman. There was a sputtering sound-

and then the tall man, with quiet dignity, said:

"I am Mitropoulous. I am the conductor. The Symphony OrNo Wrestler, He



DIMITRI MITROPOULOS

chestra is giving a performance here tonight."

"I think you're wrong, mister. I been inside and I couldn't see a soprano or a piccolo play-er in the crowd. This here's a rasslin' match. Bronko Nagurski versus Rudy Strongberg, the terrible."

"But the symphony," said the conductor, "is here tonight, in St. Paul tomorrow night."

"Nope. St. Paul tonight, here tomorrow night."

Dimitri Mitropoulos and his two associates vanished — quite suddenly.

And that, dear readers, is why the Minneapolis Symphony Orchestra didn't start until 8:50 p.m.

Six Downtown Popular Concerts

SECOND PROGRAM

Saint Paul, Tuesday Evening, January 10, 1939, at 8:30 Saint Paul Municipal Auditorium Minneapolis, Wednesday Evening, January 11, 1939, at 8:30 Minneapolis Municipal Auditorium

Assisting Artist: WILLIAM LINDSAY, Pianist

2 Incidental Music to "A Midsummernight's Dream Mendelssohn (a) Nocturne(b) Scherzo 3 First Movement from Piano Concerto No. 1,

INTERMISSION

- 4 Symphonic Poem, "La Valse Retrouvée" Inghelbrecht I. Allegro con brio II. Andante con moto III. Scherzo: Allegro IV. Finale: Allegro

TICKET PRICES (In both cities): 25c, 50c, 75c, \$1.00, \$1.50. Tickets on Sale in Minne-apolis at 106 Northrop Auditorium and Downtown Ticket Office, 107 Northwestern Bank Building. In St. Paul, at Field-Schlick Ticket Office.

WILLIAM LINDSAY, Pianist

A member of the faculty of the University of Minnesota School of Music since 1921, William Lindsay, through frequent appearances with the Minneapolis Symphony, and in recitals throughout the Northwest and other parts of the country, has established himself as a pianist of superior artistic and technical ability. His fine musicianship gives distinction to everything he plays and has won him an ever-increasing circle of enthusiastic admirers. Born in Tokio, Japan, of Scotch parents, Mr. Lindsay completed his

schooling at Edinburgh, Scotland, where he graduated from Edinburgh University. His fondness for music and talent for the piano was manifest at an early age, but he was twenty-one before parental objections were overcome and he was permitted to devote himself to his chosen art as a career. Graduating with the highest honors from the Leipzig Conservatory of Music where he studied with Prof. Teichmüller, he continued his studies with Raoul Pugno in Paris and with Ernest von Dohnanyi, in Berlin. A successful debut in Berlin with the Philharmonic Orchestra was followed by a series of engagements throughout Germany and Austria. In the midst of his success the World War broke out and he spent four years in a German detention camp where, however, he had access to a piano. Released in 1918, he returned to England where recitals in London and other English cities carried him forward to new triumphs. Visiting in Florida as the guest of wealthy American friends, he was invited to join the faculty of the University of Minnesota School of Music. His decision to accept and remain in this country were quickly made and in due time Mr. Lindsay became a full-fledged American citizen, and Minneapolis and the Northwest acquired an artist of whom it may well be proud.



THIRTY-SIXTH SEASON, 1938-1939

NINTH SYMPHONY PROGRAM

FRIDAY EVENING, JANUARY 20, 1939, AT 8:30

DIMITRI MITROPOULOS, Conductor

Assisting Artist: FRANK MILLER, Violoncellist

1 CONCERTO GROSSO IN D MINOR, FOR STRINGS,

- I. Overture Allegro II. Air Lento III. Allegro IV. Allegro moderato

2 SYMPHONY NO. 4, IN A MINOR, OP. 63 Sibelius

- I. Tempo molto moderato, quasi adagio II. Allegro molto vivace III. Il Tempo largo
- IV. Allegro

(First time in Minneapolis)

INTERMISSION

3 CONCERTO FOR VIOLONCELLO AND ORCHESTRA

- IN B MINOR, OPUS 104 Dvorak
- I. Allegro
- II. Adagio ma non troppo
- III. Allegro moderato

4 SYMPHONIC POEM, "LA VALSE RETROUVÉE"

("The Rediscovered Waltz") Inghelbrecht (First time in America)

By JOHN K. SHERMAN

were so juxtaposed as to make the change from one to the other practically as breath-taking as stepping from a hot bath into a cold shower.

The first contrast was between the decorous formalities of Handel and the chill and bitter statements of Sibelius' most cryptic symphony, the Fourth in A minor. It was the record "broad jump" of the concert season and the orchestra and Dimitri Mitropoulos took it like the veterans they are.

Handel was represented by his concerto grosso in D minor, played by the string orchestra. The work benefited by a suave and spacious reading, graceful of phrase and ripe and full in tone.

What a different musical climate Sibelius represents, particularly in his crabbed, compressed Fourth!

Bernard Shaw once divided his own works into two categories-Pleasant Plays and Unpleasant Among the Unpleasant Plays. Symphonies, if one cared to make the list, would certainly go the Sibelius A minor-a powerful symphony in which Sibelius strips his language and thought to their bare bones,

The symphony was set forth with intensity and blunt vigor-an interpretation that was at once brutal and deeply sympathetic.

Mitropoulos invoked the mood of menace that hangs over the work, explored its brooding episodes, conjured up all the violent, restless fury which make Sibelius' symphonies such wild and bleak tonal landscapes.

The second major contrast of the

Frank Miller Is Soloist at Ninth Symphony

evening was that between the un-There were contrasts enough in ashamed romanticism of · the last night's symphony concert to Dvorak 'cello concerto and the brit make your head spin and they tle, brilliant score of Inghelbrecht's "Valse Retrouvee."

The particular joy in the former was the zestful performance of Frank Miller in the solo role.

Mr. Miller lit into the concerto with characteristic relish, and his rich tone, impeccable musicianship and the style and fire of his playing all added up to a great personal triumph. He received marvelous support. * * *

The Inghelbrecht whimsy, a lush and passionate homage to the waltz, seemed to cover more or less the same ground covered by Ravel's "La Valse," except that in this case the waltz emerged from a rhumba instead of from the mists of the cosmos, as does Ravel's. * *

E. L. Carpenter and Edgar F. Zelle appeared in two brief talks during intermission, pleading for support of the drive to raise a remaining \$7,000 needed to continue the orchestra solvent.

*

Symphony Broadcasts:

Today, 9 p.m. (WTCN) Toscanini conducting NBC Symphony-

"Harold in Italy" Symphony (Berlioz)— Prelude to Act IV of "La Wally" (Cata-lani)—Dance of the Water Sprites (Cata-lani)—Prelude to Act II of "Queen of Sheba" (Goldmark).

Sunday, 10 p.m. (all local stations) Mitropoulos conducting Minneapolis Symphony-

Danse Macabre (Saint-Saens)-Prelude to "Khowantchina" (Moussorgsky)-Eco-pore Overpure No. 2 (Beethoven). Sunday, 2 p.m. (WCCO) Barbir-Involta

olli conducting N. Y. Philharmonic-

All-Tschaikowsky program: Suite for Strings, "Souvenir de Florence"—Concerto in D major for Violin and Orchestra, Na-than Milstein, soloist—Symphony No. 5 in E minor.

Sunday, 8 p.m. (WCCO) Pelletier conducting Sunday Evening Hour-Overture to "Oberon" (Weber)—Wil-liam Ratcliff's Dream from "William Rat-cliff" (Mascagni)—La Fricassee from "Ruses d'Amour" (Glazounoff)—Norwe-gian Rhapsody (Lalo)—Helen Jepson, so-prano, soloist.