

Wed.
Jan. 25, 1939

PROGRAM

1 OVERTURE TO "RUSSLAN AND LUDMILLA" Glinka

Michael Ivanovich Glinka (1803-1857) is by common consent acknowledged as the founder of the Russian school of music. Though musically trained in Italy and Germany, Glinka's impulse to express himself as a Russian was still dominant and his first contribution to the awakening national musical life of his country was the opera "A Life for the Tsar." This was followed by "Russlan and Ludmilla." The Overture, effectively scored, has a wide melodic sweep and a vigorous rhythmic structure that exercises a perennial appeal to concert audiences.

2a ARIA—DIDO'S LAMENT FROM

"DIDO AND AENEAS" Purcell

Henry Purcell (1658[?]-1695), most famous of English composers, seems to grow in stature with the passing years. The mood of Dido's lament is best expressed by the text: "When I am laid in earth, may my wrongs create no trouble. Remember me, but ah! forget my fate."

2b ARIA, "UNA VOCE POCO FA," FROM

"THE BARBER OF SEVILLE" Rossini

The scene and period of this comic opera is Seville, Spain, during the seventeenth century. The aria, "Una voce poco fa" ("A little voice I hear"), is one of the best types of the *coleratura* arias in the old Italian manner.

3 RHAPSODY FOR ORCHESTRA John Verrall

The composer of this work, which is having its first performance by the Minneapolis Symphony on this occasion, was born at Britt, Iowa, in 1908, and at present is teaching composition and theory at Hamline University. Previous to graduating from the University of Minnesota in 1934 where he studied piano and composition with Donald Ferguson, Mr. Verrall spent two years in London at the Royal College of Music where his composition teacher was R. O. Morris, followed by two years in Budapest with the distinguished Hungarian composer Zoltan Kodaly. In the words of Mr. Verrall, "The Rhapsody, which has no program, is in one movement with a short introduction."

4 TWO ARIAS FROM "MIGNON" Thomas

(a) "Knowest thou yonder land?"

(b) Gavotte

"Mignon," by the French composer Ambroise Thomas, has been one of the most popular works of the operatic stage since its first production at Paris in 1866. The text is based upon Goethe's "Wilhelm Meister." The aria, "Knowest thou yonder land?" ("Connais-tu le pays?"), and the Gavotte, also familiar as the intermezzo between the first and second acts, are two of the most beautiful and popular numbers in the entire opera.

INTERMISSION

5 SCHERZO, "THE SORCERER'S APPRENTICE" Dukas

This work is an orchestral Scherzo after a ballad by Goethe. It is the story of the apprentice who, when the master magician was absent, attempted to imitate his miracles. He ordered the broom to take the bucket and fetch water, but when he attempted to stop it, found that he had forgotten the necessary magic words. In his desperation he seized an ax and cut the broom in two, but to his dismay both parts of the broom now proceeded to haul water. The room is filled to overflowing; the poor apprentice is frantic and finally begins to call for help. The master enters at the critical moment, realizes the situation, utters the magic formula, and restores order.

6 ENTR-ACTE, FROM "ROSAMUNDE" Schubert

"Rosamunde" is a romantic drama by Wilhelmine von Chezy, an eccentric poetess whose existence would have been forgotten had it not been for Schubert's incidental

music. Of the eleven numbers Schubert prepared the Entr-acte is one of the most familiar.

7 "CAPRICCIO ESPAGNOL" Rimsky-Korsakow

This caprice on Spanish themes contains five connected movements the sub-titles of which are: Alborada, Variations, Alborada, Gypsy Scene and Song, and Fandango of the Asturias.

(Program Notes by Carlo Fischer)

The Steinway Piano

Victor Records

MUSIC

Gladys Swarthout Soloist
at Third Downtown 'Pop'

By JOHN K. SHERMAN

The large audience that gathered last night at the Minneapolis auditorium presumably to see and hear a Hollywood celebrity was tricked into absorbing some superlative playing by the Minneapolis Symphony orchestra—which is shrewd missionary work, and a neat case of killing two birds with one stone.

The decoy was a lovely one—Gladys Swarthout. Trim and youthful, she belied the story that she appeared with Symphony some 20 years ago. It must have been her older sister.

* * *

Miss Swarthout sings with ease and naturalness, and what she lacks in fire and agility of phrase is offset by clear production, good musical taste and some brilliant high notes.

I thought her opening number—Dido's Lament from Purcell's "Dido and Aeneas"—was her most successful offering, for its pathos and long-phrased melody were fully within her range of capabilities.

In the Rossini "Una Voce poco fa" and the two "Carmen" arias sung as encores, her method was rather too factual, lacking Latin abandon, and occasionally stiff in the quicker passages.

Her singing needs a little more accent and dynamic variation, but it is unaffected and mighty easy to listen to. The two "Mignon" arias were charming.

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Dimitri Mitropoulos established a fine precedent by introducing the Rhapsody for Orchestra by a young local composer, John Verrall, first played a year ago by the Minnesota (WPA) Symphony orchestra.

The composition is full-blooded and well packed with sound substance, saying a good deal in a short time. Its thematic material is expertly handled, and the orchestration is rich and flavorsome.

Mr. Verrall was on hand to share the ovation for an intense performance by the orchestra.

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The rest of the program had many high moments. The Glinka overture to "Russlan and Ludmilla," a kind of Russian equivalent of Rossini, was buoyantly handled and given sparkle, dash and bouncing rhythms.

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Dukas' "Sorcerer's Apprentice" proved an exciting narrative, related with gusto, its episodes underlined to bring out their full meaning.

Its climax of the apprentice's agonized shriek made a pulse-stirring denouement.

In grateful contrast came the sweet and flowing tunes of Schubert's entr'acte to "Rosamunde," performed with rare grace and gentleness of touch that sought and found the bittersweet overtones of the music.

A glittering, festive finale was

the "Capriccio Espagnol" of Rimsky-Korsakoff, full of fine solo work by individual members of the orchestra.

Symphony Broadcasts:

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

Overture to "Iphigenia in Aulis" (Gluck)
—Symphony No. 8 in F major (Beethoven)
—El Amor Brujo (de Falla)—Overture to "William Tell" (Rossini).

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

Symphony in G minor (Mozart).

Sunday, 2 p.m. (WCCO) Enesco conducting N. Y. Philharmonic—

Overture, "Coriolan" (Beethoven)—
Symphonie Concertante for 'Cello and Orchestra (Enesco) Felix Salmond, soloist
—Symphony No. 7 in A major (Beethoven).

Sunday, 8 p.m. (WCCO) Pelletier conducting Sunday Evening Hour—

Overture to "Le Baruffe Chiozzote" (Sinigaglia)—Kammenol-Ostrow (Rubinstein)—Scherzo from Symphony No. 4 (Tchaikovsky)—Blue Danube Waltz (Strauss)—The Light Pours Down From Heaven (Mason)—Richard Tauber, tenor, guest soloist.

GLADYS SWARTHOUT, Soprano



It was on Sunday afternoon, December 7, 1919, that Gladys Swarthout, a young singer still in her teens made her Minneapolis debut with the Minneapolis Symphony under Emil Oberhoffer. Her success brought about two further engagements during the next four years, and now she returns for her fourth appearance, a great star of opera, concert, radio and more recently of sound films. Her rise to fame in these four fields has been swift and consistent. Her ability, charm, good looks and willingness to work have speeded her along with short cuts at every point. She has behind her a career which includes the Chicago Civic Opera, Metropolitan Opera, coast-to-coast concert tours and lucrative broadcasting engagements. She has been starred in four motion pictures, "Rose of the Rancho," "Give us this Night," "Champagne Waltz" and "Romance in the Dark."

Miss Swarthout was born at Kansas City, Missouri, early in this century, and comes of a family distinguished for its musical talent. The exceptional quality of her voice and her inherent musical ability was in strong evidence almost from the time she was able to walk. Since her debut in Chicago in 1917 her career has been one of constant success and it will be a pleasure to welcome her back in the Twin Cities after her prolonged absence.

TENTH SYMPHONY PROGRAM

THURSDAY EVENING, FEBRUARY 2, 1939, AT 8:30

DIMITRI MITROPOULOS, Conductor

Guest Artist: MISCHA ELMAN, Violinist

- 1 PASSACAGLIA AND FUGUE, IN C MINOR . . . *Bach-Boessenroth*
 - 2 CONCERTO FOR VIOLIN AND ORCHESTRA,
IN D MAJOR, OP. 77 *Brahms*
 - I. Allegro non troppo
 - II. Adagio
 - III. Allegro giocoso, ma non troppo vivace
- INTERMISSION
- 3 "THE SEA" ("LA MER") — THREE ORCHESTRAL
SKETCHES *Debussy*
 - I. From Dawn to Noon at Sea
 - II. Frolics of the Waves
 - III. Dialogue between the Wind and the Sea
 - 4 PRELUDE TO "DIE MEISTERSINGER VON NÜRNBERG" *Wagner*

Symphony Broadcasts:

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

Symphony No. 2 in D major (Beethoven)—The Fountains of Rome (Respighi)—"Enigma" Variations (Elgar).

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

Norwegian Rhapsody (Svendsen)—Swedish Rhapsody, "Midsommarvaka" (Alfven)—March of the Bojards (Halvorsen).

Sunday, 2 p.m. (WCCO) Enesco conducting N. Y. Philharmonic—

Symphony No. 39 in E flat major (Mozart)—Ballet Music from "Casanova" (Taylor)—Afternoon of a Faun (Debussy)—Chef cu Lautari (Lipatti)—Symphony No. 1 in E flat major (Enesco).

Sunday, 8 p.m. (WCCO) Pelletier conducting Sunday Evening Hour—

Overture to "The Bartered Bride" (Smetana)—Cortège from Petite Suite (Debussy)—Rhapsody Bosque from "Ramuntcho" (Pierne)—"Artist's Life" Waltz (Strauss)—Richard Crooks, tenor, guest artist.

MISCHA ELMAN, *Tonight's Soloist*



It was during the season 1908-09 that Mischa Elman, the first of Leopold Auer's remarkable pupils, came to this country, his playing creating a sensation and establishing a reputation which, during thirty years, has lost none of its original brilliancy. The Elman tone, the Elman technique, the Elman temperament established a new standard of violin playing and though many new and brilliant violinists have appeared on the musical horizon since the advent of Elman, none has dimmed the memory of Elman's magnificent performances.

Despite the many years that Elman has been before the public, he is still a young man, having been born in 1891, at Talnoje, Southern Russia. When a child of four, he astonished all who heard him when, without previous lessons, he played simple Russian folk songs on a small violin, a birthday present. After a year of lessons with his father, he was entered at the Imperial Conservatory at Odessa. When ten, he was heard by Leopold Auer who invited him to become his pupil. In 1904 he created a sensation when he substituted for Auer in an important concert in St. Petersburg, and within two years he was touring the continent. His American debut was in 1909, in New York City. Since then Mr. Elman's tours have taken him to the four corners of the earth, capacity houses greeting him when and wherever he appears.

MUSIC

Elman Is Soloist at Tenth Symphony

By JOHN K. SHERMAN

One of the best known violinists of our time, Mischa Elman is also one of the best of them. Stocky, bald and efficient, he exudes an air of authority and dependability.

When Elman marches up to the musical rostrum, you can settle back and not worry. Whatever the business in hand, you feel sure that justice will be done—and such was the case last night when Elman played the Brahms violin concerto with the Minneapolis Symphony orchestra, under Dimitri Mitropoulos.

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If dependability sometimes implies a hint of dullness, that can't be helped. Elman's playing doesn't always make you tingle, but it does impress by its easy mastery, its sure command of color and effect, its deft designing and tonal beauty.

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It fit in with Brahms' intentions with rare accord last night, drawing eloquence from a concerto which demands much more than mere display of technique.

If one can ascribe sex to compositions, this one is rather feminine in character, that is, its themes are curvilinear and beseeching, its orchestration is warm

and pliant, and there is relative scarcity of gruff thematic substance. It was beautifully played by soloist and orchestra.

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Debussy's tonal seascape, "La Mer," had its most brilliant local performance last night, its rich and shimmering score set forth with vibrant realism in every measure.

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Debussy requires a springy attack and plenty of "air" between the notes, and this technique was skilfully applied by Mitropoulos, who achieved an extraordinarily tense and seething climax in the last movement.

* * *

Hermann Boessenroth's fine transcription of the C minor passacaglia and fugue of Bach was projected with great majesty and clarity, though in performance I prefer Bach in a plain serge suit with not so much devotion to the details of garb. The prelude of "Die Meistersinger" made a grandiose finale.

MUSIC

Toscha Seidel Soloist at
4th 'Pop' Concert

By JOHN K. SHERMAN

Mendelssohn's music runs on greased rails, smooth and facile and without those jerks and upsets you get, for instance, in Beethoven. It is highly absorbable by the human ear.

For that reason Mendelssohn is usually a good choice for a popular program and so he proved to be at the fourth downtown concert of the Minneapolis Symphony orchestra last night in the Minneapolis auditorium.

Two of his works opened the program—the "Fingal's Cave" overture and the familiar E minor violin concerto.

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Toscha Seidel, submerged in the movies in recent years, reappeared to take the solo role in the concerto, was revealed as a thickset, ingratiating fellow who worked hard and intently, and managed to extract most of the beauty from Mendelssohn's dancing measures.

Belonging to the "Auer generation" of fiddlers, Seidel plays in a style to which others of that school have accustomed us, yet injected much of his own individuality into the music. His tone in the upper reaches seemed pinched at times, and his vibrato (particularly in sustained passages) too pronounced.

ed. But there was marvelous flexibility in his art.

The picturesque overture was graphically presented under the ever-intense direction of Dimitri Mitropoulos, and the support in the concerto was a model accompaniment.

Brilliant, too, were the offerings of the latter half of the program—the Strauss "Till Eulenspiegel," the Dance of the Happy Spirits from Gluck's "Orpheus and Eurydice" and the overture to Wagner's "Tannhaeuser."

Symphony Broadcasts:

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

Symphony No. 4 in E minor (Brahms)—"Liebeslieder" Waltzes (Brahms)—Academic Festival overture (Brahms).

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

Overture, "Fingal's Cave" (Mendelssohn)—Country Gardens (Grainger)—Overture to "Tannhaeuser" (Wagner).

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

Roman Carnival overture (Berlioz)—Concerto No. 3 in D minor (Rachmaninoff)—Walter Gieseking, pianist—Symphony No. 3 "Eroica" (Beethoven).

Sunday, 8 p.m. (WCCO) Peltier conducting Sunday Evening Hour—

Trumpet Prelude (Purcell)—Andante Cantabile from Fifth symphony (Tchaikovsky)—Excerpts from "Liebeslieder" (Brahms)—Honor and Glory (Bergh)—Robert Casadesu, pianist, guest soloist.

PROGRAM

(This same Program will be repeated Wednesday evening, at 8:30 P. M., at the Minneapolis Municipal Auditorium)

1 OVERTURE — "FINGAL'S CAVE," OP. 26 Mendelssohn

Fingal's Cave is the name of a basaltic cavern on the Scottish Island of Staffa of the Hebrides group. Mendelssohn visited the spot in 1829, and was so impressed by the spectacle it presented and the sound of the sea as it thundered through the entrance, that he sought to perpetuate his oral and aural impressions in the composition played this evening. The designation "symphonic poem," had not been originated when Mendelssohn composed his "Fingal's Cave" overture, but judged by our modern classification that would be a more comprehensive descriptive title. Richard Wagner thought so highly of the work that he felt moved to write: "The 'Fingal's Cave' is Mendelssohn's masterpiece. Wonderful imagination and delicate feeling are there presented with consummate art."

2 CONCERTO FOR VIOLIN AND ORCHESTRA, IN E MINOR, OP. 64 Mendelssohn

I. Allegro appassionato

II. Andante

III. Allegro non troppo — Allegro molto vivace

(The Three movements played without pause)

The incentive to this work was Mendelssohn's desire to write something for his friend, Ferdinand David, the famous violinist connected with the Leipzig Conservatory at the time that Mendelssohn was the director. Its first performance took place in 1844 at Leipzig, with David as the soloist.

The part for the solo instrument is one of the most grateful ever written for the violin, even the *bravura* passages, intended to display the technical proficiency of the performer, never losing that melodic charm for which the composer was famous. This work has proved to be the most popular of all violin concertos, and one of the most frequently played.

Soloist: TOSCHA SEIDEL

INTERMISSION

3 RONDO, "TILL EULENSPIEGEL'S MERRY PRANKS" R. Strauss

Till Eulenspiegel is the hero of an old German story book of the fifteenth century. He is supposed to be a wandering mechanic given to practical jokes but ultimately plays just one too many and is hauled into court and condemned to be hanged.

The opening bars of Strauss's Rondo may be accepted as the "Once upon a time," of the story book, after which the work launches into a musical portrayal of some of Till's pranks. Seeking work his wanderings bring him to a city on market day. Suddenly, Till mounted upon a horse, dashes among the crowd in the market square. There is a sound of broken pots and kettles and scolding old market wives as Till beats a hasty retreat. His next prank consists of putting on priestly robes and assuming a very unctious mien, but he does not feel quite comfortable in this disguise. We next see him as a Don Juan and tender passages of the music tell of his love episodes. He really falls in love but only to be laughed at by the object of his devotion. His chagrin is soon forgotten when he meets a company of "worthy Philistines." Assuming a serious, learned air he mocks them, leaving the good doctors and professors quite confused. Till goes gaily on his way and even the ominous tones of the trombones forecasting his fate sound no warning in his conscience until he lands in prison and is brought before the stern judge. Note the roll of the drums and the threatening chords indicative of the questioning of the court. Till answers quite unconcernedly but loses his air of bravado when condemned to death. The fatal moment has come; he is strung up! The flute suggests his last gasp as his soul takes flight. The end of Till's adventures is followed by an epilogue which ends as the tale began with "Once upon a time. . . ."

4 DANCE OF THE HAPPY SPIRITS, FROM "ORPHEUS AND EURYDICE" Gluck

Among various concessions that Gluck had to make for the performance of his opera at Paris, in 1774, was the inclusion of ballet numbers. There are ballet dances for the furies which Orpheus encounters in Hades, and then there is the Dance of the Happy Spirits in the Elysian fields, which is the number we hear this evening. A feature of this number is the flute solo.

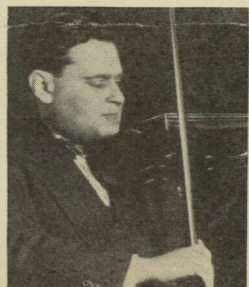
5 OVERTURE TO "TANNHÄUSER" Wagner

The overture deals with the struggle between earthly and sensuous love symbolized in the person of Venus, and heavenly or spiritual love symbolized in the person of Elizabeth, and is a leaf taken from the book of Wagner's own experiences. The work opens with the "Pilgrim's Chorus." Then follows the Venusberg music, the love song of Tannhäuser to Venus and her response followed by the bacchanalian revels, interrupted by the return of the Pilgrim's Chorus which brings the overture to a thrilling close.

(Program Notes by Carlo Fischer)

TOSCHA SEIDEL, Violinist

Toscha Seidel is a Russian, born in Odessa in 1900. He possesses by natural inheritance that intense Slavic love of music which finds its greatest expression through the medium of his chosen instrument. Like Mischa Elman and Jascha Heifetz, he is a pupil of that great Russian teacher, Leopold Auer, and like his illustrious colleagues, his concert tours have taken him to all parts of the world. A broad-shouldered, compact figure, with an arresting personality, snapping blue eyes and curling dark hair — when Toscha Seidel steps on the concert platform, he creates and maintains interest from the time he takes his position until he leaves the stage. The present will be



Mr. Seidel's fourth appearance with the Minneapolis Symphony Orchestra.



"Oh, boy, did you hear that sour note?"



Works out with Symphony at rehearsal.

February 5, 1939



Discusses new number with Mitropoulos

SENATOR Norman J. Larson, of Ada, Minn., newly elected from Norman and Mahanomen counties, has a real love for music. It's his chief hobby. He studied music in Minneapolis, at St. Olaf College, and was director of the University of Michigan band. For two years he served as music instructor in public schools at Owatonna, Minn., then entered the garage business in Ada where he helped develop more bands. Although matters of state command much time, he maintains his interests in music. He's 36 years old, married, and has a 7-year-old son.

Symphony Fund Over Top

\$31,068 TOTAL IS SUBSCRIBED

The Minneapolis Symphony orchestra will be continued, E. L. Carpenter, president of the board of the Orchestral Association of Minneapolis, announced today.

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The drive for \$25,000, which had to be raised if the orchestra was to be continued after this season, was oversubscribed, he said.

\$31,000 Subscribed

A total of \$31,068.75 was subscribed in the campaign up to Tuesday night, he announced, and the amount over \$25,000 has been applied to reducing deficits that have piled up against the orchestra for the past three years.

As a result of the campaign, the board voted to offer an extension of his present contract for another two years to Dimitri Mitropoulos, conductor of the orchestra.

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"The successful completion of this campaign has taken the orchestra past a bad crisis, and has now, we believe, brought us to another great step forward in the steady growth of this great organization which is such a valuable asset to the Twin Cities and the state of Minnesota," Mr. Carpenter said today.

"During the past three years we have been operating under difficulties which caused us to curtail tours and other revenue producing activities.

"Now, under the inspired directorship of Dimitri Mitropoulos, there has been a rebirth of interest in the orchestra that has resulted in a large increase in attendance at concerts and the success of our present campaign.

"It is to be hoped this inspired leadership will continue and will raise the orchestra to new levels of distinction and achievement."

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Members of the executive committee and Arthur Gaines, orchestra manager, today began plans for next season.

A total of 1,070 individuals contributed to the appeal for funds.

Crisis Is Past

"While the crisis is past and all of us are vastly encouraged by the response, we hope for continued contributions to wipe out existing deficits and to allow the orchestra to start the next season with an entirely clean slate," Mr. Gaines said.

"We ask that friends and supporters and music lovers generally who had planned on contributing but had not got around to it will not be deterred by the news that the symphony campaign went over the top. We trust these persons will generously come forward and carry out their first intentions."

MITROPOULOS TO CONDUCT 2 SEASONS HERE

Gaines Leaves to Map Symphony Tour for Next Year

Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra, will remain here for two more seasons, it was announced today by E. L. Carpenter, president of the Orchestral Association of Minneapolis, as Mr. Mitropoulos accepted a new contract.

Assured the orchestra will continue under Mr. Mitropoulos' brilliant leadership, Arthur J. Gaines, orchestra manager, left today for a score of cities to arrange a major tour next season.



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Other plans for next season also are being mapped out to increase the scope of the orchestra's services to Minneapolis and the entire northwest.

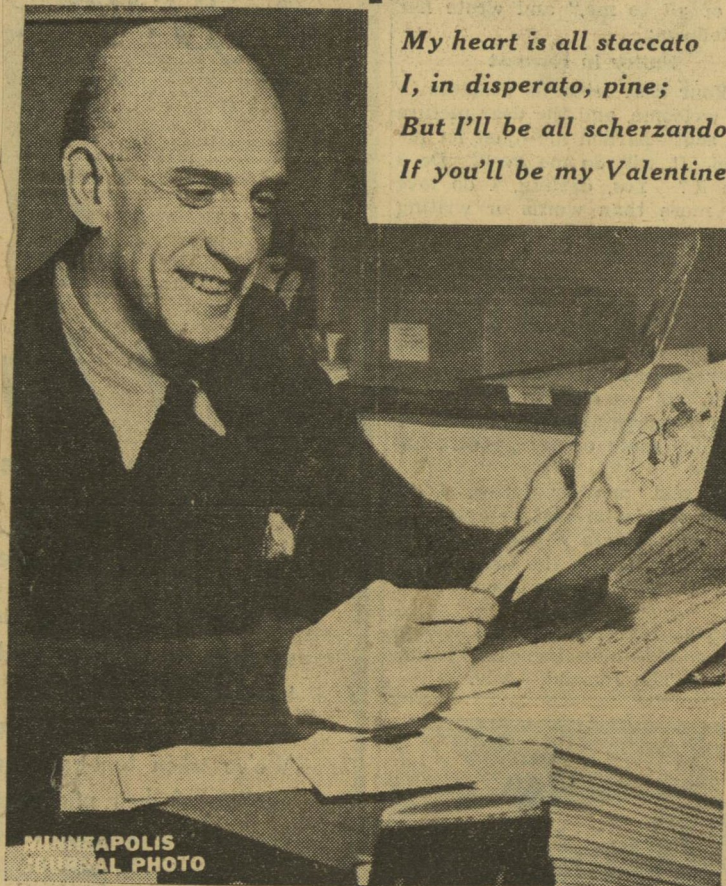
Mr. Mitropoulos was offered a two-year extension of his present engagement when the orchestra's campaign to raise \$25,000 to complete this season's guaranty fund was oversubscribed.

Mr. Mitropoulos took time out from rehearsals today to express his delight at being able to continue his work in America.

"I am extremely happy to be able to look forward to a continued collaboration with my beloved colleagues, the 90 members of the Minneapolis Symphony orchestra, our manager, Mr. Gaines, the board of the Orchestral association, my associates at the University of Minnesota and most of all with the fine and responsive audiences that make my work so pleasant here," Mr. Mitropoulos said.

"I HOPE THIS UNITED COLLABORATION WILL ENABLE US TO MAINTAIN THE PRESENT STANDING OF OUR ORCHESTRA AMONG THE BEST IN THE WORLD AND CARRY IT ON TO EVEN GREATER HEIGHTS."

Valentines By Gross For Mitropoulos



MINNEAPOLIS
JOURNAL PHOTO

*My heart is all staccato
I, in disperato, pine;
But I'll be all scherzando,
If you'll be my Valentine.*

The Journal last Sunday recounted the sad, sad fact that Dimitri Mitropoulos, conductor of the Minneapolis Symphony Orchestra, never had received a valentine. That was Sunday. Today his first mail brought in more than 500 valentines, from all

parts of Minnesota and the northwest. Big ones, small ones, lacy ones—but no comic ones. The next mail brought in more. Some were personally delivered at his office. It was expected before the day was over the missives might reach 1,000.

ELEVENTH SYMPHONY PROGRAM

THURSDAY EVENING, FEBRUARY 16, 1939, AT 8:30

DIMITRI MITROPOULOS, Conductor

Guest Artist: ARTUR SCHNABEL, Pianist

- 1 TRAGIC OVERTURE, OPUS 81
- 2 CONCERTO FOR PIANO AND ORCHESTRA, NO. 1,
IN D MINOR, OPUS 15
 - I. Maestoso
 - II. Adagio
 - III. Rondo: Allegro non troppo
- 3 SYMPHONY NO. 4, IN E MINOR, OPUS 98
 - I. Allegro non troppo
 - II. Andante moderato
 - III. Allegro giocoso
 - IV. Allegro energico e passionato

INTERMISSION

Brahms



ARTUR SCHNABEL, Pianist

Artur Schnabel, distinguished Austrian pianist, who makes his second appearance with the Orchestra next week, is known internationally both as a virtuoso and teacher. He is the idol of the younger generation of great pianists, many of whom have been his pupils. Through them, as well as through his own virtuoso activities, he has exerted a tremendous influence on contemporary concertizing.

Born in 1882, he began to study the piano at the age of six, and at ten he became a pupil of Leschetizky at Vienna. Brahms heard the youth play in recital, and expressed his admiration in no uncertain terms. For many years Schnabel made Berlin the center of his concert-giving and pedagogical activities, until political conditions in Germany brought about a change of residence. He now divides his time between London and Lake Como, Italy, where he has a summer home. In London a concert with Schnabel as soloist is synonymous with "sold-out-house." When it was announced in New York three years ago that Schnabel would play the entire thirty-two sonatas of Beethoven in seven concerts, skeptics shook their heads. By the close of the season they had stopped shaking their heads. Eighteen thousand people had attended those concerts—an unheard of record in New York. As an interpreter of Beethoven and Brahms it is universally conceded that Schnabel has no equal.

MUSIC

Schnabel Is Soloist in All-Brahms Program

By JOHN K. SHERMAN

Artur Schnabel, great Beethoven exponent, transferred his allegiance to Brahms last night in a powerful performance of the First piano concerto.

Unruffled and business-like Schnabel plays with a hard-driving logic, a force and discipline which

strive for sense rather than for sensuous beauty. Yet his art has a deep vein of poetry, as brought out in the ruminative soliloquies of the adagio.

The work itself is not a neat one, nor is it consistently inspired from beginning to end. One can never accuse Brahms

Symphony Broadcasts:

Today, 9 p.m. (WTCN) Toscanini conducting **NBC Symphony**—Sibelius program: Symphony No. 2 in D major—En Saga—The Swan of Tuonela—Finlandia.

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

"Death and the Maiden," Theme & Variations (Schubert)—Capriccio Espagnol (Rimsky-Korsakoff).

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

Overture to "Euryanthe" (Weber)—Symphony No. 6 "Pastoral" (Beethoven)—Concerto No. 3 in E minor (Saint-Saens) Mischa Elman, violinist—Francesca da Rimini (Tchaikowsky).

Sunday, 8 p.m. (WCCO) Peltier conducting **Sunday Evening Hour**—

Overture to "Amelia Goes to the Ball" (Menotti)—Aragonesa from "Le Cid" (Massenet)—French Canadian Folk Songs—Le Plus Que Lente (Debussy)—Marche Slave (Tchaikowsky)—Lily Pons, soprano, soloist.

Symphony Broadcasts:

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

Wagner program: Overture to "The Flying Dutchman"—Prelude to act III, "Lohengrin"—Overture & Venusberg Music from "Tannhauser"—Prelude & Liebestod from "Tristan und Isolde"—Siegfried's Rhine Journey from "Goetterdaemmerung"—Ride of the Valkyries from "Die Walkure."

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

Symphony No. 1 in C major (Beethoven)—Prelude to act III, "Lohengrin" (Wagner).

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

Little Symphony in G (Robert L. Sanders) composer conducting—Concerto in A minor (Schumann) Eduardo del Pueyo, pianist—Symphony No. 4 in E minor (Brahms).

Sunday, 8 p.m. (WCCO) Ormandy conducting **Sunday Evening Hour**—

Introduction & Dance from "La Vida Breve" (de Falla)—Pizzicato Polka (Stix-Ormandy)—Procession of the Sardar (Ippolitoff-Ivanoff)—Dance of the Comedians (Smetana)—Finale from Symphony No. 5 (Tchaikowsky)—John Charles Thomas, baritone, soloist.

of "padding," but in this instance we do find much turgid and circuitous writing.

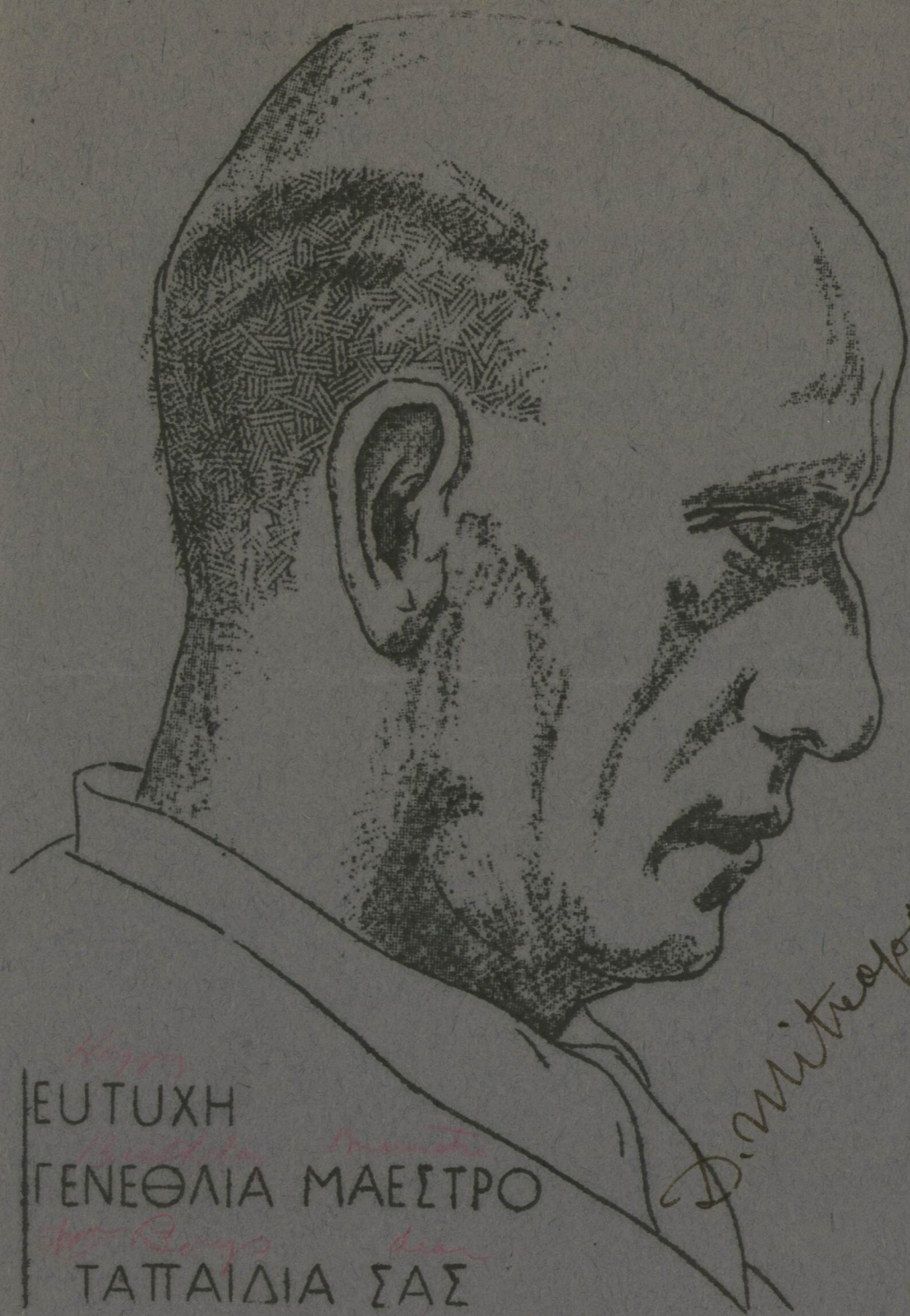
Schnabel gave the work its full due with a vigor, flexibility and precision which have hardly a match among pianists today. Even his occasional sorts fit in with the smashing emphasis he gave to Brahms' rhetoric.

The performance was marred, however, by a piano tuned a shade below pitch.

Devoted entirely to Brahms, the program offered only two other numbers—the Tragic overture and the noble Fourth symphony in E minor.

Dimitri Mitropoulos made the overture a miniature symphony by giving it bold and spacious handling and granite-like strength.

The Fourth symphony was set forth in full majesty by a plastic and pulsating performance. Mitropoulos made it more restless than we generally hear it, but also more dramatic and intense, and the passacaglia finale had tremendous impact. We rarely get Brahms with greater stature or in more rousing terms than this.



D. Mitropoulos

Kappa
ΕΥΤΥΧΗ
Bullfinch *Moscow*
ΓΕΝΕΘΛΙΑ ΜΑΕΣΤΡΟ
Mr. Rago *don*
ΤΑΠΑΙΔΙΑ ΣΑΣ

Feb. 18, 1939

WHEN BRAHMS WROTE—

It Never Came Out Like This



MARLIS JOHNSON, PEGGY SMART, RUTH POND, DIMITRI MITROPOULOS, EUNICE ST. MARTIN
With one huff and one puff, out went 43 candles

Maestro Dimitri Mitropoulos' baton called for the lyric opening passage of Brahms' Fourth symphony when rehearsal began at Northrop auditorium today.

But the strain that met his ear was:

"Happy birthday to you. . ."

And before the Minneapolis Symphony orchestra's conductor had time to learn the meaning of the American word FLABBERGASTED, four pretty girls came marching down the center aisle of the auditorium bearing a huge birthday cake with 43 candles.

* * *

And then the proceedings of rehearsing for the orchestra's appearance in Chicago next Tuesday halted while Mitropoulos was introduced to a brand new American custom—the custom of celebrating your own birthday.

The 90 members of the orchestra stood and sang "HAPPY BIRTHDAY" fortissimo, the cake bearers sang "HAPPY BIRTHDAY" pianissimo. After a bit of explanation, Mitropoulos stepped off the podium, blew out the candles and cut the cake while the girls distributed bits of it to the orchestra members.

Mitropoulos explained why this is his first birthday celebration:

IN THE CAKE . . .

The recipe for the cake, scaled down to family size:

One cup butter, 2 cups sugar, 1 cup milk, 3½ cups flour, 2 tps. baking powder, 1 tsp. vanilla, whites of six eggs. Cream butter and add sugar gradually while beating constantly. Mix and sift baking powder and flour and add alternately with milk to first mixture.

Then add flavoring and cut and fold in whites of eggs beaten stiff and dry. Turn into buttered and floured tins and bake in an oven at 350 degrees F. Put layers together with fruit and nut filling and cover tops and sides of cake with boiled frosting.

IN HIS NATIVE GREECE
A SAINTS DAY IS CELEBRATED INSTEAD OF
ONE'S BIRTHDAY.

The cake, a "preview" of

one the University agricultural school will bake to celebrate its fiftieth anniversary in March, was presented by Marlis Johnson, Hardwick, Minn.; Ruth Pond, Shakopee; Eunice St. Martin, Hennepin county, and Peggy Smart, Lakeland. All are students in Miss Dorothea C. Siebert's food preparation class at the University Farm.

* * *

J. Q. Christianson, superintendent of the agriculture college, arranged for the cake and the birthday surprise when he learned Mitropoulos had never before celebrated his birthday American style.

MITROPOULOS CELEBRATES

His Forty-Third Birthday Anniversary.



—Tribune Staff Photo.

Cuff links and studs, the gift of members of the Minneapolis Symphony orchestra, were presented to Dimitri Mitropoulos, conductor of the orchestra, Saturday night at a party at the Leamington hotel given by members of the orchestra in celebration of Mitropoulos' forty-third birthday anniversary. Left to right are Arthur J. Gaines, orchestra manager, Mr. Mitropoulos, and Carlo Fischer, orchestra member who made the presentation.

MENU

Fruit Cocktail

Celery Assorted Olives Radishes

Filet Mignon, Fresh Mushroom Sauce

Potatoes AuGratin Green String Beans

Assorted Rolls and Butter

Head of Lettuce and Tomatoes, French Dressing

Neapolitan Ice Cream and
Home Made Cake

Coffee

No Cherry Pie

PROGRAM

OPENING REMARKS - - - - - Arthur J. Gaines

WEDDING OF THE WINDS

CONGLOMERATION ON "WILLIAM TELL"

Ill-Wind Players

Maestro Chaimovitch Vainshtainovsky

SONGS

TWELFTH SYMPHONY PROGRAM

FRIDAY EVENING, MARCH 3, 1939, AT 8:30

DIMITRI MITROPOULOS, Conductor

Assisting Artists

HAROLD AYRES, Violin WILLIAM SANTUCCI, Bassoon
DAVID DAWSON, Viola WALDEMAR LINDER, French Horn
ABRAHAM ROSEN, Harp

1 ALLEGRO (First Movement), FROM CONCERTO FOR BASSOON
and Orchestra in B-flat major (Köchel 191) Mozart
(First time in Minneapolis)

2 RHAPSODY FOR FRENCH HORN AND
ORCHESTRA Frederick Woltmann
(First time in Minneapolis)

3 INTRODUCTION AND ALLEGRO FOR HARP,
with Accompaniment of String Orchestra, Flute and Clarinet Ravel
(First time at these concerts)

4 CONCERTO FOR VIOLA AND ORCHESTRA Walton
I. Andante comodo
II. Vivo con molto preciso
III. Allegro moderato
(First time in Minneapolis)

INTERMISSION

5 SYMPHONIE ESPAGNOL, FOR VIOLIN AND
ORCHESTRA, OPUS 21 Lalo
I. Allegro ma non troppo
II. Scherzando: Allegro molto
III. Andante
IV. Rondo: Allegro

Soloists at Next Symphony Concert

HAROLD AYRES, member of the Orchestra since 1924 and concertmaster since 1928, was born at Ottumwa, Iowa. The greater part of his musical education was obtained in Chicago where his exceptional musical gifts as musician and violinist won for him several scholarships entitling him to lessons with such outstanding teachers as Auer, Sevcik, Sametini and Kneisel. Following a brief period of concertizing, he accepted a position with the Orchestra, advancing within the short period of four years from the last stand of the first violin section to the responsible position he has now occupied the past ten years.

DAVID DAWSON has given repeated evidence of his artistic ability as principal viola during the brief period he has been here. Born at New Rochelle, N. Y., his home has been Charlottesville, Va., since he was four. A graduate of the Music Department of the University of Virginia, he entered the Juilliard Graduate School of Music, New York City in 1928, as a pupil of Hans Letz, of string quartet fame, graduating in 1933. Concentrating on the viola as his chosen instrument he has had an interesting career as a member of well-known Eastern orchestras and string quartets. The present is Mr. Dawson's second season in Minneapolis.

ABRAHAM ROSEN, born in New York City, is one of three brothers who have gained prominence as harpists. At the age of twelve he was awarded a full scholarship by the Scholarship Committee of the New York Philharmonic Society of which Mrs. Harris R. Childs is chairman. His teachers include Steffy Goldner (Mrs. Eugene Ormandy), Mdle. Ostrowska, and Marcel Grandjany. Following four years as principal harpist of the National Orchestral Association of New York, of which Leon Barzin is the conductor, he was released to the Minneapolis Symphony Orchestra last season when the orchestra's well-known harpist, Henry J. Williams, became temporarily incapacitated.

WILLIAM SANTUCCI, born in Italy, has lived in this country since his fifth year. A graduate of the Curtis Institute in Philadelphia, where his teacher was Walter Gütter, the exceptional first bassoonist of the Philadelphia Orchestra, he was a member of the National Symphony in Washington, D. C. previous to coming to Minneapolis in the fall of 1935.

WALDEMAR C. LINDER, comes from Cleveland, Ohio, where shortly after graduating from High School he became assistant first horn of the Cleveland Symphony. A graduate of the Eastman School of Music at Rochester, N. Y., he also spent a year in Vienna, coaching with Prof. Stiegler, solo horn of the Vienna Opera, over a period of thirty years. Mr. Linder was also first hornist of the National Orchestral Association, New York, of which Leon Barzin is the conductor.

Reviewing

Five Soloists in Concerto Program at Northrop

By JOHN K. SHELMAN

Last night's concert in Northrop auditorium was a five-star affair, in which five of the Minneapolis Symphony orchestra's soloists emerged from the comparative obscurity of the ranks for a brief and well-deserved spot in the lime-light down front.

It was a kind of symphonic vaudeville, with Dimitri Mitropoulos as master of ceremonies and the soloists presenting their specialties in turn and then retiring. If nothing else, the concert gave an idea of the quality and wide variety of good musicianship there is in the orchestra, and how well it can function in positions of steller responsibility.

* * *

William Santucci was first soloist, playing the opening movement of the Mozart bassoon concerto with an amazingly fluent technique. He made the retiring and rather dour instrument caper in true Mozartian style, achieving fleetness of phrase and a tone quality consistent in all registers.

* * *

The Rhapsody for French horn and orchestra featured the deft and dapper Waldemar Linder, who has run up a score of fewer burbles than has any other horn player the Symphony has ever had. The Rhapsody lived up to its title in its warm and passionate writing, and the subtlety and plasticity of Linder's performance fit in perfectly.

Abraham Rosen, our new and young harpist, made a decidedly favorable impression by his precision and clarity in the Ravel introduction and allegro for harp, supported by string orchestra, flute and clarinet. This is good vintage Ravel, striking that half-wistful, half-sophisticated note characteristic of the earlier Ravel—a brittle, difficult work which Rosen seemed to dash off without much trouble.

* * *

To me, the most striking number on the program was the viola concerto by William Walton, one of the most original of the younger composers and doubtless one of the coming "great" of this generation. David Dawson, viola principal, brought authority and superb technique to a work of vast craft and a wholly unique musical expression. At once clever, violent, pathetic, and humorous, the concerto has a wide compass, the feeling and tempo of today, and of barren moments only a few.

A finale of great flourish and color was the Lalo "Symphonie Espagnole," the only familiar number on the program. Here Harold Ayres, concert-master, played with finish and artistry, receiving handsome support from Mitropoulos and the men.

Mar. 5, 1938 Symphony Broadcasts:

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

Symphony No. 4 in E major (Bruckner)—Fireworks (Stravinsky)—The Sorcerer's Apprentice (Dukas)—"Emperor" Waltz (Strauss).

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

"Egmont" overture (Beethoven)—Largo from "Xerxes" (Handel)—Three Pieces from "Damnation of Faust" (Berlioz).

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

Overture to "Rosamunde" (Schubert)—Symphony No. 3 in F major (Brahms)—Poeme (Chausson) Joseph Knitzer, violinist—Tzigane (Ravel) with Mr. Knitzer—Polka & Fugue from "Schwanda" (Weinberger).

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

Entrance of the Gods from "Das Rheingold" (Wagner)—Rondo from Concerto No. 5 in A Major (Mozart) Robert Viroval, violinist—Jesu, Joy of Man's Desiring (Bach)—Third movement, "Pathetique" symphony (Tschalkowsky)—The Zephyr (Hubay)—Danse Espagnole (de Falla)—Tales From the Vienna Woods (Strauss).

Wed. 2, 1939
Mar. 2, 1939

PROGRAM

1 OVERTURE TO "OBERON" Weber

The original title of this opera was "Oberon, or the Elf-king's Oath." It was composed for the Covent Garden Theatre, London, and was Weber's last opera, the first performance taking place April 12, 1826, the composer conducting the first twelve performances, his death occurring shortly thereafter. The plot of the opera is romantic and fantastic in the extreme, dealing with the quarrel of Oberon, the King of the Elves, Titania, his queen, Puck, and the adventures of the mortal lovers, Sir Huon of Bordeaux, a knight of the court of Charlemagne, and Rezia, daughter of the Caliph of Bagdad, Haroun el Raschid. The overture opens with the sound of Oberon's magic horn and as a closing theme we hear the estatic melody of Rezia, familiar as the aria, "Ocean, Thou Mighty Monster."

2 CONCERTO FOR PIANO, NO. 2, IN G MINOR . . . Saint-Saens

- I. Andante sostenuto
- II. Allegretto scherzando
- III. Presto

RUTH SLENCZYNSKI, Pianist

Saint-Saens, dean of French composers up to the time of his death in 1921 at the ripe age of eighty-six, wrote five piano concertos of which the second is the most popular with concert pianists and the public. The form of the work is a bit unusual inasmuch as Saint-Saens reverses the accepted order of the first and second movements of the concerto form, the "slow" or second movement in this instance being the first. This work was written at the instance of Anton Rubinstein, the famous Russian pianist and composer, who, during a visit to Paris in 1868, suggested to his friend Saint-Saens, that they give a concert together, he, Rubinstein, to conduct and Saint-Saens to play the piano. Saint-Saens concurred with pleasure and as three weeks must elapse before a suitable hall was available, decided to write a new piano concerto for the occasion. The concert took place May 6, 1868, and was a great success, the new concerto being the star feature of the program.

INTERMISSION

3 SYMPHONIC POEM, NO. 3, "LES PRELUDES" Liszt

"Les Preludes," the third and most familiar of Liszt's thirteen symphonic poems, is based upon a poem of the same name by the French poet Alphonse Lamartine. The work follows no prescribed principles of construction, its form and contents being determined by the poetic situations which the music endeavors to portray. Liszt employed but two themes, which are repeated in varied form described by one writer as the "metamorphosis of themes." Briefly stated, the poem is divided into five parts corresponding more or less with the rhythmic division of the music: I. Prelude to the work itself, "Man, a Mortal Being" (*Andante*); II. "Happiness in Love" (*Andante maestoso*); III. "The Storms of Life" (*Allegro ma non troppo*); IV. "The Flight Back to Nature" (*Allegro pastorale*); V. "The Call to Strife" (*Allegro marziale animato*).

At best its philosophic significance—if any—is unimportant; it has won its position as one of the most widely popular orchestral works ever written solely by reason of its gorgeous effectiveness, its wealth of melodic originality, and its superb richness of orchestration.

4 "Valse Triste," FROM THE DRAMA "KUOLEMA" . . . Sibelius

This waltz is from the incidental music to a Finnish drama entitled "Kuolema" ("Death"), and accompanies the scene in which a woman rises from her sick bed to dance with the spirits of departed friends. At the height of her frenzy there is a knock at the door; the music is silent; the woman shrieks, for the visitor is Death.

5 "POLKA AND FUGUE" FROM "SCHWANDA" . . . Weinberger

"Schwanda, the Bagpipe-Player" is a Czech "Volksoper" founded on an old Bohemian legend. First produced at Prague in 1927, it achieved an enormous popularity in Europe, attaining within a short time a record of over a thousand performances, in fourteen languages. In this country it had its first performance at the Metropolitan Opera in New York, November 7, 1931.

The story of the play is that of the poor piper who is lured away from his happy life on the farm with his young beautiful wife by a wicked robber who has designs on Schwanda's wife. After exciting adventures at the royal palace in which the queen and a designing magician are involved and which almost cost him his life, Schwanda wins his way back to freedom, happiness and his wife through the alluring tones and merry dance tunes of his bagpipe.

The excerpt from the opera heard on this occasion is a Polka, full of true Bohemian flavor, followed by a Fugue also in polka rhythm.

Program Notes by Carlo Fischer

Miss Slenczynski plays the Baldwin Piano

Critically Speaking...

By JOHN K. SHERMAN

THERE'S a crying need for a Society for the Prevention of Cruelty to Prodigies. Such a society would see to it that Wunderkinder would be spared the agonies of appearing before the public during the "awkward age" between childhood and maturity.

Few child prodigies can mature normally as touring trained seals. Yehudi Menuhin had sense enough to duck out of sight and live on a ranch for two years, and when he emerged as a man he was melowered, not neurotic. Others have not been so fortunate.

When Dimitri Mitropoulos wants to relax, he goes to a movie, preferably alone or with musician friends. There, he says, he can live vicariously all the lives and careers which are denied him by his exacting profession.

Principal complaint registered this symphony season has been against too many "first performances." The old complaints—those regarding campus parking, the atmosphere of stuffed-shirtism, snoring critics—still hold.

There's something to be said for visual values at a symphony concert. Mitropoulos' conducting has a graphic interpretive quality of its own, creates a sort of podium choreography. Runners-up in eye

appeal have been zealous Frank Miller, 'cello principal; William Faetkenheuer, who presides like a supreme court judge over his tympani, and the percussion strong-arm men.

Was anyone bothered by the moving shadow on the wall behind the orchestra at the last downtown "pop"? It didn't keep time with the music.

John Verrall, St. Paul composer whose Rhapsody for orchestra was recently played, uses a musical typewriter in composing, and also has a lithograph process for his finished product.

I want clapping back for pauses between concerto movements. Certainly it is no more distracting than coughs, sneezes and conversation about yesterday's bridge club. And it gives the audience a sense—or at least an illusion—of participation.

Mar. 12, 1939 Symphony Broadcasts:

Today, 9 p.m. (WTCN) Bruno Walter conducting NBC Symphony—

All-Mozart program: Divertimento in B flat major—Concerto in D minor (Walter at the piano)—Symphony in G minor.

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

Eine Kleine Nachtmusik (Mozart)—Flight of the Bumble Bee (Rimsky-Korsakoff)—Marche Slav (Tchaikovsky).

Sunday, 2 p.m. (WCCO) Barbirolli conducting New York Philharmonic—

Overture to "Oberon" (Weber)—Concerto in E flat major "Emperor" (Beethoven) Artur Schnabel, pianist—Brandenburg Concerto No. 3 (Bach)—"Enigma" Variations (Elgar).

Sunday, 8 p.m. (WCCO) Ormandy conducting Sunday Evening Hour—

Ride of the Valkyries (Wagner)—Scherzo from "Midsummer Night's Dream" (Mendelssohn)—Rosenkavalier Waltzes (R. Strauss)—Polovetzian Dances (Borodin)—Bidu Sayao, soprano, soloist.

MUSIC

Ruth Slenczynski Is Soloist at 5th 'Pop'

By JOHN K. SHERMAN

Ruth Slenczynski, or those in charge of her destiny, should begin to think soon about the responsibilities of growing up, and of putting into piano playing more than a fiendish dexterity and efficiency.

Stunning an audience is one thing—moving it emotionally is another and far better as an objective.

Miss Slenczynski is now 14, wears long dresses and has developed a technique that made the Saint-Saens G minor concerto an amazing finger exercise. Soloist at last night's popular concert in the Minneapolis auditorium, she performed her task with a concentration and tireless agility remarkable for one of her age, or of any age, for that matter.

Yet it was not alone the scholarly sterility of Saint-Saens which made the performance a rather empty one. The juvenile soloist played like a miniature whirlwind, but a whirlwind intent only on demolishing difficulties. Her dutiful attitude toward the music, her machine-like precision and the apparent absence of a desire to reach into the score for thought and inner beauty—these things occasionally made the concerto sound hollow.

Under Dimitri Mitropoulos, the Minneapolis Symphony orchestra gave deft accompaniment, achieving lyricism in grateful contrast to the chattering piano.

And in the other numbers on the program, it gave full measure of enjoyment—the poetic and melodious "Oberon" overture of Weber, the lush theatricalism of Liszt's "Les Preludes," the macabre "Valse Triste" of Sibelius and the jocund "Schwanda" music—all were played to the hilt, with brilliance and marvelous unity of ensemble.



RUTH SLENCZYNSKI, Pianist

Four years have passed since this remarkable young artist made her first Minneapolis appearance at the regular symphony concert of Friday, January 18, 1935. Since then her advance in the world of music has been one of steady progress and the maturity of her performances at the age of fourteen is something to marvel at.

The history of Ruth Slenczynski and her decade of existence on this planet is most brief. She was born January 15, 1925, at Sacramento, California. Her father, a Polish violinist, schooled her at the

age of three in the rudiments of theory and harmony and thereafter has continued as her mentor and instructor. At 4 she gave her first concert at Mills College in Oakland: there followed her sensational debut in Berlin at the age of 6, in Paris at 7, and then her unforgettable New York appearance at the age of 8. Ruth is truly the pianistic phenomenon of our age.

THIRTEENTH SYMPHONY PROGRAM

FRIDAY EVENING, MARCH 17, 1939, AT 8:30

DIMITRI MITROPOULOS, Conductor

Guest Artist: GASPAR CASSADO, Violoncellist

1 CHORAL-PRELUDE, "WE ALL BELIEVE
IN ONE CREATOR" *Bach-Boessenroth*

2 A DANCE SYMPHONY *Aaron Copland*
(Played without Pauses)

3 CONCERTO FOR VIOLONCELLO AND ORCHESTRA,
IN A MINOR *Schubert*
Freely Transcribed by Gaspar Cassado from the Arpeggione Sonata
I. Allegro moderato
II. Adagio
III. Rondo: Allegretto

INTERMISSION

4 SYMPHONY NO. 7, IN C MAJOR *Schubert*
I. Andante — Allegro ma non troppo
II. Andante con moto
III. Scherzo: Allegro vivace
IV. Finale: Allegro vivace

GASPAR CASSADO, Violoncellist



Gaspar Cassado, now one of the most eminent living 'cello virtuosos, was born at Barcelona, Spain in 1898. From the age of seven, when he took his first lesson from his father, a noted conductor and cellist of Barcelona, his devotion has never waned. When he was nine his father placed him in care of Pablo Casals, distinguished Spanish 'cellist, under whose masterful guidance the young 'cellist developed rapidly and whose friendly offices were invaluable in gaining Cassado recognition as a composer. It was Casals who introduced the younger artist's first 'cello concerto to the public, playing the solo part. Cassado's first visit to this country was made during the season 1936-37 previous to which he was in constant demand throughout Europe for recitals and as soloist with practically all the important continental symphony orchestras. As a composer Cassado has an enviable reputation abroad as well as in this country where Mengelberg, in 1928, was the first to introduce one of his orchestral compositions, with the New York Philharmonic Society. His compositions embrace symphonic works, chambermusic and masterly transcriptions for the violoncello. Since the outbreak of the civil war in Spain, Cassado has made his home in Paris. The present is Cassado's first appearance in Minneapolis and with the orchestra.

Reviewing: 13th Symphony Concert & Gaspar Cassado, 'Cellist

By JOHN K. SHERMAN

Few concerts this season have fallen so pleasantly on the ears, given such exhilaration and satisfaction, as the one presented last night in Northrop auditorium by the Minneapolis Symphony orchestra and Messrs. Dimitri Mitropoulos and Gaspar Cassado.

Mr. Cassado, Spanish-born, is a suave cavalier of the 'cello, plays it gallantly and brilliantly, endows the instrument with its full romantic character. Like so many Spanish artists, he combines an impeccable technique with a dash and poetical fire that succeed in involving both the mental and emotional responses of the hearer.

In a 'cello concerto Cassado himself has fashioned from the Schubert "arpeggione" sonata (written for an extinct guitar-fiddle), the soloist made his instrument literally sing—no other verb fits better.

* * *

The music itself is rather routine Schubert, but Cassado's lyric style, his airy tone and fleet dexterity of fingers and bow gave it distinction and great expressiveness.

* * *

His encore, the Bach C major prelude for solo 'cello, was deftly done, though here the steel strings seemed occasionally raspy.

A far greater Schubert was heard in the superb performance

of the C major symphony, which for humanity and tenderness, for sheer magic of melody and motion has never been surpassed here. Mitropoulos made it a narrative of boundless variety within a solid framework which bore the listener unwearied through many long pages.

* * *

The reading was a revelation of the gentle Schubert we rarely hear. It was an interpretation wherein the conductor not once overshot the mark in exaggeration or sentimentality. It opened up a world of idyllic beauty long to be remembered. Incidentally, Donald Ferguson's notes on the work were as skilful a performance in his field as Mitropoulos' was in his.

* * *

Aaron Copland's Dance symphony was one of the finest modern American works we have heard in many moons. Ingenious and vital, it fascinated by its tricky cross-rhythms, its jazz-like outbursts, its odd and wholly individual flavor. Instrumentation was both novel and fastidious, with dabs of wry color and tart dissonance skilfully applied—altogether a work of power and real quality.

Symphony Broadcasts:

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

Symphony in G major "Oxford" (Haydn)
—Symphony No. 1 in C minor (Brahms).

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

Overture to "Oberon" (Weber)—Les Preludes (Liszt).

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

Concerto Grosso in G minor (Handel)—
Concerto in G minor (Saint-Saens) Artur
Rubinstein, pianist—Nights in the Gardens
of Spain (de Falla) with Rubinstein—
Polovetzian Dances (Borodin).

Sunday, 8 p.m. (WCCO) Ormandy conducting Sunday Evening Hour—

Ride of the Valkyries (Wagner)—Scherzo from "Midsummer Night's Dream" (Mendelssohn)—Waltzes from "Der Rosenkavalier" (R. Strauss)—Polovetzian Dances (Borodin)—Bidu Sayao, soprano, soloist.

MUSICAL REUNION

☆☆☆☆☆

Mitropoulos' First U. S. Soloist Joins Maestro in City

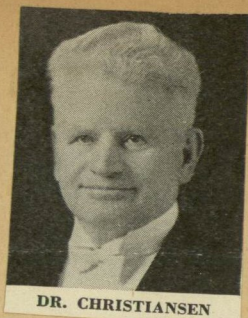
DIMITRI MITROPOULOS, conductor of the Minneapolis Symphony orchestra, and Gaspar Cassado, fiery young Spanish violoncellist, staged a reunion today at Northrop auditorium.

Mr. Cassado, soloist with the symphony tonight, was the first soloist to play under Mr. Mitropoulos in the United States. That was in 1936 when the conductor had been brought to Boston as guest conductor.

"I also played with his orchestras previously in Europe several times so we are old friends," Cassado said.

* * *

"He was a great conductor then and now that I landed in America for this present tour—all I hear in musical circles is talk about him. He is one of the very greatest conductors in the world."



DR. CHRISTIANSEN

Mar. 22, 1939
Wed.

PROGRAM

1 OVERTURE TO "EGMONT" Beethoven

Beethoven wrote the overture and incidental music to Goethe's tragedy, "Egmont," in 1809-10. It was written at the request of the manager of the Court Theatre in Vienna, who desired to enhance the attraction of plays by Goethe and Schiller by music from the pens of prominent contemporary composers. The plot of the drama follows the historical event in the life of the Flemish Count of Egmont, who joined William of Orange in opposing the government which cruel Philip the Second of Spain sought to establish in the Netherlands. The overture is a condensation of the principal events in the play, portrayed in musical language.

2 SYMPHONY NO. 1, IN C MAJOR Beethoven

- I. Adagio molto - Allegro con brio
- II. Andante cantabile, con moto
- III. Menuetto: Allegro molto e vivace
- IV. Finale: Adagio - Allegro molto e vivace

This symphony was composed when Beethoven was about twenty-five years. His first and second symphonies are of great interest as showing the continuity of development of music through Beethoven's relationship to Haydn and Mozart and in their forming the beginning of the greatest series of symphonies ever composed.

With the exception of the use of the clarinets (which was considered quite an innovation), the orchestra in the first symphony is essentially the same as Haydn and Mozart had used, although in the subject matter there are already indications of the mighty Beethoven of the subsequent symphonies. The first movement, beginning with a short, slow introduction is interesting because of modulations quite startling for that period. The first theme of the *Allegro* is quite Haydnesque in its simplicity, the second theme leaning more towards Mozart. In the second movement (*Andante*), Beethoven's individuality asserts itself more strongly, but it is in the third movement, the Menuetto, that Beethoven's originality shows the greatest advance in the entire work. Here we have a hint of the Scherzo which in his later symphonies replace the formal "Minuetto" of Haydn's and Mozart's works. The fourth movement reverts to the bright and sprightly mood of Haydn.

- 3 (a) "BE NOT AFRAID" Bach
- (b) TENEBRAE FACTAE SUNT Palestrina
- (c) BENEDICTUS Paladible

ST. OLAF LUTHERAN CHOIR
F. Melius Christiansen, Director

INTERMISSION

- 4 (a) "O GLADSOME LIGHT" Gretchaninoff
- (b) "ASPIRATION" Norse Folksong
- (c) "CLAP YOUR HANDS" (from XLVII Psalm)

F. Melius Christiansen

ST. OLAF LUTHERAN CHOIR
F. Melius Christiansen, Director

5 FANTASIA AND FUGUE IN G MINOR Bach-Mitropoulos

This work is regarded by almost every organist as the supreme example of organ music but even the versatility of our modern organs can not bring out its full and overpowering magnificence as can the modern symphony orchestra when presented in an orchestral garb as perfect as the one to be heard on this occasion. Mr. Mitropoulos approached his task of orchestrating this work with sympathy and understanding, emphasizing the character and spirit of the original work.

In the Fantasia we have the impression of an utterance so overwhelmingly passionate as to have hardly a parallel in all the later literature of music. The Fugue has a theme of immediate charm, whose treatment is bewildering in its variety, but never confusing.

6 THREE PIECES FROM "THE DAMNATION OF FAUST" . Berlioz

- (a) Invocation - Minuet of the Will-o'-the-Wisps
- (b) Dance of the Sylphs
- (c) "Rakoczy" March

The French composer Berlioz's setting of Goethe's drama, follows the spirit though not the detail of the original poem of "Faust." The three strictly orchestral numbers played at this time have enjoyed the greatest popularity since the work was published.

The Minuet is danced by the Will-o'-the-Wisps, whom Mephisto has summoned to surround the house of Marguerite to bewilder the maiden. In the second number, the sylphs have sung Faust to sleep, and as they dance, Marguerite appears to him in a vision. The original tune of the "Rakoczy" March is accredited to an Hungarian Gypsy. It was orchestrated by Berlioz and incorporated in the music for a performance at Budapest which the composer conducted. Its success was sensational, the Hungarians adopting it as their national march.

Program Notes by Carlo Fischer

MUSIC

St. Olaf Choir at 6th
Downtown 'Pop'

By KENNETH E. BRITZIUS

Two crack musical organizations performed last night at the final downtown popular concert in the Minneapolis auditorium.

Both the Minneapolis Symphony orchestra and the St. Olaf Lutheran choir have reached top form under their respective conductors, Dimitri Mitropoulos and F. Melius Christiansen.

Following a dramatic performance of the "Egmont" overture by Beethoven, Mitropoulos conducted the orchestra in Beethoven's First symphony. This early symphony is amazingly rich in Mitropoulos' hands. He gives it energetic drive and constant movement. There are brilliant accents and remarkable shading which, incidentally, are not aided by the echoes of the auditorium.

Although this symphony was written when Beethoven was but 25, it seems quite mature. The second movement, for example, begins in the manner of Haydn but soon reflects a richer and broader mind, a very apparent fact in Mr. Mitropoulos' interpretation.

Certainly nowhere else could one hear a more brilliant performance of this symphony or of the Bach Fantasia and Fugue in G Minor, which followed.

The St. Olaf Lutheran choir, too, has a perfection that would be hard to match. In the nine numbers given, one realized what instrumental dexterity Dr. Christiansen has given his voices. They seem to be almost organ tones in their objective response.

Such treatment may limit the variety of their expression, but the singing remains very remarkable choir work and it received, as always, resounding applause.

Symphony Broadcasts:

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

Concerto Grosso No. 8 (Corelli)—Symphony—No. 1 in C major (Beethoven)—Suite after English Folk Songs (Mason)—Death and Transfiguration (Strauss).

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

"Roman Carnival" overture (Berlioz)—Prelude to "Lohengrin" (Wagner)—"Artist's Life" Waltz (Strauss).

Sunday, 2 p.m. (WCCO) Barbir-olli conducting N. Y. Philharmonic—

"Egmont" overture (Beethoven)—Double Concerto in A minor (Brahms)—Albert Spalding, violinist, and Gaspar Cassado, cellist—Symphony No. 4 in C minor (Schubert)—Overture to "The Flying Dutchman" (Wagner).

Sunday, 8 p.m. (WCCO) Ghione conducting Sunday Evening Hour—

Overture to "Don Pasquale" (Donizetti)—Siegfried's Love Song from "Die Walkure" (Wagner)—Prelude to Act 3, "Traviata" (Verdi)—Danse Bohemienne from "Carmen" (Bizet)—Dance of Undine from "Loreley" (Catalani)—"Jubilee" overture (Weber)—Richard Tauber, tenor, soloist.

Minneapolis Symphony Heard Over Network



March 11, 1939
The Minneapolis Symphony Orchestra, under the direction of Dimitri Mitropoulos, will be heard over WCCO and the entire Columbia network tonight from midnight to 1 a.m. This will be a part of the elaborate arrangements to bring to American listeners from St. Peter's in Rome, impressive ceremonies attending the coronation of Pope Pius XII. WCCO will be on the air until 5:45 a.m. Sunday. The actual broadcast of the coronation will be from 2:30 until 5:45 a.m.

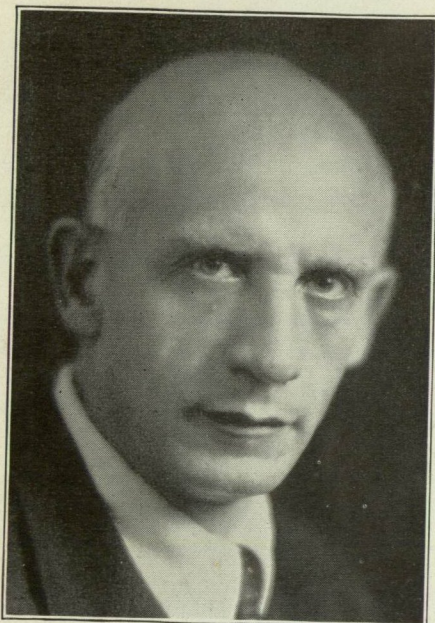
Third (Final) Young People's Concert

Thursday Afternoon, March 30, 1939, at 3:00

DIMITRI MITROPOULOS, Conductor

- 1 Overture to "William Tell" Rossini
- 2 (a) Andante cantabile, from String Quartet No. 1 }
(b) Elegy from Serenade Op. 48 } . . . Tschaikowsky
- 3 Group of Piano solos Selected
 - (a) Chorale: "Jesu, Joy of Man's Desiring" Bach-Bauer
 - (b) Presto, from Sonata in E-flat major Haydn
 - (c) March, from "The Love for Three Oranges" Prokofieff-Frantz
 - (d) Etude in G-flat major (Black keys) Chopin
 - (e) Polonaise "Militaire" Chopin
- 4 Three Pieces from "The Damnation of Faust" Berlioz
 - (a) Invocation - Minuet of the Will-o'-the-Wisps
 - (b) Dance of the Sylphs
 - (c) "Rakoczy" March

These concerts are presented by the Young People's Symphony Concert Association and the tickets are distributed for sale through all the Public, Private and Parochial schools in Minneapolis and St. Paul. It is expected the house will be completely sold, but if any tickets remain they will be on sale at the Box Office in Northrop Auditorium preceding the concert.



Notes
On

**DIMITRI
MITROPOULOS
AND
THE
MINNEAPOLIS
SYMPHONY
ORCHESTRA**

*A*lthough the noted Minneapolis Symphony Orchestra has appeared many times in Chicago under the direction of its former Conductors, Oberhoffer, Verbrugghen, and Ormandy, it has not yet visited this city since its present conductor, Dimitri Mitropoulos, assumed its leadership in 1937. Under the inspiring direction of that illustrious artist the Minneapolis Orchestra has taken on a new lease of life. Its concerts in Minneapolis and St. Paul are invariably played to capacity audiences and enthusiasm for Dimitri Mitropoulos knows no bounds.



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 debut 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 orchestra 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 debut 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.

Mr. Mitropoulos, who is noted for his phenomenal memory, disdains the use of both score and baton in directing his concerts. His eloquent and expressive hands give one the impression that the music he evokes from the magnificent instrument which is his Orchestra, is moulded and sculptured in the same manner as an artist working in a plastic medium.



In America as in Europe, Mr. Mitropoulos has won the most lavish praise from audiences and critics wherever he has appeared.

Chicago Feb. 21, 1939

PROGRAM

- 1 Fantasia and Fugue in G Minor *J. S. Bach*
(Arranged for Orchestra by Dimitri Mitropoulos)
- 2 Concerto for Piano and Orchestra *Malipiero*
 - I. Allegro moderato
 - II. Andante
 - III. Allegro
(Dimitri Mitropoulos, Conductor and Piano Soloist)
- 3 Rondo, "Till Eulenspiegel's Merry Pranks," Op. 28 .
. *Richard Strauss*

INTERMISSION

- 4 Symphony No. 4, in E minor, Op. 98 *Brahms*
 - I. Allegro non troppo
 - II. Andante moderato
 - III. Allegro giocoso
 - IV. Allegro energico e passionato

STEINWAY PIANO

VICTOR RECORDS

MUSIC

***Symphony too dynamic
under Mitropoulos***

By ROBERT POLLAK

Dimitri Mitropoulos, a slim, bald Greek with huge and very expressive hands, made his first Chicago appearance at the Auditorium last night, directing the Minneapolis Symphony. Mitropoulos has a long record of European triumphs behind him, and is now resident conductor of the northern orchestra.

Mitropoulos is the man you mean when you talk about the "virtuoso" conductor. His tremendous vitality and his florid style lead him to take liberties with his music. In many instances these liberties go beyond the composer's intentions. Strauss' "Tyl Eulenspiegel" was projected at a break-neck speed, as if the conductor had a train to catch, and individual phrases were distorted until they lost their musical meaning.

The visitor was most effective as soloist-conductor, playing the difficult piano part of the Malipiero

Concerto and leading the orchestra from the bench. This was not only a virtuoso's conquest but a toothsome musical experience, its brittle modernism being right up the Mitropoulos alley.

The Minneapolis band still stands in the first bracket and the dynamic captaincy of Mitropoulos should do nothing to impair its reputation. The man has a way with him. Perhaps some day he will even forego these personal readings and become a great conductor.

**Mitropoulos a
Conductor of
Fiery School**

BY EDWARD BARRY.

The Minneapolis Symphony orchestra and its famous new conductor, Dimitri Mitropoulos, gave a benefit concert last night for the Illinois Masonic hospital. The excellence of the cause, combined with widespread curiosity about Mr. Mitropoulos, drew an enormous audience to the Auditorium.

The program consisted of the Bach G minor fantasia and fugue, the Malipiero piano concerto, Strauss' "Till Eulenspiegel," and the Brahms Fourth symphony. In the Malipiero work Mr. Mitropoulos functioned as both pianist and conductor.

First impressions of the much publicized Greek conductor related to his appearance and manner. He is tall, spare, ascetic, and looks more than his 43 years. His motions are volcanic in their nervousness and energy. Unencumbered with a baton, he uses both of his long, tensed hands in an effort to communicate his desires to the orchestra.

Mr. Mitropoulos does strange things to the music. His pace was extremely erratic in the Bach fantasy, although some defense may be found for this because of the fact that the piece is improvisatory in character. Also there were theatrical tonal and dynamic effects which helped strip the work of much of its Bachlike character. The conductor had made the transcription.

The fugue was played with terrific energy and became transformed into a great virtuoso piece. The Strauss rondo was a series of episodes, with each phrase seeming to be torn convulsively from the conductor's vitals.

Any one who had given up hope of ever again hearing a phrase permitted to go its own inevitable way—to realize itself, and to take its own proper shape—was agreeably surprised by much of the Brahms symphony. Here the conductor did not do so much conducting, and the first movement, at least, achieved a beautiful flow.

However, there were moments in the second and fourth divisions which can only be described as precious. As a whole, this granite symphony was too lush and sweetish—much as if some one were to hit upon the idea of giving an El Greco figure rosy flesh and elegant curves. The un-Brahms-like effects in the performance were the result of voluptuous coloring and—a few times only—of excessive rubato.

The wayward Malipiero concerto Mr. Mitropoulos played with the waywardness which is characteristic of him and which fitted this particular piece very well. He received considerable applause at its conclusion—and still more applause for his conducting of "Till Eulenspiegel."

The Minneapolis orchestra is accurate, sonorous, and capable of the most amazingly beautiful tonal effects. Again and again a listener would become so entranced by the sheer sensuous glory of sound that it would be a full minute before he could pull himself together and declare argumentatively, "This ain't Bach" or "This ain't Brahms."

FOURTEENTH SYMPHONY PROGRAM

FRIDAY EVENING, MARCH 31, 1939, AT 8:30

Guest Artist: DALIES FRANTZ, Pianist

- 1 OVERTURE TO "THE MAGIC FLUTE" Mozart
- 2 SYMPHONY, "MATTHIAS THE PAINTER" Hindemith
 - I. Angelic Concert
 - II. Entombment
 - III. Temptation of Saint Anthony
- 3 CONCERTO FOR PIANO AND ORCHESTRA, NO. 1,
IN E-FLAT MAJOR Liszt
 - Allegro — Quasi adagio — Allegretto vivace —
 - Allegro animato — Allegro marziale animato

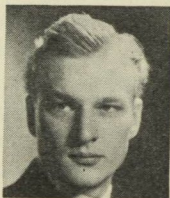
(Played in one continuous movement)

INTERMISSION

- 4 SYMPHONY NO. 6 ("PASTORAL"), IN F MAJOR,
OPUS 68 Beethoven
 - I. The Awakening of Joyful Feelings upon Arrival
in the Country (*Allegro ma non troppo*)
 - II. The Brook (*Andante molto mosso*)
 - III. Village Festival (*Allegro*)
 - IV. The Storm (*Allegro*)
 - V. Shepherd's Song; Happy and Thankful Feelings
after the Storm (*Allegretto*)

(The last three movements played without pauses)

DALIES FRANTZ, Pianist



Dalies Frantz, born in Denver, Colorado, was seven when he began to study the piano and within two years was gaining recognition as a child prodigy. His elementary, general and early musical instruction was received in Denver. At the age of sixteen he entered the Huntington School at Boston, earning his way through with piano recitals and other engagements. The greater part of his pianistic studies were with Guy Maier, supplemented by periods of study in Europe with Artur Schnabel and Vladimir Horowitz. Entering the University of Michigan, Mr. Frantz again earned his way through with music, graduating with the highest honors. Then in rapid succession he won three of the most exacting competitions in this country: the one for soloist with the Detroit Symphony, the Naumberg Foundation award with a New York recital as prize, and lastly that offered by the National Federation of Music Clubs and with it the one of the Schubert Foundation, which entitled him to appearances as soloist with the Philadelphia Orchestra in concerts at Philadelphia and New York. Since then his career has been one of increasing success, including recitals with symphony orchestras throughout this country and Canada. His last season's tour, during which he filled seventy-two engagements, extended from Coast to Coast.

This is his first appearance with the Minneapolis Symphony Orchestra.



Reviewing: 14th Symphony Concert & Dalies Frantz, Pianist

By JOHN K. SHERMAN

The new and the old continue to mingle on Dimitri Mitropoulos' programs, giving us the thrills both of recognition and discovery. Fortunately, even the most provocative of modern works never seem to impart a warmed-over flavor to the classics that share the evening with them.

And the reason for that is simple: Mitropoulos never uses warming-over methods. His music is always fresh, vital.

* * *

Last night's new composition was the symphony, "Matthias the Painter" (Mathis der Mahler) by the leading living German composer, Paul Hindemith. It proved to be a work of great imagination and craft, rich in tonal fabric, an impressive and gripping creation.

* * *

The music has a pictorial base, finding its source of inspiration in three altar panels by the painter Mathias Gruenewald, and drawn from Hindemith's own opera dealing with the artist's life. It projects striking images and ideas, ranging in mood from the festive to the sombre and devotional. The last movement is particularly effective in its breath-taking use of dynamic and color contrasts.

Beethoven's "Pastoral" symphony, the blandest, most relaxed

and good-natured of the nine, was wisely and imaginatively dealt with by the conductor and orchestra. Its day-dreaming quality was incomparably evoked, with no damage to the fibre and extended structure of the work. Charm and virility and persuasive narrative have never been better combined in any performance of the work we have heard.

The soloist was young and dynamic Dalies Frantz, who had all the power and brilliance which Liszt's E flat piano concerto demands. In a brittle and buoyant performance, Frantz impressed by his speed and crisp punctuation, his concentration to task and tremendous digital skill.

* * *

There was, however, less evidence of depth and imagination which, if not much needed in the Liszt chestnut, are very much needed in the Bach "Jesu, Joy of Man's Desiring," his first encore. The second encore, the march from Prokofieff's "Love of Three Oranges" suite, was in the groove again.

A brightly accented and energetic reading of the Mozart "Magic Flute" overture opened the program. The orchestra was in splendid form, and took two merited standing bows.

over 2 Symphony Broadcasts:

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

All-Berlioz program: Overture to "The Corsair"—Excerpts from "The Damnation of Faust"—Symphonie Fantastique.

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

Overture to "The Secret of Suzanne" (Wolf-Ferrari)—Symphony in E minor "Unfinished" (Schubert).

Sunday, 2 p.m. (WCCO), Barbirolli conducting New York Philharmonic—

Overture to "The Merry Wives of Windsor" (Nicolai)—White Nights (Bonner)—Concerto in E flat major (Liszt) Jose Iturbi, pianist—Symphony No. 1 in E minor (Sibelius).

Sunday, 8 p.m. (WCCO), Ghione conducting Sunday Evening Hour—

Overture to "Il Mitrimento Segreto" (Cimarosa)—Dance of the Hours (Ponchielli)—Gagliarda (Respighi)—Prelude to "Die Meistersinger" (Wagner)—Lawrence Tibbett, baritone, soloist.

The Orchestra's First Appearance at Willmar, Minnesota

Auspices: Austin F. Hanscom Post No. 167, American Legion

SUNDAY AFTERNOON, APRIL 2, 1939, AT 3:30

WILLMAR MEMORIAL AUDITORIUM

PROGRAM

- 1 Overture to "Oberon" *Weber*
- 2 Symphony No. 5, in C minor *Beethoven*

INTERMISSION

- 3 Polka and Fugue, from "Schwanda" *Weinberger*
- 4 Dance of the Happy Spirits, from "Orpheus and Eurydice" . . . *Gluck*
- 5 Capriccio Espagnol (Spanish Caprice) *Rimsky-Korsakow*

The Entire Orchestra leaves by Special Train following Sunday morning's regular broadcast, returning after the concert.

MUSIC

Northwest of Chicago

*Dimitri Mitropoulos, Twice a Boston Guest,
Now Conducting the Minneapolis Orchestra*

By MOSES SMITH

Minneapolis, Minnesota (By Mail)—The name of Dimitri Mitropoulos, conductor of the Minneapolis Symphony Orchestra through the past season and a half, is not unknown in Boston. It was as guest conductor of the concerts of the Boston Symphony Orchestra that he made his first American appearances. The acclaim with which he was then greeted was repeated under similar circumstances in the following season. Invited to conduct as guest in Minneapolis as well, during the season after Eugene Ormandy had departed from his post here and when those in charge of the local orchestra were frankly looking for a successor, Mitropoulos made so favorable an impression as to insure his engagement as soon as he was free to accept it the following season.

By all accounts and by evidence of the behavior of the audience last Friday evening in the vast Northrop Memorial Auditorium of the University of Minnesota, Mitropoulos has been almost fantastically successful in gaining the affections of the local public. His job was, so to say, cut out for him in succession to the spectacularly successful Ormandy, as the latter's was in his succession to Stokowski in Philadelphia. Those who recall Mitropoulos' appearances in Boston would scarcely expect that his success here should be based on anything but purely musical practices. And so, to the extent that one could tell at a single session, it turned out on Friday night.

Program and Performance

Conducting, as is his custom, entirely from memory, Mitropoulos with his orchestra traversed a program consisting of Mozart's "Magic Flute" Overture, the Symphony that Hindemith made out of sections of "Matthis der Mahler," the Liszt Piano Concerto in E-flat and Beethoven's "Pastoral" Symphony. Dalies Frantz, young American pianist, was the remarkable soloist for this longish program, which was made a little longer by the addition of two solo piano pieces at the insistence of the huge audience, filling most of the 4800 seats of the auditorium. The program in actual performance was a little shorter than it appears on paper because of the brisk tempos set and maintained by Mitropoulos for the two symphonies.

The pace for the first theme of the first movement, "Angelic Concert," of Hindemith's Symphony was, indeed, startlingly brisk, in comparison with what one had heard in Bostonian performances. But Mitropoulos' tempo seemed justified by the results; and it had the advantage of making Hindemith's music seem even more contemporary than had previously been the case. To maintain that tempo required a good orchestra, which Mitropoulos now has at his service, whether by inheritance or by dint of his own efforts the visitor, of course, cannot say.

The manifold virtues of that orchestra and of the conductor were repeatedly to be observed through the course of the concert. The conductor's paramount concern with clarity of line was constantly exemplified in the Beethoven Symphony without neglect of the lyrical element with which the work is so rich. The necessary and often difficult changes of pace were beautifully manipulated by the conductor and expertly executed by a pliable, precise orchestra. The listener discerned no ragged edges either in the performance

of the Beethoven Symphony, the naked simplicity of which exposes every fault, or in the presentation of the complicated music of Hindemith, wherein the brass section achieved an impressive, rugged sonority.

Conductor and Audience

On the whole, though, sonority is not a principal virtue of the Minneapolis orchestra as heard on Friday night. In part this fact is probably due to the size and nature of the auditorium, newer and larger than the headquarters of the three principal Eastern orchestras or than the intimate auditorium that houses the Chicago Symphony Orchestra. But much can also be explained by the attitude of the conductor, as first noted in the Boston concerts of several years ago. Like Toscanini, for example, he will go to the greatest lengths to insure clarity of line and fine balance among the several choirs, so that every detail may be heard as clearly as possible. Here and there, as it seems, he does not eschew sonority for its own sake. But he is very far—and fortunately so, from the viewpoint of the present writer—from making a god out of it, as is the more or less prevalent custom among most conductors and orchestras on the American scene. Again, Mr. Mitropoulos is not quite so finicky as Toscanini about little changes of pace here and there, to point up a detail, emphasize a harmonic change. But he attempts nothing like the distortions with which younger conductors in America apparently try to emphasize their "individuality" and thus make their way.

His obsessing passion seems rather to make music in the best way he knows how. If he notices the audience it is by virtue of their participation in the proceedings, not because he is putting on a show for them. The heartening thing is that such an audience, fairly remote from the center of musical culture in America, should respond to such ministrations with the greatest of enthusiasm. It is a truism that the larger the audience and the larger the auditorium the more difficult to establish a rapport between performers and listeners. Yet on Friday night this audience, assembled presumably from both of the Twin Cities and from miles around, listened to the proceedings with a close attention and engrossment that astonished the visitor from the East. One might almost have confused the condition with soporific inattention but for the storm of applause which the end of a number invariably released.

FIFTEENTH SYMPHONY PROGRAM

FRIDAY EVENING, APRIL 14, 1939, AT 8:30

- 1 OVERTURE TO "LE ROI D'YS" Lalo
- 2 SYMPHONY, "HAROLD IN ITALY," OPUS 16 Berlioz
 - I. Harold in the Mountains: Scenes of Melancholy, Happiness and Joy. *Adagio-Allegro*
 - II. March and Evening Prayer of the Pilgrims. *Allegretto*
 - III. Serenade of a Mountaineer of the Abruzzi to his Beloved. *Allegro assai-Allegretto*
 - IV. Orgies of the Brigands: Recollections of the preceding scenes. *Allegro frenetico*

Solo Viola: DAVID DAWSON
- INTERMISSION
- 3 *TWO MOVEMENTS FROM "HELLENIC" SUITE . . M. Calomiris
 - I. Love Song, from "Erotocritoe et Aretoussa"
 - II. Humorous Dance
- 4 *"THE EAGLE," FANTASIE ON A GREEK THEME . . G. Sclavos
- 5 *THREE GREEK DANCES N. Scalcotas
- 6 OVERTURE — "THE RUSSIAN EASTER," OPUS 36
Rimsky-Korsakow

* First time in America

Reviewing: 15th Symphony Concert at Northrop Auditorium

By JOHN K. SHERMAN

The "Harold in Italy" symphony of Hector Berlioz is one of the oddities of the concert hall, just as Berlioz as a composer is in a class by himself, fitting no convenient pigeonhole.

The work was presented last night by Dimitri Mitropoulos and the Minneapolis Symphony orchestra in an incomparable performance—certainly one of the best of the season. The wayward narrative, with its sprawling, loose-jointed music, was related with a purity of hue, a tenderness and poetry and drama wholly bewitching.

Even when Berlioz runs thin, he has power to grip the imagination. He always has a story to tell, and his masterly use of the orchestral palette, his many uncanny and lurid touches, his demonic drive and weird romanticism, make his story fascinating despite its length and prolixity.

These things were brought out in playing richly blended and contrasted, with David Dawson handling with poise and craft the viola solos. The whole performance had the clarity and dewy freshness of a watercolor.

Three Greek composers new to Minneapolis made the program's latter half novel and varied. Two

movements from Calomiris' "Hellenic" suite projected moods both elegiac and boisterous, their music eastern in flavor.

"The Eagle" Fantasie on a Greek theme by George Sclavos was over-long and overdone in the writing, with too much heroic attitudinizing and swollen sonorities for my taste. Scalcotas' Greek dances, on the other hand, had an odd and original flavor with much buffoonish humor—not too important, perhaps, but full of tickling orchestration.

The program's No. 1 rouser, however, was its opener—the Lalo overture to "Le Roi d'Ys," full of military blare and excitement with luscious solos from clarinet and 'cello. The finale, Rimsky-Korsakoff's "Russian Easter," was broadcast on a national network program devoted to the University's Union drive.

Next season's soloists were announced in the program: Robert Vrovai, Robert Casadesus, Egon Petri, Yehudi Menuhin, Gladys Swarthout, Rudolf Serkin, Serge Rachmaninoff, Lawrence Tibbett, Nathan Milstein and the Monte Carlo Ballet.

Symphony Broadcasts:

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

Concerto for Strings & Piano (Bloch)—Symphony No. 4 in B flat (Beethoven)—In a Summer Garden (Deliuss)—Don Juan (R. Strauss).

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

Overture to "The Magic Flute" (Mozart)—Dance of the Happy Spirits (Gluck)—Prelude to "Die Meistersinger" (Wagner).

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

Second act, complete, of Wagner's "Tristan and Isolde," with Kirsten Flagstad, Eyvind Laholm, Enid Szanthe, John Gurney and Daniel Harris.

Sunday, 8 p.m. (WCCO), Ghione conducting Sunday Evening Hour—

Overture to "La Scala di Seta" (Rossini)—Kolo Symphonie (Gotovac)—Danse des Mirillons (Tchaikowsky)—Dances of Galanta (Kodaly)—Gladys Swarthout, mezzo-soprano, soloist.

THIRTY-SIXTH SEASON, 1938-1939

ALL-WAGNER PROGRAM

SUNDAY AFTERNOON, APRIL 23, 1939, AT 3:30

Gala Extra Concert

Guest Artist: KIRSTEN FLAGSTAD, Soprano

-
- 1 OVERTURE TO "THE FLYING DUTCHMAN"
 - 2 SENTA'S BALLAD, "SAW YE THE SHIP," FROM "THE FLYING DUTCHMAN"

Senta: Mme. Flagstad

- 3 PRELUDE TO "LOHENGRIN"
- 4 ELSA'S DREAM, FROM "LOHENGRIN"

Elsa: Mme. Flagstad

INTERMISSION

- 5 OVERTURE AND BACCHANALE, FROM "TANNHÄUSER"
- 6 ARIA, "DICH THEURE HALLE," FROM "TANNHÄUSER"
- 7 INTRODUCTION TO ACT III, "TANNHÄUSER"
- 8 PRELUDE AND ISOLDE'S "LIEBESTOD," FROM "TRISTAN AND ISOLDE"

Isolde: Mme. Flagstad



KIRSTEN FLAGSTAD

SIXTEENTH SYMPHONY PROGRAM

(Last Concert of the Symphony Series)

FRIDAY EVENING, APRIL 21, 1939, AT 8:30

Guest Artist: KIRSTEN FLAGSTAD, Soprano

- 1 GRAND FUGUE IN B-FLAT MAJOR, OPUS 133 . . . *Beethoven*
Arranged by Felix Weingartner
(First time in Minneapolis)

- 2 SONATA IN B-FLAT MAJOR, OPUS 106
(Grosse Sonata für das Hammerklavier) *Beethoven*
Orchestrated by Felix Weingartner

I. Allegro
II. Scherzo: Assai vivace — Presto
III. Adagio sostenuto
IV. Largo — Allegro — Allegro risoluto
(First time in Minneapolis)

- 3 SCENE AND ARIA, "AH! PERFIDO!" OPUS 46 . . . *Beethoven*

INTERMISSION

- 4 SIEGFRIED'S RHINE JOURNEY
5 SIEGFRIED'S FUNERAL MARCH
6 BRÜNNHILDE'S IMMOLATION
AND CLOSING SCENE

From "Die
Götterdämmerung" *Wagner*

Brünnhilde: MME. FLAGSTAD

SATURDAY, APRIL 22, 1939

MUSIC

Flagstad Sings With Symphony Orchestra

By JOHN K. SHERMAN

It will be hard to refrain from devoting this entire review to the singing of Kirsten Flagstad in the "Goetterdaemmerung" immolation scene which climaxed the symphony concert last night.

Such singing has rarely, if ever, been heard in Minneapolis, even from Flagstad herself. Such heroic, triumphant vocalism, such glorious outpouring of tone, such freedom and fire and power come only once in a lifetime—or so it seemed last night.

Well, I had to pinch myself to make sure I wasn't dreaming.

* * *

It wasn't all Flagstad—it was Dimitri Mitropoulos too, who conducted like a man possessed, and it was also the Minneapolis Symphony orchestra. The combination of the three, all at the peak of their powers, was

magically struck at the performance in Northrop auditorium last night—a fitting and eloquent climax to the symphony season.

The Norwegian soprano makes a noble Bruennhilde, a singer who rises full stature to the towering grandeur and pathos of these final pages of Wagner's Ring cycle. The tenderness, the defiance, the marvelous exultation of this Olympian music she not only understands, but projects with a voice that is thrown hard and straight, like a spear.

Her tones filled the hall, even with the orchestra unleashing its thunder behind her.

Her success was no less in the dramatic scene and aria, "Ah! Perfido!" of Beethoven, in which her clarion tones, clear, ringing utterance and dramatic sense produced remarkable results.

The concert drew a capacity audience, and was given a festive eclat by the presence of Danish royalty, in whose honor Danish and Iceland hymns were played, and The Star-Spangled Banner.

The first half of the program was all Beethoven, and rather severe. The Grand Fugue, opus 133, arranged by Felix Weingartner, was set forth with Mitropoulos' characteristic vigor and accent.

I have my doubts about assigning such intellectual and introspective piano music as the "Hammerklavier" sonata to the orchestra. This is great music, but somehow its rambling design and deeply intimate expression make its transference to orchestra a difficult shift. I confess (shamefully) that I found it dull and tedious.

The program was rounded out by two excerpts from "Goetterdaemmerung," sonorous played, which preceded the immolation scene. Flagstad sings with the orchestra in a special concert tomorrow which should mean another packed house.

AT FIRST ANNUAL GUARANTORS' DINNER— APRIL 14, 1939

Minneapolis Symphony



The grand march at the ball for guarantors of the Minneapolis Symphony orchestra Thursday night was led by E. L. Carpenter and Mrs. George Chase Christian. Following them are: Dr. William Ernest Weld, president of Wells college, Aurora, N. Y., and Mrs. Carpenter; and E. C. Gale, board member of the Orchestral Association of Minneapolis, and Mrs. Gale.



Conductor Dimitri Mitropoulos (left) led the orchestra in two numbers Thursday night. He is shown during dinner with Mrs. Sumner T. McKnight. The party launched a campaign to raise \$130,000.

'Lets Its Hair Down'



Playing for dancing for one of few times, the Minneapolis Symphony orchestra presented two hours of Strauss waltzes to the 400 persons attending the ball. William Muelbe conducted the orchestra for dancing.



Assisted by 11 members of the Minneapolis Symphony orchestra, Heimann Weinstine, violinist, convulsed his audience as he conducted a travesty on the William Tell overture, racing from player to player.



A "musical humoresque" is what the program called this "Ragtime Wedding." Listeners called it fun. Characters, left to right: Emil Opava, flute, bride; William Santucci, bassoon, minister; and Fred Molzahn, trombone, bridegroom.

Soloists With Orchestra Pay Mitropoulos Tribute

By JAMES DAVIES.

IT IS unusual, I believe, for soloists who visit many cities to express themselves ardently about their concert experiences. But every soloist who has been favored with Mitropoulos' orchestral accompaniments has taken pains to write and thank our conductor for a remarkable experience. If this were an occasional event we would not press the point so strongly, but since Mitropoulos came to Minneapolis all the great artists who have worked with him at our symphony concerts have written their appreciation of these experiences.

Perhaps we have never thought how important a part is played by a conductor when our attention is focussed on the soloist at symphony concerts. A conductor can easily make or mar any kind of solo work by inattention to details.

One of the most beautiful tributes to Mitropoulos' art came at the last concert when Flagstad was so tremendously moved by the orchestral background in the "Tristan and Isolde" excerpt that she was emotionally exhausted. She was so dazed by the splendor of Mitropoulos' conception of the music it was impossible for her to express her thanks coherently, and this following her many great triumphs in the Metropolitan and other opera houses in the role of Isolde that she invested with inexpressible grandeur.

The great Rachmaninow as well as the humblest members of the musical fraternity have felt the impact of Mitropoulos' spirit in their work and have written him to express their profound appreciation of the artistic excellence of his work. Perhaps the noblest singing of a single number ever heard in Minneapolis was the rendering of

the aria from "Ariadne" a year ago by Marion Anderson. It is not generally known that, aside from the glorious orchestral support provided, Mitropoulos taught her the aria when she was on one of her European tours.

Accompanying is as fine an art as the interpretation of the music by soloists, or as the orchestral interpretation of great music. There have been comparatively few conductors who have developed this art to the degree we have experienced in such conductors as Nikisch, Toscanini, Stokowski and Mitropoulos, who have often lifted a second rate performance to the highest artistic rating by their genius as accompanists.

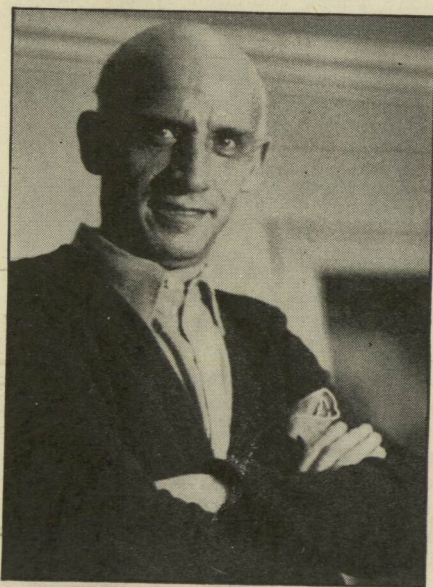
Sometimes even such as these fall short of perfection; Elman relates with glee how he at one time, when a boy of 14, told the great Nikisch his orchestra had played wrong. The story has been written frequently in the usual publicity and magazines. This winter Elman told the story once more in my presence and I asked him what Nikisch's reply was. He gave a comical smile and said: "Perhaps you played wrong but not the orchestra."

So far as I know that was the first time Elman had completed the story. It happened I was in the audience at the time and an intimate friend of mine, Elman's accompanist stood with Elman and the great conductor, heard what was said and passed the complete story on to me immediately after the concert. But even Nikisch did not conduct these accompaniments from memory as does Mitropoulos; Toscanini does, because of his bad eyesight. Mitropoulos conducts in this manner because it leaves him absolute freedom, physical and intellectual.

MUSIC

Minneapolis' Mitropoulos

Three years ago Serge Koussevitzky, conductor of the Boston Symphony, took a vacation. To pinch hit for Maestro Koussevitzky the orchestra's board of directors picked an obscure, lean, bald-headed Greek named Dimitri Mitropoulos. Boston's Brahmins, who thought all Greeks ran lunch wagons, had never heard of Conductor Mitropoulos. At the way he



DIMITRI MITROPOULOS
... never minded his dignity.

bounded to his place on the stage and went into action, they turned pale with alarm.

Not in many years had they seen such an exhibition of jumping, crouching and beating the air as this slippery-skulled Greek gave them. But under his jumping-jack direction the staid Boston Symphony, churned into a lather of excitement, surpassed itself. Delighted Boston critics gave Mitropoulos full marks, even hinted at comparisons with the great Koussevitzky himself. When he came back a second time, Conductor Mitropoulos made almost too much of a hit. After that Maestro Mitropoulos did not guest-conduct in Boston again.

But next year, after Eugene Ormandy had left the Minneapolis Symphony to go to Philadelphia, Maestro Mitropoulos got Ormandy's job. Minneapolitans soon found that their new Greek had a mind of his own. In a small dormitory room on the University of Minnesota campus with a studio couch, an upright piano and two trunks, he lived the life of a monk. When he did go out for an evening, it was not with Minneapolis' dowagers but with some fiddler or bassoonist from his own orchestra. A devout Greek Orthodox Catholic, he wore a crucifix inside his shirt and a medallion of the Virgin Mary in the lining of his coat, never ventured to conduct without them both. When he was not conducting or studying scores, he could

usually be found in the gallery of a Nicollet Avenue cinema theatre.

Minneapolitans grew proud and fond of their Maestro Mitropoulos, bought out every last seat of their huge Northrop Auditorium (capacity 4,800). The men in the orchestra followed their leader with a devotion bordering on worship. Visitors discovered that some of the most brilliant and spectacular U. S. conducting since the peak days of Stokowski and Toscanini was being done in snow-crusted Minneapolis. This year, with Mitropoulos' fame spreading to bigger cities, Minneapolis tied him securely with a three-year contract.

Stuffer Minneapolitans were always a little embarrassed by Mitropoulos' lack of dignity. But last week, as their symphony rounded out its season with an appeal for funds to balance the \$250,000 annual budget, they thanked their stars for it. "Never mind my dignity," said Conductor Mitropoulos. "If necessary to continue the orchestra, I'll take the men to Seventh and Nicollet [heart of downtown Minneapolis] and play there and then pass the hat."

That was not necessary. But one night last week, in the Nicollet Hotel's ballroom, Conductor Mitropoulos and his men played a concert of musical burlesques and waltzes by Johann Strauss. Then, sure enough, they did pass the hat—to some 400 of Minneapolis' solidier citizens. Into it dropped \$20,000 and promises that the Minneapolis Symphony's annual guarantee fund of \$130,000 would be fully subscribed for the next two years.

Confessions of A Symphony-Goer

By Brenda Ueland



WHEN MITROPOULOS THE DIRECTOR TURNS PIANIST

This is the first instalment of an article by this well-known Minneapolis writer on the piano class at the University. The second instalment will follow next week.

If I did not have to work, and try to make a living, what I would do is this: I would spend mornings and afternoons going to Symphony rehearsals. Then between times (I would get up early), I would practice the piano in hopes of getting into Mitropoulos' piano class.

Then I would go to all the Friday concerts, to the popular concerts in the Auditorium, and over to St. Paul on Thursdays. And also I would listen to the Symphony broadcasts at 10 o'clock on Sunday morning.

I am not joking. I mean it. If there is anything more exciting, consoling, soul-expanding than to listen to Mitropoulos and the Symphony, I have not yet found it. What does it do for me? Well it seems to fill me, to charge me with fire and peace, with courage and good nature . . . But I cannot describe it.

Even those music-resisting husbands that I wrote about last year, are beginning to feel this. One music-resister, whose wife makes him go to the Symphony, (she has him and the rest of the family, he says, in a kind of cultural chain-gang), used to say that he would pay a hundred dollars and become a guarantor on one condition—that the Symphony play: "When that Midnight Choo-Choo Leaves for Alabam'."

But this year he says he is beginning not to mind the concerts at all. In fact, he notices an indefinable, beneficent effect.

I had to work terribly hard this winter. But the minute I had time, I began to hang around the Symphony, to press my way into rehearsals. And when I heard that Mitropoulos had a piano class, I began to wonder, with excited hope, if I couldn't get into it.

I thought to myself: "I suppose it will cost about a thousand dollars,—just as if you went abroad and took a few lessons from Schnabel—because Mitropoulos is one of the great pianists and conductors of the world.

"Yes," I thought, "it will be frightfully expensive. But that's all right. It would be worth it. I could just take out a third mortgage on the house . . ."

I then found that the class is a course of the university music school and the fee is \$25 for a semester. But I was not surprised either. Because it is just like that wonderful Mitropoulos to teach people for almost nothing.

But could I get in? What about my practically home-made technique? I began to pump some of his pupils. One girl said:

"Oh, he is a wonderful teacher. But my, he's kind of strict."

"How much do you practice?"

"Well, just now I can practice only about an hour a day . . . I could not go to class last Wednesday."

"Imagine!" I thought to myself with a shock, "being allowed to take lessons of Mitropoulos and practicing only an hour a day! Imagine skipping a lesson!"

No wonder, I thought, that European teachers think Americans are so namby-pamby.

But the other pupil I cross-examined was older, and she had studied at Fontainebleu. She told me a different story.

She said the class was only for advanced pianists; that they had begun to see that they must work frightfully hard for him; (the hour-a-day, lesson-skipping girl had dropped out); that he was kind enough, but so relentless, exacting, that they were all clammy with tension and apprehension.

She said that he was just a wonderful teacher, but phew! She said he was unbelievably generous with his time, but once in a while he was a raging lion.

Well, I am certainly not one bit afraid of lions. But I had to see how good the pupils were. Could I, by working six months, be worthy of lessons?

So I telephoned him.

"Can I visit your piano class?"

"But of COURSE. Come at 3 o'clock."

When I telephone him, he always asks how I am and I say "Fine." And then I begin to say: "And how are you? Are you all right?" I do this because of an impulse to make people feel comfortable and chatty.

But with Mitropoulos, at once the doors of his soul close. He holds back. He seems to freeze a little bit.

"Sometimes good, and sometimes not," he says shortly. And when you encounter him in person, he does the same thing. His first greeting is radiant and really beaming with a white light of kindness and cordiality. And then you say:

"Well, how have you been anyway?"

At once he looks cold and distressed, as though to say: "Oh, don't do that. Don't talk

afternoon-tea talk. I can't do it. I don't know how. What does it mean, anyway?"

The piano class was in the library of the University music school, a pleasant room with a grand piano at one end, a long table, chairs, two couches. On the bookcases there are two busts of Beethoven, and there is a large oil painting of Oberhoffer.

When I came in, the class had started. Mitropoulos was at the piano with a University girl. She was stylishly dressed and had tan curls and slanting eyes. There were 10 or 11 others in the room.

There were three young men, boys really, on a couch. On the other couch, a girl with a flushed face was lying under a fur coat, her eyes shut. She looked feverish. Somebody said that when she came in, she suddenly got the flu. And I had the feeling that she was awfully glad when this happened, so that she would not have to play for him.

There was in the room a kind of silent, deadpan heavy-heartedness. A stoical silence. I could tell they were all in misery, because it was such an ordeal to have a lesson. And the woman who had studied at Fontainebleu had explained it to me.

Because sometimes, she said, they will sit down to play for him, and it seems to go just as smooth as can be. But he sweeps them off the stool.

"Stop! No. No. You are not prepared," he cries. "What good is it? You must have it perfect. If you stumble, it means you are not prepared. Nervousness—it just means you are not prepared."

"First it is you who must work at home. Then I can help with the interpretation. But what is the use, if you do not work?"

So that is why they were all sitting there in agony, palms sweating and twisting handkerchieves. For there is a peculiar thing about piano playing. Even I have discovered this. You play alone, and it seems quite good, even remarkable: "Why this is really pyrotechnical brilliancy."

But you play for somebody else, and your hands automatically become hardened into paralysed claws, and hardly any of the notes seem to go down, and your heart beats faster and faster, and as it does, you increase the tempo to an incredible speed, and your knee trembles so that your foot cannot press the pedal, or even keep on it.

This is not fear exactly, but a kind of terrible excitement, a trepidation, like that of a horse who is about to go over the jumps.

When the first girl was through with her lesson, Mitropoulos rose and came toward the rest of us.

"Yes? Who will be next?" All sit pale and motionless and move pale lips, indecisively, and there is a murmur, and they wait for him to choose.

"Are you ready?" he says to the girl beside me.

She goes to the piano. He sits beside her. She plays the Bach D-Minor Partita. She knew her lesson. She played well and surely.

He showed her things about it. He does it by stamping time, clapping his hands, singing out loud in a shouting voice, and sometimes he illustrates rhythm by crying "pup-pup-pup-pup-pup-pup etc." with incredible speed and precision.

Sometimes in a soft romantic part, he stands and directs as at the Symphony, waves his fluid hands, his face as soft and dreamy as a midsummer night.

The thing you notice is that he has so much more dramatic power than the rest of us, so much more vitality and expressiveness. That is what stands out. In comparison, he makes us all seem limp, thin-blooded, mental and stiff, with inert bodies and pipe-stem necks.

When we play, the music is not in us at all, but outside, thin and separate, as we make our sharp little fingers go up and down (tink-a-tink!) on the piano. But with him the music—just three notes of it—immediately runs through him.

Immediately he IS the music. His whole body is in it, every molecule, and all his emotions, vehement or tender, violent or whispered. And from his way of immediately becoming the music, and its pouring through him like a flood, you see what it is all about, the meaning and the drama.

The Confessions of A Symphony-Goer

There follows the second and concluding instalment of an article by this well-known Minneapolis writer on the piano class conducted by Dimitri Mitropoulos, director of the Minneapolis Symphony Orchestra at the University.

By Brenda Ueland

There was a blond Scandinavian girl who played some Brahms, a terribly hard piece (for me). She was anxious about it, you could see that. She was disheartened to start with, I thought. And she began.

But she had not his fierce masculine violent rhythm. So many of us have not. Her playing was flawless, I thought. That is, there were no mistakes in it, but there was something feminine, gentle and indecisive about it; something vague.

He said: "Please."

She gave her place on the piano bench to him. He began playing the Brahms. What violence, what time! What thunder, what banging! (Of course, he was exaggerating to show her.) One almost felt the piano must bend with each blow, as in a Walt Disney picture.

The pretty, broken-hearted Scandinavian girl smiled ever so faintly. She saw the absurdity of it: that he should be actually asking her to make sounds like that.

When that is over, there is the ominous silence in the room again. Mitropoulos stands and comes toward us, looking us all over. No one springs up and says, "May I be next?" Each waits to be chosen—the victim.

It is Elinor Watson. She is a young and beautiful person with blue eyes, high cheekbones, a serious, quiet mouth, a turned up nose, athletic shoulders, very high heels. She goes to the piano.

Elinor Watson is one of the best pianists in town. She has studied in Munich and has been playing in concerts here. I was told that when she first played for Mitropoulos, he said: "There is nothing I can teach you." Now, he lets her work on anything she wants to.

To the others, he assigns work—Beethoven, Bach, Mozart. He will not let any of them play modern music. He says they are not yet mature enough for it, and I believe by this he means they are not old enough in their emotions and experience.

Elinor Watson plays the Chopin Impromptu in B-Flat. And when she plays the first vague romantic legato part, on his face there is a strange smile, a blissful romantic look and his hands move mysteriously.

But sometimes, snorting blue fumes out of his straight-stemmed little pipe, he looks almost satanic, with his brows knit, his strange pale eyes glaring from beneath them in their intensity, as he peers into the face of a pupil and excitedly explains.

And sometimes he is absolutely wreathed in a lovely smile, a radiant smile, and a white light actually beams from his face.

He wears a loose dark suit and thick gum-soled brogues. These, when he is at the piano, he whams at the pedals.

His whole manner in playing is athletic, bold and free. He sprawls over the piano, stamps at the pedals with his sport shoes, or stamps time with one foot, if he feels like it. He seems to take the piano in two hands almost, and shake it.

Then Mrs. Briggs of St. Paul plays some Debussy. She stoops over the piano and has remarkable technique, it seems to me. ("It will take me two years before I can take lessons," I think sadly when I hear her.) After Mrs. Briggs, a dark-haired boy with a handsome face and a timid upper lip, goes to the piano. It is a Mozart sonata. He plays fast, and then faster, faster, faster. He runs away into just an unbelievable speed, like a sewing machine. He is scared, of course. Then he makes a mistake; stumbles and stops. Mitropoulos is leaning on the piano, his back to us. His shoulders are hunched around his ears. There is a long ominous silence. After a long, long time (six seconds) Mitropoulos begins

to speak, and we all listen in dread.

"You have practiced this. And you have gone right over this mistake. You have not corrected this. It is a flaw in character, a flaw in conscience. It must never, never be again. No."

The young man swallows, and begins again. But later he said to me, in a burst of low, voluble conversation: "But I did work on that part. I worked and worked and worked! I did work on it. I really did . . ."

"Well, who is next?" asks Mitropoulos. It is now nearly 6 o'clock and almost time to go.

"How are you?" Mitropoulos says to Mrs. Lewis Tiff. "Are you ready?"

"Well, I thought I was . . ." And everybody giggles. Spirits are growing lighter now, because the ordeal is nearly over. Everybody can smile a little now, and even joke. Those who were condemned are about to have a week's reprieve.

Mr. Carlyle Scott is now in the room and also Donald Ferguson.

One girl is taking lessons both from Mr. Ferguson and from Mitropoulos.

"Mr. Ferguson puts the music into me," she says, "and then Mitropoulos gets it out."

Mrs. Tiff plays the last movement of the Moonlight Sonata and I think she plays it just wonderfully. "Oh gosh, it will be three years before I can ever get in this class!" I think.)

Mitropoulos walks up and down listening. He seems to find it all right, except in just one place, where she loses the tempo. And I think I know why. She is playing it as he has told her to, but she does not yet feel it inwardly.

He then says again (as he tells all of them): "You must always sing it. Sing it, when you practice. Always, always sing it."

For what the human voice wants to do, in free impassioned singing—that shows you how to phrase the music.

He takes Mrs. Tift's seat at the piano and plays the last measures of the sonata.

"Despair," he explains. "This is despair. You see? 'Desperato,' it says."

And as he plays it, his body, his head, his face, his impassioned, husky singing voice, express the music in the most frightful descending despair, as the notes go down, down, down (and his voice does this) actually ending in dreadful sobs.

The lesson is now really over. People are smiling and there is talk and joking. And Mitropoulos is talking, too, and everybody is as friendly and casual as if it were the disbanding of a sorority meeting. Who will give Mitropoulos a ride home? Is anybody going that way?

I say: "I am. I have a car."

He accepts the offer, but on second thought he says:

"Is it that car I rode in last summer?"

"Yes," I say. "It's a covered wagon . . . pioneer days." And now everybody feels so good they even laugh a little bit. He says then:

"Excuse me, but I must have a heated car. Because it is cold, and there is much flu, and the concerts depend on me. But, thank you," he says, and then adds, "But don't get another car."

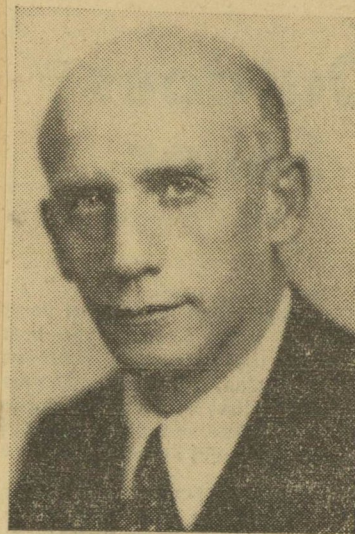
And at that everybody laughs very loud, indeed. And so we all go home.

Symphony Year Ends Tomorrow

Refugee Concert To Close Season

The thirty-sixth season of the Minneapolis Symphony orchestra ends tomorrow with the playing of a special concert for the students' refugee fund.

Tickets for the concert are on



Dimitri Mitropoulos

sale today in the postoffice ticket booth. Tomorrow they will be sold at the ticket booth in Northrop auditorium, beginning at noon. Tickets are priced at 25, 50, 75 cents and a dollar.

Arranged by the orchestra management and the students refugee committee, the concert will help to raise funds for the continued education of four refugee students from Germany, Czechoslovakia, Italy and China.

The student group has already raised more than \$200 from sponsoring a movie, "The Citadel," and a dance in the Union last quarter. The goal is set at \$1,500.

Ticket sales yesterday were reported "going good" by H. Robert Warner, chairman of the symphony committee.

Dimitri Mitropoulos will make his final appearance of the season at the concert tomorrow. He will then leave to conduct a concert of the Philharmonic orchestra in New York and will spend the summer in his native Athens.

The committee's plan to aid several "oppressed" students met with wide approval when first suggested last quarter. It was

endorsed by many faculty members and campus organizations.

A program with wide appeal has been planned for tomorrow's concert. It will include the famous overture to "Rosamunde" by Schubert, Prelude and Dido's Lament from "Dido and Aeneas" by Purcell (orchestrated by Mitropoulos) and Schubert's Symphony No. 8, the "Unfinished."

Also on the program will be the tone poem, "Don Juan" by Richard Strauss. This composition describes the life, loves and final death of the lusty lover.

The concert will end with two melodies for strings, "Heart-wounds" and "Spring" by the Norwegian composer, Greig, and the overture, "Roman Carnival," written for the opera "Benvenuto Cellini" by Berlioz.

ITINERARY

MINNEAPOLIS SYMPHONY ORCHESTRA Dimitri Mitropoulos, Conductor

Winnipeg, Manitoba, Monday, April 24, 1939
Bemidji, Minnesota, Tuesday, April 25, 1939

Apr. 23	Sunday	Lv. Minneapolis	8:20 P.M.	Great Northern Ry.
		(Great Northern Station)		
Apr. 24	Monday	Ar. Winnipeg	8:45 A.M.	
		(Canadian National Station)		
Apr. 25	Tuesday	Lv. Winnipeg	1:00 A.M.	Great Northern(Special)
		(Canadian National Station)		
		Ar. Bemidji	7:30 A.M.	" " "
		(Great Northern Station)		
Apr. 26	Wednesday	Lv. Bemidji	12:30 A.M.	" " "
		(Great Northern Station)		
		Ar. Minneapolis	8:00 A.M.	" " "
		(Great Northern Station)		

CONCERT SCHEDULE

Apr. 24	Monday	Winnipeg Auditorium, Children's Matinee	2:30 P.M.
	"	"	8:30 P.M.
Apr. 25	Tuesday	Bemidji High School Auditorium, Children's Matinee	1:30 & 2:30 P.M.
	"	"	8:00 P.M.

EQUIPMENT: Three Chartered Pullman Sleepers will be provided and will be available to receive passengers at the Great Northern Station in Minneapolis at 7:30 P.M. These sleepers may be occupied for the entire trip.

MEALS: A Cafe-Coach is being provided for the trip and may be used for lounging purposes, breakfasts and light lunches. Coffee and sandwiches will be available at all times.

Telegrams may be addressed c/o Minneapolis Symphony Orchestra to the following hotels:

Fort Garry, Winnipeg. Markham Hotel, Bemidji.

A regulation of the U.S.A. Customs prohibits the bringing of merchandise from Canada to the U.S.A. duty free unless one's stay in Canada exceeds 48 hours. The regulations are that purchases under \$5.00 are free of duty unless there are quantity purchases of any one article. Purchases over \$5.00 are subject to duty with verbal declaration, and purchases in excess of \$25.00 must have written declaration.

LIST OF WORKS PERFORMED AT THE SIXTEEN EVENING SYMPHONY CONCERTS

*Indicates first performance at these concerts
 **Indicates first performance in Minneapolis
 ***Indicates first performance in America
 ****Indicates first performance anywhere

	Program
ALBENIZ— (Arbos) "Navarra" (Posthumous).....	4
BACH— (Respighi) Prelude and Fugue in D major.....	2
(Mitropoulos) Fantasie and Fugue in G minor.....	3
(Boessenroth) Passacaglia and Fugue in C minor.....	10
(Boessenroth) Choral Prelude, "We all believe in One Creator".....	13
****(Nabokoff) "Goldberg" Variations.....	4
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GIORDANO— Gerard's Monologue, "Nemico della Patria," from "Andrea Chenier".....	2
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*The first Program constituted the Fourth Concert of the Symphony Series