

SECOND CONCERT FRIDAY, NOVEMBER 3, 1939 CYRUS NORTHROP MEMORIAL AUDITORIUM

THIRTY-SEVENTH SEASON · 1939-1940

U.S. Assures Mitropoulos Passage Here

War Crisis Will Not Keep Symphony Conductor in Greece

Fears Dimitri Mitropoulos, famed batonless conductor of the Minneapolis Symphony orchestra, would be held in his native Greece because of Europe's war madness were allayed today.

Mitropoulos WILL be back in time to conduct the first concert of the orchestra

in October.

There was some confusion about it for a while but today Leonard Carpenter, member of the board of the Orchestral association, announced the state department had assured him pass-



age will be given Mitropoulos the conductor on one of the United States export boats,

Mitropoulos cancelled an engagement to conduct the Italian National orchestra at Rome after the war crisis gripped the continent.

Mr. Carpenter said there was no difficulty about the conductor's visa and said he understood from state department messages that the Greek government had not ordered Mitropoulos to stay in the country.

In some quarters it was believed the rush of Americans to homeward-bound ships threatened to prevent the conductor's return inasmuch as Americans were given preference and Mitropoulos is a citizen of Greece.

This danger disappeared today with the state deartment's assurance, Mr. Carpenter said.

Mitropoulos Calls Off Visit to Rome



DIMITRI MITROPOULOS.

War Situation Might Lead To His Detention—Slated To Start Season Here.

Dangers of the threatening European war situation has caused Dimitri Mitropoulos, Minneapolis Symphony orchestra conductor, to cancel an orchestral engagement in Rome

Fear had been expressed that if Mitropoulos appeared as guest conductor of the orchestra in the Italian capital developing situations might cause his detention.

Leonard Carpenter, board member of the Symphony association, said definite assurances have been given by the state department that the conductor would return to Minneapolis in ample time to prepare for the new season.

Mitropoulos has been spending the summer as director of the Greek National orchestra in Athens. His passage has been obtained on an American Export line ship, Carpenter said.

MAESTRO WEL COMED HOME



-Staff Photo.

First to greet Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra as he stepped off his train last night were Carlo Fischer, left, symphony member, and Sam Grodnick, right, stage manager of the symphony. They ushered the smiling maestro down the platform.

He 'Smelled' War



-Times-Tribune photo.

Dimitri Mitropoulos, center, conductor of the Minneapolis Symphony orchestra, was back in "musical harness" today because he has a good nose for war. He spent the summer in Greece, visiting his mother and left Athens the day war broke out, having booked passage beforehand because he "smelled it coming." He said he slept on a lounge much of the trip over because the boat was overcrowded. Happy greeters of the orchestra conductor last night in Minneapolis were Carlo Fischer, left, veteran ensemble member, and Sam Grodnick, stage manager.

MITROPOULOS RETURNS FROM EUROPEANTRIF

Symphony Conductor Tells of Overcrowded Boat; Eager to Start Work Again.

More important to Dimitri Mitropoulos than the fact he had to sleep on a lounge in an overcrowded boat returning American to the United States from Greece is this: He can start "going to school" today.

"I'm going to begin studying music night and day," smiled the Minneapolis Symphony orchestra conductor as he swung off his train at the Milwaukee depot last night. "I have one month before the symphony season begins, and that means my reading will be confined to musical notes, A conductor must know the score, you know, so he has to conduct school for himself."

Glad to Be Back.

Smiling broadly as he told how glad he was to be "back on this side of the ocean," Mitropoulos told the group of symphony friends gathered to greet him how sailors hung over the sides of the Exchorda, on which he returned from Athens, to paint the United States flag on its sides as a precaution against belligerent war yessels.

against belligerent war vessels.

"The boat had nearly 300 more passengers than normal, all hurrying back to the United States," he related, "and sleeping was quite a problem. For the first few nights I slent in a lounge

I slept in a lounge.

Met Good Samaritan.

"Then I met a Good Samaritan who was a music lover. When he learned I was conductor of the Minneapolis Symphony orchestra, he insisted I use his bed. After that, I slept better."

First to greet Mitropoulos as he stepped off the train, hatless and smiling, were Carlo Fischer, veteran symphony member, and Sam Grodnick, stage manager. Several young admirers also were on hand to greet him, and he shook hands warmly with Lloyd Lofquist, Henry C. Miller and Mrs. Miller.

Mitropoulos left Minneapolis last May on his journey to Greece to

see his mother.

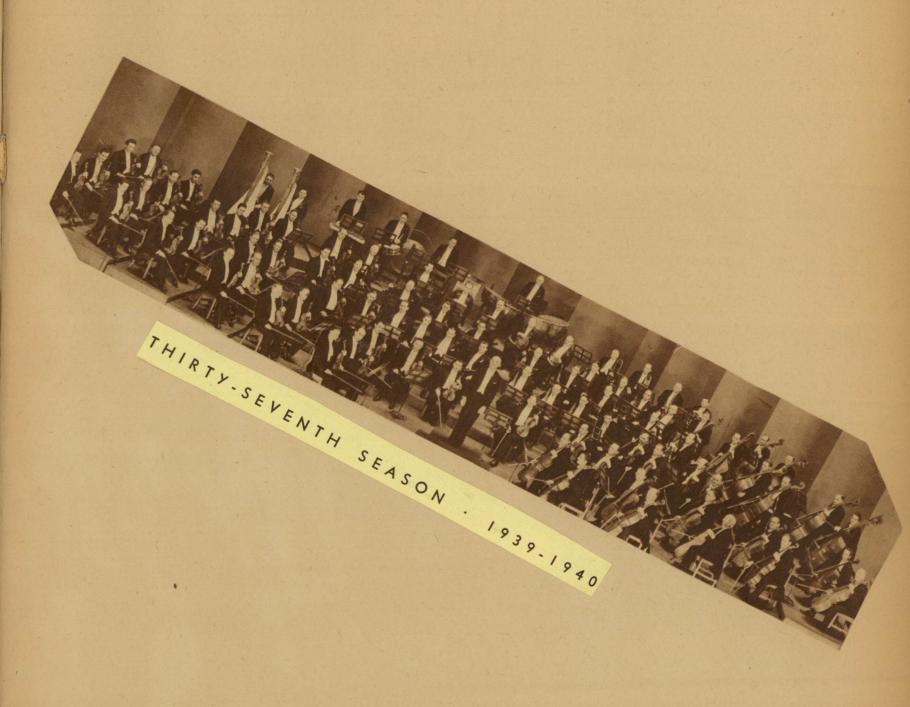
Crossing Uneventful.

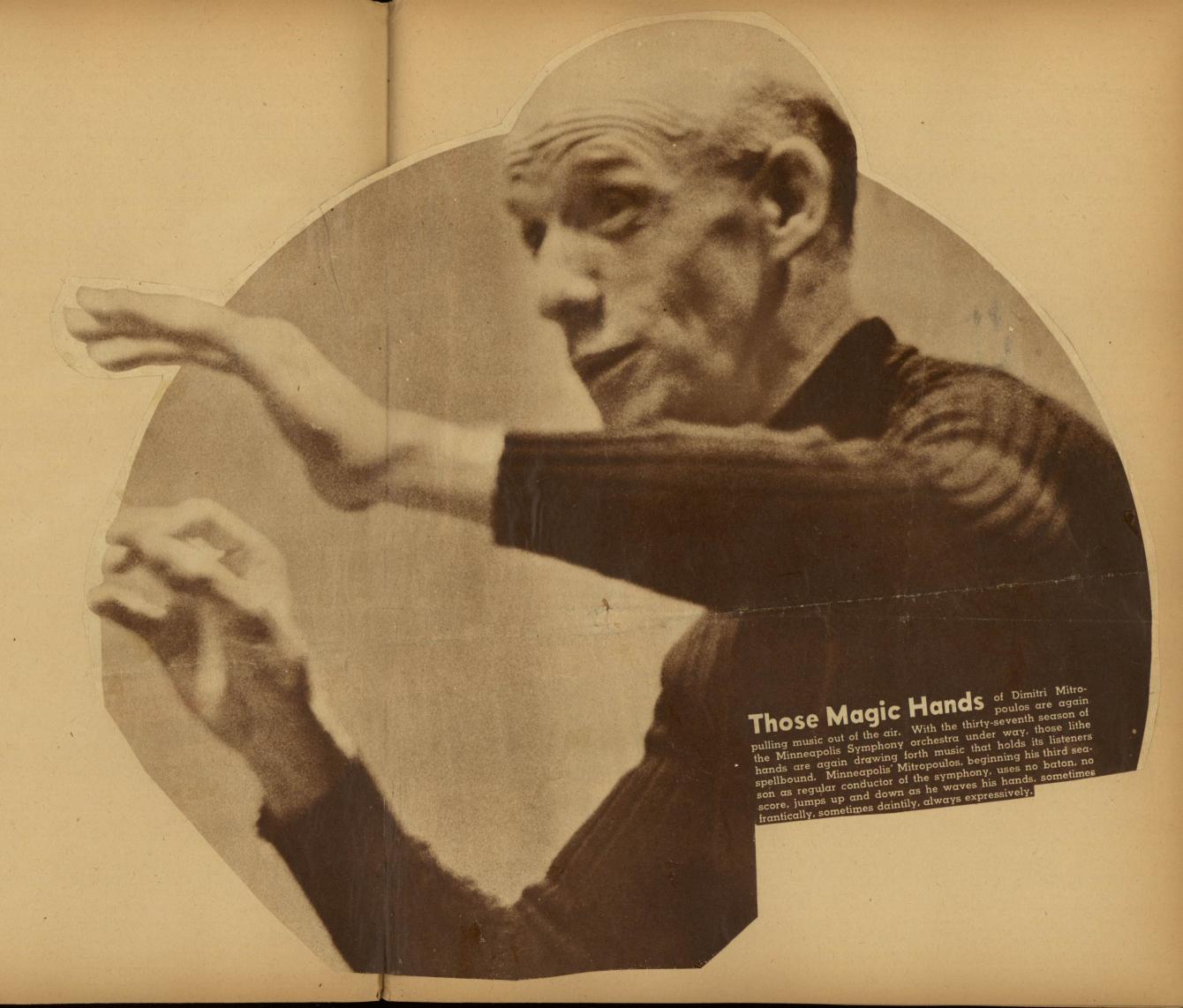
"She sees me just once each year, in the summer time, when I can cross the ocean to visit her," he explained.

On the day he left Athens, war broke out.

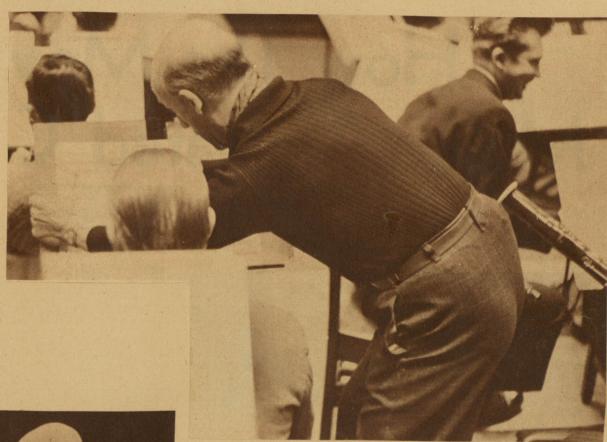
"But I smelled it coming, and so did many others," he added. "That's why our boat was so crowded. The crossing was uneventful. We saw no war vessels of any kind, and it was hard to believe fighting was going on, despite the fact we received news of the war by radio every day."

Mitropoulos said one reason he is going at his music study with a vengeance now is the fact he took a complete vacation from anything musical while on his European trip.





REHEARSAL





DATE SCHEDULE

Season 1939-1940

MINNEAPOLIS SYMPHONY ORCHESTRA

DIMITRI MITROPOULOS

Conductor

GLENN R. COOKE . . . Personnel Manager HERMAN BOESSENROTH Librarian

ARTHUR J. GAINES

Manager

MINNEAPOLIS SYMPHONY ORCHESTRA

Season 1939-1940

FIRST VIOLINS
Harold Ayres
Concertmaster
Heimann Weinstine
Max Schellner
Emil Straka
Paul Garfinkle
Charles Sindelar
Karl Scheurer
Jacob Heiderich
Clifford Reckow
Clarence Schubring
Albert Rudd
Clarence E. Olsen
Theodore Ptashne
Harry Brader
James Baron
Alexander Koltun

SECOND VIOLINS
Otto F. Frohn
Principal
Frank J. Bruzek
Clarence Graves
Fred Thies
Frank Obermann
Joseph Bregman
James Fitzgerald
Merle S. Adams
Henry C. Schutte
Harry D. Maddy
Irving L. Winslow
Mischa Bregman
Roger Britt
Deno Geankoplis

VIOLAS
David P. Dawson
Principal
Peter Filerman
Walter W. West
A. Russell Barton
Jaroslav Patek
Frederick Ruhoff
Paul Lau
George J. Serulnic
George A. Kurz
Vincent Mauricci

PIANO and CELESTA Frederick Ruhoff

Tom Seddon

PERSONNEL MGR. Glenn R. Cooke

 $\begin{array}{c} {\rm DIMITRI~MITROPOULOS} \\ {\it Conductor} \end{array}$



VIOLONCELLOS
Nikolai Graudan
Principal
James Messeas
Carlo Fischer
Christian Erck
Tom Seddon
Lyle H. Perry
Maurice W. Nash
Oscar Koch
Kristian Knutsen
Alfred Kuehle

BASSES
Ray W. Fitch
Principal
Jesse Meltzer
Lester E. Booth
Carl Nyberg
Frederick Hughart
Chester D. Melby
Gus S. Jánossy
Kenneth Davenport

HARPS
Abraham Rosen
Henry J. Williams

FLUTES
Emil B. Opava
Carl Woempner
Robert Bladet

PICCOLO Robert Bladet OBOES
Rhadames Angelucci
Carl E. Berglund
Joseph Wolfe

ENGLISH HORN Joseph Wolfe

CLARINETS
Walter Thalin
Sigurd Bockman
Earl A. Handlon
Fred Thies

BASS CLARINET Earl A. Handlon

BASSOONS
William Santucci
Syd Cunnington
Clarence E. Booth

CONTRA-BASSOON Syd Cunnington

HORNS
Waldemar C. Linder
William Muelbe
Sami Isuf
John Barrows
Alvin Johnson

TRUMPETS
James Stamp
Daryl J. Gibson
James B. Greco
James Remfrey
Herman Boessenroth

TROMBONES
John MacKay
Mathias Mollers
Fred Molzahn

TUBA Glenn R. Cooke Lester E. Booth

TYMPANI Wm. Faetkenheuer

PERCUSSION
Carl P. Rudolf
Samuel W. Segal
Carl Nyberg

LIBRARIANS
Herman Boessenroth
Clarence Graves

STAGE MANAGER Sam Grodnick

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

Concert Dates

1939

OCT.

23 Rehearsals begin

27 1st Friday Eve.29 Rehearsal and Broadcast

NOV.

2nd Friday Eve. Serge Rachmaninoff

Rehearsal and Broadcast

9 1st Young People's Concert 10 3rd Friday Eve.

12 Rehearsal and Broadcast 14 Washburn High School, 10:30 A. M.

17 4th Friday Eve. Yehudi Menuhin

19 Rehearsal and Broadcast 20 St. Olaf College, Northfield

23 St. Paul Auditorium - Littlefield Ballet 24 Mpls. Auditorium - Littlefield Ballet

26 Rehearsal and Broadcast

DEC.

1 5th Friday Eve. Gladys Swarthout

Rehearsal and Broadcast

Extra Concert - Gladys Swarthout 2nd Young People's Concert. Rudolf Serkin

8 6th Friday Eve. Rudolf Serkin

10 Rehearsal and Broadcast 15 7th Friday Eve. Nikolai Graudan and

Dimitri Mitropoulos

Rehearsal and Broadcast 22 8th Friday Eve. Dr. Egon Petri

24 Rehearsal and Broadcast

28 Recording 29 Recording

30 Recording

Rehearsal and Broadcast

1940

JAN.

St. Paul Auditorium - Nino Martini Minneapolis Auditorium — Nino Martini

7 Rehearsal and Broadcast

12 9th Friday Eve.—Ballet Russe13 Mat. and Eve.—Ballet Russe

14 Rehearsal and Broadcast

19 10th Friday Eve.

21 Rehearsal and Broadcast

26 11th Friday Eve.

Rehearsal and Broadcast

FEB.

12th Eve. (Thurs.) Nathan Milstein

Rehearsal and Broadcast

La Crosse, Wis.

Madison, Wis. Mat. and Eve. Chicago, Ill. (Orchestra Hall)

To be announced Toledo, O. (Mat. and Eve.)

10 Columbus, O.

Travelling 11

12 Nashville, Tenn. 13 St. Louis, Mo.

Columbia, Mo. 14 15 Urbana, Ill.

16 Burlington, Ia. 17 To be announced

Ames, Ia. (Mat. and Eve.) 18

19 Des Moines, Ia. (Mat. and Eve.) 20 Ottumwa, Ia.

21 Cedar Rapids, Ia. (Mat. and Eve.)

22 To be announced 23 To be announced

25 Rehearsal and Broadcast

MARCH

1 13th Friday Eve.

3 Rehearsal and Broadcast

3rd Young Peoples-Robert Virovai 8 14th Friday Eve.—Robert Virovai

10 Rehearsal and Broadcast 15 15th Friday Eve.—Lawrence Tibbett

17 Rehearsal and Broadcast 21 16th Eve. (Thursday)

24 Rehearsal and Broadcast 31 Rehearsal and Broadcast

Extra Matinee-St. Olaf Choir

APRIL

5 17th Friday Eve.—Robert Casadesus

7 Rehearsal and Broadcast 10 Eve. Rehearsal with Chorus

11 Eve. Rehearsal with Chorus

12 18th Friday-Beethoven 9th Symphony 14 Rehearsal and Broadcast

14 Extra Mat.—Beethoven 9th Symphony 15 Winnipeg, Manitoba-Mat. and Eve.

16 Moorhead, Minn.-Mat. and Eve.

Mpls. Auditorium (Mat.) - Lily Pons and Andre Kostelanetz

18 the dents conter Due notice will be given of any additional engagements booked during the season. 19 Can Clave, Was.

FIRST SYMPHONY PROGRAM

FRIDAY EVENING, OCTOBER 27, 1939, AT 8:30

DIMITRI MITROPOULOS, Conductor

OVERTURE TO "EURYANTHE"
TWO NOCTURNES FOR ORCHESTRA Debussy (a) "Clouds" ("Nuages") (b) "Festivals" ("Fêtes")
TONE POEM, "DEATH AND TRANSFIGURATION", OPUS 24
In Alemoriam Mr. Charles Donnelly Dr. Charles H. Mayo Mrs. W. D. Gregory Dr. William J. Mayo Mr. Charles S. Pillsbury
INTERMISSION
SYMPHONY IN D MINOR

First Young People's Concert

THURSDAY, NOVEMBER 9, 1939, AT 3 P. M. NORTHROP MEMORIAL AUDITORIUM

SECOND SYMPHONY PROGRAM

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

DIMITRI MITROPOULOS, Conductor

Guest Artist: SERGEI RACHMANINOFF, Composer-Pianist

CHORAL-PRELUDE, "O MAN, THY GRIEVOUS SINS BEMOAN" Bach

Arranged for String Orchestra by Max Reger (First Performance in Minneapolis)

CONCERTO FOR PIANO AND ORCHESTRA, NO. 1, IN C MAJOR, OPUS 15

Beethoven

- I. Allegro con brio
- II. Largo
- III. Rondo: Allegro

"TOTENTANZ," A PARAPHRASE OF THE "DIES IRAE," FOR PIANO AND ORCHESTRA Liszt

Edition of A. Ziloti (First performance in Minneapolis)

INTERMISSION

SYMPHONY NO. 3, IN A MINOR, OPUS 44 . . . Rachmaninoff

- I. Allegro moderato
- II. Adagio ma non troppo
- III. Allegro

(First performance in Minneapolis)

SERGEI RACHMANINOFF, Pianist

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

which musicians are generally classed. His playing is that of the perfect technician vivified by the soul of genius.

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

THIRD SYMPHONY PROGRAM

FRIDAY EVENING, NOVEMBER 10, 1939, AT 8:30

DIMITRI MITROPOULOS, Conductor

	Mogart
SYMPHON	NY IN C MAJOR—"JUPITER" (Köchel 551) Mozart
	Allegro vivace
	Andante cantabile
	Menuetto: Allegretto
IV.	Finale: Molto Allegro
BRANDEN For Vio	BURG CONCERTO NO. 5, IN D MAJOR, lin, Flute, Piano and String Orchestra
I.	Allegro
II.	Adagio affetuoso
III.	Allegro HAROLD AYRES, Violin; EMIL OPAVA, Flute;
	DIMITRI MITROPOULOS, Piano
	INTERMISSION
	P .: L:
SYMPHO	NIC POEM, "THE FOUNTAINS OF ROME" Respighi
	The Fountain of Valle Giulia at Dawn -
	The Triton Fountain at Morn –
	The Fountain of Trevi at Mid-day -
	The Villa Medici Fountain at Sunset.
CORNI	ANCES FROM THE BALLET, "THE THREE- ERED HAT" ("El Sombrero de tres picos") deFalla
I.	The Neighbors
II.	The Miller's Dance
III.	Final Dance

FOURTH SYMPHONY PROGRAM

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

DIMITRI MITROPOULOS, Conductor

Guest Artist: YEHUDI MENUHIN, Violinist

SYMPHONY NO. 4, IN F MINOR, OPUS 36. . . Tschaikowsky

- I. Andante sostenuto Moderato con anima
- II. Andantino in modo di canzona
- III. Scherzo: Pizzicato ostinato Allegro
- IV. Finale: Allegro con fuoco

INTERMISSION

POEM FOR VIOLIN AND ORCHESTRA

Chausson

CONCERTO IN D MINOR FOR VIOLIN AND ORCHESTRA

- · · · · · · · · · Schumann I. In kräftigem, nicht zu schnellem Tempo (Energetic, but
- not too fast) II. Langsam (Slow)
- III. Lebhaft, doch nicht schnell (Lively, though not fast)

No pause between the second and third movements (First performance in Minneapolis)



YEHUDI MENUHIN, Violinist

Born in New York, January 22, 1917, Yehudi was taken by his parents to San Francisco at the age of nine months. At three he was given a tiny violin and a year later took his first violin lessons from Louis Persinger. His first major public appearance was with the San Francisco Orchestra when he was seven. Following this he sailed with his parents

for two years of study in Europe under Georges Enesco. He appeared as soloist at the Lamoureux Concerts in Paris and, on his return, with the New York Symphony Society in New York. From the age of ten the boy was allowed to give a few annual recitals, although most of his time was devoted to study, recreation and normal development. Adolph Busch was his third and last master, although he has had the benefit of advice of such master musicians as Arturo Toscanini and Bruno Walter. At eighteen he retired from the concert stage for two years of intensive study. Menuhin's career since then has been a succession of almost fabulous triumphs in music centers around the world.

around the world.

His first appearance with the Orchestra took place March 8, 1929, in a special concert at the Lyceum Theatre, his second, at a regular concert, April 14, 1933. For his appearance next Friday, Menuhin will play the famed "Khevenhueller Stradivarius" made 200 years ago and played by only four people since — Bohm, Joachim, Popoff and Menuhin, who received the instrument as a gift from a wealthy New York music lover. Menuhin's present tour will take him around the world — his second world tour — and will require 14 consecuhim around the world - his second world tour - and will require 14 consecutive months to complete.

. . . Presents . . .

THE LITTLEFIELD BALLET

CATHERINE LITTLEFIELD
Prima Ballerina and Director



Supported by the

MINNEAPOLIS SYMPHONY ORCHESTRA

Directed by the Company's Conductor HENRI ELKAN

Friday Evening, November 24, 1939, at 8:30
Minneapolis Municipal Auditorium

PROGRAM

(The same for each performance)

"CAFE SOCIETY"

Music by FERDE GROFE; Choreography, CATHERINE LITTLEFIELD; Costumes and Scenery from Sketches by CARL SHAFFER.

An hilarious satire on life in the Night Clubs, to Grofe's modern and sophisticated rhythms.

"DAPHNIS AND CHLOE"

Music by MAURICE RAVEL; Choreography, CATHERINE LITTLEFIELD; Scenery by A. JARIN.

Ravel's gorgeously orchestrated music translated into color and movement. Critics describe it as—"An imaginative and sensitive choreographic production of remarkable dramatic force."

"BARN DANCE"

Music by DAVID GUION, JOHN POWELL, and L. M. GOTTSCHALK; Choreography by CATHERINE LITTLEFIELD; Costumes and Scenery, by A. and S. PINTO.

A riotous conception of a "Big night" with Maids and Swains of the Countryside, introducing such characters as "The Deacon," the "City Slicker," and the "Light Maiden."

FIFTH SYMPHONY PROGRAM

FRIDAY EVENING, DECEMBER 1, 1939, AT 8:30

DIMITRI MITROPOULOS, Conductor

Guest Artist: GLADYS SWARTHOUT, Mezzo-soprano

OVERTURE TO "THE MARRIAGE OF FIGARO" Mozart
RECITATIVE AND RONDO Johann Christian Bach
"LA PERI," A DANCE POEM Dukas (First Performance in Minneapolis)
SONGS OF THE AUVERGNE (In dialect) Arranged by J. Canteloube (a) "Bailero" (Shepherd's Song) (b) "Malarous qu'o uno Fenno" (Unhappy He who has a Wife) (c) "Passo Pel Prat" (Come by the Fields) (d) "L'Aio de Rotzo" (Spring Water) (e) "L'Antoueno" (When We Go to the Fair) (First Time in Minneapolis)
INTERMISSION
SYMPHONY NO. 2, IN D MAJOR, OPUS 73 Brahms I. Allegro non troppo II. Adagio non troppo III. Allegretto grazioso, quasi andantino IV. Allegro con spirito

GLADYS SWARTHOUT, Soprano

Soloist for the Concerts of Friday, December 1 and Sunday, December 3



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. After an absence of sixteen years she returned last season 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, and willingness to work have speeded her

along with short cuts at every point. Her career 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, 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 and outstanding success.

MINNEAPOLIS SYMPHONY ORCHESTRA

Thirty-seventh Season, 1939-1940

DIMITRI MITROPOULOS, Conductor

SUNDAY AFTERNOON, DECEMBER 3, 1939, AT 3:30 NORTHROP MEMORIAL AUDITORIUM

Guest Artist: GLADYS SWARTHOUT, Mezzo-Soprano

PROGRAM

OVERTURE TO "EURYANTHE"
ARIA "MY HEART AT THY SWEET VOICE" From "Samson and Delilah"
SCHERZO: "THE SORCERER'S APPRENTICE" Dukas
SONGS WITH ORCHESTRA— a—"Les Temps des Lilas"
INTERMISSION
"UNDER THE LINDENS" From Suite "Alsatian Scenes"
SONGS WITH PIANO —
a-"Command" (MSS. Written for Miss Swarthout) Charles Kingsford b-"Velvet Shoes" Randall Thompson c-"My Lagan Love"
(Irish folk song) Arranged by Sir Hamilton Harty
d-"Serenade" John Alden Carpenter At the Piano: Lester Hodges
"PETER AND THE WOLF"
An Orchestral Fairy Tale
Narrator: BERNARD FERGUSON

LACHLEUMS SACUTS

Beautiful and Popular Star of Grand Opera, Concert, Radio, and Screen, in two concerts at Northrop Auditorium with

MINNEAPOLIS SYMPHONY ORCHESTRA



SIXTH SYMPHONY PROGRAM

FRIDAY EVENING, DECEMBER 8, 1939, AT 8:30

DIMITRI MITROPOULOS, Conductor

Guest Artist: RUD@LF SERKIN, Pianist

OVERTURE — "CORIOLANUS," OPUS 64 Beethoven

SYMPHONY NO. 6 ("PASTORALE"), IN F MINOR, OPUS 68.

. . . Beethoven

- I. The Awakening of Joyful Feelings upon Arrival in the Country
- II. The Brook

- III. Village Festival —IV. The Storm —V. Shepherd's Song: Happy and Thankful Feelings after the Storm. (The three last movements played without pause)

INTERMISSION

CONCERTO FOR PIANO AND ORCHESTRA, IN A MINOR, OPUS 54

Schumann

- I. Allegro affetuoso
- II. Intermezzo: Andante grazioso
- III. Allegro vivace

(No pause between the second and third movements)

Mr. Serkin plays the Steinway Piano.

RUDOLF SERKIN, Pianist

Rudolf Serkin was born in 1903, in Eger, Bohemia, of Russian parents. His father as a young man had abandoned a career as a singer and taken up another calling in order to support his large family. Rudolf, like his brothers and sisters of which he was the fifth in order, was given early musical training. At the early age of four his talents were so pronunced that he was taken to Vienna and placed under the tutelage of Professor Richard Roberts. At the age of twelve he made his

debut as soloist, with orchestra. Though he achieved a great success and was offered long tours by several enthusiastic managers, his teacher and parents vetoed the idea because of his youth. Years of further study followed including vetoed the idea because of his youth. Years of further study followed including composition under Arnold Schoenberg. When finally, at the age of seventeen, he did inaugurate his career he quickly established himself as an outstanding artist, concertizing in Austria, France, England, Holland, Switzerland, Italy and Spain. His joint recitals with Adolph Busch, the celebrated violinist, increased his fame and brought the two artists an invitation to appear at the Coolidge Chambermusic Festival in Washington, D. C., in 1933. The following year Serkin made his American soloistic debut with the New York Philharmonic Society under Arture Toscanini making a brilliant impression and receiving Society under Arturo Toscanini, making a brilliant impression and receiving such an ovation from both critics and audience as has seldom been witnessed in New York.

The present is Mr. Serkin's second appearance at one of these concerts, the first occurring November 17, 1937, when he played Beethoven's "Emperor" Concerto, also appearing at the Young People's Concert the day before.

Serkin, Mitropoulos Electrify Audience

Now and then one comes away this sense of continuous piano concerto, they inspire each increasing accelerando scintillate with vitality.

the opening chords that sent a tions of approval. shock of energy into the air, to BEETHOVEN PLAYED shock of energy into the air, to the tremendous fury at the close At the opening of the concert, of the concerto, Rudolf Serkin Mr. Mitropoulos had already givthe music. It was as if a high ten- Beethoven's "Coriolanus" overture sioned current of life passed and of the delightful "Pastoral" through his body into the key-board. His entire being was fo-judgement, the conductor chose cused on the music with a rapt a tempo that gave the opening concentration that made it possi- the true sense of "Awakening of as well as the most turbulent it. It was a tempo neither so

CONTINUITY GOOD

And the orchestra heightened from a concert in a state of ex- lines and plastic shape and made altation, as if the music had re-generated one-electrified one. his entrances sound as inevitable Last night's symphony concert had parts of the pattern. The kind of that effect on me. When two such lucid simplicity that comes from dynamic animators of music as absolute mastery was ever present Conductor Dimitri Mitropoulos and in the performance-even in the the fiery pianist Rudolf Serkin marked variations in tempo and the join in a work of such passionate impulsiveness of the cadenza. And intensity as Schumann's A minor when the concerto swept in ever other until they make the music cumulated intensity to its magnificent close, it brought the audi-From the first, sharp attack of ence to break into loud demonstra-

threw himself body and soul into en a memorable performance of ble to utter the slightest phrase joyous feeling"—as Beethoven calls passages with such conviction that energetic or fast as to be more there seemed to be no intervening than an awakening, nor so slow technical medium between his as to lack the character of real creative will and its manifestation joy. And throughout the symphony, in the music. It was sheer magic. the great maestro never failed to illumine every detail and yet And what a sense of fluid, mag- keep the music as direct and unnetic continuity there was in his sophisticated as was congruous playing! No matter how sudden the to its pastoral character. Inspircontrast, no matter how slight the ing every detail with life, he gave arpeggio accompaniment, no mat- the inner voices, with their sugter how distant the thematic re- gestions of bird-song, bells, and ference—the sense of continuous folkdancing, full value without inner flow connected it all. Every- shifting the focus from the main thing had direction and shape. theme. He kept througout the pris-Even the lightest left-hand figure tine freshness of a folksong. And or the most pronounced rubato the "Storm" he evoked with the was carried along on that passion- most vivd imagination without ate elan that rose and fell like loosing a sense of musical form. It was a thrilling performance.

Second Young People's Concert

THURSDAY AFTERNOON, DECEMBER 7, 1939, AT 3:00 NORTHROP MEMORIAL AUDITORIUM

Guest Artist: RUDOLF SERKIN, Pianist

Overture - "Leonore," Opus 72, No. 3 Beethoven Scherzo: "Pizzicato ostinato" (III Movement), from Polka and Fugue, from "Schwanda" Weinberger

These Concerts are presented by the Young People's Symphony Concert Association and the tickets are distributed through all the Public, Private and Parochial schools in Minneapolis and Saint Paul. The hall is usually sold out but if any tickets remain they will be on sale at the Box Office in Northrop Auditorium preceding the concert.

Sees Mitropoulos at Work; Sculptor Is Inspired Anew



Conductor Mitropoulos Sits for Artist Weil

Minneapolis Symphony orchestra apolis two years ago. is moulding in clay a bust of the popular maestro.

the work several weeks ago, with ory, have given me the inspiration Mitropoulos sitting half an hour I lacked more than 20 years," Weil man whose name will be immortal at a time. Weil, who said he hasn't said. done a bit of art work in 20 years, won't hazard a guess when it will be completed.

"Some days I feel like working, other days, no; sometimes in half an hour I can undo what I spent a month perfecting," the artist said today. "My only worry is that I may wear out the maestro's pa-

TO BE CAST IN BRONZE

When completed, the bust will be cast in plaster and then in bronze. Patrons of the orchestra are planning to donate the finished work to the University of Minne-

Weil, whose regular occupation is purchasing agent for the Nicollet hotel, is an amateur by no means. Born in Alsace, he served in the German army in his early youth, but his penchant for the artistic took him to Italy and a four-year course of sculpture study under Scanzi, famous artist of

"Scanzi liked me," Weil said, "and he did everything in his power to make an accomplished artist of me. When I came to America, however, I just couldn't click. Finally I lost inspiration entirely and gave it up."

INSPIRATION RETURNS

Weil got a job with a hotel in Chicago, advanced to wine steward and eventually to purchasing agent, in the meanwhile dispos-

A Minneapolis artist whose in- ing of his sculpturing tools in ex- the orchestra several times, Weil spiration came back to life watch- pectation his art work was a thing casually commented among friends ing Dimitri Mitropoulos direct the of the past. He came to Minne-

"It's a lucky break coming here. Mitropoulos' brilliant conducting, The artist, Arthur Weil, began his ability to conduct from mem- helped arrange the work.

After seeing Mitropoulos direct said.

that he would like to "do" the conductor. The comment reached members of the orchestra, who

"This is my small tribute to a in the hall of music fame," Weil

Nikolai Graudan Wins Audience With Cello

By JOHN EGILSRUD

The great discovery of the seventh symphony concert last night at Northrop auditorium was that the orchestra has in its new first cellist, Nikolai Graudan, an artist of exceptional gifts. After he had finished his expressive performance of Tschaikowsky's "Variations on a Rococo Theme," the large audience burst into a storm of applause that persisted until he played an encore.

Mr. Graudan's unassuming and quiet manner only emphasized the vitality and vigor of his musical delivery. Not only did he have a tone of smooth, velvety quality, but he also exhibited, especially in the solo passages, an astonishing mastery of technique-tossing off, as he did, fast passages of double-stops, intricate figures, hard skips, difficult harmonics, and speedy thrills with an ease that made them all mere servants of the expressive purpose of the music. And every melodic line, every passage was modulated with delicate, yet firm touch.

To the modern listener, accustomed to the vivid orchestral effects of today, Schumann's symphonic works often lack the instrumental color and luster necessary to stimulate interest. But Dimitri Mitropoulos showed last night in his interpretation of Schumann's "Overture Scherzo and Finale" and of his "Fourth Symphony" that the orchestration can be given life and variety through an ingenious use of contrast through submerging what is clumsy and obvious, and through an emphasis on interesting inner structural elements.

It was fascinating to observe this process of orchestral recreation. Both the overture and the symphony gained vividness from the conductor's great gift for dramatization of music. Without sacrificing the structural elements of the symphony, Mr. Mitropoulos extracted a rich variety of tone color from the orchestral texture. By giving attention to an inner swell in the strings against a straight mixture of horns and wood winds, by pointing a second voice in an interplay between horns and violins, by heightening the dynamic

contrasts, and by intensifying the accents—by using a wealth of similar effects, the conductor brought to light all the inherent possibilities of the orchestration.

In spite of this search for orchestral variety, the first movements of the symphony flowed along with a sense of uniterrupted motion, and, in the lively section, rushed onward by its own indomitable momentum. The songlike character of the slow movement was preserved, and the originality of its form, with the inspired violin solo, was given with full appreciation of its romantic character. The mad rush of the last stretto in the closing movement was, perhaps, somewhat excessive -it rather defeated its own purpose by attracting the attention to the violence of its utterance.

In contrast to Schumann's symphony, the orchestral suite "Impressions from Italy" by Charpentier, played at the close of the concert, had no need of a creative imagination to give it beauty of sound and color. It is one of the best wrought modern orchestral scores, and it was given a brilliant performance.

NIKOLAI GRAUDAN, Violoncellist

Nikolai Graudan, the latest addition to the list of distinguished 'cellists who have occupied the responsible position of Solo Cellist with the Minneapolis Symphony Orchestra, is an artist who has gained distinction in many parts of the world.

Born in Libau, Latvia, at the turn of the century and when this country was dominated by Russia, Graudan was a gifted youngster of ten when the 'cello became his definite choice after he had studied both 'cello and piano. He was accepted as a student at the Imperial Conservatoire in St. Petersburg and following several years of intense study graduated with the highest honors. Shortly thereafter he was unanimously elected professor upon the special recommendation of the Director, Alexander Glazounoff, and was also engaged as solo cellist of the St. Petersburg Symphony Orchestra. His success as soloist and in chambermusic brought him an invitation from the Berlin Philharmonic Orchestra of which organization he was the solo cellist for nine years under Wilhelm Fürtwangler and other celebrated European conductors. During this period he frequently appeared as soloist and in recital together with his gifted wife, a pianist, in the musical centers of Germany, England, France, Holland, Switzerland and Sweden. Later tours took the artist-pair to the Orient as far as the Dutch East Indies. Last season they reached New York and established themselves as artists of note in a joint recital at Town Hall, the New York critics, like their European colleagues, according them the highest praise. Joanna Graudan (Hansi Freudberg) began her studies in Charkoff, (Ukrania), continuing her studies in Berlin with L. Kreutzer and Artur Schnabel. Emerging as first in an exacting competition for young pianists, she was soon launched on a successful career as soloist.

SEVENTH SYMPHONY PROGRAM

FRIDAY EVENING, DECEMBER 15, 1939, AT 8:30

DIMITRI MITROPOULOS, Conductor

Assisting Artist: NIKOLAI GRAUDAN, Violoncellist

OVERTURE, SCHERZO AND FINALE, OPUS 52. . . Schumann

(First Performance in Minneapolis)

SYMPHONY NO. 4, IN D MINOR, OPUS 120 . . . Schumann

I. Ziemlich langsam – Lebhaft (Quite slow – Lively)

II. Romanze: Ziemlich langsam (Quite slow)

III. Scherzo: Lebhaft (Lively)

IV. Langsam – Lebhaft (Slow – Lively)

(Four movements played without pause)

INTERMISSION

VARIATIONS ON A ROCOCO THEME, for Violoncello

I. At the Fountain

II. On Mule-back

III. Naples

EIGHTH SYMPHONY PROGRAM

FRIDAY EVENING, DECEMBER 22, 1939, AT 8:30

Guest Artist: EGON PETRI, Pianist

The same of the sa	
CLASSICAL SYMPHONY IN D MAJOR, OPUS 25	. Prokofief
I. Allegro	. I rokojiejj
II. Larghetto	
III. Gavotte: Non troppo allegro	
IV. Finale: Molto vivace	
CONCERTO FOR PIANO AND ORCHESTRA, NO. 19,	
IN F MAJOR, (KÖCHEL 459)	. Mozart
I. Allegro vivace	· Wozart
II. Allegretto	
III. Allegro assai	
Cadenzas by Ferruccio Busoni	
(First performance in Minneapolis)	
INTERMISSION	
THREE EXTRACTS FROM THE "LYRIC SUITE,"	
Arranged for String Orchestra	Alban Berg
I. Andante amoroso	Taroun Borg
II. Allegro misterioso	
III. Adagio appassionato	
(First performance in Minneapolis)	
SPANISH RHAPSODY, FOR PIANO	
AND ODCHECTOA	Liszt-Busoni
INTRODUCTION TO ACT III, DANCE OF APPRENTICE	S,

AND PROCESSION OF MASTERSINGERS, FROM

"DIE MEISTERSINGER VON NÜRNBERG" Wagner



EGON PETRI, Pianist

Egon Petri is a decidedly cosmopolitan artist. Born in Hannover in 1881, of Dutch parents, he has made his home in different parts of Germany (notably Dresden and Berlin), in England (Manchester), in Poland (Takopane), and in Switzerland (Basle). He conducted master classes in these and other cities, toured extensively in Europe, making frequent visit to Italy and Russia, where he has given about 300 concerts between 1023 and 1038

300 concerts between 1923 and 1928.

Petri's father, Henri William Petri (1856-1914) was a celebrated violinist.

Both the father and the mother taught the boy to play violin. In Dresden, where he had his general musical education, his piano teachers were Teresa Carreno and Richard Buchmayer. From 1899 to 1901 he was a member of the Dresden Symphony, and played violin in his father's well known string quartet.

Egon Petri was already twenty when he decided to devote himself exclusively to the piano, a decision to which he was urged by Paderewski and Busoni, the later a life-long friend of the family. Busoni's interest and fondness of the young artist took active form in drawing attention to this young friend by playing his piano concerto, giving two piano recitals with him, and collaborating with him on an edition of Bach.

For many years one of the finest pianists in Europe, it was not until the season 1931-32 that Mr. Egon made his first appearance in this country when he made a tremendous success in his opening New York recital which immediately established his status as one of the elect. A great favorite with symphonic audiences, this is his first appearance in Minneapolis.

MUSIC

Egon Petri Soloist at Eighth Symphony

By JOHN K. SHERMAN

Egon Petri is not one of the hotheads of the pianistic world. When he plays Mozart he looks much like a senior bookkeeper going over the day's accounts. Cool, self-possessed and objective in his approach, he gives the music under his fingers a simple clarity that is conveyed effortlessly . . . without growls, hisses or tossing of mane, of which he has none.

Petri's contribution was an important part of a richly varied program offered by Dimitri Mitropoulos and the Minneapolis Symphony orchestra in Northrop auditorium last night. The pianist made his first appearance in the Mozart F major concerto, and came out later for the Liszt Spanish Rhapsody, arranged by Busoni for piano and

There was no effort to give undue charm or sparkle to the Mozart, and there was even a dry pedagogical quality here and there. Yet the pianist's playing throughout was clear as a bell, limpid in logic, with an intellectual grasp that gave the work an appeal of its own.

After this crisp and unaffected Mozart, one wondered how the Petri style could adapt itself to the lush dramatics of Listz, but doubts were dispelled by a tremendous technique that strode through every difficulty with amazing flourish and ease. Whirlwind runs and scales, complex crosshand work and the thunder of climactic moments were negotiated by a man who seemed to have at least four hands. Petri was recalled many times and played encores by Beethoven and Listz.

The program opened with Proko-fieff's delightful "Classical" symphony, which emulates Mozart in saucy manner-a streamlined, tabloid "Mozart" symphony garnished with modern touches. An ingenious work, full of sprightly ideas, I thought the interpretation took it a bit too seriously and with tempos that were a shade slow.

Much preparation obviously went into the Alban Berg "Lyric Suite," of which three movements were played. This was the symphony audience's first hearing, I believe, of the Schoenberg 12-tone scale, whose main characteristic i: complete absence of tonality . . . no "do." Curious and crafty music, with much feeling but all of it forced into the rather arid formula Berg has chosen. It was played with incomparable skill, and the second excerpt (with its sound of mice) running in the walls) had some

Final Concert of Year Credit to Mitropoulos

By JOHAN S. EGILSRUD

At the last symphony concert of this calendar year, Dimitri technique and for having made us Mitropoulos gave the symphony audience a brilliant example of his versatility as a conductor and of his remarkable power of sustaining the interest throughout a program that required command of singer." such extremes in style as Mozart's classical piano concerto and Alban Berg's ultra modern, 12-tone scale composition "Lyric Suite." In this highly successful undertaking, he had the whole-hearted co-operation of the orchestra and of the great pianist Egon Petri.

Mr. Petri's performance of Mozart's "Piano Concerto No. 19 in F major," was among the purest most satisfying interpretations ever heard here. It moved on a plane of absolute music. It was objective and consistent, with a sense of existing only in time and tone-intensities. The emotional suggestions were merely by-products of this esthetic beauty, and they were never in-flated beyond the purely esthetic implications. It was Mozart's style

at its purest and best.

The contrast in spirit and qualiby between the concerto and the "Spanish Rhapsody" by Liszt-Busoni, played after the intermission, was striking. Mr. Petri passed from the exquisite purity of Mozart to the pretentious, pseudo-Spanish virtuoso-display of the Rhapsody with no apparent difficulty. In the Rhapsody we heard the pianist as a virtuoso-flashing all the thrilling pianistic effects which Liszt usually calls for, and doing them so well that the excited audience clapped until he played several encores.

The most stimulating event of this season was Mr. Mitropoulos' reading of Alban Berg's "Lyrical Suite," composed according to Schonberg's famous 12-tone scale. After hearing Berg's celebrated opera "Wozzec" several years ago in Berlin, where it was already an established favorite, I expected that the suite would require more of an adjustment to new sounds than it did. The uniformity of the string timbre, and the lucidity of the performance made it possible to listen to the music with that open-minded innocence which is necessary in order to get the meaning of a music that has no conventional harmonies nor any recognizable cadences—but which certainly has an inner logic and a moving and impassioned beauty. We are

grateful to Mr. Mitropoulos and the string section for having taken the trouble necessary to master the acquainted with an idiom which long ago has made music history in Europe.

The concert closed with a loud and turbulent performance of music from Wagner's "Die Meister-

of the uncanniest effects Northrop auditorium has heard.

* *

A noble reading of the introduction to act 3, dance of the apprentices and procession c: the mastersingers from "Die Meistersinger" closed the program. After what preceded it, this seemed to be fleshand-blood music, and potent stuff.

Here again Mitropoulos and his men scored an undisputed triumph.

AN ORCHESTRA GOES

THROUGH A NEEDLE

Minneapolis Symphony Puts Its Music Onto Wax



Wearing their "rehearsal" clothes, the orchestra plays for a series of records under Mitropoulos' baton. The symbols indicate position of "pickup" microphones.



Sound Engineer Liebler controls the level of volume of the orchestra to prevent "blasting." Members of the orchestra must not shuffle their feet while recording.

Uneasy in the grave would lie the ghosts of Mozart, Chopin, Bach or any of the other old masters were they to know what Dimitri Mitropoulos, the Minneapolis Symphony orchestra and a crew of recording engineers today are doing to their immortal music.

Not that this band of experts is defiling the compositions of the music-masters, for microspic attention is given to playing the intermezzos and crescendos as written. But the spirits would wonder at the complex engineering phases required before music can be put on a record ready for playing on the family phonograph.

The orchestra is now engaged in making a series of records. Twelve platter sides were etched with music Wednesday, and by the time the recording is completed Saturday the engineers hope to have finished four or five major and several standard works.

December 29, 1939

Minneapolis Symphony Busy Recording Classics

Music Magic





The maximum playing time of a record is four minutes and 20 seconds. At that time or before, the recording must be stopped at a suitable place in the score. Here, Dimitri Mitropoulos, right, and Goddard Lieberson determine where the break should come. It may take several platters to record an entire work. Now starts the recording.

Mitropoulos lifts his baton, the 90 Minneapolis symphony orchestra musicians oegin playing for posterity. Virtually every horn toot and tympani rumble will be etched into a record to be played in the home—perhaps years later. Now begins the engineer's chance at the old music masters.





-Times-Tribune photos.

The speeding electrical impulses now find their way into the cutting room. But before recordings can be made Adjustor Theroux must boost the strength of the electrical charges by passing them through two transformers. Now the impulses go to the heads of the machines on which, the platters are made.

In this head the electrical chatter is again translated into mechanical impulses. This results in the needle etching into the polished platter of lacquer a minutely wobbling line. The wobbles are the notes of the musicians, although Mozart himself would hardly recognize the fact. The home phonograph reverses the entire procedure.

The leap year custom was a new one on Dimitri Mitropoulos, 510 Groveland, conductor of the Minneapolis Symphony orchestra. When

think of my music."

it was explained to him, he dismissed the whole thing.

"It's nothing to me," he said. "I only



Mitropoulos

IF TELEPHONE CALLS to This Corner are an indication, cer tain members of the Symphony orchestra need a thorough scolding, or perhaps a short course in "How to Treat a Guest Artist." Protesters called all day Saturday to report the alleged discourtesies members of the orchestra extended to Martini during his appearance Friday night. No bow-tapping as a form of applause; constant whispering among members during the guest's numbers, complete indifference toward the artist all the time he was on stage. Maybe they didn't want the audience to think that they (the orchestra members) thought he was good. Several of the callers-up figured the men are hired to play for the guests rather than to express any personal dissatisfaction from the stage. I didn't hear the concert, so am merely reporting what had been turned in here . . . There's one woman in town who at least gets even with telephone solicitors. She gets their names and numbers from them and then immediately sets to work calling them intermittently 15 or 20 times a day. All she asks them is, "Well, how do you like it?"

NEXT SYMPHONY PROGRAM

FRIDAY EVENING, JANUARY 12, 1939, AT 8:30

BALLET RUSSE DE MONTE CARLO Supported by the MINNEAPOLIS SYMPHONY ORCHESTRA

"ROUGE ET NOIR," to music of Symphony No. 1 . . . Shostakovitch
(First performance in Minneapolis)

INTERMISSION

"THREE CORNERED HAT" ("El Sombrero de Tres Picos") . de Falla (First performance in Minneapolis)

INTERMISSION

POLOVETZIAN DANCES, FROM "PRINCE IGOR" . . . Borodin

For details of above and two extra performances on Saturday, January 13, see insert.

MUSIC

Nino Martini Sings With Symphony

By JOHN K. SHERMAN

Handsome Nino Martini of the dulcet voice was the drawing card at the extra concert of the Minneapoils Symphony orchestra, under Dimirtri Mitropoulos, in Northrop auditorium last night.

Martini devotees found little change, in tone and manner, from the time he last appeared here. And seemingly they were little bothered by the fact that a voice which radio has been kind to does not always rise to the exigencies of the concerthall, or hold its own with symphonic accompaniment.

* * *

The tenor sang three groups of songs and a liberal surplusage of encores. In lyrics of dewy sentiment, and in the romantic "Je crois entendre" from "The Pearl Fishers," his art fits perfectly the subject matter. But in songs demanding some touch of drama, some evidence of feeling and fire and conviction behind the song, the listener listens in vain.

In technique, Martini is smooth and skilful. His production is effortless, facile. He can polish off such things as Tosti's "L'Ultima Canzone" with ease and a restraint that refrains from overdoing what could easily be overdone. But even in lyric tenors one appreciates variation in mood, a leavening of sweetness, an occasional accent and flame that can make a song take life. Martini is far too pleasant and gentlemanly in his vocalizing.

The major thrill of the evening was the tender and passionate performance of Tschaikowsky's "Romeo and Juliet" overture. Mitropoulos gave the work large, symphonic handling, built up climaxes of great tension and turbulance, and in all ways made the tragic love story an enthralling narrative.

The orchestra played with rare co-ordination and snap, not only in Tschaikowsky but in the suave and sparkling "Invitation to the Dance" of Weber and the buoyant program-opener, the overture to Smetana's "Bartered Bride." A grand finale was the Mitropoulos arrangement of the Bach G minor fantasia and fugue.

Nino Martini Leads Extra Symphony Concert

By JOHAN S. EGILSRUD

With the personable screen and to the Dance." radio tenor, Nino Martini, as guest artist, the symphony orchestra gave limitations of his light, lyrical an extra concert last night at Northrop auditorium. It was a taxing songs, but in the ill-chosen "popular" concert in the best sense Rachmaninoff's "The Floods of of the word. Except for the closing number—Bach's great "Fan-tations and came to grief, for it tasia and Fugue in G minor"—the takes a powerful organ to soar the well known, popular repertoire; and Mr. Martini's songs were mostly of the light, ingratiating kind the large public.

The Bach "Fantasia and Fugue", as orchestrated by Mitropoulos, came as a thunderstorm after all the brightness and sweetness that preceded it. Although the cataclysmic furore with which Mr. Mitropoulos invests the "Fantasia" might not have been Bach's original intention with the composition, it certainly creates an emotional drama that shakes one's soul and strains, in the violent climaxes, beyond the limitations of human ears until it becomes almost painful to listen to. But the "Fugue" was played with stern logic and was left to build its own structural intensities. The brilliant perfomance was received with tremendous ap-

At the opening of the concert, Mr. Mitropoulos extracted the full flavor from Smetana's overture to "The Battered Bride." Especially noteworthy were the first, clean-cut figurations of the strings, whirled along at top speed, yet with clarity and precision.

Except for parts of the middle section, where the music did not articulate as well as usual and the bad intonation of the flutes was disturbing, Tschaikowsky's overture-fantasia "Romeo and Juliet" was colorfully played. And charm and gaiety graced the performance

of Weber's delightful "Invitation

Usually Nino Martini knows the voice and does not attempt vocally Spring" he overlooked these limiorchestral selections were all from above the excited brilliance of the accompaniment and give the required splendor to the song. His interpretation of "Rudolf's Narrathat has made him a favorite with tive" from La Boheme and Mattei's 'Non e Ver" was done, however, with taste and showed his voice at its best. Somewhat saccharine in Tosti's "L'Ultima Canzone," the singer was later braced in a group of Spanish songs by the crisp rhythmic vigor of the songs, and he gave them with real charm.

The adulation of the audience was so persistent that it resulted in many encores like "La donna e mobile," The World Is Mine Tonight" and "O Sole Mio."

Two Extra Concerts (Not in the Regular Series)

DIMITRI MITROPOULOS, Conductor

Presenting as Guest Artist the Popular Tenor Star of Radio, Metropolitan Grand Opera, Concert, and Screen

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St. Paul Auditorium - Thursday, January 4, at 8:30 P. M. Northrop Auditorium - Friday, January 5, at 8:30 P. M.

PROGRAM

I	Overture to "The Bartered Bride"
2	Two Arias with Orchestra— a—Rodolfo's Narrative, "Che gelida manina" from "La Boheme". Puccini b—"Je crois entendre encore", from "The Pearl Fishers" Bizet
3	"Romeo and Juliet", Overture-Fantasia
	INTERMISSION
4	Songs with Orchestra — a — "L'Ultima Canzone"
5	"Invitation to the Dance"
6	Songs with Piano — a — "La Playera"
7	Fantasia and Fugue in G minor

Sibelius '5th' Features Symphony Concert

last night in three long strides.

Playing with rare polish and bril- murs. liance, the Minneapolis Symphony orchestra under his direction offered but three works—the Haydn ing, though I felt he was not al-"Clock" symphony, Reger's varia-ways en rapport with it, for he

The Hadyn performance was as clean and smooth as a hound's tooth. Transparent texture, light and incisive phrase, a prevailing atmosphere of brightness and clarity made the work a delight. It's outlines were as sharp and delicate as those of a cameo.

* * *

This crystalline quality was felt immediately at the start. The first movement galloped to headlong rhythms without a moment's forcing, and barely "touched ground" in its progress. To the pendulum motion of the andantethe "clock" movement-Mitropoulos brought a fastidious and starchy formality altogether fetching. The angular minuet, with its fluid flute tones (Mr. Opava's) and the rippling finale flowed along in the same engaging style.

The gap to late nineteenth century was neatly bridged by choice of the Reger variations on a Mozart theme (that of the familiar A major sonato) whose gradual progress from the simplicity of the stated motif to the rich complexities of the variations seemed a musical journey right through the intervening years.

* *

Starting with a demure, unpretentious melody, Reger applies grease paint to it, turns it upside down, puts flowers in its hair and finally, in the eighth variation, transforms it into a veritable tone poem. The fugue is probably one of the most gorgeously rhapsodic fugues ever written. The whole work shows immense and unflagging craft, mastery of orchestral color and also an occasional tendency toward inflation.

The Sibelius symphony crowned the evening. This gripping work by the greatest living symphonist impresses by its stark and brooding

grandeur, its feeling of primeval Dimitri Mitropoulos led us from nature, its curious, broken language, eighteenth to twentieth century its blend of the harsh and tender, its coarse shouts and rustling mur-

tions on a Mozart theme, and the did not bring out certain points of emphasis and escaped, at times, the sense and continuity of the work.

In memory of the late Dr. James Davies, Grieg's "To Spring" was given a beautiful performance.

TENTH SYMPHONY PROGRAM

FRIDAY EVENING, JANUARY 19, 1940, AT 8:30

DIMITRI MITROPOULOS, Conductor

SYMPHONY IN D MAJOR, NO. 101 ("THE CLOCK") . . . Haydn

- I. Adagio Presto
- II. Andante
- III. Menuetto: Allegro
- IV. Finale: Vivace

VARIATIONS AND FUGUE ON A THEME

BY MOZART, OPUS 132 Reger

INTERMISSION

SYMPHONY NO. 5, IN E-FLAT MAJOR, OPUS 82. . . . Sibelius

- I. Tempo molto moderato Allegro moderato
- II. Andante mosso, quasi allegretto
- III. Allegro molto Un pochettino largamento

Mitropoulos Tribute To James Davies Touching

By JOHAN S. EGILSRUD

moment when, after the intermission at the symphony concert in Northrop auditorium last night, Dimitri Mitropoulos payed tribute to the memory of his friend the late James Davies, former music critic of The Tribune, by playing with deep pathos his friend's favorite enveloped in a mist of thick ninemelody—"The Last Spring" by Grieg. As the closing strains of the touching melody died away, there followed a moment of profound silence.

The transition to the Fifth Symphony by Sibelius, which closed the concert, was neither abrupt nor difficult, for the slow introduction of the great Finnish composer's work was searchingly contemplative with its strange ascending fourths over a continuous roll of tympany—as if pondering the mystery of life and death. That Mr. Mitropoulos had given much thought and attention to the difficult symphony was evident from the clarity with which he stated the complex yet peculiarly elemental music.

If one might, with a rather obvious analogy, compare the classical Haydn symphony that opened the concert, to an eighteenth century garden where an unobstructed view revealed formal flower-designs and geometrical patterns whose repetitions one could easily. anticipate, one might also compare the Sibelius symphony to a constantly shifting landscape whose deep forests, tall mountains, open fields, and vast sea-scapes cannot be immediately perceived as a whole, and whose beauty is revealed, not by obvious recurrences of patterns, but by a gradual unfoldment of inwardly related details whose unity depends on a unity of mood rather than form. It was through his clear sense of the inner logic of mood in the Sibelius symphony that Mitropoulos excelled last night.

But he also succeeded brilliantly in exposing the formal pattern of Haydn's "Clock" symphony. Only in the Menuetto, in spite of all the variety of the conductor's art and the exquisite flute solo, did the constant repetition of a theme become tiresome—the rest, including

the delicately imaginative "clock" It was a solemn and moving ingly alive and interesting. effect of the Andante, was thrill-

Several of the eight variations from Reger's "Variations and Fugue on a Theme by Mozart," played before intermission, seemed to obscure rather than illuminate the Mozart theme because they were teenth century orchestration. But the other variations, and especially the constructive Fugue, were highly expressive and in keeping with the spirit of the original. variations were played with conviction and power. Both the conductor and the orchestra were vividly applauded throughout the concert.

Music World Joins In Tribute to Davies

Outstanding figures in the musical world joined today in tribute to memory of Dr. James Davies, veteran music critic of The Minneapolis Tribune and retired University of Minnesota instructor, who

died yesterday at his home at 2632 Pillsbury avenue.

Services will be conducted at 12:30 p. m. tomorrow at Lakewood chapel.

Comments from world-known musical leaders, from associates in the field of criticism and from friends reflected high esteem in which Dr. Davies was held, not only for his sensitive insight into music and his ability to interpret it, but for his geniality and enthusiasm.

Dr. Davies was 69. In addition to his work as a musical authority, he had been for 29 years Dr. James Davies a member of the University of Minnesota faculty.

Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra, said today: "The last time I saw him, a week ago, he was so happy to listen to me talk about future plans. He was so weak. Friday, the day before I left for New York, I felt I had

to visit Dr. Davies after the concert. Something was telling me I was not going to see him again. "I went to his house at about 11:30 p. m. Everything was quietthe doors unlocked. I entered but nobody seemed to be there. I made some noise but nothing happened. The house seemed dead.

'LOST A GREAT FRIEND'

"Then at once I felt myself fearing something supernatural and I rushed out. I have lost a great and beloved friend, and our city an intellectual, a distinguished critic, a wonderful person—the person everybody who knew him loved and respected."



MUSIC

By JOHN K. SHERMAN

The First symphony of John Verrall is not only the best work he has done but also one of the finest pieces of music this part of the world has produced.

Presented for the first time by the Minneapolis Symphony orchestra under Dimitri Mitropoulos, it made a marked and highly favorable impression on last night's audience.

The young St. Paul composer has written a symphony packed with ideas, teeming with vitality, and put together with craft and economy. Its idiom is personal and dynamic from start to finish; its tang and bite and freshness are linked with rich instrumentation which uses an exceptionally brilliant palette.

The crack performance given it brought out its thought and flavor to the full. And Mitropoulos' sympathetic understanding of modern music of all kinds doubly emphasized that this work is today's symphony, not yesterday's—today's in its energy, its compression of much in small space, its angularity and its touches of dissonance and jazz rhythms.

Four brief movements covered a wide emotional expression, and employed forms simple and complex. The breezy vigor of the first movement was followed by a lyric and exquisite andante, and the puckish humor of the third led to a finale whose complicated design was the framework of grandly eloquent climaxes. A fine symphony! Watch Verrall—he is going places.

The program, all-orchestral, brought us another symphony

Verrall Symphony Is Given Premiere

in Chausson's B flat major, whose performance brought up its blood pressure considerably. Chausson was a kind of French Rachmaninoff, minus the Russian's oratory and blacker pessimism. But there is the same autumnal mood, particularly in the second movement, and the same lush scoring,

The interpretation had much poetry, and the perorations were nobly and thrillingly intoned.

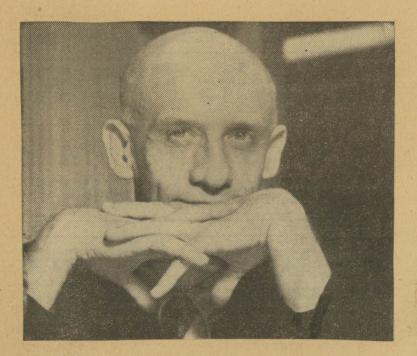
Other offerings of the evening were of lesser moment, but all keenly enjoyable. A gladsome reading of Goldmark's "In Springtime" opened the program; Castagnone's fast and mischievous "Preludio Giocoso" made auditors grin happily, and a rollicking version of Weinberger's "Schwanda" polka and fugue—the "Beer Barrel Polka" of the concerthall—sent 'em home whistling.

ELEVENTH SYMPHONY PROGRAM

FRIDAY EVENING, JANUARY 26, 1940, AT 8:30

DIMITRI MITROPOULOS, Conductor

CONCERT OVERTURE—"IN SPRINGTIME," OPUS 36 . Goldmark
SYMPHONY IN B-FLAT MAJOR, OPUS 20
INTERMISSION
I. Allegro marcato II. Andante III. Scherzo: Allegro molto IV. Andante maestoso – Allegro fugato (Premier performance)
PRELUDIO GIOCOSO
POLKA AND FUGUE, FROM "SCHWANDA, THE BAGPIPER"



John Verrall Opus Delights Audience

Presentation by Symphony in music at the University of Min-Makes History in N. W.

By GRACE DAVIES

The symphony audience at Norfound musical delight in a new work, such as it has not experienced in years; and with genuine acclamation acklowledged that a composer is born in Minneapolis. The occasion was the premiere performance of John Verrall's "First Symphony," presented by the Minneapolis Symphony orchestra, Mitropoulos conducting. The element of creative writing is everywhere so necessary for art to flourish that this was indeed a history-making event for the northwest. In addition were Goldmark's Overture "Springtime;" Symphony in B Flat Major, "Chausson; "Preludio Giocoso," Castagnone; and "Polka and Fugue" from "Schwanda, the Bagpiper," Weinberger; rounding out another ideal symphony program uncluttered by a prima donna, bows and encores.

Mr. Verrall, a pupil of Engelbert Roentgen, in cello and of Mr. Ferguson in piano and composition, studied at the Royal College of London in 1929; at the Minneapolis College of Music under Gabriel Zsigmondy (B. Mus., 1930); at Budapest, under Zoltan Kodaly, in 1931 (where he did much work in the Palestrina idiom); and took the degree of B. A. with a major

nesota in 1934. Since that time, he at Northrop Auditorium has taught theory and piano at Hamline university.

NOT DESCRIPTIVE

Mr. Verrall is of the neo-classical school of composition. His music is not descriptive, but suf-The symphony audience at Nor- ficient for itself, expressing depth throp Memorial hall last night of emotion, humor and joy, according to our own receptivity. There is great continuity in the work as a whole, for this young composer's greatest talent lies in construction. Phrases are modeled in relation to other phrases, rhythms to other rhythms, and so the work unfolds before us with greater effect than we find in many works of more eminent moderns.

The first movement is a revelry of rhythms, of which Verrall is a master craftsman. They are extravagant and daring, and vet they come out to us as the most natural thing in the world. The second movement is a simple song, yet unique in character. The Scherzo has clearly stated impish humor that is delightful; and the fourth, not as the other three movements, is a compound of vitality and ingenuity.

The orchestra surmounted the technical difficulties with all the contempt the composer seemed to have for them. Mitropoulos, with glorious gusto and enthusiasm, gave the work such a magnificent hearing it was hard to know whom to applaud, Verrall, Mitropoulos, or the orchestra.

The Chausson Symphony, on the other hand, is the very essence of the romantic school of composition, differing from the foregoing in every respect. In the Verrall Symphony we are allowed to forget everything and be exalted by passing and vanishing sounds, whereas in the Chausson Symphony we are forced to remember, our emotions are caught unaware, and mind kindled by associations of joy and sorrow. The undercurrent in every movement is passion. Chausson loved through pity rather than joy and in expressing it his music is always elegant and refined in style.

The smaller numbers on the program are all musical masterpieces.

The Goldmark Overture is a prime favorite, The Polka and Fugue from the opera "Schwanda" by Weinberger was given its first American hearing in Minneapolis, a few years ago. The "Preludio Giocoso," Castagnone was first presented to America by Mitropoulos in Boston, and last night here for the first time. Castagnone, in this Prelude, paints a picture of folkdancing instantaneously and gives the picture life.

Symphony Swings Out Today

Many orchestra conductors take Goodman to Wayne King has ac-a piece of symphony music and celerated "Our Love" with a slide-

of the Minneapolis Symphony orchestra, takes a piece of symphony music, sends the la-di-das out to lunch and with his 97 "boys" gives a bona fide version that still can move the audience—and the chandeliers and critics.

This is one of the many Mitropoulos-qualities that will be on display when more than 2,000 students gather in Northrop auditorium at 3:40 p.m. today to hear the Minneapolis Symphony orchestra in the first of four student concerts.

lift its face with a few la-di-das, trombone section, the maestro will four saxophones and the Andrews play it as it should be playedsters. with a complete symphony or thinks.

Dimitri Mitropoulos, conductor chestra under the billing Overture-Fantasy to "Romeo and Juliet."

There is nothing stuffy about a man who would warm up his orchestra on his jocular version of "Till Eulenspiegel's Merry Pranks." And neither is there anything pompous about a man who has threatened to play on Seven Corners and pass the hat around to keep his orchestra together-if needs be.

He is a human being first, a musician second—and both sides of him give hopes for America's be-For, where every leader from world as a result of the war.

The students on this campus are good example of the modern view towards music, the conductor

Part of that education, as well as an opportunity to hear and enjoy good music will be given students attending today's con-The program, chosen by student ballot, will be all-Tschaikowsky-his Fourth Symphony and the Overture-Fantasy to "Romeo and Juliet."

Season tickets for \$1 and single tickets for 35 cents will be on sale in the post office and 106 Northrop until 2:30 p. m. today. From 2:30 p. m. until concert time, season and single tickets will be on coming the musical center of the sale at the ticket window in North-

Mitropoulos Accepts N.Y. Philharmonic Bid

To Guest-Conduct for 4 Weeks; Orchestra Starts Tour

On their first extended tour since 1936, the 90 musicians of the Minneapolis Symphony orchestra with their conductor, Dimitri Mitropoulos, and manager, Arthur J. Gaines, left Minneapolis at noon today on the Hiawatha.

With their departure came announcement the orchestra's famed

conductor has accepted an invitation from the New York Philharmonic orchestra to be its guest conductor for four weeks next season.

Mr. Mitropouls will conduct the New York orchestra's reg-

four-week

Dec. 16.



Mitropoulos ular series, including Sunday afternoon broadcasts, for the period beginning

Fourteen concerts will be given during the four-week period.

"It will be a great pleasure to work with such an outstanding orchestra as the New York Philharmonic," Mitropoulos said. "I will be glad if my Minneapolis public feels the experience adds to my artistic ability.

"I want to tell my public here I am going to represent Minneapolis in New York and I hope I will not disappoint them."

The orchestra's present tour, twenty-fourth since its foundation in 1903, will carry the musicians to 16 towns and cities in seven west central states.

Included on the itinerary are La Crosse, Wis., the University of Wisconsin at Madison; Chicago; To-ledo, Columbus, Nashville, St. Louis, the University of Missouri at Columbia, University of Illinois at Urbana; Burlington, Des Moines, Ottumwa, Cedar Rapids, Iowa State university at Ames; Luther college at Decorah, and Rochester, Minn.

The orchestra will return to Minneapolis Feb. 24 to start rehearsals then for the next concert in the regular series at Northrop auditorium March 1.

Mitropoulos Accepts N. Y. Guest Offer



DIMITRI MITROPOULOS

Will Conduct Philharmonic Symphony for Four Weeks

Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra, yesterday accepted an invitation from the New York Philharmonic Symphony orchestra to be its guest conductor for four weeks next season.

While he is with the Philharmonic orchestra, Mr. Mitropoulos will conduct all concerts in its regular series, including Sunday afternoon broadcasts. The four-week schedule beginning December 16 calls for 14 concerts.

"It will be a great pleasure to work with such an outstanding orchestra as the New York Philharmonic," Mitropoulos said last night.

"I will be glad if my Minneapolis public feels that the experience adds to my artistic ability. I want to tell my public here that I am going to represent Minneapolis in New York and I hope I will not disappoint them."

Arthur J. Gaines, manager of the Minneapolis Symphony orchestra, explained the orchestra's schedule was being arranged so that Mitropoulos will miss as few local concerts as possible.

John Barbirolli, conductor of the New York Philharmonic orchestra, sent a telegram expressing appreciation of Mitropoulos' acceptance of the New York engagement.

The Minneapolis Symphony orchestra will leave today on its annual winter tour,

TWELFTH SYMPHONY PROGRAM

THURSDAY EVENING, FEBRUARY 1, 1940, AT 8:30

Guest Artist: NATHAN MILSTEIN, Violinist

CONCERT OVERTURE, "CARNEVAL," OPUS 92 Dvorak		
CONCERTO FOR VIOLIN, IN A MINOR, OPUS 53 Dvorak I. Allegro ma non troppo II. Adagio ma non troppo III. Allegro giocoso, ma non troppo		
(First performance in Minneapolis)		
INTERMISSION		
PRELUDE, ARIA AND FINALE Franck-Gui		
(First performance in Minneapolis)		
PASSACAGLIA		
(First performance in America)		
"UNDER THE SPREADING CHESTNUT TREE" VARIATIONS AND FUGUE ON AN OLD ENGLISH TUNE Weinberger		
Theme		
I Var., "Her Majesty's Virginal" II Var., "The Madrigalists"		
III Var., "The Black Lady"		
IV Var., "The Highlanders"		
V Var., "Pastorale"		
VI Var., "Mr. Weller, Senior, discusses widows with his son, Samuel Weller, Esq."		
VII Var., "Sarabande for Princess Elizabeth,		
Electress Palatine and Queen of Bohemia"		
Fugue		

NATHAN MILSTEIN, Violinist

(First performance in Minneapolis)



Nathan Milstein, now on his ninth consecutive tour of this country, was born at Odessa, Russia, December 31, 1904. He studied first with Stoliarski in his native city. At the age of ten he was accepted as a pupil by Leopold Auer at the conservatory in St. Petersburg. When the Russian revolution began, young Milstein managed to survive, practising and playing throughout that devastating period. He remained in Russia until 1925, travelling extensively, many of

his engagements being joint recitals with a friend of his own age, Vladimir Horowitz, the pianist. He finally escaped from Russia and arrived in Berlin, penniless, not even having a violin; but in that city he found kind friends who provided a violin and aided him in his first recital. The success of the Berlin recital won him many engagements in other European musical centers.

His debut with orchestra in the United States was at Saint Louis in the fall of 1929, shortly after his arrival in this country. Since then he has appeared in practically every city of importance and in South America as well as touring Europe each season. The present is his second appearance with the orchestra, his first having taken place March 20, 1935 when he played the Tschaikowsky concerto, Eugene Ormandy conducting.

Milstein and His Violin Captivate Audience

The "Carnival Overture" by Dvorak opened the symphony concert last night in Northrop Memorial auditorium, and led the way to the Dvorak "Violin Concerto" in the hands of Nathan Milstein, one of the greatest of the great violinists of the day. As far as the writer is concerned, he has no superior. The second half held three novelties that provided a great deal of food for reflection, "Prelude, Air and Finale," Frank-Gui; "Passacaglia," Antonio Cece; and Weinberger, represented with "Under the Spreading Chestnut Tree," Variations and Fuge.

Nathan Milstein seems to delight in presenting works that belong to with each appearance, the air more the living world of music, leaving the threadbare concertos to the Twilight of the Fiddlers. The Goldmark Concerto was his first plation. contribution in Minneapolis; and night for the first time. work of surpassing beauty is never heard, for, if the world afforded several Milsteins, there are few conductors and orchestras to meet the heavy demands this accompaniment places on them.

There is a mixture of brilliance and beauty in every movement of the concerto, and this violinist excels in both. He was stupendous for himself, especially in the last movement. He is like a fiery steed, high mettled to an extraoras delicate and ingratiating as the imagination can conceive. Musicianship and poetry and brilliance make an irresistible combination, one possessed by Milstein The conductor and orchestra moved with the artist below the surface, and the results were absolutely satisfying. We knew that we had heard a great work. After a demonstration that lasted several minutes, the audience was rewarded with a Paganini Etude that left us dazzled and bewildered.

Gui, an Italian conductor of note, has taken the "Prelude Air and Finale" of Caesar Frank, and made of this long lost piano composition, a symphonic work that has an aristocratic fineness, delicacy and strength; one that makes a powerful appeal to musician and music lover alike. The prelude is distinguished by dignity and rich orchestration, while the air has the simplicity of a choral theme, moving with sublimity and assurance, while in the finale, the magnificent march movement of the prelude. grows more beautiful and exhalted

ethereal. An impressive climax unites the themes and gradually the conclusion is in quiet contem-

The "Passacaglia," by Cece, like the Dvorak was heard here last the former composition, was dedi-We can cated to Mitropoulos, and both fully understand why this great heard in America for the first time. This Chacone of Cece must be understood to be appreciated. Once heard, the masterly counterpoint falls strangely on the untrained ear.

There was a spic and span neatness and clarity in the gay Fuge of Weinberger. This was achieved through a painstakingly developed spiccato bowing in the string secand thrilling in the tempo he set tions. The variations were full of humor, pathos, and joy, as well as vivid pictures. When things became too quiet, the piano seemed dinary degree, and yet his tone is to egg the boys on, and, in street parlance, the boys "went to town." May success attend them on their

GRACE DAVIES.

MUSIC

Milstein Soloist at Twelfth Symphony

violin-playing wonders of the age was a phenomenal exhibition of He plays a fiddle like a highly speedy violin sleight-of-hand. complicated machine turning out a highly complicated product, with appeal for contributions to the ora smooth, co-ordinated precision chestra's guaranty fund by Loring that is as much a joy to watch as M. Staples, Dimitri Mitropoulos and

phony program that was too long lude, Aria and Finale—a work of and too overloaded with unfamil-iar music. Four "first perform-character, full of writhing and ances" out of a total of five num-bers is too much, even when the movement had some striking efmusic is compelling and vitalwhich wasn't altogether the case last night

Jet-haired, unruffled Milstein took the lead role in the Dvorak violin concerto, which had its first local performance last night. He played it with all the crisp discipline and authority which is characteristic of his art, summoning a round, clean tone and a technical wizardry that made a fair-to-middling concerto sound better, probably, than it ought to sound.

The Dvorak opus, at least its first two movements, is a thicket der the Spreading Chestnut Tree' of nettles through which both or was also an example of stretching chestra and soloist threaded their an idea too far, a glaring instance way as if the trail were blazed. of "made music." The finale showed Dvorak less as vulgar as the "Schwanda" worried by construction details, fugue, and built on a formula and its swaying triple rhythms which is trite at second hearing.

By JOHN K. SHERMAN were fetching. The Paganini ca-Nathan Milstein is still one of the price Milstein played as encore

Following intermission, and an the orchestra dipped into the Gui He was the bright spot on a sym-arrangement of the Franck prefects and curiously modern rhythms which found theme fragments tossed around in exhilarating

> I liked the rich and sonorous instrumentation of this work, but the passacaglia of Antonio Cece seemed a solemn and monotonous affair, scholarly in its craft and design but overly drawn out and reaching a climax of callow heroics. The Respighi - like orchestration cloaked meager ideas in pompous array.

Weinberger's variations on "Un-