

Itinerary . . .

WINTER TOUR
Season 1939-1940

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MINNEAPOLIS SYMPHONY ORCHESTRA

DIMITRI MITROPOULOS
Conductor

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Tour Under the Personal Direction of
ARTHUR J. GAINES, Manager

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WILLIAM MUELBE, Conductor, Children's Concerts
GLENN R. COOKE, Personnel Manager
HERMAN BOESSENROTH, Librarian
CARLO FISCHER, Press Representative
SAM GRODNICK, Stage Manager

SYMPHONY PLAYERS POSE FOR MOVIE FILM



—Staff photo.

Musicians show interest in things other than musical instruments. That happened yesterday when the Minneapolis Symphony orchestra left on the Hiawatha for a three-weeks tour, and Jess Meltzer put down his bass viol long enough to record the departure on movie film. Posing for Meltzer were, left to right, George Serulnic, Joseph Wolfe, Dimitri Mitropoulos, conductor of the orchestra, and George Kunz. The tour will be the orchestra's first extended one in four years.

Concert Schedule

FEBRUARY—

Mon. 5—	La Crosse, Wis., Vocational School	
	Concert	8:15 P. M.
Tue. 6—	Madison, Wis., University Union Theater	
	Matinee Concert	2:30 P. M.
	Evening Concert	8:00 P. M.
Wed. 7—	Chicago, Ill., Orchestra Hall	
	Full rehearsal	2:30 P. M.
	Concert	8:30 P. M.
Thu. 8—	Open.	
Fri. 9—	Toledo, Ohio, Peristyle, Museum of Art	
	Children's Concert	3:45 P. M.
	Evening Concert	8:30 P. M.
Sat. 10—	Columbus, Ohio, Memorial Hall	
	Concert	8:30 P. M.
Sun. 11—	Open. In Cincinnati, Ohio.	
Mon. 12—	Nashville, Tenn., War Memorial Auditorium	
	Concert	8:15 P. M.
Tue. 13—	St. Louis, Mo., Municipal Auditorium	
	Full rehearsal	10:30 A. M.
	Concert	8:30 P. M.
Wed. 14—	Columbia, Mo., Brewer Field House, U. of M.	
	Concert	8:15 P. M.
Thu. 15—	Urbana, Ill., Univ. of Ill. Auditorium	
	Concert	8:00 P. M.
Fri. 16—	Burlington, Ia., Memorial Auditorium	
	Concert	8:15 P. M.
Sat. 17—	Open in Des Moines, Ia.	
Sun. 18—	Ames, Ia., Gymnasium, Iowa State College	
	Matinee Concert	3:00 P. M.
	Evening Concert	8:15 P. M.
Mon. 19—	Des Moines, Ia., Shrine Auditorium	
	Children's Concert	2:30 P. M.
	Evening Concert	8:15 P. M.
Tue. 20—	Ottumwa, Ia., High School Auditorium	
	Concert	8:15 P. M.
Wed. 21—	Cedar Rapids, Ia., The Coliseum	
	Children's Concert	3:00 P. M.
	Evening Concert	8:15 P. M.
Thu. 22—	Decorah, Ia., C. K. Preus Auditorium	
	Concert	8:00 P. M.
Fri. 23—	Rochester, Minn., Mayo Civic Auditorium	
	Children's Concert	3:30 P. M.
	Evening Concert	8:15 P. M.

RAILROAD SCHEDULE

FEBRUARY—

Mon. 5—	Lv. Minneapolis	12:30 P. M.
	(Milwaukee Ry. "Hiawatha")	
	(Diner serving Luncheon)	
	Lv. St. Paul	1:00 P. M.
	Ar. La Crosse	3:11 P. M.
Tue. 6—	Lv. La Crosse	9:00 A. M.
	(Milwaukee Ry. Extra train)	
	Ar. Madison	12:10 P. M.
Wed. 7—	Lv. Madison	8:40 A. M.
	(Milwaukee Ry., Train No. 20)	
	Ar. Chicago (Union Station)	11:35 A. M.
Thu. 8—	Lv. Chicago (La Salle Station)	4:05 P. M.
	(N. Y. Central Train No. 10)	
	(Diner serving Dinner)	
	Ar. Toledo (EASTERN TIME)	9:06 P. M.
Sat. 10—	Lv. Toledo (EASTERN TIME)	8:45 A. M.
	(N. Y. Central Extra Train)	
	Ar. Columbus (EAST. TIME)	12:00 NOON
Sun. 11—	Lv. Columbus (EAST. TIME)	11:00 A. M.
	(Big Four Train No. 121)	
	Ar. Cincinnati (EAST. TIME)	1:50 P. M.

NOTE—Party has no engagement at Cincinnati but will remain overnight at Hotel Gibson.

Mon. 12—	Lv. Cincinnati (EAST. TIME)	8:40 A. M.
	(L. & N. Train No. 7)	
	(Diner serving Breakfast and Luncheon)	
	Ar. Nashville (CENT. TIME)	3:45 P. M.
	Lv. Nashville	11:30 P. M.
	(L. & N. Extra train)	

(Sleepers ready for occupancy immediately after the concert)

Tue. 13—	Ar. St. Louis (L. & N. Extra train)	8:00 A. M.
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Wed. 14—	Lv. St. Louis	1:58 P. M.
	(Wabash Ry. Train No. 3)	
	Ar. Columbia	4:57 P. M.

Thu. 15—	Lv. Columbia	8:30 A. M.
	(Wabash Ry. Extra train)	
	Ar. St. Louis	11:30 A. M.

(Party to transfer to Illinois Central train on adjoining track. Luncheon served in Fred Harvey Lunch Room in the Station).

Lv. St. Louis	12:00 NOON
(Illinois Cent. Extra train)	
Ar. Champaign	4:30 P. M.

Fri. 16—	Lv. Urbana	8:30 A. M.
	(Big Four Extra train)	

Lv. Champaign	8:40 A. M.
(Big Four Extra train)	

Ar. Peoria	11:15 A. M.
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(Party to transfer to C. B. & Q. train on adjoining track. Luncheon served in the Station lunch room.)

Lv. Peoria	12:01 P. M.
(C. B. & Q. Extra train)	

Ar. Burlington	2:30 P. M.
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Sat. 17—	Lv. Burlington	8:45 A. M.
	(C. B. & Q. Extra train)	

Ar. Des Moines	12:45 P. M.
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Dimitris' birthday

Sun. 18—	Lv. Des Moines	12:30 P. M.
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Ar. Ames	1:30 P. M.
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Lv. Ames	10:30 P. M.
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Ar. Des Moines	11:30 P. M.
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(Trip from Des Moines to Ames and return to be made in Chartered Buses direct from Hotels to the College and return. Party will have the privileges of the College Memorial Union for dinner and during interval between concerts.)

Tue. 20—Lv. Des Moines 9:10 A. M.
(C. B. & Q. Train No. 178)

Ar. Ottumwa 12:05 P. M.

Wed. 21—Lv. Ottumwa 9:00 A. M.
(Milwaukee Ry. Extra train)

Ar. Cedar Rapids 12:00 NOON

Thu. 22—Lv. Cedar Rapids 12:00 NOON
(Milwaukee Ry. Ex. Train)

Ar. Decorah 5:15 P. M.

(All personal baggage to be left in cars under guard.
Transportation will be furnished to Luther College where
dinner will be served. Hotel accommodations
are not available.)

Lv. Decorah 11:00 P. M.
(Milwaukee Ry. Ex. Train)

Fri. 23—Ar. Rochester 1:40 A. M.
(Chi. Gt. West. Ex. Train)

Lv. Rochester 11:00 P. M.
(Chi. Gt. West. Ex. Train)

Sat. 24—Ar. St. Paul 1:30 A. M.
Ar. Minneapolis (Union Station) 2:15 A. M.

NOTE—Entire trip will be made in three special coaches except on movement Nashville to St. Louis where four Pullman sleepers will be provided. Dining car service available only as indicated above with meals served a la carte. Management will provide taxicabs at both St. Paul and Minneapolis on the return from Rochester.



The Minneapolis Symphony orchestra, 90 strong, will leave tonight for La Crosse, Wis., where it will start a three-week tour of midwest and southern states with a concert Monday. Above, Gus Janossy, Carl Nyberg and James Baron pack the big bass viol.



The orchestra will be on tour until Feb. 25. And it's a big job to pack musical instruments, according to Henry J. Williams, looking after his harp, above.



Wisconsin, Iowa, Illinois and the Dakotas are among states to be visited on the trip, first since 1936. Carl Rudolf and Fred Molzahn, above, are stowing away the bass drum.



The trip will provide a mid-season break in the series of Friday night concerts in Northrop auditorium. Above, Glenn R. Cooke and Herman Boessenroth, orchestra librarian, check to make sure everything has been packed.



Off on a three-weeks mid-winter tour were 90 members of the Minneapolis Symphony orchestra late yesterday and among the first to board the Hiawatha at the Milwaukee depot was Maestro Dimitri Mitropoulos.

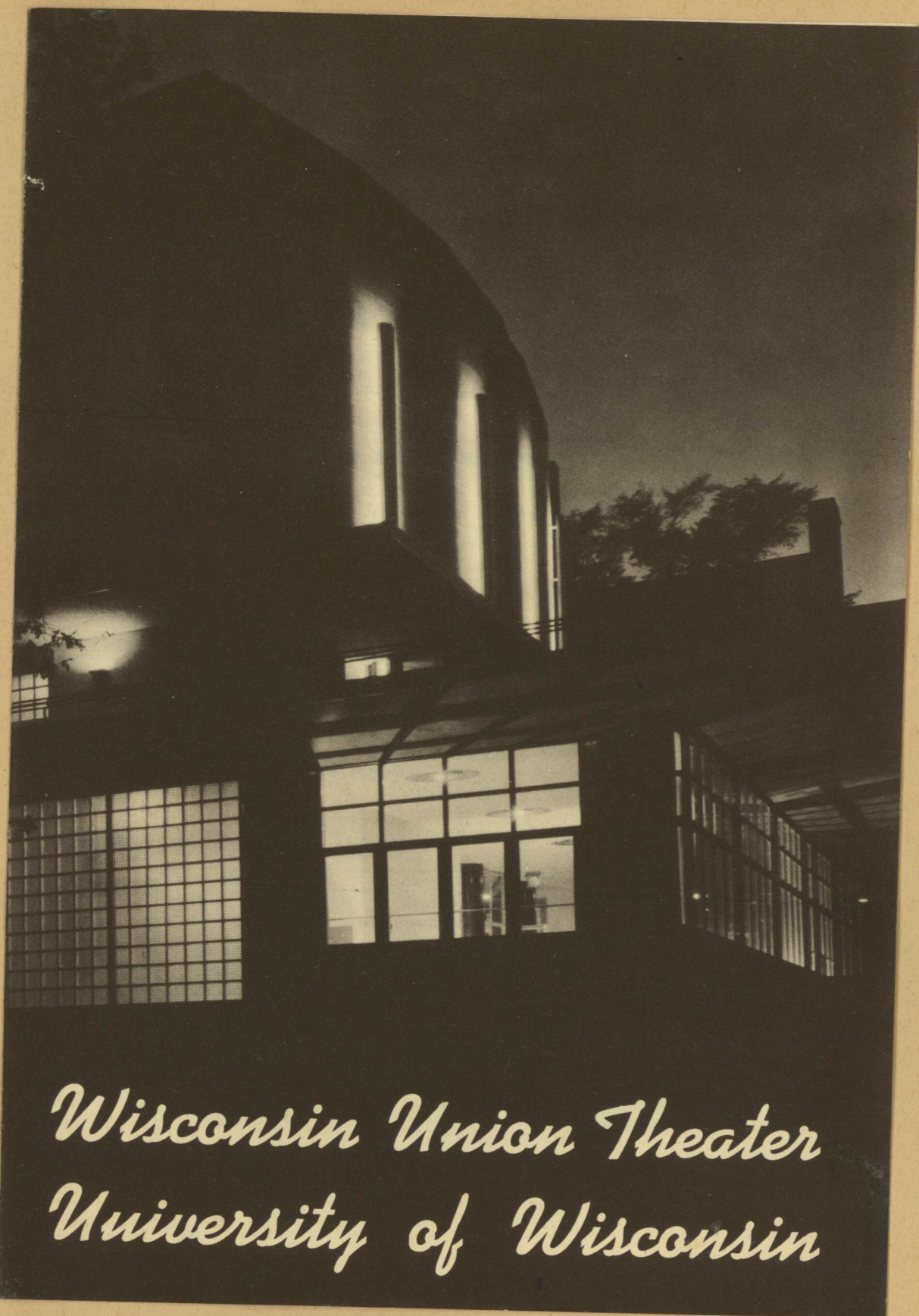


During their tour members of the orchestra will have to be separated from their families and there were fond farewells at the depot. This scene was typical as R. J. Angelicci, oboe soloist, gave a cheerio to Mrs. Angelicci and their six-months-old daughter, Eileen. The tour will take the orchestra to 16 cities as far south as Nashville and east to Toledo and Columbus. They opened last night at LaCrosse, Wis.



—Times-Tribune photos.

This act required no rehearsing as Violinist Theodore Ptashne bade his wife goodbye. When the orchestra returns February 24 they will have played in many of the larger cities in the midwest.



*Wisconsin Union Theater
University of Wisconsin*

THE WISCONSIN UNION

presents

THE MINNEAPOLIS SYMPHONY ORCHESTRA

DIMITRI MITROPOULOS, Conductor

In The Twentieth Annual Union Concert Series

Tuesday, Feb. 6, 1940

MATINEE PROGRAM

I.

Overture—"In Springtime" -----Goldmark

"In this overture," writes Charles Allan Gale, "we have a real picture of the awakening of Nature. There is the soft melody on the violins accompanied by the clarinets, suggesting the first stirring of renewed life. There is the sudden storm—not an April shower, but a 'sort of rehearsal of the crack of doom.' The whole ends with a brilliant *Finale*, portraying the joyous abandon of the season, when the sap flows and the blood courses free, and all the world rejoices in the renewal of life and strength."

II.

Symphony No. 2, in D major -----Brahms

- a) Allegro non troppo
- b) Adagio non troppo
- c) Allegretto grazioso, quasi andantino
- d) Allegro con spirito

The Second Symphony of Brahms came to artistic birth only a year after the First—in 1877. It is often called a kind of Pastoral Symphony. There are, to be sure, no running brooks, no birds, no peasant dances, no thunder storms and no bucolic songs of thanksgiving for returning sunshine as in Beethoven's "Pastorale". Yet there is in the music a sense, perhaps indefinable, yet wholly palpable, of the kind of well-being that comes with the contemplation of health and growth—of the spirit rather than of the surface of nature. The simplicity of the music is so great, its avoidance of over-emphasis so complete, that it is easy, for the ordinarily harried mind, to miss all the implications and to dismiss the utterance as trite. But, once absorption is attained, the substance seems big with meaning almost beyond credibility.

—INTERMISSION—

III.

Scherzo, "The Sorcerer's Apprentice" -----Dukas

Paul Dukas (1865-1935) was a French composer who stood high in the estimation of his countrymen. Of his several orchestral compositions, his Scherzo is the one by which he is best known to the world at large. The "Sorcerer's Apprentice" (after the ballad by Goethe), is a symphonic poem in the form of a scherzo, a work eminent for its furious animation and brilliant orchestration. The poem on which this work is based concerns itself with the apprentice who, during his master's absence, attempts to work one of his master's miracles. Using the magic formula, he ordered the broom to take the bucket and bring water from the nearby stream. The broom obeyed and soon the pots and kettles are filled to the brim, but, when he tried to stop it, the apprentice found that he had forgotten the magic words. As the water in the room rises higher and higher, the frantic apprentice calls for help. At this moment the master returns, and realizes what has happened. He utters the correct words—the broom resumes its original shape and returns to its accustomed corner.

IV.

Choral-Prelude, "O Man, thy Grievous Sins Bemoan" -----Bach

The music we are to hear is from the Orgelbüchlein, and is in form an Orgelchoral. The melody is one which appealed deeply to Bach, as did the admonitory text. A poet had but to strike one note of true religious feeling to get from him, in response, a flood of the most pertinent musical commentary on that thought. The present example stands far above the other pieces—fine as these are—in the Little Organ Book. The same melody appears, with extraordinary suggestive harmonization, in the St. Matthew's Passion.

V.

Polka and Fugue, from "Schwanda, the Bagpiper" -----Weinberger

"Schwanda" 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 fifteen languages. In this country it had its first performance at the Metropolitan Opera, in New York, during the fall of 1931.

The story of the play is that of the poor piper who is lured away from his happy farm home, and his beautiful young wife, by promises of riches to be gained with his bagpipe. After exciting adventures at the palace, and elsewhere, homesickness, and the magic of his music, leads him back to his wife who has never wavered in her faith and love.

STEINWAY PIANO—COLUMBIA RECORDS

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ARTHUR J. GAINES, Manager

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ANNOUNCEMENTS

Tickets are now on sale at the Union Theater box office for the Jooss Ballet, appearing in the Theater the evenings of Feb. 14 and 15.

On Feb. 18 the Sunday Music Hour will present the original compositions of Professor Carl Brickén and Cecil Burleigh, as sung by contralto Virginia Auyer.

The Rathskeller and dining units of the Union are now open.

This program courtesy of W. J. RENDALL, Inc.

College Store at the Co-op . . . Downtown Store, 34 W. Mifflin Street

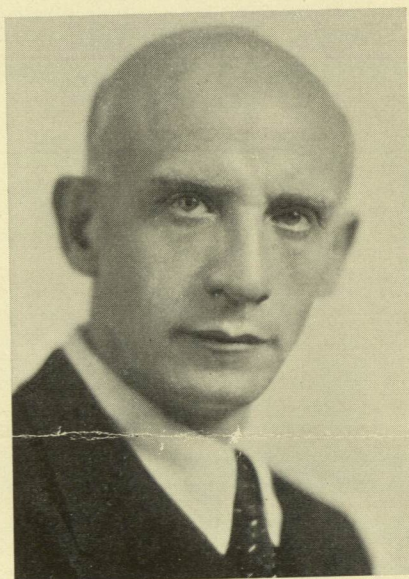
MINNEAPOLIS SYMPHONY ORCHESTRA

MATINEE PROGRAM, 2:30 P.M.

Overture "In Springtime" Goldmark
Symphony No. 2, in D major Brahms
"The Sorcerer's Apprentice" Dukas
Choral Prelude Bach
Polka and Fugue from "Schwanda,
the Bagpiper" Weinberger

EVENING PROGRAM, 8:00 P.M.

Overture "Leonore" No. 2 Beethoven
Two Nocturnes Debussy
(a) Clouds (b) Festivals
"Napoli" from "Impressions
of Italy" Charpentier
Symphony in D minor Franck



DIMITRI MITROPOULOS
CONDUCTOR

ARTHUR J. GAINES, MANAGER • NORTHROP AUDITORIUM • MINNEAPOLIS

WISCONSIN UNION THEATER
TUESDAY Matinee & Evening, FEBRUARY 6
Matinee 2:30 — Evening 8:00

PRICES: Matinee 50c to \$1.25; Evening 50c to \$1.75.
Tickets on sale at the Theater Ticket Office starting Jan. 8th.

PRESENTED BY THE UNION CONCERT COMMITTEE

Music Views

Mitropoulos

BY EUGENE STINSON

THE Minneapolis Symphony Orchestra, now in its 37th season, played at Orchestra Hall Wednesday evening. This was Dimitri Mitropoulos' second Chicago appearance as its conductor.

His program centered about a very brilliant performance of Rachmaninoff's strikingly written third symphony. This was preceded by a most enjoyable performance of Beethoven's second "Leonore" overture. After the intermission we heard Dukas' "La Peri" and the introduction, dance, procession, chorale and finale to the third act of "Meistersinger." The Wagnerian music was magnificently played and was the high point of the evening's performance.

Mr. Mitropoulos had drastically curbed the quite hysterical style of conducting he revealed to us last spring. He furthermore conducted in a much bigger and imposing line than before and the splendid qualities of his musicianship have a far more fitting and effective setting.

He is a musician who listens to a score more horizontally than vertically; that is, his playing is not intended so much for clarity and an immaculate precision as for ebb and flow of movement and of episode. In this style of performance he is an interesting workman no less than a brilliant one. His orchestra is very good and Minneapolis must be congratulated on its excellence. The playing is not always highly refined, but it is always communicative and when it ought be it is truly eloquent.

Mr. Mitropoulos presents his ideas vividly; this year he did so with less excitement and more power than last. It is quite easy to believe in his sincerity and to enjoy the prospect of an expanding success that is founded upon his genuine musicianliness.

Wednesday's concert was given for the benefit of the orphanage fund of the Greek-American Progressive Society. Mr. Mitropoulos, then, was heard not only by a crowded audience of common blood with his own, he was heard by one of the most loyal of the foreign sections of our population. The tremendous enthusiasm with which he and his or-

chestra were applauded was filled with pride, it is true, but was wholly merited besides.

MR. MITROPOULOS has been engaged to make guest appearances with the New York Philharmonic-Symphony next season. And when that orchestra plays its exchange dates in the Chicago Symphony's subscription series next Nov. 21 and 22, John Barbirolli conducting, Mr. Stock and his orchestra will be in New York on their Symphony's 50th anniversary tour and will play the Philharmonic-Symphony subscription concerts of Wednesday evening and Friday afternoon.

Music in Chicago - Weekly Review

BY HERMAN DEVRIES.

The Minneapolis Symphony Orchestra, now on its annual mid-Winter tour, paid us its yearly visit and chose Orchestra Hall as the locale for its concert last night under the management of Bertha Ott, and given for the benefit of the Orphanage Fund of the Greek American Progressive Association.

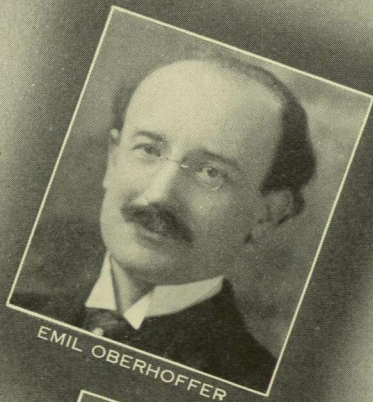
The name of Conductor Dimitri Mitropoulos is dear to the Hellenic-American heart, therefore the hall was sold out, and enthusiasm followed in the wake of everything the maestro offered. The Minneapolis Symphony Orchestra has for the past thirty-seven seasons occupied a preponderant place in musical America, and under its present leader it seems to have grown in favor and in efficiency.

The fiery conductor, who spares neither his nerves, nor ours, is keyed up every second, and uses his sinuous hands and pianistic fingers to indicate every shade of nuance, so that even the listener knows his intention, and the orchestra, subservient to his demands, produces tonal effects that are particularly Mitropoulosnesque.

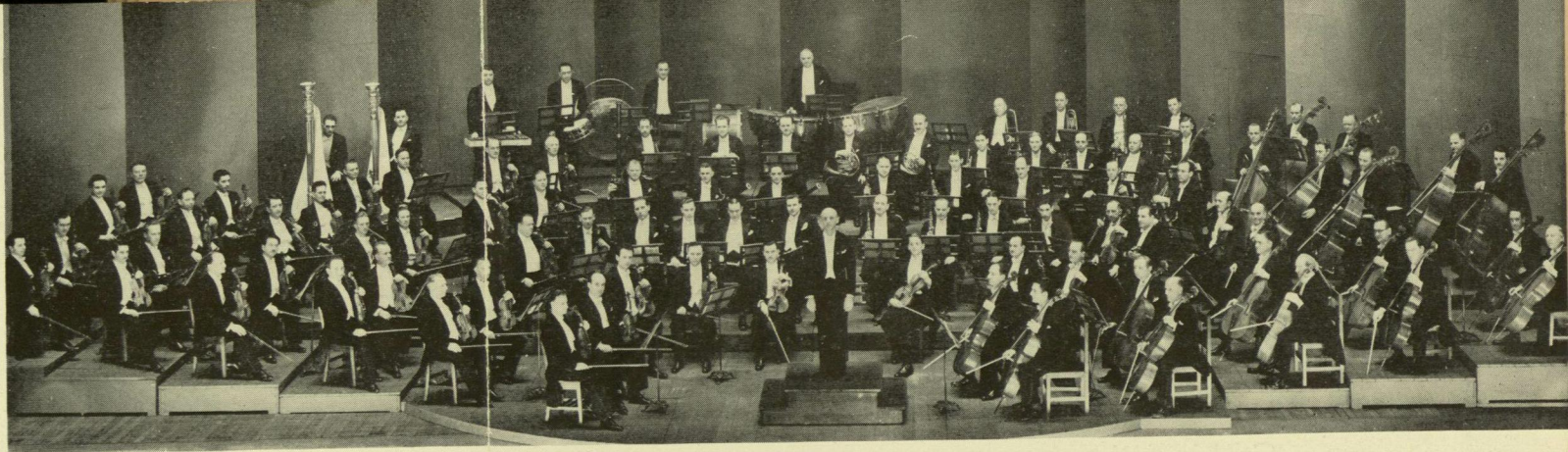
The Beethoven "Leonore, No. 2," Rachmaninoff's Third Symphony; Dukas' dance poem, "La Peri," and excerpts from Wagner's "Meistersinger" formed the program, and permitted us to discover how the orchestra can differentiate, and to judge the merit of every individual section.

The strings are more generously vibrant; the brass more mellow, and the woodwinds less pipey than when we heard them last year. The men were grouped a great deal after the pattern of eastern orchestras—the cellos at the right of the director, the double-basses backing them up, with the brasses in the center-back.

This change of position seems felicitous, as it apparently beautifies the entire structure of that splendid instrument called the Minneapolis Symphony Orchestra.



EMIL OBERHOFFER



The MINNEAPOLIS SYMPHONY ORCHESTRA



HENRI VERBRUGGHEN



EUGENE ORMANDY

THE MINNEAPOLIS SYMPHONY ORCHESTRA is a great Orchestra because it has always had great leadership. Founded in 1903 when few symphony orchestras existed in America, it has had only four conductors; all men of genius and outstanding figures in the world of music. Emil Oberhoffer, Conductor from 1903 to 1921, crystallized the love of music in a lusty, sturdy community, and laid the foundations of a musical organization that has remained the outstanding cultural asset of the great northwest. Henri Verbrugghen (1923-1930) and Eugene Ormandy (1931-1936) made notable contributions to the Orchestra's artistic development and the expansion of its repertoire. Under these three leaders the Orchestra played to thousands of music lovers in Minneapolis, where it is revered and loved by people in all walks of life; and during its extensive annual tours concerts were given in 373 cities in 41 states and in Canada and Cuba.

Dimitri Mitropoulos, whose fame has spread throughout musical America since his electrifying debut with the Boston Symphony Orchestra in 1936, has been the Orchestra's Conductor since 1937. Born in Athens in 1896, he first attended the Athens Conservatory, later completing his musical studies in Berlin with Ferruccio Busoni. He then became interested in conducting and was assistant conductor of the Staatsoper at Berlin until 1924. Returning to Athens,

he was made Conductor of the Symphony Orchestra at the Conservatory where he first studied. In 1930 he appeared as Guest Conductor of the Berlin Philharmonic Orchestra and later made his debut in Paris, conducting the Orchestre Symphonique de Paris. The same year he was heard in London and, from that time on, he accepted many invitations to conduct in Italy, Russia and other European countries. His American debut in Boston was arranged at the invitation of Dr. Serge Koussewitzky, Conductor of the Boston Symphony Orchestra.

In Minneapolis Mr. Mitropoulos found a cooperative Symphony Board, an alert and responsive Orchestra, and an appreciative public. His great musical gifts were promptly recognized and his weekly concerts in Northrop Memorial Auditorium on the campus of the University of Minnesota, where the Orchestra makes its home, are attended by enthusiastic throngs of Minneapolis and St. Paul music lovers and University students and faculty.

Minneapolis is confident that with Mr. Mitropoulos as Conductor, their beloved Orchestra's tradition of great leadership will be worthily maintained. They proudly send their Orchestra forth on its first extensive tour since he became conductor, that other cities may experience what Minneapolis has enjoyed during the past three seasons.

CIVIC MUSIC LEAGUE

Presents

MINNEAPOLIS SYMPHONY ORCHESTRA

DIMITRI MITROPOULOS, Conductor

PROGRAM

I.

Overture "Leonore", No. 2.....BEETHOVEN

II.

Symphony No. 6 ("Pastoral") in F Major, Op. 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

(Last 3 movements played without pause)

INTERMISSION

III.

"La Peri", A Dance Poem.....DUKAS

IV.

Fantasia and Fugue in G Minor.....BACH

(Arranged by Dimitri Mitropoulos)

STEINWAY PIANO — COLUMBIA RECORDS

Tour Under the Personal Direction of *St. Louis, Mo.*
ARTHUR J. GAINES, Manager

Feb. 13, 1940

VISITING SYMPHONY IN VARIED PROGRAM

Minneapolis Orchestra Brought
Back to St. Louis by Music
League After 10 Years.

By THOMAS B. SHERMAN

The Minneapolis Symphony Orchestra, returning to St. Louis after an absence of about 10 years, gave a concert in the Municipal Auditorium last night under the direction of its regular conductor, Dmitri Mitropoulos. The concert was a part of the Civic Music League series, thus continuing the practice, which one hopes has become permanent, of giving the local public an opportunity to hear a visiting band every season.

A large section of the public availed itself of this particular opportunity and was duly impressed by what there was to hear and to see as the conducting of Mr. Mitropoulos involved both the auditory and the visual perceptions.

Though it is difficult to judge an orchestra as an entity apart from its conductor the Minneapolis organization can certainly be described as well balanced, well disciplined and responsive to a high degree. The outstanding quality of the band was its muscular virility but it also had the defect of that quality in that it was frequently coarse in texture. The soloists were uniformly excellent and the flute player was particularly so.

Substantial Program.

The program with which Mr. Mitropoulos chose to work his dynamic wonders was substantial and well varied with no concessions to the theoretical taste of a popular audience. It began with Beethoven's "Leonore Overture No. 2" which was played with a great show of dynamic contrasts and dramatic emphasis but was interesting chiefly because it demonstrated the vast superiority of the more familiar No. 3. It also allowed one to get a sort of preliminary estimate of the conductor.

In the "Pastoral Symphony" of Beethoven, which followed, Mr. Mitropoulos confirmed this initial impression by making it quite evident that he knew what he wanted and had all the strength, will and control to get it.

What he wanted was seemingly one of those so-called "personal" interpretations that was disturbing only to persons who had the idea that "pastoral" was synonymous with leisure, tranquility, spaciousness and rustic pleasantries. In the first movement Mr. Mitropoulos had already felt the approaching storm of the fourth, a feeling that was expressed in a variety of exaggerated dynamics. This together with his passion for emphasizing inner voices made the whole movement and, for that matter, the whole symphony, personal to the point of eccentricity.

Tumultuous Peasants.

The "Village Festival" was sprightly and rhythmic and was out of the scale only because the two preceding movements were so disturbed. As for the storm it was mild enough, that is to say it was only as tempestuous as the conductor could make it but the "thankful feelings" of the peasantry were so tumultuous that one might have imagined they had survived a Kansas cyclone instead of an ordinary Heiligenstadt thunder-shower.

In the second part of the program Mr. Mitropoulos offered a brilliant and multi-colored performance of "La Peri" by Dukas and closed the proceedings with his own arrangement of Bach's

"Fantasia and Fugue" in G Minor. The heavens really opened in this last number. Aside from any question of appropriateness the orchestral balance was virtually annihilated by those numerous triple-fortes.

Mr. Mitropoulos conducted, in the modern fashion, without baton or score.

Deserved Ovation Given Mitropoulos

Auditorium Concert
Most Exciting Since
Toscanini's Visit

By HARRY R. BURKE.

Dmitri Mitropoulos, among conductors, is of the very elect. He has revived and vitalized the Minneapolis Symphony Orchestra until its appearance at the Municipal Auditorium last night under the auspices of the Civic Music League was the most exciting concert by a visiting orchestra in St. Louis since Arturo Toscanini brought his La Scala here almost 20 years ago. And he provided a program for that St. Louis visit astutely presenting both musical solidity and musical show. It won a most deserved ovation.

Beethoven's "Leonore" Overture No. 2, which opened, was followed by the "Pastoral" Symphony. And after the intermission Paul Dukas' choreographic poem, "La Peri," preceded Mitropoulos' own arrangement of Bach's Fantasia and Fugue in G minor. A program to interest at once the most casual amateur, and the most sophisticated of symphony concert habitues.

VIVID MANNERISMS

A conductor of vivid personal mannerisms, this Dmitri Mitropoulos. Bald, with a head in profile suggestive of Egyptian bas relief. He conducts with neither score nor stick, with a nervous and energetic beat, the purpose of which is unmistakable. With hands he moulds and shapes and phrases tone. His face, hidden from the audience, except in occasional profile revelations, is not less active in effecting his purpose. His whole being vibrates to the music, like a tuning fork.

His orchestra is excellent. Satisfying strings, though perhaps not altogether brilliant and translucent. Admirable brasses, an especially excellent horn section and surpassing woodwind choirs. Upon this instrument he plays with virtuoso skill, evoking the most thrilling of pianissimi, the most thunderous of climaxes.

EXCEPTIONAL REALISM

His Beethoven was essentially dramatic, perhaps at the expense of the composer's lyricism, so evident in the "Pastoral." The reading, sound, thoughtful, clear, was effective through its pauses and accents, its dynamic drama, rather than through subtle nuance. With exceptional realism the rain fell in the symphony's shower episode. Actually wet.

But it was a Mitropoulos who was master of nuance disclosed in Dukas' "La Peri" as the orchestra shimmered and glowed with nac-

reous tints in the brilliance of the instrumentation—a very ecstasy of tonal coloration.

His transcription of the Bach Fantasia and Fugue in G Minor was most emphatically orchestral. There was no attempt to imitate an organ, although organ quality and organ inspiration were manifest. A big and brilliant thing. Bringing into play the whole of the orchestra as it developed Bach's Gothic architectonic in tone. Its orchestration showed a kinship to Weinberger's "Polka and Fugue" from "Schwanda." That was not to be wondered at for Weinberger's "Polka and Fugue," last night, was revealed in unmistakable relationship to Bach's G Minor Fantasia and Fugue.

The audience filled every seat in the Auditorium's opera house. It attested its excited appreciation by recalling Mitropoulos to the platform again and again at the concert's close.

St. Louis Daily Globe-Democrat,

Wednesday Morning, February 14, 1940.

ST. LOUIS POST-DISPATCH

U. S. Is Musical Center Now, Conductor Thinks

Dimitri Mitropoulos Says More Musicians
Are in Training Here Than in
Any Other Land.

Dimitri Mitropoulos, conductor of the Minneapolis Symphony Orchestra, who made his first appearance in St. Louis at Municipal Auditorium last night, is a native of Greece. "But," he said yesterday with fine grandiloquence, "my true nationality is music. My orchestra is my family."

Athens is still home to him, however, and every summer he returns to visit his mother at the Grand Bretagne in Constitution Square, where sunlight is gold on the dry, dusty pavement, and where small boys shine your shoes for two drachmas, about two cents. "Greece," he said enthusiastically, "is a fine country."

Seen by a Post-Dispatch reporter in the lobby of the Hotel Jefferson, the conductor was hungry. When he could not find the group of local music enthusiasts with whom he was to have luncheon, he walked into the coffee shop and sat down to eat by himself. No sooner had he ordered, however, than he was found by some of his party, who took him off in a taxicab to the Missouri Athletic Club.

There, speaking rapidly, with a pleasantly uncertain accent, Mitropoulos sketched his musical career. After beginning his training in Athens he continued his studies in Berlin. In 1925 he returned to Greece to conduct the orchestra of the State Conservatory.

He then spent four years with the Monte Carlo Symphony Orchestra, and, after traveling extensively in Europe, he was called to conduct the Boston Symphony Orchestra in 1936. From Boston he went to Minneapolis. He has recently been invited to be guest conductor with the New York Philharmonic Orchestra for four weeks next winter.

A tall man, with mobile and quickly expressive features, Mitropoulos wore an overcoat with a heavy fur collar. In the buttonhole of his midnight blue suit coat was the red ribbon of the French Legion of Honor. He has also been decorated by the governments of Greece, Germany and Italy.

In answer to questions about the state of music in the United States, Mitropoulos replied seriously that America today was the El Dorado of musicians as it was once the El Dorado of the conquistadors. More and better musicians are now being trained here than in any other country in the world, he said.

Less seriously, he observed that swing music, like every other form of art, had its value. "It should not, however," he said, "be played on the same program with symphonic compositions."



DIMITRI MITROPOULOS

Mitropoulos Asserts U.S. Must Stop War

Unless the present war is stopped soon, Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra, believes that America will have to enter it to stop it.

"I have always looked on idealistic America as a country interested in all mankind, and if the war does not stop soon, America will never let all the people be destroyed," he told a Post-Bulletin reporter in an interview this morning at the Kahler hotel.

Here to conduct his 90-piece orchestra in two concerts today at the Mayo Civic auditorium, he recalled his visit to his native Greece last summer, when he found the people afraid of a war.

That Greece and other European nations soon will be involved unless peace is achieved soon, is Mr. Mitropoulos' opinion.

MUSIC HARD HIT

The disastrous effect of war on music, a "luxury," is particularly regretted by the distinguished, intense composer, who was born in Athens, Greece 43 years ago. He conducted symphony orchestra in several European countries before coming to America.

Although Mr. Mitropoulos, a resident of the United States for only a few years, stated that he regards all American customs as wonderful and that he adopts them as rapidly as possible, there is one trend in America of which he does not approve. That is the tendency for too much general instruction, brought about by the "thirst for instruction" on the part of the general public.

"Here you expect each individual to know too much, something about everything," he said with generous gestures. "Too much general instruction is dangerous. If each one would concentrate more on his particular job and not try to amass too much general instruction, he would be more of an influence on humanity. Unfortunately this is not a century for individual genius."

The only branch of learning which he feels best applies concentration is the scientific field, particularly medicine, he said.

DOESN'T "HEAR" FILM MUSIC

Mr. Mitropoulos enjoys movies and attends them as his favorite form of recreation, but he never "hears" the music in them, but merely watches the characters on the screen, he explained.

He does not approve of combining music with any other art nor is he in favor of using movies as propaganda means for promotion of music. He would never be in favor of taking the Minneapolis orchestra to Hollywood to make a motion picture, he added.

Acclaimed everywhere, the orchestra has played in Boston, where

he has been a guest conductor on two different occasions, Mr. Mitropoulos has never married because he thinks marriage is as important a business as his career and he wouldn't want either to suffer.

First a pianist and then a composer of exceptional talents, Mr. Mitropoulos long ago gave up composing to concentrate on conducting, he explained.

"America does not leave me enough time for composing," he added.

LIKES GWTW

Music is his master and he gives all of his time to it, seldom pausing during the concert season for any outside interest, although he has seen "Gone With the Wind" and "liked it very much."

Mr. Mitropoulos' first job of conducting was a Berlin when he was given the position of assistant conductor of the Staatsoper, at the age of 25. Four years later he returned to Athens to assume directorship of the symphony orchestra at the conservatory where he had been a student.

His international career began in 1930 when he was invited to Berlin to conduct a series of concerts by the Berlin Philharmonic orchestra.

Thirty-six of his 43 years have been devoted to the study of music. He broke off from his high school studies when he was 16 and concentrated entirely on music. His opera, "Beatrice," was produced in 1919, when Saint Saens, the composer, heard it and was so impressed he arranged for a scholarship that took the promising youth first to study composition with Paul Gilson at Brussels and then with Ferruccio Busoni at Berlin.

PARIS DEBUT IN 1932

In 1932 he made his debut in Paris, conducting the Orchestra Symphonique de Paris, and later played in England and Italy. He also visited Italy again in 1934, 1935 and 1939.

Serge Koussevitzky, conductor of the Boston Symphony, made possible his debut in this country, asking him here as a guest conductor in 1936.

He has already accepted an invitation to be guest conductor for four weeks next season of the New York Philharmonic symphony.

University of Illinois

Symphony Series

The Minneapolis Symphony
Orchestra

DIMITRI MITROPOULOS, *Conductor*

Auspices

THE UNIVERSITY CONCERT AND
ENTERTAINMENT BOARD

The Auditorium

*Thursday evening, February fifteenth
Nineteen hundred forty*

The Symphony Comes



Arthur J. Gaines, orchestra manager, Mrs. Charles Hutchinson, Rochester, Conductor Dimitri Mitropoulos, and Mrs. J. Grafton Love, Rochester, pose together on the Rochester auditorium stage after the orchestra's last concert on tour there Friday.

Home--Tired But Happy



Asleep on the way to Minneapolis are Gus Janossy, left, bass viol player, and Waldemar Linder, horn player. The orchestra played for 50,000 music lovers in 16 cities. Only mishap was a small fire which damaged a cello case en route to Minneapolis.



In its last stop of its mid-winter tour the Minneapolis Symphony orchestra scored another success at Rochester last night. Congratulating Dimitri Mitropoulos, conductor, after the concert, are left to right, Dr. Donald Balfour, Mrs. Balfour, the conductor, Mrs. Charles Hutchinson and Mrs. J. Grafton Love.



A kiss greeted Harry Brader of the orchestra at the end of its three-weeks tour. He was met at the train by his step-daughter, Geraldine Strawn.



The Program

THE MINNEAPOLIS SYMPHONY ORCHESTRA has long been one of the outstanding orchestras of the Middle West, and under Dimitri Mitropoulos it is enjoying one of the most successful and artistically satisfying years in its existence.

Dimitri Mitropoulos was engaged as permanent conductor in 1938, after he had been in this country for only two years. Mr. Mitropoulos, who is noted for his phenomenal memory, disdains the use of both score and baton in directing his concerts. Under the inspiring direction of this artist, the Minneapolis Symphony has retained its place among the great orchestras of the country.

As the second number on the Symphony Series, the Indianapolis Symphony Orchestra, under the direction of Fabien Sevitsky, will appear here March 27. Tickets may be purchased here after this concert or at 101 Student Center for \$1.00, \$1.25, and \$1.50.

THE NEXT STAR COURSE NUMBER

The next number on the regular Star Course will be Simon Barer, pianist, on February 29.

The attention of the audience is called to a regulation of the Board of Trustees of the University of Illinois that smoking in University buildings is not permitted except in the private offices and private laboratories of members of the staff. The audience is requested to cooperate in the observance of both this regulation and the tradition.

I

Overture to "Euryanthe" *Carl Maria von Weber*

Greater animation than that expressed in the opening strain of the Overture is unimaginable. This phrase has no relation to the drama; but it is followed by a firmer subject, drawn from an aria of Adolar, the hero, in the first act, in which he voices his confidence in his wife, Euryanthe, who has been accused of infidelity. After this strain the original animation is resumed, and is brought to a vigorous climax. In sudden and vivid contrast the second subject appears—a melody in the violins, drawn from another aria of Adolar. Again the impetuosity returns, with a thematic idea later to appear, inverted, as the subject of a fugato. Then comes a unique effect. Hushed harmonies in eight divided violins accompany the brief raising of the curtain to show a tableau—Euryanthe kneeling at the tomb of Adolar's sister. The recapitulation is condensed to give more point to the second subject. A short and brilliant coda fulfills the promise of the animated opening.

II

Two Nocturnes for Orchestra *Claude Achille Debussy*

- (a) Clouds
- (b) Festivals

The composer prefixed his score with a brief explanation of the purport of these numbers. This, in the translation of Mr. Philip Hale, runs as follows: "The title, 'Nocturnes,' is intended to have here a more general and, above all, a more decorative meaning. We, then, are not concerned with the form of the nocturne, but with everything that this word includes in the way of diversified impression and special lights.

"'Clouds': the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white.

"'Festivals': movement, rhythm dancing in the atmosphere, with bursts of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it; but the main idea and substance obstinately remain—always the festival and its blended music—luminous dust participating in the universal rhythm of all things."

One Poem, "Death and Transfiguration," Op. 24 - R. Strauss
Symphony No. 4, in F Minor, Op. 36 - Peter Il'yich Tchaikovsky

Tour Tiring? Not for Old Soldier Like Mitropoulos

Had it not been that Dimitri Mitropoulos did a good deal of knocking about with the Greek army in his youth, he may have been a weary man yesterday when he returned with the Minneapolis Symphony orchestra from a tour of 19 midwest cities.

The conductor said he withstood in good grace the daily ordeal of shuttling from train to hotel, to

concert hall, and back to the train without affecting his temperament and nightly sleep.

"In the Greek army, you see, we had to lie down where we could and eat what they gave us, and so I was in training for such a trip," he said.

"Some of the young musicians complained they couldn't sleep, but I guess they had a picnic. They played very well."

Mitropoulos said it was "amazing" the smoothness with which the tour was conducted. "It was typical of American business efficiency, accompanied by high spirit," he said.

The trip was without serious incident except for influenza plaguing some of the musicians including the conductor himself, he said. "In one concert we were lacking a bassoon and a clarinet, and we had to revise the program at the last minute." He said he conducted some of the concerts with a fever.

The maestro was elated over enthusiastic audiences which "inspired the orchestra." He said there seemed to be a thirst for musical art, "as if the people were seeking something in music as they would in religion."

No Complaints



—Staff photo.

Dimitri Mitropoulos
Army Training Helped

✓ **CHICAGO, Illinois. February 8. *Chicago Herald-American*. (Herman Devries)**

"The Minneapolis Symphony has for the past thirty-seven seasons occupied a preponderant place in musical America, and under its present leader it seems to have grown in favor and efficiency. The fiery conductor, who spares neither his nerves, nor ours, is keyed up every second, and uses his sinuous hands and pianistic fingers to indicate every shade of nuance, so that even the listener knows his intentions, and the orchestra subservient to his demands, produces tonal effects that are particularly Mitropoulosnesque."

CHICAGO, Illinois. February 7. *Chicago Tribune* (Edward Barry)

"The performance as a whole was arresting by reason of the vividness of the orchestra's tone colorings, the striking contours of its phrases, and the restless arm and hand gestures and body motions of its conductor. These tone colorings were of a splendor calculated to dazzle the most experienced listener. Good examples were the searching quality which the strings achieved in those big rueful themes of the Rachmaninoff, and the confidence and mobility which the brasses brought to the chorale melody in the Wagner. Phrases were crisp, urgent and provocative."

✓ **CHICAGO, Illinois. February 7. *Daily News* (Eugene Stinson)**

"Mr. Mitropoulos had drastically curbed the style of conducting he revealed to us last spring. He furthermore conducted in a bigger and imposing line than before and the splendid qualities of his musicianship have a far more fitting and effective setting."

"He is a musician who listens to a score more horizontally than vertically; that is, his playing is not intended so much for clarity and an immaculate precision as for ebb and flow of movement and of episode. In this style of performance he is an interesting workman no less than a brilliant one. His orchestra is very good and Minneapolis must be congratulated on its excellence."

CHICAGO, Illinois. February 7. *Journal of Commerce* (Claudia Cassidy)

"Last night Mr. Mitropoulos returned, this time to Orchestra Hall, and conducted a thoroughly successful concert which was more relaxed, more spontaneous and infinitely more brilliant than its predecessor. The Minneapolis Symphony was in spectacular trim, with a basically beautiful tone both resilient and full of variety."

COLUMBUS, Ohio. February 12. *The Columbus Citizen* (George Hage)

"The Orchestra is a more inspiring (and inspired) band than when I heard it last. It is capable of richer sonorities and finer gradations of tone coloring, and in all departments, more vital in response to its conductor's conception of the work at hand. As for the conductor, a varied program failed to find him lacking in any of the qualities that make a great conductor and showed him a supreme master of many of them."

COLUMBUS, Ohio. February 12. *The Columbus Dispatch* (Samuel T. Wilson)

"The most exciting orchestra concert heard in Columbus during the past five years was that given by the Minneapolis Symphony on Saturday evening. Columbus has long accounted the Minneapolis Orchestra as one of the most distinguished among the bodies of instrumentalists that pay it regular visits. During the four seasons that have intervened since the orchestra last played in Memorial Hall it has lost none of the technical proficiency, ensemble, musicianship, tonal balance and luster, spirit and flexible responsiveness to direction for which it has always been admired. There was reason even to feel that gains have been made in every aspect of its work. Much was expected of the orchestra. Much was expected, too, of Mr. Mitropoulos. In his case it was discovered that glowing advance reports had not raised expectations high enough. Granting the excellence of his orchestra . . . the electric quality of the concert stemmed directly from Mr. Mitropoulos himself."

the most outstanding attractions which has been brought to Cedar Rapids. . . . Dimitri Mitropoulos loomed up as a dominant musical figure. His consummate artistry swayed the orchestra and audience alike."

THIRTEENTH SYMPHONY PROGRAM

FRIDAY EVENING, MARCH 1, 1940, AT 8:30

DIMITRI MITROPOULOS, *Conductor*

SUITE FROM THE "WATER MUSIC" *Handel-Harty*

- I. Allegro
- II. Air
- III. Bourree — Hornpipe
- IV. Andante espressivo — Allegro deciso

FOUR TONE POEMS AFTER PICTURES BY BÖCKLIN, OPUS 128 *Reger*

- I. "The Fiddling Hermit"
- II. "Sport of the Waves"
- III. "The Island of Death"
- IV. "Bacchanale"

INTERMISSION

PICTURES AT AN EXHIBITION *Moussorgsky*

(Ten Piano Pieces orchestrated by Maurice Ravel)

- | | |
|---|---|
| Prelude: Promenade | V. "Ballet of the Unhatched Chickens" |
| I. "The Gnome"
Promenade | VI. "Samuel Goldenberg and Schmuyle" |
| II. "The Old Castle"
Promenade | VII. "The Market at Limoges" |
| III. "Garden of the Tuileries" | VIII. "Catacombs"
"Con mortuis in lingua mortua" |
| IV. "Bydlo" (A Polish Wagon)
Promenade | IX. "The Hut of Baba-Yaga" |
| | X. "The Great Gate of Kiev" |

Stress City's Importance in Music



—Times-Tribune photo.

The growing importance of Minneapolis and the northwest as a center of musical culture was emphasized last night in a "Minneapolis Marches On" broadcast sponsored by The Tribune Newspapers over WTCN. Among those who predicted an even brighter future

for the area were, left to right, John Verrall, Johan Egilsrud, George Krieger, E. L. Carpenter, Dimitri Mitropoulos, W. J. McNally, conductor of the program, and William MacPhail.

Radio Program Lists Decade's Possibilities

Counting musical achievements of the past decade as not only worthy accomplishments but auguries for an even greater future, six noted musical men predicted large cultural advances for the northwest in a "Minneapolis Marches On" broadcast sponsored by The Tribune Newspapers last night over WTCN.

With W. J. McNally of The Tribunes conducting, the musical story of the last 10 years in Minneapolis and what it betokened for the future was related by E. L. Carpenter, Dimitri Mitropoulos, William MacPhail, George C. Krieger, John Verrall and Johan S. Egilsrud.

WILL BELONG TO WORLD

Mr. Mitropoulos, conductor of the Minneapolis Symphony orchestra, emphasized that "this part of the country has produced some fine musicians and worthy composers. With the tradition of your symphony orchestra as the background and inspiration there is no reason why great musicians and composers should not come from here. When they do, they no longer will belong just to Minnesota or Minneapolis—they will belong to the world."

He said "there are more music lovers in this country than in Europe, but there are probably more music appreciators—those who have a critical viewpoint toward music—in Europe. But America is catching up rapidly. American music no longer needs to look to Europe for leadership."

PRAISES VERRALL

The conductor paid high tribute to Mr. Verrall, local composer who

has had two of his works played by the symphony.

Mr. Verrall, instructor of music at Hamline university, said "if the music lovers of the country will support and encourage the composers, the next 10 years should see the music of America taking its rightful place in the musical literature of the world."

"Organization," he said, "such as college orchestras and choirs must take cognizance of the composer and even though his work is not yet perfect, he should have the opportunity to evaluate it in public performance."

He cited as of great value the encouragement given by the Schubert club, St. Paul, the Duluth and Minneapolis symphony groups and the Minnesota Federation of Music clubs. Verrall urged that an end be put to the "defeatist attitude" now being adopted by many American composers because of the

slight attention paid them until recently.

Mr. Carpenter, introduced by Mr. McNally, the man most responsible for the creation of the Minneapolis symphony, pointed out that symphony orchestra audiences in Minneapolis have doubled in the last 10 years.

He ranked the Minneapolis ensemble with the best in the nation and cited the growing demand for records made by it and the success of the recent tour. He said subscribers to the orchestra have increased from 2,000 to 4,000 in the last decade. Mr. Carpenter said that he knew of no symphony orchestra in the world which was able to meet expenses out of sale of tickets alone.

"I believe that our orchestra, our University of Minnesota, our colleges and our education system generally belong in a special group," he said, "and that this group of institutions not operated for commercial profit but maintained directly and indirectly by sacrificial giving, have had and will continue to have a profound influence upon the civilization we are building.

CITES OTHER GAINS

Mr. Egilsrud, music critic of The Minneapolis Morning Tribune, cited the increase in singing societies, music clubs and chamber groups, the added number of concerts and the improved music performed as indications of the advance in musical culture.

"One branch of music, as yet perhaps the least conspicuous, to me is the most important of all in showing signs of musical maturity," he said.

He emphasized that the ever-increasing recognition of the significance of the composer in making Minneapolis a musical center has come about slowly. "But within the last few years, greatly through the influence of Dimitri Mitropoulos, there have been several performances of works by local com-

posers. This is a very encouraging sign. That we now have reached a musical maturity, great enough to encourage musical composition, is a fact of the greatest import to the musical history of the city and the state."

REVEALS FUTURE PLANS

Mr. MacPhail, head of the MacPhail School of Music and director of the Apollo club, told of many future plans to enrich the musical life of Minneapolis.

Minneapolis musical organizations are formulating plans to interest cities of the state in joining a great state-wide choral union, he said. The plan tentatively offers to cities that have a mixed chorus, or desire to organize one, the assistance of a central committee in arranging concerts.

He explained an orchestra of 50 pieces from the symphony, plus soloists of national fame, would fit into the plan. This group would travel from city to city to aid in presentation of an oratorio. At the Minneapolis summer festival, he said, it is planned for the groups to join in a 3,000-voice chorus with orchestra, in the Minneapolis auditorium.

INVITES SUGGESTIONS

He invited conductors and managers of choral societies and sing-

ers to write in their opinions of the plan to the Minneapolis Choral union, in care of The Minneapolis Tribunes.

Mr. Krieger, instrumental music instructor at West high school, said that the schools worked under the theory that participation in music is the path of appreciation of music. He said 12,000 pupils now play instruments in the schools. "Minneapolis schools are leading the nation in this instrumental program," he said.

"Many of our pupils are turning out fine compositions," he said. "This department, unique in the nation, will grow mightily in the next decade."

Tuesday Evening, March 5, 1940



The future of Minneapolis as a musical center was stressed by these men who appeared over WTCN last night on the "Minneapolis Marches On" broadcast sponsored by The Minneapolis Tribune News-

papers. Left to right are Johan S. Egilsrud, George Krieger, E. L. Carpenter, Dimitri Mitropoulos, W. J. McNally, conductor of the program; William MacPhail and John Verrall. |

—Staff photo.



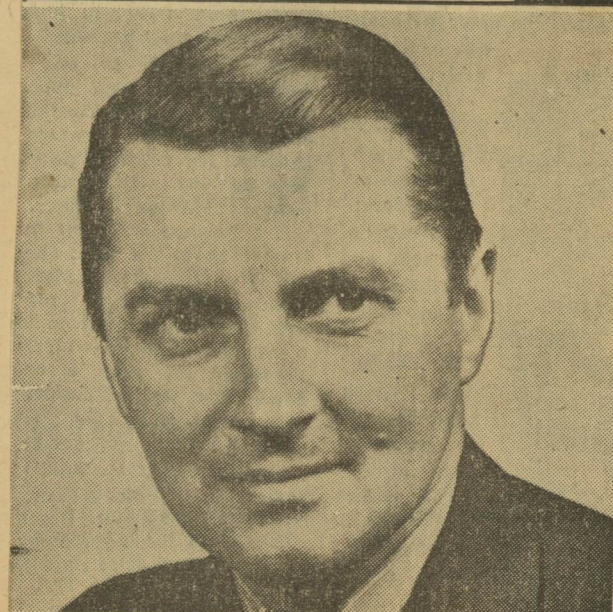
E. L. CARPENTER



JOHN VERRALL



DIMITRI MITROPOULOS



JOHAN EGILSRUD

THIRD YOUNG PEOPLE'S CONCERT

THURSDAY AFTERNOON, MARCH 7, 1940, AT 3:00

NORTHROP MEMORIAL AUDITORIUM

Guest Artist: ROBERT VIROVAI, *Violinist*

- 1 Overture to "The Secret of Suzanne" *Wolf-Ferrari*
- 2 Third Movement (Allegretto grazioso), from
Symphony No. 2, in D major *Brabms*
- 3 Violin Solos with Piano Accompaniment
 - a - "The Violin Maker from Cremona" *Hubay*
 - b - "A Letter from Across the Sea" *Spojanovich*
 - c - "The Flight of the Bumble Bee" *Rimsky-Korsakow*
- 4 "Peter and the Wolf," an Orchestral Fairy Tale *Prokofieff*
Narrator: BERNARD FERGUSON

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. Unsold seats, if any (the hall is usually sold out), will be on sale at the Box Office in Northrop Auditorium preceding the concert.

FOURTEENTH SYMPHONY PROGRAM

FRIDAY EVENING, MARCH 8, 1940, AT 8:30

Guest Artist: ROBERT VIROVAI, *Violinist*

OVERTURE TO "BENVENUTO CELLINI," OPUS 23 . . . *Berlioz*

CONCERTO FOR VIOLIN, NO. 4, IN D MINOR, OPUS 31
. *Vieuxtemps*

- I. Andante — Moderato
- II. Adagio religioso
- III. Scherzo: Vivace
- IV. Finale Marziale: Andante — Allegro

INTERMISSION

"PETER AND THE WOLF," AN ORCHESTRAL FAIRY TALE,
OPUS 67 *Prokofieff*
Narrator: BERNARD FERGUSON

SUITE FROM THE BALLET "THE FIRE BIRD" . . . *Stravinsky*

- I. Introduction — The Fire Bird and Her Dance
- II. Dance of the Princesses
- III. Infernal Dance of the Katschei
- IV. Berceuse — Finale

ROBERT VIROVAI, Violinist



Robert Virovai was born March 10, 1921, in Daruvar, an ancient Serbian spa perched high in the Dinaric Alps, not far from the shores of the Adriatic. The family was not rich, but his mother had had a good musical training and decided to start Robert at the piano when he was three. It was a year later that he heard a small orchestra at a seaside resort, the violins fascinating the young listener. His piano studies were relegated to the background and the violin became his absorbing study. His mother taught him what she knew of fingering and bowing, then took him to Belgrad and entered him at the conservatory under Stojanowitsch, an old pupil of Jeno Hubay, the celebrated Hungarian violinist and teacher. In 1934, Stojanowitsch persuaded his old teacher, Hubay, to take the now thirteen-year-old genius as a scholarship pupil at the State Academy in Budapest. Virovai was to be the master's last pupil. For three years Hubay, nearing 80, taught the gifted boy with love and enthusiasm. In 1937, Virovai, still unknown beyond Belgrad and Budapest, entered the International Contest for Violinists held in Vienna, walked off with the first prize and created a sensation as soloist with the Vienna Symphony. Visits to Belgium and Portugal preceded Virovai's first visit to the United States. He made his debut in this country with the New York Philharmonic on November 3, 1938, repeating his triumph in three further appearances with the same organization within a week. At seventeen the boy from the Balkan Mountains had arrived. Pitts Sanborn, music critic for the New York World-Telegram, reviewing Virovai's first appearance on which occasion the young artist played the Vieuxtemps concerto, wrote: "One of the most exciting debuts ever witnessed in Carnegie Hall."

FIFTEENTH SYMPHONY PROGRAM

FRIDAY EVENING, MARCH 15, 1940, AT 8:30

DIMITRI MITROPOULOS, *Conductor*

OVERTURE TO A COMEDY OF SHAKESPEARE,
OPUS 15

Scheimpflug

SYMPHONY NO. 8 IN F MAJOR, OP. 93 *Beethoven*

- I. Allegro vivace e con brio
- II. Allegretto scherzando
- III. Tempo di Minuetto
- IV. Finale: Allegro vivace

INTERMISSION

SYMPHONY NO. 6, IN B MINOR ("PATHETIQUE"),
OP. 74

Tschaikowsky

- I. Adagio — Allegro — Andante — Allegro vivo
 - II. Allegro con grazia
 - III. Allegro molto vivace
 - IV. Adagio lamentoso
-

NOTICE. An attack of laryngitis prevented the appearance of Lawrence Tibbett at this concert. Mr. Tibbett's engagement has been postponed to Next Thursday Evening, March 21. See complete program on page 363.

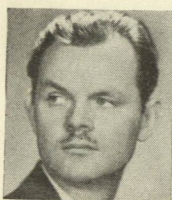
NEXT WEEK'S PROGRAM

FRIDAY EVENING, MARCH 15, 1940, AT 8:30

Guest Artist: LAWRENCE TIBBETT, *Baritone*

- 1 Overture to a Comedy by Shakespeare *Scheinpflug*
- 2 Symphony No. 8, in F major, Op. 93 *Beethoven*
 - I. Allegro vivace e con brio
 - II. Allegretto scherzando
 - III. Tempo di Minuetto
 - IV. Finale: Allegro vivace
- INTERMISSION
- 3 Two Arias for Baritone —
 - a — "Defend Her, Heaven," from "Theodora" *Handel-Lebell*
 - b — "Cortigiani, vil razza dannata," from "Rigoletto" *Verdi*
- 4 Introduction to Act III, "Tannhäuser" *Wagner*
- 5 Two Arias for Baritone —
 - a — "Blick ich umher," from "Tannhäuser" *Wagner*
 - b — Hans Sachs' Monologue, "Wahn! Wahn!" from
"Die Meistersinger" *Wagner*
- 6 Finale (Entrance of the Gods into Walhalla), from
"Das Rheingold" *Wagner*

LAWRENCE TIBBETT, *Baritone*



The son of a California sheriff who was shot to death while on a bandit hunt, the story of Lawrence Tibbett's life and career reads like fiction. Following the tragic death of his father, Lawrence, his two small brothers and their mother moved to Los Angeles where our hero, then age six, sought ways to add to the family income and attend school at the same time. Graduating from public schools a doctor's career attracted him and he took a pre-medical course interrupted by the World War during which he served with the navy in the far East.

His course of preparation for eventual musical triumphs was far removed from the conventional one. Always he had sung and studied, much of the time alone, however, it was the dramatic stage and the role of Iago in Shakespeare's "Othello" that first satisfied an inner craving for dramatic action, and then came the deciding opportunity when he sang the role of Amonasro in Verdi's "Aida," in a Hollywood Bowl operatic production. Tibbett was twenty-five when he journeyed to New York on borrowed money to study voice. In six months he had a Metropolitan Opera contract. Soon after, while singing the part of Ford in Verdi's "Falstaff," his rendition of the role precipitated pandemonium that landed him on front pages where successive achievements have kept him with surprising consistency. His success on the operatic and concert stage, and in the films, have made him a dominant International figure in the world of musical and dramatic art of whom America may well be proud. This will be Mr. Tibbett's fourth appearance with the orchestra at one of these concerts.

Symphony Season Draws to Close

Mitropoulos to Conduct But Once More Before Summer Silence Begins

The Minneapolis Symphony season is fast drawing to a close, with only one more concert remaining, with Mitropoulos conducting. Last night's program was a challenge to criticism, re-enforcing as it did, our constantly growing admiration for our conductor, a great figure in the history of music, who has worked unremittingly, to extend the boundaries of our conception of art. If it has seemed at times, that Mitropoulos was too much concerned with the harmonic inventions of the ultra modern school, it can be safely said, that he has not presented works of virtuosity for sake of displaying pyrotechnics; they were to him, the expression of personality that sounded phases of human emotion.

The Mexican dance music by Arron Copland—"EN Salon Mexico," the title, demonstrates a talent that is not common. In this composition, such as our wildest dreams could not have anticipated, Copland has introduced a terrific rhythmic element and dissonance, although tonality functions. Fortunately, it cannot be of use to conductors whose genius is less intellectual than that of Mitropoulos. Fearing some of the symphony patrons would object to this school of composition, he announced that they might "quietly" leave the hall before he played it as an extra number.

The first half of the program was devoted to French music: The overture to "Le Roi D'ys," Lalo, and the symphony on a mountain air, for orchestra and piano opus 25, d'Dindy, with the distinguished French pianist, Robert Cassadeuses at the piano for the first time in Minneapolis. There is great dignity in both compositions and they were played in that manner. The overture is surpassingly beautiful music, plaintive and militant, with a cello solo that stood out in relief, so superbly was it played by Mr. Graudan. The French symphony received an ovation and justly so, for it was written and played, to go home to the hearts of the hearers. d'Dindy has inherited a strong vital tradition from Frank in expressing his own personal qualities. He is a thoughtful composer of unmistakable clarity,

one who shows the love of nature and folk-airs. In this work he revels in the atmosphere of the Cevenes mountains and their folk tunes. The piano part is in no way a solo, but a beautiful part of the whole, deftly changing the themes or carrying them on. The horns to me have the most grateful part, so effectively done as to lend an impression of great height and distance.

The little symphony of Robert Saunders is the type of music we crave to have known as "American idiom." It is formal but young in spirit, sparkling with the zest of life; the second movement is especially rich in song that the strings and horn excelled in.

Then we went back to the favorite days gone by, listening to Weber's Concertpiece in F minor, played as never before by soloist or orchestra, with a rare vigor and velocity that were the easiest thing in the world to enjoy. But—Cassadeuses, famed as a Mozartian and bringing us Weber! His unfamiliar encores atoned somewhat.

GRACE DAVIES

ROBERT CASADESUS

Friday
evening
April 5
8:30
Northrop
Auditorium

Minneapolis debut of the brilliant French Pianist, who will play the Piano part in D'Indy's Symphony on a French Mountain Air and the Konzertstück in F minor by Weber.



SEVENTEENTH SYMPHONY PROGRAM

FRIDAY EVENING, APRIL 5, 1940, AT 8:30

Guest Artist: ROBERT CASADESUS, *Pianist*

OVERTURE TO LE ROI D'YS ("THE KING OF YS") . . . *Lalo*

SYMPHONY ON A FRENCH MOUNTAIN AIR

For Orchestra and Piano, Opus 25 . . . *d'Indy*

- I. Assez lent — Modérément animé
- II. Assez modéré, mais sans lenteur
- III. Animé

INTERMISSION

LITTLE SYMPHONY IN G. . . *Robert L. Sanders*

- I. Allegro
- II. Largo
- III. Allegro moderato

KONSERTSTÜCK (CONCERTPIECE) IN F MINOR,

For Piano and Orchestra, Opus 79 . . . *Weber*

Gallic Spirit In Evidence At Symphony

There was a certain lucidity in all the music performed at the Symphony concert last night in Northrop auditorium. This was, perhaps, because most of the music performed was by French and American composers, and even the soloist, Robert Casadeus, pianist, was French. Traditionally, the Gallic spirit is always clear-sighted, even when most enraptured. This clarity was definitely present in Dimitri Mitropoulos' reading of Lalo's overture to "Le Roi d'Ys"—an overture depicting both the highly fantastic magic of an old legend and intense passion through open, full-voiced tunes and clearly articulated melodies. The solo passages were given tender intonations and sensitive phrasing by the first clarinet and the first cello.

Sense of Spaciousness

A sense of translucent mountain air and of spaciousness gave character to d'Indy's "Symphony on a French Mountain Air." It is strange that a composer capable of creating so convincing and interesting a work as this symphony should be heard so seldom. The

reason, doubtless, is that his music is not sensational enough to draw attention to itself nor quite great enough to make a lasting impression. Yet, in the treatment of his material, d'Indy certainly is one of the most satisfying and interesting of modern composers. In this Symphony his impressions of the great mountains are translated into music with telling simplicity and skill in orchestration. The piano part is most of the time woven into the tone-texture unobtrusively, adding a cool, liquid atmosphere to the orchestration. All through the symphony is a kind of inspired sanity, as transparent as the air it depicts and free of any troubled introspection. The music often expanded into tonal masses with the clangour of horns at full blast reaching dimensions that truly seemed to picture the vast mountains. Especially effective was the pounded Gigue-like theme in the piano that opened the last movement. A mad energy drove it on as it was repeated wildly in the horns, until it exhausted itself like a thunderstorm, and a soft, longing crept into the music. There still were rumblings of the agitated mood in fragments until, gradually, it again gathered momentum and finally swept everything before it in a storm of sound. Mr. Casadeus played the piano part of this symphony with rapturous intensity, and Mr. Mitropoulos colored every passage with his fervor and imagination.

Shows Virtuoso Technique

Showing his virtuoso technique, Mrs. Casadesus played the old show-piece "Konzertstueck" by Weber in such masterly fashion that even the most obvious became musically interesting. Called back several times by the excited audience, he gave Schuman's "Vogel als Prophet" and Chabrier's "Scherzo Walz" as encores, both given with exquisite details and outlines.

The orchestra under Mitropoulos made the "Little Symphony" by the American composer Robert L. Sanders sound well and alive with a refreshing naturalness. The echo of American songs and several themes in the American idiom added to the flavor of the music, which, in the last fugue especially, shared the quality of clarity and directness with d'Indy's symphony.

As a surprise encore, the orchestra evoked vividly the exotic coloring and moods of Aaron Copland's impressions from Mexico "El Salon Mexico."

JOHAN S. EGILSRUD.

EIGHTEENTH SYMPHONY PROGRAM

(Final Program of the Subscription Series)

FRIDAY EVENING, APRIL 12, 1940, AT 8:30

Guest Artists:

ROSA TENTONI, *Soprano* ERNEST McCHESNEY, *Tenor*
LILIAN KNOWLES, *Contralto* DAVID BLAIR McCLOSKY, *Baritone*
CHORUS OF 350 VOICES
RUPERT SIRCOM, *Chorus Master*

OVERTURE TO "FIDELIO," OPUS 72, NO. 4 *Beethoven*

ARIA, "ERBARME DICH," from the Passion according to
St. Matthew *Bach*
Lilian Knowles, Contralto

BENEDICTUS, FROM THE MASS IN B MINOR *Bach*
Ernest McChesney, Tenor

INTERMISSION

SYMPHONY NO. 9, IN D MINOR, WITH CHORAL
FINALE, for Orchestra, Soloists and Chorus, Opus 125 . . . *Beethoven*
I. Allegro ma non troppo, un poco maestoso
II. Scherzo: Molto vivace — Presto
III. Adagio molto e cantabile
IV. Choral Finale: Schiller's "Hymn to Joy"

THE VOCAL QUARTETTE



Rosa Tentoni



David Blair McClosky

Miss Tentoni, native Minnesotan, Soprano of the New York Metropolitan Opera, has sung this work with Toscanini, and with the Boston Symphony under Dr. Koussewitzky. Miss Knowles, noted Concert and Oratorio Contralto, has appeared repeatedly with leading choral societies and Symphony Orchestras in works of this type. Mr. McChesney, concert and operatic Tenor, won brilliant success with the Chicago City Opera Co. during the past winter. Mr. McClosky's career has included many notable appearances at Eastern music festivals and with the leading Symphony Orchestras.



Lilian Knowles



Ernest McChesney

PROGRAM

SUNDAY AFTERNOON, APRIL 14, 1940, AT 3:30
NORTHROP MEMORIAL AUDITORIUM

DIMITRI MITROPOULOS, *Conductor*

Guest Artists:

ROSA TENTONI, *Soprano* ERNEST McCHESNEY, *Tenor*
LILIAN KNOWLES, *Contralto* DAVID BLAIR McCLOSKEY, *Baritone*
CHORUS OF 350 VOICES
RUPERT SIRCOM, *Chorus Master*

OVERTURE — "CONSECRATION OF THE HOUSE,"
Opus 124 *Beethoven*

SONG, "ADELAIDE" *Beethoven*
ROSA TENTONI, *Soprano*

ARIA, "SIEHE, ICH WILL VIEL FISCHER
AUSSENDEN," from Cantata No. 88 *Bach*
DAVID BLAIR McCLOSKEY, *Baritone*

INTERMISSION

SYMPHONY NO. 9, IN D MINOR, WITH CHORAL
FINALE, for Orchestra, Soloists and Chorus, Opus 125 . . . *Beethoven*
I. Allegro ma non troppo, un poco maestoso
II. Scherzo: Molto vivace — Presto
III. Adagio molto e cantabile
IV. Choral Finale: Schiller's "Hymn to Joy"

Mitropoulos Acclaimed In Beethoven's Ninth

True lovers of Beethoven, have been fortunate in having the opportunity of hearing two complete performances of Beethoven's "Ninth Symphony" within a period of two days, and no greater Beethoven in almost every detail, could one expect to hear.

The audience in Northrop auditorium yesterday afternoon, that stormed its demands for Mitropoulos to appear alone at the close of the program and then rose to loudly acclaim him, carried away a greater love for Beethoven, and his picture of an ideal world with well springs of eternal joy; it carried away, too, a veneration for the great maestro, one who could reveal the very heart of Beethoven, voicing the magnitude of his thought, the interplay of passion, pride, tenderness, fancy and sublimity that are found in this gigantic work — Mitropoulos seemed, like Beethoven, one of the high priests of humanity.

The first three movements may have voiced the longings, the joys and sorrow of humanity, but this suffering Beethoven had found that there are infinitely more and greater joys than sorrows, and points to hope throughout. In each succeeding movement his expression of nobility attains a greater degree of perfection, in melody of truest poetry and feeling: the first, downright and mighty, the second high and spirited rhythms and riotous, from which he turns to his loftiest style, the sublime third movement, a good example of Beethoven's penetrating pathos; but not until the fourth, do we hear an undercurrent of that great hymn of joy that was to satisfy his hungry soul with expression. At last voices dominate the work and lift it to joyous madness.

The quartet of soloists, Rosa Tentoni, soprano; Lillian Knowles, contralto, Ernest McChesney, tenor, and David Blair McClosky, baritone, sang the extremely difficult parts allotted to them acceptably.

The chorus of 350 responded to the spirit of the music admirably and was an impressive reminder of the wealth of vocal talent in the Twin Cities and this a small part of it. The orchestra gave of its very best efforts in the symphony and in the overture, "Consecration of

the House" eager to please their conductor who leaves them until next season.

Two arias were added to the overture in the first half, an artistic interpretation of Beethoven's "Adelaide" sung by Rosa Tentoni, but may we hope to hear it by tenors hereafter; the Bach aria, "Siehe, Ich Will Viel Fischer Ausenden" was rendered by Mr. McClosky whose voice is not suited to this style of song. Both voices show strain from the heavy demands put upon them here this week.

—GRACE DAVIES.

❖ MUSIC ❖

Minneapolis Symphony Orchestra

The symphony season came to a magnificent close with a repeat performance of Beethoven's Ninth Symphony yesterday afternoon at Northrop auditorium. If Dimitri Mitropoulos, the great conductor, covered himself with glory at the first performance Friday evening, he certainly gave as inspired a reading again yesterday and was acclaimed as vociferously as at the first performance. The response to the Ninth Symphony was so intense that after having excitedly hailed both the orchestra, the chorus, the four soloists, and the choir instructor, Rupert Sircom, the audience finally, as Mr. Mitropoulos came back alone, rose to its feet and shouted approval in a tumultuous ovation. And they had good reason to be so excited.

One might think that at a second hearing, the effect of this gigantic tone-structure would be less overwhelming. But the opposite was true. The emotional impact was, if anything, even more terrific. The whole symphony was evoked with the kind of commanding artistic authority that thrilled both the mind and the heart. Truly, the genius of Dimitri Mitropoulos rose to great heights in this performance, fusing, as he did, mental and emotional intensities into a white radiance of spiritual ecstasy. I shall never forget the last, stupendous climax with 350 voices exalting in gigantic waves of song, above the fanfare of trumpets and the thunderous roll of drums, the undying faith in the brotherhood of man.

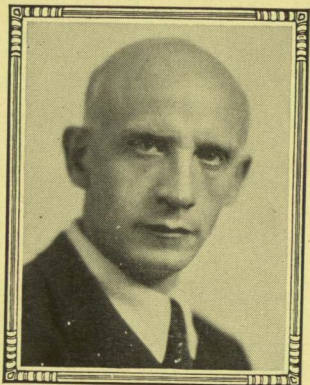
One also had reason to marvel at the beauty of the choral work. Even in the highest straining of the climaxes, there was no shouting, no sharpness of tone. The precision of attacks, the fine sense of lines, and the certainty of modulation were the result of the long and excellent training given the choir by Rupert Sircom. The soloists, Rosa Tentoni, soprano; Lil-

lian Knowles, contralto; Ernest McChesney, tenor, and David Blair McClosky, baritone, repeated their triumph of Friday evening.

Before the Ninth Symphony, the orchestra played the seldom heard overture by Beethoven — "Consecration of the House"—a work full of typical Beethovenesque turns and a straight-forward, rather official eloquence.

Singing one of Beethoven's most inspired melodies, "Adelaide," Rosa Tentoni displayed both musical sensibility and a clear, well-focused voice. And David Blair McClosky's warmly sympathetic baritone voice gave color and expression to the aria, "Siehe, ich will viel Fischer," from Bach's Cantata No. 88. Mr. McClosky belongs to the small group of singers who can express vital feelings through a strictly stylistic form.

JOHAN S. EGILSRUD.



Minneapolis Symphony Orchestra

DIMITRI MITROPOULOS
Conductor

FOURTH CONCERT FOR UNIVERSITY STUDENTS

THURSDAY AFTERNOON, APRIL 18, 1940, AT 3:40

Cyrus Northrop Memorial Auditorium
University of Minnesota

Soloists:

DOROTHY WALTERS, *Pianist*

BETTY BAKER, *Contralto*

(Winners of Competition for University Students conducted by the
Student Symphony Committee of the All-University Council)

PROGRAM

- 1 Overture to "Rosamunde" *Schubert*
- 2 Aria, "Printemps Qui Commence" (Song of Spring),
From "Samson and Delilah" *Saint-Saens*
- 3 Symphonic Variations for Piano and Orchestra . . . *Franck*
- 4 Choral-Prelude, "O Man, Thy Grievous Sin Bemoan" . *Bach*
(Arranged for String Orchestra by Max Reger)
- 5 "Under the Spreading Chestnut Tree,"
Variations and Fugue on an Old English Tune . *Weinberger*
Theme
 - I Variation, "Her Majesty's Virginal"
 - II Variation, "The Madrigalists"
 - III Variation, "The Black Lady"
 - IV Variation, "The Highlanders"
 - V Variation, "Pastoral"
 - VI Variation, "Mr. Weller, Senior, discusses widows with his son,
Samuel Weller, Esq."
 - VII Variation, "Sarabande for Princess Elizabeth, Electress Palatine
and Queen of Bohemia"
 Fugue

The Steinway is the Official Piano of the Minneapolis Symphony Orchestra

'U' Co-eds Win Soloist Roles With Symphony

Two 21-year-old co-eds at the University of Minnesota today had bridged the gap between the amateur studio and the concert stage.

Betty Baker, 573 Laurel avenue, St. Paul, contralto, and Dorothy Walters, of Fairmont, Minn., pianist, were chosen to appear as soloists with the Minneapolis Symphony orchestra in the fourth annual student concert in Northrop auditorium, April 18.

For Betty, it was achievement of the unexpected. "I was surprised even to survive the preliminaries,"

she said. "I'm stunned." For Dorothy it was a thrill of hope fulfilled. "I had hopes but I wasn't sure," she said.

Only one soloist was to be chosen but the judges of the final competition, Dimitri

Mitropoulos, conductor of the orchestra, and Carlyle Scott, head of the university music department, said both were so adept that it would have been unfair to choose one over the other. So they selected both.



Betty Baker



Dorothy Walters

MINNEAPOLIS MUNICIPAL AUDITORIUM
SUNDAY AFTERNOON, APRIL 21, AT 3:00

Extra Concert by Minneapolis Symphony Orchestra, featuring Exclusive
Northwest Appearance of the Incomparable Artistic Combination

LILY PONS
and
ANDRÉ KOSTELANETZ



Miss Pons needs no introduction to local audiences, and her distinguished husband, André Kostelanetz, is equally well known through his weekly radio programs.



Pons and Kostelanetz are today recognized as the most potent box-office attraction in the musical world. They have played to overflowing audiences in the Lewisohn Stadium with the New York Philharmonic; in Robin Hood Dell, with the Philadelphia Orchestra; in the Hollywood Bowl; in Grant Park, Chicago, and many other large auditoriums. Miss Pons will be heard in brilliant operatic arias and simple songs. Mr. Kostelanetz will direct the Orchestra during the entire program.

PROGRAM

- 1 Overture to "Der Freischütz" Weber
- 2 Songs with Orchestra:
 - (a) "Caro nome," from "Rigoletto" Verdi
 - (b) "Roses d'Ispahan" Faure
 - (c) "Villanelle" dell'Aquila
- 3 Prelude, "The Afternoon of a Faun" Debussy
- 4 Bell Song, from "Lakme" Delibes

INTERMISSION

- 5 Overture-Fantasy, "Romeo and Juliet" Tchaikowsky
- 6 Mad Scene, from "Lucia di Lammermoor" Donizetti

Announcing the Thirty-eighth Season, 1940-1941

MINNEAPOLIS SYMPHONY ORCHESTRA

NORTHROP MEMORIAL AUDITORIUM

DIMITRI MITROPOULOS, Conductor

UNIVERSITY OF MINNESOTA

Guest Conductors and Artists

IGOR STRAVINSKY

The distinguished Composer, conducting an entire program of his own works.

BRUNO WALTER

One of the world's outstanding Conductors whose concerts here in 1923 are so happily remembered by many of our older patrons.

DOROTHY MAYNOR, Soprano

Northwest debut of the young Negro Artist who has been the sensation of the present season.

EZIO PINZA, Bass-Baritone

First local appearance of one of the Metropolitan Opera's most distinguished artists.

ROSE BAMPTON, Soprano

Brilliant American operatic star in her first Twin City Orchestral engagement.

FRITZ KREISLER, Violinist

RUDOLF SERKIN, Pianist

GASPAR CASSADO, 'Cellist

JOHN CHARLES THOMAS, Baritone

JOSEF HOFMANN, Pianist

NATHAN MILSTEIN, Violinist

(Other important features to be announced later)

Eighteen Evening Concerts

THE ORCHESTRAL ASSOCIATION OF MINNEAPOLIS announces the University Symphony Series of Eighteen Evening Concerts during the winter season of 1940-41.

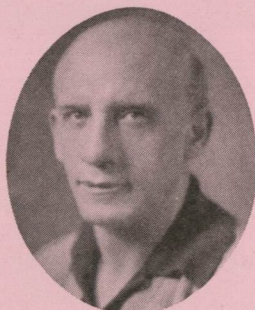
DIMITRI MITROPOULOS, entering his fourth year as Conductor, has been honored by an invitation to conduct fourteen concerts of the New York Philharmonic Symphony Orchestra during the four weeks from December 15 to January 11. Three concerts scheduled during his absence will present IGOR STRAVINSKY, directing a full program of his own works; BRUNO WALTER, heard recently as Guest Conductor of the Los Angeles Philharmonic and the N. B. C. Symphony Orchestra; and another Conductor to be announced later. Remaining concerts of the season will all be directed personally by Mr. Mitropoulos.

LIST OF WORKS PERFORMED AT THE EIGHTEEN EVENING SYMPHONY CONCERTS

Season 1939-1940

*Indicates first performance in Minneapolis
**Indicates first performance in America
***Indicates first performance anywhere

BACH, Johann Christian	Program
Recitative and Ronde.....	5
<i>Gladys Swarthout, Mezzo-soprano</i>	
BACH, Johann Sebastian	
Brandenburg Concerto No. 5, in D major.....	3
*(Reger) Choral-Prelude, "O Man, Thy Grievous Sins Bemoan".....	2
Benedictus, from the Mass in B minor.....	18
<i>Ernest McChesney, Tenor</i>	
Aria, "Erbarne Dich," from the "Passion according to St. Matthew".....	18
<i>Lilian Knowles, Contralto</i>	
Aria, "Siehe ich will viel Fischer aussenden," from Cantata No. 88.....	Extra
<i>David Blair McClosky, Baritone</i>	
BEEHOVEN—	
Symphony No. 6 ("Pastorale"), in F major, Op. 68.....	6
Symphony No. 8, in F major, Op. 93.....	15
Symphony No. 9, in D minor, with Choral Finale, Op. 125.....	18
Overture—"Coriolanus," Op. 62.....	6
Overture to "Fidelio," Op. 72, No. 4.....	18
Overture—"Consecration of the House," Op. 124.....	Extra
Concerto for Piano, No. 1, in C major, Op. 15.....	2
<i>Sergei Rachmaninoff, Pianist</i>	
Song: "Adelaide".....	Extra
<i>Rosa Tentoni, Soprano</i>	
BERG, Alban	
*Three Extracts from the "Lyric" Suite, Arr. for Strings.....	8
BERLIOZ—	
Overture to "Benvenuto Cellini," Op. 23.....	14
BRAHMS—	
Symphony No. 2, in D major, Op. 73.....	5
CANTELLOUBE, J.	
*Songs of the Auvergne (Arr. by J. Canteloube).....	5
(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)	
<i>Gladys Swarthout, Mezzo-soprano</i>	
CASTAGNONE, Riccardo	
*Preludio giocoso.....	11
CECE, Antonio	
***Passacaglia.....	12
CHARPENTIER—	
Suite, "Impressions of Italy".....	7
CHAUSSON—	
Symphony in B-flat major, Op. 20.....	11
Poem for Violin and Orchestra.....	4
<i>Yehudi Menuhin, Violinist</i>	
COPLAND, Aaron	
*El Salon Mexico.....	17
<i>(Played but not programmed.)</i>	
DEBUSSY—	
Two Nocturnes ("Clouds" — "Festivals").....	1
deFALLA—	
Three Dances from "The Three Cornered Hat".....	3
DUKAS—	
*"La Peri," A Dance Poem.....	5
DVORAK—	
Overture—"Carneval," Op. 92.....	12
*Concerto for Violin, in A minor, Op. 53.....	12
<i>Nathan Milstein, Violinist</i>	
FRANCK, Cesar	
Symphony in D minor.....	1
*(Gui) Prelude, Air and Finale.....	12
GOLDSMARK—	
Overture—"In Springtime," Op. 36.....	11
HANDEL-Harty	
Suite from the "Water Music".....	13
(Lebell) Aria, "Defend her, Heaven," from "Theodora".....	16
<i>Lawrence Tibbett, Baritone</i>	
HAYDN—	
Symphony in D major ("The Clock"), B & H New Edition No. 101.....	10
d'INDY—	
Symphony on a French Mountain Air, for Orchestra and Piano, Op. 25....	17
<i>Robert Casadesus, Pianist</i>	
LALO—	
Overture to "Le Roi d'Ys".....	17



MINNEAPOLIS SYMPHONY ORCHESTRA

DIMITRI MITROPOULOS,
Conductor

	Program
LISZT—	
**"Totentanz," a Paraphrase of the "Dies Irae," for Piano and Orchestra.....	2
Sergei Rachmaninoff, Pianist	
(Busoni) Spanish Rhapsody, for Piano and Orchestra.....	8
Egon Petri, Pianist	
MOZART—	
Symphony in C major, ("Jupiter"), No. 41 (K. 551).....	3
Overture to "The Marriage of Figaro".....	5
*Concerto for Piano, No. 19, in F major (K. 459).....	8
Egon Petri, Pianist	
MOUSSORGSKY—	
(Ravel) Pictures at an Exhibition.....	13
PROKOFIEFF—	
Classical Symphony in D major, Op. 25.....	8
**"Peter and the Wolf," an Orchestral Fairy Tale, Op. 67.....	14
Narrator: Bernard Ferguson	
RACHMANINOFF—	
*Symphony No. 3, in A minor, Op. 44.....	2
REGER, Max	
*Four Tone Poems after Pictures by Böcklin, Op. 128.....	13
Variations and Fugue on a Theme of Mozart, Op. 132.....	10
RESPIGHI—	
Symphonic Poem, "The Fountains of Rome".....	3
SANDERS, Robert L.	
*Little Symphony in G.....	17
SCHEINPFLUG—	
Overture to a Comedy of Shakespeare, Op. 15.....	15
SCHUMANN—	
Symphony No. 4, in D minor, Op. 120.....	7
*Overture, Scherzo and Finale, Op. 52.....	7
*Concerto for Violin, in D minor.....	4
Yehudi Menuhin, Violinist	
Concerto for Piano, in A minor, Op. 54.....	6
Rudolf Serkin, Pianist	
SIBELIUS—	
Symphony No. 5, in E-flat major, Op. 82.....	10
STRAUSS, Richard	
Tone Poem, "Death and Transfiguration," Op. 24.....	1
Tone Poem, "Thus Spake Zarathustra," Op. 30.....	16
STRAVINSKY—	
Suite from the Ballet, "The Fire Bird".....	14
TSCHAIKOWSKY—	
Symphony No. 4, in F minor, Op. 36.....	4
Symphony No. 6, in B minor ("Pathétique"), Op. 74.....	15
Variations on a Rococo Theme, for 'Cello, Op. 33.....	7
Nikolai Graudan, Cellist	
VERDI—	
Aria, "Cortigiani, vil razza," from "Rigoletto".....	16
Lawrence Tibbett, Baritone	
VERRALL, John	
***Symphony No. 1, in E.....	11
VIEUXTEMPS—	
Concerto for Violin, No. 4, in D minor, Op. 31.....	14
Robert Virovci, Violinist	
WAGNER—	
Aria, "Blick ich umher," from "Tannhäuser".....	16
Lawrence Tibbett, Baritone	
Introduction to Act III, Dance of Apprentices, and Procession of	
Mastersingers, from "Die Meistersinger".....	16
Hans Sachs' Monolog, "Wahn, Wahn," from "Die Meistersinger".....	16
Lawrence Tibbett, Baritone	
Finale to "Rheingold" (Entrance of the Gods into Walhalla).....	16
Good Friday Spell, from "Parsifal".....	16
WEBER—	
Overture to "Euryanthe".....	1
Concertpiece (Konzertstück) in F minor, for Piano and Orchestra, Op. 79...	17
Robert Casadesu, Pianist	
WEINBERGER—	
Polka and Fugue, from "Schwanda".....	11
**"Under the Spreading Chestnut Tree," Variations and Fugue	
on an old English Tune.....	12
WOLTMANN, Frederick	
***Symphonic Poem, "The Coliseum at Night".....	16
BALLET RUSSE de MONTE CARLO—Conductor: Efrem Kurtz	
"The Three Cornered Hat".....	de Falla
"Rouge et Noir," to music of Symphony No. 1.....	Shostakovich
"Prince Igor" (Polovtsian Dances).....	Borodin
"Le Lac des Cygnes".....	Tschaikowsky
"Scheherazade".....	Rimsky-Korsakow
"Le Boutique Fantasque".....	Rossini-Respighi
"Ghost Town".....	Rodgers-Spialek
"Petrouchka".....	Stravinsky
"Capriccio Espagnol".....	Rimsky-Korsakow
*The first program constituted the Ninth Concert of the Symphony Series	

*First Program

Second Program

Third Program

Minneapolis Symphony Orchestra

Dimitri Mitropoulos, Conductor

1939 - Thirty-seventh Season - 1940

Tour under the Personal Direction of
Arthur J. Gaines, Manager

EAU CLAIRE AUDITORIUM

EAU CLAIRE, WIS.

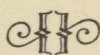
Friday Evening, April 19, 1940, at 8:00 Sharp

Program

1. Overture "Carneval", Op. 92 Dvorak
2. Symphony in D minor Cesar Franck
 - I Lento--Allegro non troppo
 - II Allegretto
 - III Allegro non troppo

Intermission

3. "Invitation to the Waltz" Weber
4. Choral Prelude, "O Man Thy Grievous Sins Bemoan" ... Bach
5. Polka and Fugue, from "Schwanda, the Bagpiper" ... Weinberger



STEINWAY PIANO

COLUMBIA RECORDS

Happy Ending



—Times-Tribune photo.

Happy as a successful Minneapolis Symphony orchestra season drew to a close were Dimitri Mitropoulos, left, conductor, and William Muelbe, director of the children's concerts, who left last night for Winnipeg. The orchestra is appearing today in Winnipeg, will play Tuesday in Moorhead, Thursday in Minneapolis, Friday in Eau Claire, Wis., and will give the last concert of the season Sunday in Minneapolis.