



**Mitropoulos** claims that he wasn't in the least attracted to conducting during the early part of his career. He got a much greater thrill performing on his beloved piano, and played brilliantly on concert stages all over the world. He long doubted that he could transmit his musical ideas to an orchestra and make it interpret them.



**His** prodigious memory enables Mitropoulos to carry complete scores in his head, and to conduct symphonies without referring to the music. Memorizing, he feels, allows him to devote his attention to obtaining the exact interpretation he desires.



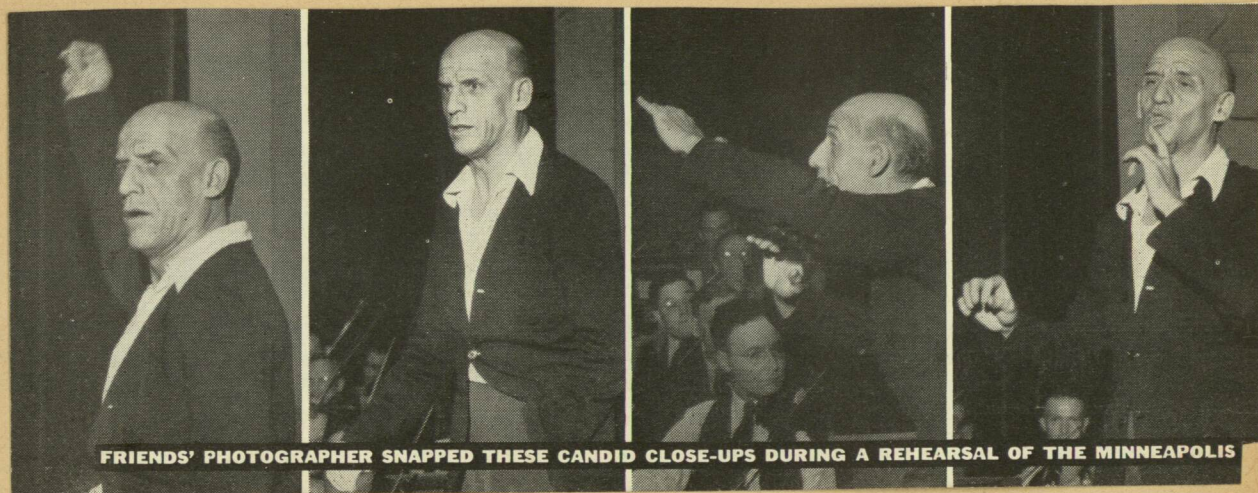
**Mitropoulos** persists in his hobby of mountain-climbing despite his friends' fears for his safety. Here he points out Mount Olympus in his native Greece, which he has often climbed.



**Here** Mitropoulos and Fritz Kreisler, the guest star at one of the Minneapolis Symphony Orchestra concerts, go over a score at a rehearsal. Much of Mitropoulos' success has been due not only to his genius as an interpreter of musical scores, but also to the friendly warmth and hospitality with which he greets visiting virtuosi.



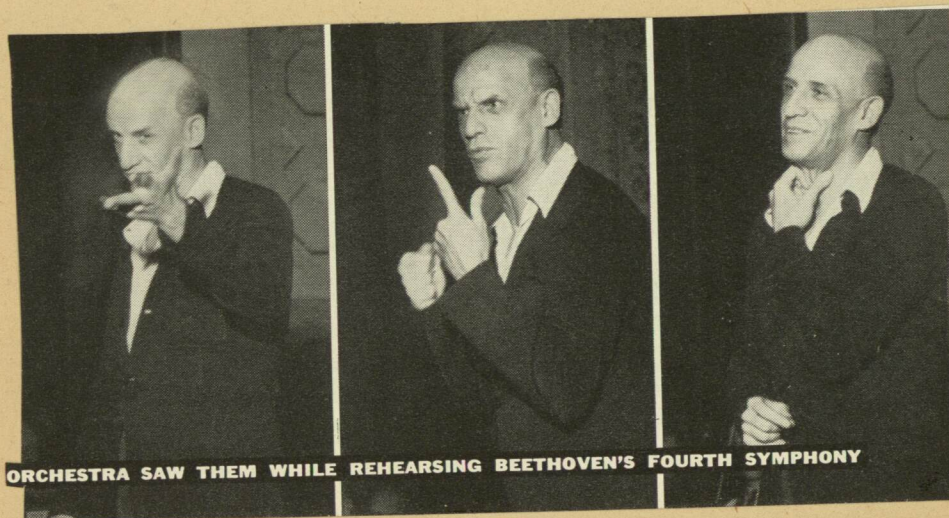
**This** Greek musician who has the musical world watching him is also an accomplished pianist, having studied the piano since he was seven. He has played the piano all over Europe and has often appeared as a concert artist with the orchestras which he has conducted.



FRIENDS' PHOTOGRAPHER SNAPPED THESE CANDID CLOSE-UPS DURING A REHEARSAL OF THE MINNEAPOLIS



SYMPHONY ORCHESTRA WITH MITROPOULOS CONDUCTING. E GESTURES OF THE GREAT GREEK CONDUCTOR AS HIS



ORCHESTRA SAW THEM WHILE REHEARSING BEETHOVEN'S FOURTH SYMPHONY

SATURDAY EVENING, JANUARY 11, 1941, AT 8:30

EDWIN McARTHUR, *Guest Conductor*

Soloist: KIRSTEN FLAGSTAD, *Soprano*

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PROGRAM

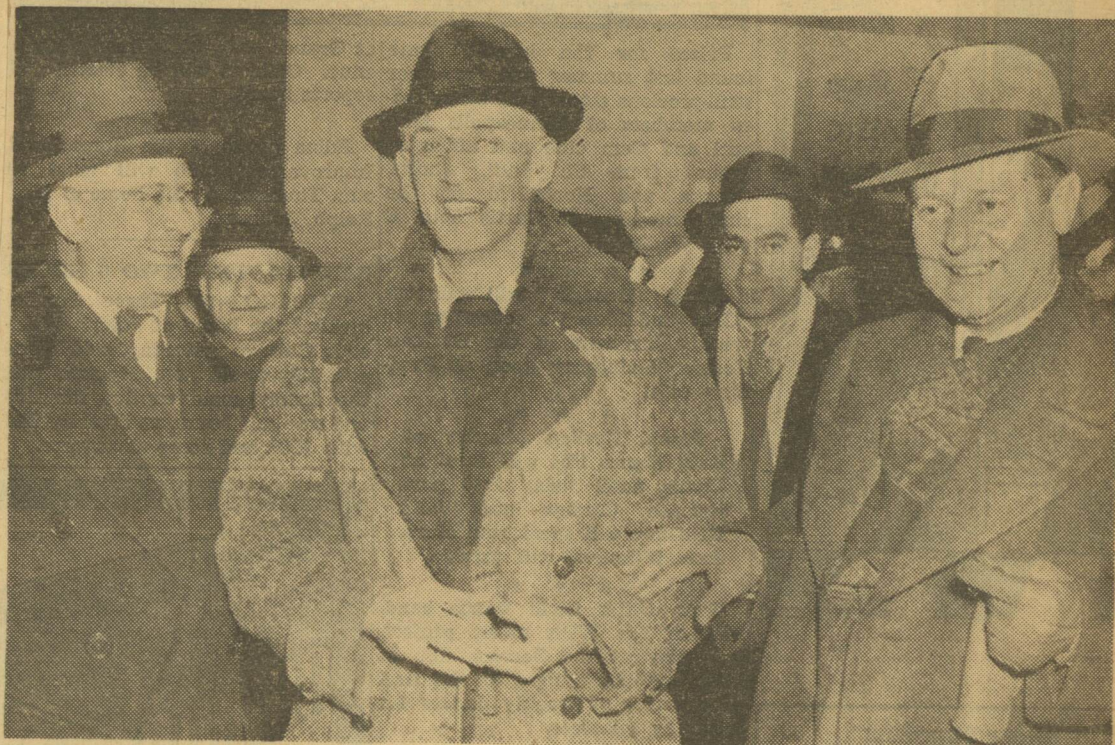
- 1 CONCERT OVERTURE, "FINGAL'S CAVE," OP. 26 *Mendelssohn*
- 2 RECITATIVE AND ARIA, "LEISE, LEISE,"  
FROM "DER FREISCHÜTZ" . . . . . *Weber*
- 3 RONDO: "TILL EULENSPIEGEL'S MERRY  
PRANKS," OP. 28 . . . . . *Richard Strauss*
- 4 SONGS WITH ORCHESTRA  
(a) "Vaaren" ("The First Spring") }  
(b) "En Svane" ("A Swan") } . . . . . *Grieg*  
(c) "En Drøm" ("A Dream") }

INTERMISSION

- 5 SELECTIONS FROM "DIE GÖTTERDÄMMERUNG" . . *Wagner*  
Siegfried's Rhine Journey —  
Siegfried's Death and Funeral March —  
Brünnhilde's Immolation Scene and Finale.  
Brünnhilde: *Mme. Flagstad*



# Back to Stay----At Least a Year



Back home after a month as guest conductor of the New York Philharmonic orchestra, Dimitri Mitropoulos, conductor of the Minneapolis Symphony, was greeted at his train by some 50 members of his orchestra and taken to Coffman Memorial Union on the university campus, where a dinner in his honor was held. He is greeted by Sam Grodnick and Glenn Cooke, left and right, in the picture.

## Mitropoulos Is Offered N. Y. Philharmonic Post

Dimitri Mitropoulos has been offered the conductorship of the New York Philharmonic symphony orchestra.

But he will remain as conductor of the Minneapolis Symphony orchestra "at least one more year."

\* \* \*

Mitropoulos made that announcement today after he returned to Minneapolis from a month's engagement as guest conductor of the New York orchestra, during which his work was acclaimed by audiences and critics.

"I have made my decision about the Philharmonic offer and I will announce my decision Friday night at Northrop auditorium," Mitropoulos said.

"But I will say now I will remain in Minneapolis at least one more year and I expect to return to New York for one month next winter as guest conductor of the

Philharmonic. After next year?— I hope there are many years to come."

Members of the Minneapolis orchestra stood and cheered when Mitropoulos arrived on the Northrop stage this morning to start rehearsals for the Friday night concert, at which Josef Hofmann, pianist, will be soloist.

Tears filled the Greek conductor's eyes when the orchestra gave him a \$110 check for the Greek War Relief fund—

"because we are proud of your achievement in New York and proud of the fight your countrymen are making for their freedom in Europe."

Presentation of the check was made by Lester F. Boothe and Glenn R. Cooke, personnel managers of the orchestra.

Mitropoulos returned late Monday and was met by orchestra members at the Milwaukee depot and was their guest a party last night at Coffman Memorial union.

I'm told that among persuasive reasons why Mitropoulos decided to pass up New York, remain in Mpls. is that in N. Y. rehearsals, social functions took up so much time he didn't see even one movie during recent engagement there. Dimitri is Mpls. No. 1 movie fan, sees them ALL.

## "Friday I'll Talk To the People," Conductor Says

Maestro Dimitri Mitropoulos arrived in Minneapolis from New York last night with a new felt hat on his head, a new offer on his mind and a happy, satisfied smile on his face.

Feeling fit and looking fine after a month of guest-conducting with the New York Philharmonic orchestra, Mr. Mitropoulos swung off the 5:45 Hiawatha in his fur-collared



Dimitri Mitropoulos

tweed coat to stride vigorously down the platform and wring the hands off 50 or more welcoming friends.

He was met first by his secretary, Dick Carlisle, and Northrop's stage manager, Sam Grod-nik, whom he kissed on the cheek.

And, although he greeted his friends in true continental manner, he evaded the most important issue—whether or not he intends to stay in Minneapolis.

While conducting his 14 triumphant concerts in the East, rumors have been spreading across the country concerning offers made to Mr. Mitropoulos by the Philharmonic organization. His contract here expires in May at the end of this season.

"It is not important. Why talk of the least important thing?" Mr.

Mitropoulos said concerning his future plans.

Contrary to earlier reports, Mr. Mitropoulos said that he liked New York. "It is a wonderful place. I enjoyed it very much. To say that one does not like it would be stupid, but it cannot be compared with Minneapolis. Each city has its own ways," he said.

When asked point blank whether he had been approached with any offers, Mr. Mitropoulos said, "Yes, I have an offer from the Philharmonic and I have made my decision."

But Mr. Mitropoulos declined to reveal his answer. "On Friday night I shall talk to the people," he said. But before that I shall say nothing. I want them to hear it first."

When asked if he would return to New York next year, he said, "If they want me I shall be happy to go back for another month."

"Does that mean you will accept another contract here and go back only as guest conductor?"

"Well, that's only next year. After that there are many years," he said.

# Mitropoulos Will Remain As Conductor

## Recalled 7 Times; Asks Minneapolis To Support Him

Dimitri Mitropoulos made a bargain with Twin City symphony-goers last night.

Back from a successful invasion of New York City's swank symphony society with an offer to lead the New York Philharmonic when his contract here expires, the maestro told a near capacity audience that he liked Minneapolis and wanted to stay here—IF Minneapolisans felt the same way about him and proved it in their support of the orchestra.

"I have no words to thank you for this warm reception," he said at the end of the intermission, during which the audience recalled him to the podium seven times in a homecoming ovation that had Northrop's chandelier rocking.

"I made a trip east to New York to learn to appreciate Minneapolis, and I know now that it is possible to serve art in this town (as possible as it is in New York) if you like me, if you have faith in me, if you support me."

Mr. Mitropoulos was not the first to break the news that he planned to "stay on." Loring Staples, member of the symphony board of directors, introduced the maestro with the statement that "he is willing to remain as our conductor next season, the following season and, we hope, for many seasons to come."

Then Mr. Staples got down to business. Explaining that the orchestra board was still \$12,000 short of its \$130,000 budget quota, he appealed to the audience to raise that amount. Ushers with pencils and donation cards passed down the aisles.

"After all," Mr. Staples concluded, "we can't have an orchestra without money and unless we supply him with an orchestra there is no point in tendering Mr. Mitropoulos a new contract."

Thus was dispersed the fear that Maestro Mitropoulos would leave Minneapolis. For Maestro Mitropoulos has turned his back on Carnegie hall and the New York Philharmonic, and Minneapolis symphony-goers can feel at ease again.

# Let's Keep Mitropoulos in Minneapolis

By GRACE DAVIES

We had been feeling growly of late because Mengelberg ever started this guest-conducting fad in 1921, but perhaps it is a good thing once in a while, for everyone in the community to be made aware of our good fortune in a conductor.

The pandemonium that was broadcast from Carnegie Hall last Sunday might have been music to our ears because of pride in Mitropoulos, but knowing full well the uncertainties of life, it seemed to peal forth: "Good-bye Minneapolis." And as the tumult increased, it sounded as if they were going to devour the man.

Toscanini never received such an ovation even when he was "leaving our shores for good"—and did not.

And now that Mitropoulos has dispelled our fears, for a time at least, let us not be too sure of ourselves, and above all keep him out of Boston, the "Hub"—"there's the rub!" How? By helping him make this the greatest orchestra and rid the

organization of these continuous financial uncertainties. These are the only things that interest this great idealist.

## Pace Too Strenuous

The New York Philharmonic orchestra gives four concerts weekly, allowing only one strenuous rehearsal for each concert. Mitropoulos says the men are worn out and that he himself could never endure it.

Bruno Walter had many fine things to say to our conductor about our orchestra and the treatment that was accorded him here.

## Barbirolli Handicapped

Our recent observations have made us sympathize more than ever with Barbirolli, conductor of the New York Philharmonic, who, because of an undercurrent of antagonism, has found it impossible to get the necessary response from his players to make an impressive performance. An orchestra has it in its power to make or break a conductor.



## GIFT FOR GREEK RELIEF

Members of the Minneapolis Symphony orchestra presented a check today to Dimitri Mitropoulos, orchestra director, to be used for the Greek relief fund. The presentation was made when Mitropoulos called the orchestra together for its first rehearsal since he returned from a successful guest conducting tour of the east. Lester F. Boöthe, left, an orchestra member, and Harold

Ayres, concert master, right, presented the check to Mr. Mitropoulos, center, (Times-Tribune photo.)

## For Greek Aid



Minneapolis Greeks are doing their share to help their countrymen in Europe in their fight for freedom. Every one of the nearly 400 Greek families in Minneapolis has contributed something toward the \$40,000 fund being raised here for Greek war relief. Clarence E. Hill, left, treasurer of the Minneapolis committee of the Greek War Relief association, is shown handing a check for \$7,600, representing contributions by Greeks here, to Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra and a member of the national committee. The money will apply toward a \$10,000,000 national fund.

# AUDIENCE HAILS MITROPOULOS' DECISION



## MITROPOULOS TO STAY, SPIKES N. Y. RUMORS

(Continued from Page 1)

As Mitropoulos came forward to add his own statement on his plans, the audience quickly rose to its feet and applauded noisily. Several men held their hats high in the air.

"I made a trip to New York to learn to appreciate Minneapolis," began the maestro. "Although I had some glorious experiences there, I never sought individual glory.

My ambition is to make myself worthy to serve art's glory, and I believe this is possible right here in Minneapolis with your co-operation, if you like me, have faith in me, and if you support me. That is my answer—now I await yours."

**Orchestra Joins Demonstration**  
Another burst of applause broke out as members of the orchestra leaped to their feet, crowded around the maestro, pounded him on the back and all but carried him off the stage on their shoulders.

Mr. Staples explained to the audience that retention of Mitropoulos as conductor "is only half our problem."

"Mr. Mitropoulos," he said, "is not remaining here to play the

piano or to enjoy the atmosphere. He will be here for a specific purpose—to conduct our symphony orchestra, and unless we can supply him with the symphony there is no use in tendering a contract. We are faced this season with a \$12,000 deficit.

### Still Short on Budget

"Out of our budget of \$130,000 to be raised in donations, we have raised only \$118,000.

"Without our orchestra, we would be reduced to listening to such music over the radio and from records, which is like eating food from which the vitamins have been carefully removed. This symphonic 'salt pork diet' would cause the musical life of the northwest to wither and die, afflicting it with intellectual scurvy.

### Admissions Pay Half

"Admission fees to concerts pay half our costs. The rest must be obtained from gifts to our guarantee fund. If we doubled the price of admissions, it would deprive many of the privilege of hearing our orchestra. This orchestra is not and must not become a social function solely for the benefit of the rich. I am sure there are enough generous persons in this audience so we can raise the money we need—no contribution can be too small or too large."

Ushers distributed pledge cards among the audience.

Officials of the orchestral as-

The expressions on the faces of these members of last night's audience give an accurate idea of the ovation Dimitri Mitropoulos, Minneapolis symphony orchestra conductor, was given when it was announced at the Northrop auditorium concert that he would remain in Minneapolis at least another two years. The full hues rose to its feet and applauded.—(Staff photo.)

sociation explained last night that the association is ready to tender Mitropoulos a two-year contract, and that he is ready to sign, but that all future plans depend on public support of the orchestra.



"I made a trip to New York to learn to appreciate Minneapolis," Dimitri Mitropoulos, Minneapolis symphony orchestra conductor, told his audience last night as he explained he hoped to continue to serve right here in Minneapolis "if you like me, have faith in me and support me."

## Mitropoulos Will Stay; Decision Stirrs Cheers

Mitropoulos will stay.

Amid a scene of enthusiasm that had many elements of a touchdown celebration at Memorial stadium, a packed house of Minneapolis Symphony orchestra followers heard the news at last night's concert in Northrop auditorium. Dimitri Mitropoulos said he is willing to remain as conductor of the orchestra for two more years—and possibly for many seasons more.

But it did not even require such an announcement to touch off two earlier ovations for the maestro, who was making his first home appearance after a triumphant appearance in the east as guest conductor of the New York Philharmonic orchestra.

When he walked on stage at the beginning of the concert the audience rose and clapped for

five minutes. At the conclusion of the first half of last night's concert, he was forced to take five bows before the listeners would permit him to retire to the wings. Then Loring M. Staples, vice president of the Minneapolis Orchestral association, came forward.

"There seems to be a rumor to the effect that Mr. Mitropoulos intends to change his address next year and move to New York city," he said, referring to announcement from the east that the New York Philharmonic is seeking Mitropoulos.

"Mr. Mitropoulos is not only willing, but eager to remain with us next year, the season after that and, we hope, for many seasons to come," continued Mr. Staples.

Continued on Page 5, Column 3

# Brahms Third Symphony

## Inspiringly Presented

**Mitropoulos Interprets**

**Every Atom of Emotion  
in Its Score**

Last night Northrop auditorium was the scene of 5,000 people welcoming their conquering hero home; for it was the first concert of the Minneapolis Symphony orchestra since the return of Mr. Mitropoulos from his successful trip to New York. The demonstration was a gratifying testimonial of devotion the public bears to Mitropoulos the genius and Dimitri Mitropoulos its friend, and was in evidence throughout the evening; following his first appearance, every performance, and his speech of allegiance to the Minneapolis he "went east to learn to appreciate."

After a stirring rendition of Mozart's overture to "The Abduction From Seraglio," Mitropoulos unveiled one of the eternal monuments of Brahms, his third symphony, and it stood forth in greater dignity and magnificence than ever. It was the kind of interpretation that wrests every atom of meaning and emotion from the score, leaving the impression of inspiration from sublime heights.

If we look for a strong intellectual element and full strength of mastery of form in our music we will find it in the first and last movements of this Brahms "Eroica." These two movements have a fine balance of intellect and emotion that are revealed in rich, dusky colors and with decisiveness of purpose, especially in the first gigantic movement. Mitropoulos made them vigorous and mighty without being militant.

The other two movements fur-

nish some grateful moments of recuperation and enchantment—and melancholy thought that is half joy, ever ready contradiction, mystery, allusiveness—all remarkable for their spontaneity. The orchestra responded with beautiful precision to every demand. Long acquaintance with such interpretation and performance will further with tremendous strides our appreciation of Brahms.

Joseph Hofmann, with an inspiring accompaniment, played the "Emperor" concerto by Beethoven, that has not been played in Minneapolis since 1937. The audience was warm in its appreciation of his efforts. It would be of little avail to enter into a detailed analysis of his playing, that is prosaic and outmoded. That he ranks with the greatest in the world needs modification.

—GRACE DAVIES.

### TENTH SYMPHONY PROGRAM

FRIDAY EVENING, JANUARY 17, 1941, AT 8:30

DIMITRI MITROPOULOS, *Conductor*

Guest Artist: JOSEF HOFMANN, *Pianist*

#### OVERTURE TO "THE ABDUCTION FROM THE SERAGLIO" . . . . .

*Mozart*

#### SYMPHONY NO. 3, IN F MAJOR, OPUS 90 . . . . .

*Brahms*

- I. Allegro con brio
- II. Andante
- III. Poco Allegretto
- IV. Allegro

INTERMISSION

#### CONCERTO FOR PIANO AND ORCHESTRA NO. 5, IN E-FLAT MAJOR ("EMPEROR"), OPUS 73 . . . . .

*Beethoven*

- I. Allegro
- II. Adagio un poco moto
- III. Rondo: Allegro ma non troppo

(No pause between the second and third movements)

The presence of Josef Hofmann, master pianist, with Dimitri Mitropoulos, master conductor, in next Friday's concert, marks this event as one of the outstanding concerts of the season, Mr. Hofmann's selection of Beethoven's "Emperor" piano concerto, giving added significance to the occasion.

But four years have passed since the country celebrated Mr. Hofmann's Golden Jubilee as an artist when he played a concert on the stage of the Metropolitan Opera House, New York, where fifty years previous — at the age of ten — he made his American debut.



# Mitropoulos to Stay In Minneapolis

## Cheering and Enthusiastic Audience Hears Plans Announced

A cheering, enthusiastic audience in Northrop Memorial auditorium last night greeted the announcement that Conductor Dimitri Mitropoulos will remain with the Minneapolis Symphony orchestra for at least two years—and possibly for many years to come.

Loring M. Staples, vice president of the Orchestral association, made the announcement and it was personally confirmed by Mitropoulos.

"Mr. Mitropoulos," Staples told the cheering crowd, "is not only willing but eager to remain with us next year, the season after that and, we hope, for many seasons to come."

When the conductor stepped to the microphone, he told the audience that he had to make a trip to New York to learn to appreciate Minneapolis. Last night was the first concert Mitropoulos has conducted since his one-month engagement as guest conductor with the New York Philharmonic orchestra. He was offered the permanent conductorship of the New York orchestra.

"My ambition is to make myself worthy to serve art's glory," Mitropoulos said, "and I believe this is possible right here in Minneapolis with your co-operation, if you like me, have faith in me, and if you support me. That is my answer—now I await yours."

Mr. Staples told the audience

that \$12,000 is necessary to make up the deficit in the orchestra's budget this year. The budget runs to \$130,000 to be raised by donations. A total of \$118,000 has been subscribed. Admissions to concerts pay only half the costs of the orchestra, the remainder being paid by subscription.

## MUSIC

### Minneapolis Symphony Orchestra

The air was so electric with excitement at the reunion of Dimitri Mitropoulos and the symphony audience last night in Northrop auditorium that one was completely swept away on the vibrant current of enthusiasm. From the moment the maestro went on the stage and the vast audience rose and stood cheering and clapping, for several minutes, to the last chords of the "Emperor Concerto," the concert was a continuous feast of the senses and the soul.

There was something of the glow of a lovers meeting over the entire occasion. Everything was marvelous, inspired, superb. The orchestra players poured their hearts into the music; the audience grasped every possible opportunity to break into ardent applause, and the soloist, Joseph Hoffman, caught the spirit and played the "Emperor Concerto" as I never have heard him play before.

When Mr. Mitropoulos announced, during the intermission-plea for funds, that he would remain here, and that he had to go to New York to fully appreciate Minneapolis, the enthusiasm knew no bounds.

It is impossible to try to convey how this music was performed. One was too carried away to analyze or observe the details. All one can say is that every composition—the Mozart Overture to "The Abduction From the Seraglio," Brahms' "Third Symphony," and the Beethoven's "Emperor Concerto" were stamped with the luminous quality of genius. It is almost unbelievable that this same orchestra which floundered through Wagner last week, unwilling to co-operate with the young conductor, was able to rise this week to such heights of inspired utterance. Truly, this was a concert that will live in the hearts of all who heard it. It is already a luminous page in the musical history of our city.

JOHAN S. EGILSRUD

## Packed House For Mitropoulos At 'Homecoming'

Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra, will be greeted by a packed house Friday night in Northrop auditorium at his "homecoming" concert, featuring Josef Hofmann, world-known pianist.

Mr. Mitropoulos has returned after a month's engagement as conductor of the New York Philharmonic orchestra. He will

play Brahms' symphony No. 3 and the overture to "The Abductions From Seraglio," by Mozart. Mr. Hofmann will play Beethoven's "Emperor" concerto.

Numerous reservations have been received from communities in the northwest, including a block of 80 from Chippewa Falls, Wis.

## ELEVENTH SYMPHONY PROGRAM

FRIDAY EVENING, JANUARY 24, 1941, AT 8:30

DIMITRI MITROPOULOS, *Conductor*

NIKOLAI GRAUDAN, *Violoncellist*

### SYMPHONY NO. 35, IN D MAJOR, "HAFFNER," (K. 385)

*Mozart*

- I Allegro con spirito
- II Andante
- III Menuetto
- IV Finale: Presto

### "SCHELOMO" ("Solomon"), RHAPSODY FOR VIOLONCELLO AND ORCHESTRA

*Bloch*

#### INTERMISSION

### SYMPHONY NO. 7, OP. 105 (In one movement)

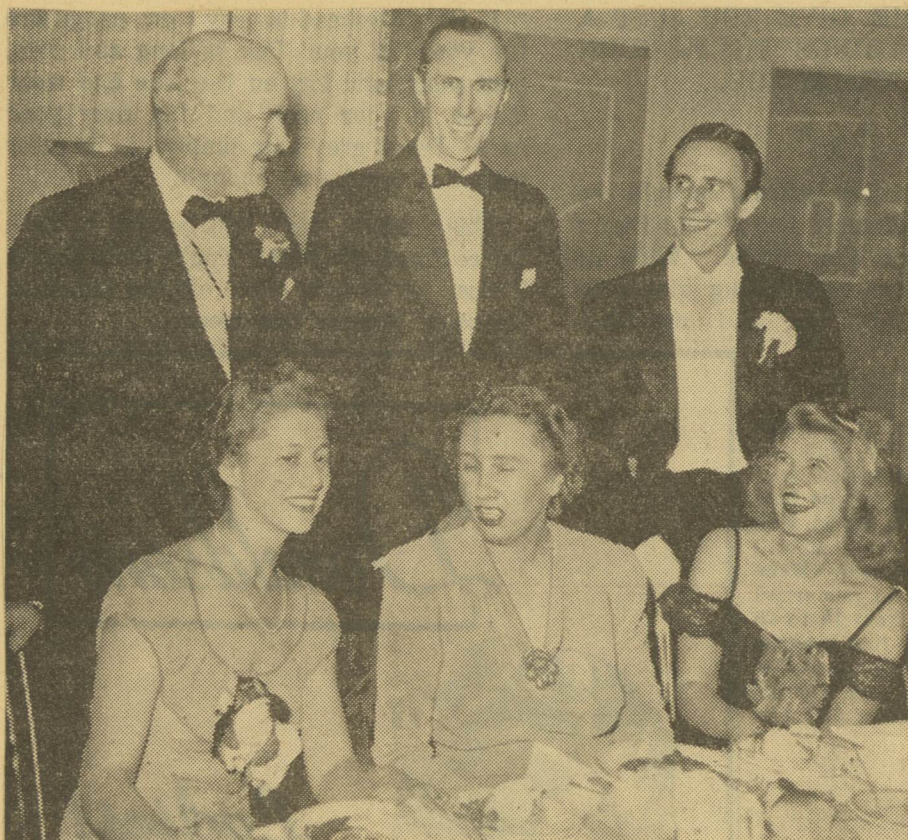
*Sibelius*

### "THE TRAGEDY OF SALOME" AFTER A POEM BY

ROBERT d'HUMIERES, Op. 50

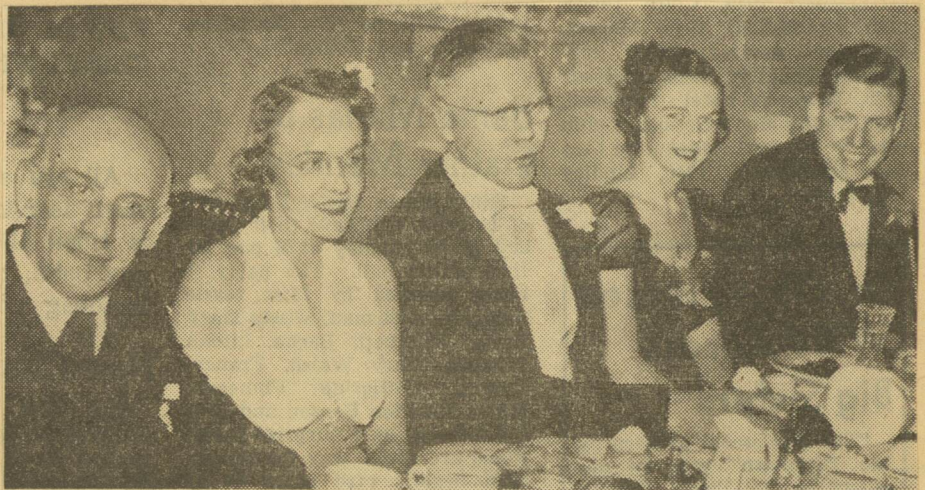
*Florent Schmitt*

- I Prelude
- Dance of the Pearls
- II The Enchantments of the Sea
- Dance of the Lightning
- Dance of Fear



AMONG SYMPHONY BALL GUESTS AT LEFT: Mrs. Leonard G. Carpenter, Mrs. Arthur J. Gaines, Miss Beatrice Sheldon, seated; Mr. Gaines, Mr. Carpenter and Marshall Edson, standing. The ball is given annually by the group of men who usher at the Minneapolis symphony concerts and is always a gala affair. About 225 guests attended this year.

There's another change you might as well be informed of. Dimitri Mitropoulos, conductor of the Minneapolis Symphony, for years has been attending the annual Symphonic ball but he's never danced. This year, when the ball takes place at the Curtis hotel, following the concert on Jan. 24, the committee in charge is going to get him up for a waltz. And they say the maestro is weakening. And what a nervous guy Dick Long'll be playing for that assemblage.



MITROPOULOS DIDN'T DANCE! At the symphony ball Friday evening at Curtis hotel, after the symphony concert, Dimitri Mitropoulos, symphony conductor, was supposed to break precedent and dance, according to advance publicity, but he decided he "didn't know the new techniques." With him in the picture above are Mrs. Robert H. Monahan, Jr., Mr. Monahan, head symphony usher and chairman of the ball; Miss Ruth Arneson and Robert Watson.

### THIRD TWILIGHT PROGRAM

SUNDAY AFTERNOON, JANUARY 26, 1941, AT 4:30

DIMITRI MITROPOULOS, *Conductor*

HAROLD AYRES, *Violinist*

TOCCATA NO. 1, IN C MAJOR . . . . . *Bach-Weiner*  
Prelude — Adagio — Fugue

HUNGARIAN RHAPSODY FOR VIOLIN AND  
ORCHESTRA . . . . . *Liszt-Hubay*

"LA MER" ("THE SEA") — THREE ORCHESTRAL  
SKETCHES . . . . . *Debussy*  
I. From Dawn to Noon at Sea  
II. Frolics of the Waves  
III. Dialogue of Wind and Sea

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

*Area for 8 string* \_\_\_\_\_

*Bach*

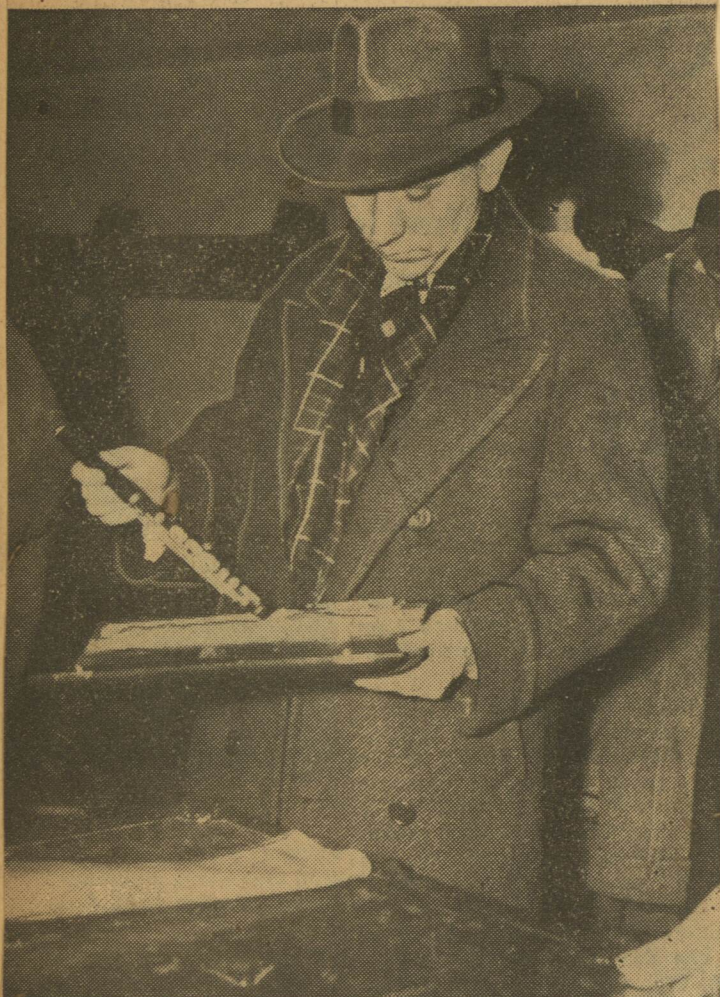
January 27, 1941

# Symphony Goes East

x x x

x x x

**Leaves on 5,000-Mile Tour**



Robert Bladet tucks away the Symphony orchestra's smallest instrument, his piccolo. First concert of the tour will be in Chicago tonight.

## Itinerary . . .

WINTER TOUR

Season 1940-1941

### MINNEAPOLIS SYMPHONY ORCHESTRA

DIMITRI MITROPOULOS  
Conductor

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

GLENN R. COOKE . . . Personnel Manager  
HERMAN BOESSENROTH . . . Librarian  
CARLO FISCHER . . . Press Representative  
SAM GRODNICK . . . Stage Manager

### Chicago Hails Mitropoulos And Orchestra

Chicago, Jan. 28. — The Minneapolis Symphony orchestra and its distinguished conductor, Dimitri Mitropoulos, were received enthusiastically last night by Chicago music lovers.

A capacity Orchestra hall audience of 2,500 recalled Mitropoulos eight times at the conclusion of the concert, played for the benefit of the Greek War Relief association.

A reception also was given for the conductor in the Congress hotel. The ensemble left today for Ann Arbor where the second concert of the tour will be given at the University of Michigan.

## CONCERT SCHEDULE

### JANUARY—

- Mon. 27—Chicago, Ill., Orchestra Hall:  
Rehearsal 2:00 P. M. . . . Concert 8:30 P. M.
- Tue. 28—Ann Arbor, Mich., Hill Auditorium . . . 8:30 P. M.
- Wed. 29—Bay City, Mich., High School Aud. . . 8:15 P. M.
- Thu. 30—Toledo, O., Peristyle, Museum of Art . . 8:30 P. M.
- Fri. 31— " Children's Mat., 3:45 P. M., Eve., 8:30 P. M.

### FEBRUARY—

- Sat. 1—Columbus, O., Memorial Hall:  
Rehearsal, 3:00 P. M. . . . Concert 8:30 P. M.
- Sun. 2—Open in Columbus, O.
- Mon. 3—Nashville, Tenn., War Memorial Aud. . . 8:15 P. M.
- Tue. 4—Birmingham, Ala., Phillips High  
School Auditorium . . . . . 8:30 P. M.
- Wed. 5—Columbus, Miss., Whitfield Auditorium 8:15 P. M.
- Thu. 6—Montevallo, Ala., Palmer Auditorium 8:15 P. M.
- Fri. 7—Montgomery, Ala., Sidney Lanier Aud. 8:30 P. M.
- Sat. 8—Open in New Orleans, La.  
New Orleans, La., Municipal Auditorium:
- Sun. 9— " Rehearsal, 10:00 A. M., Mat. 2:30 P. M.
- Mon. 10— " Concert . . . . . 8:30 P. M.
- Tue. 11—Houston, Tex., Music Hall, Auditorium 8:15 P. M.
- Wed. 12—Galveston, Tex., City Auditorium . . . 8:15 P. M.
- Thu. 13—Dallas, Tex., McFarlin Auditorium . . . 8:15 P. M.
- Fri. 14—Denton, Tex., State College  
for Women . . . . . 8:15 P. M.
- Sat. 15—Traveling
- Sun. 16—Open in St. Louis, Mo.

Mon. 17—To be announced

- Tue. 18—Urbana, Ill., University Auditorium . . 8:00 P. M.
- Wed. 19—Springfield, Ill., High School Aud. . . 8:15 P. M.
- Thu. 20—Davenport, Iowa, Orpheum Theatre . . 8:15 P. M.
- Fri. 21—Cedar Rapids, Ia., The Coliseum  
Children's Mat., 3:00 P. M. . . Eve., 8:15 P. M.
- Sat. 22—Omaha, Neb., Cent. High School Aud. 8:30 P. M.
- Sun. 23—Ames, Iowa, State College Gym.,  
Matinee, 3:00 P. M. . . . Evening 8:15 P. M.
- Mon. 24—Des Moines, Iowa, Shrine Auditorium,  
Children's Mat., 2:30 P. M. . . Eve., 8:15 P. M.

## Railroad Schedule

### JANUARY—

- 27—Lv. Minneapolis . . . . . 12:05 A. M.  
(C. M. St. P. & P. Special) (Cars ready,  
Milwaukee Station, 10:00 A. M.)
- 27—Lv. St. Paul (C. M. St. P. & P. Special) . . 12:35 A. M.
- 27—Ar. Chicago (C. M. St. P. & P. Special) . . 8:40 A. M.  
(Sleepers will be moved from Union sta-  
tions within 20 minutes after arrival and  
transferred and ready on parking track  
at Central Station by 12:00 Noon)
- 28—Lv. Chicago (Central Station) . . . . . 9:30 A. M.  
(Mich. Central Extra) (Diner serving A la  
carte Breakfast and Lunch)
- 28—Ar. Ann Arbor (EAST. TIME) . . . . . 2:50 P. M.  
(Mich. Central, Extra)
- 29—Lv. Ann Arbor (E. T.) (Mich. Central, Extra) 1:30 A. M.
- 29—Ar. Bay City (E. T.) (Mich. Central, Extra) 6:15 A. M.
- 30—Lv. Bay City (E. T.) (Mich. Central, No. 202) 3:10 A. M.
- 30—Ar. Toledo (E. T.) (Mich. Cent. No. 301) . . 9:35 A. M.

### FEBRUARY—

- 1—Lv. Toledo (E. T.) (N. Y. Cent. Extra) . . . 1:30 A. M.
- 1—Ar. Columbus (E. T.) (N. Y. Cent. Extra) . . . 4:40 A. M.
- 2—Lv. Columbus (E. T.) (Big Four No. 35) . . . 5:55 P. M.
- 2—Ar. Cincinnati (E. T.) (Big Four No. 35) . . . 8:50 P. M.
- 2—Lv. Cincinnati (E. T.) (L. & N. No. 3) . . . 10:40 P. M.
- 3—Ar. Nashville (CENT. TIME) . . . . . 7:05 A. M.  
(L. & N. No. 3)
- 4—Lv. Nashville (L. & N. No. 1) . . . . . 2:30 A. M.
- 4—Ar. Birmingham (L. & N. No. 1) . . . . . 7:30 A. M.
- 5—Lv. Birmingham (South. Ry. Special) . . . 12:15 P. M.
- 5—Ar. Columbus (Miss.) (South. Ry. Spe.) . . . 4:15 P. M.
- 5—Lv. Columbus (South. Ry. Spe.) . . . . . 11:45 P. M.
- 6—Ar. Birmingham (South. Ry. Spe.) . . . . . 3:45 A. M.
- (Side Trip by Bus—Birmingham to Montevallo)
- 6—Lv. Birmingham (L. & N. Station) . . . . . 6:00 P. M.
- 6—Ar. Montevallo (Alabama College) . . . . . 7:15 P. M.
- 6—Lv. Montevallo (Alabama College) . . . . . 10:30 P. M.
- 6—Ar. Birmingham (L. & N. Station) . . . . . 11:45 P. M.
- 7—Lv. Birmingham (L. & N. Ex. Train) . . . . . 2:00 A. M.
- 7—Ar. Montgomery (L. & N. Ex. Tr.) . . . . . 4:15 A. M.
- 8—Lv. Montgomery (L. & N. Spe.) . . . . . 12:30 A. M.
- 8—Ar. New Orleans (L. & N. Spe.) . . . . . 9:00 A. M.  
(Cars parked at Central Station)
- 11—Lv. New Orleans (Gulf Coast, Ex.) . . . . . 1:00 A. M.  
(Diner serving A la carte Breakfast)
- 11—Ar. Houston (Gulf Coast, Ex.) . . . . . 10:00 A. M.
- 12—Lv. Houston (I. & G. N., Ex.) . . . . . 8:05 A. M.
- 12—Ar. Galveston (I. & G. N., Ex.) . . . . . 9:45 A. M.
- 12—Lv. Galveston (Sou. Pac. Ex.) . . . . . 11:30 P. M.

- 13—Ar. Dallas (Sou. Pac. Ex.) . . . . . 7:00 A. M.  
(Side Trip by Bus—Dallas to Denton)
- 14—Lv. Dallas (Union Station) . . . . . 5:30 P. M.
- 14—Ar. Denton (Women's College) . . . . . 7:00 P. M.
- 14—Lv. Denton (Women's College) . . . . . 10:30 P. M.
- 14—Ar. Dallas (Union Station) . . . . . 12:00 M.
- Sat* 15—Lv. Dallas (T. & P.-Mo. Pac. Spe.) . . . . . 1:00 A. M.  
(Diner serving A la carte Breakfast and Lunch)
- Sat* 15—Ar. St. Louis (T. & P.-Mo. Pac. Spe.) . . . . . 5:00 P. M.  
*Sun* 16 (Cars will be parked in Union Station)  
*Mon* 17
- Tue* 18—Lv. St. Louis (Ill. Cent., Ex.) . . . . . 9:00 A. M.
- 18—Ar. Champaign (Ill. Central, Ex.) . . . . . 1:30 P. M.
- 19—Lv. Champaign (Ill. Central, Ex.) . . . . . 9:30 A. M.
- 19—Ar. Springfield (Ill. Central, Ex.) . . . . . 12:00 Noon
- 20—Lv. Springfield (Ill. Central, Spe.) . . . . . 12:30 A. M.
- 20—Ar. Chicago (Ill. Central, Spe.) . . . . . 4:30 A. M.
- 20—Lv. Chicago (Rock Island, Spe.) . . . . . 5:30 A. M.
- 20—Ar. Davenport (Rock Island, Spe.) . . . . . 9:10 A. M.
- 21—Lv. Davenport (Rock Island, No. 9-63) . . . . . 6:35 A. M.
- 21—Ar. Cedar Rapids (Rock Island, No. 9-63) . . . . . 9:15 A. M.
- 21—Lv. Cedar Rapids (C. & N. W. No. 11) . . . . . 11:45 P. M.
- 22—Ar. Omaha (C. & N. W. No. 11) . . . . . 7:20 A. M.
- 23—Lv. Omaha (C. & N. W. Ex. Tr.) . . . . . 2:30 A. M.
- 23—Ar. Ames (C. & N. W. Ex. Tr.) . . . . . 6:30 A. M.
- 23—Lv. Ames (C. & N. W. No. 59) . . . . . 11:55 P. M.
- 24—Ar. Des Moines (C. & N. W. No. 59) . . . . . 12:55 A. M.
- 24—Lv. Des Moines (Rock Island No. 18) . . . . . 11:55 P. M.
- 25—Ar. St. Paul (Rock Island No. 18) . . . . . 7:20 A. M.
- 25—Ar. Minneapolis (Rock Island No. 18) . . . . . 7:50 A. M.  
(Milwaukee Station)



Abraham Rosen packs away the orchestra's biggest instrument, a harp. The symphony's next engagement in Minneapolis will be on February 28.



The Minneapolis Symphony orchestra was off today on a 5,000-mile tour of the midwest and southern cities. Above, Conductor Dimitri Mitropoulos dons his snow-hat — adequate protection against anything the weather man dishes out

## What Chicago Critics Said

Chicago music critics, commenting on last Monday's concert of the Minneapolis Symphony orchestra in that city, praised the vitality and brilliance of Dimitri Mitropoulos' conducting, demurred at his "personal" style and tendency to distort, spoke in generally favorable terms of the orchestra's performance.

EUGENE STINSON in the Daily News: Mr. Mitropoulos' orchestra, headed by Harold Ayres as concertmaster, is a fine one indeed; the strings are excellent, the brass is sonorous yet mellow; the woods are charming. His use of the orchestra is intense and fortunately he is one of those conductors whose interest lies primarily with the music rather than with the performance.

With this preference a basic one in his style, the orchestra's playing lacks clarity and sometimes lacks even beauty; but on the other hand Mr. Mitropoulos renders the incidents of a score with great vitality and real musicianly appreciation.

\* \* \*

oulos is a brilliant conductor in that he knows how to handle an orchestra so that he gets from it precisely what he wants. But he also is an individualist who approaches iconoclasm. Some of his music is more Mitropoulos than the composer he conducts.

Yet it certainly is true that in each of Mr. Mitropoulos' Chicago concerts he has become increasingly effective. Much of the tension is gone, and in its place there is the relaxation of a man who is sure of himself.

\* \* \*

HERMAN DEVRIES in the Herald-American: Upon previous appearances here we admired him (Mitropoulos) for the dynamic force he employs in his temperamental exhortation and for his brainy conception of the classics and moderns. . . .

Debussy's "La Mer" and the Glazounov overture on Three Greek Themes formed a program unique, to say the least, and one to indicate that Minneapolis possesses one of the foremost conductors of the day, if not the foremost orchestra of our epoch.

\* \* \*

CECIL SMITH in the Tribune: In a number of surface details Mr. Mitropoulos has attained startlingly complete demand over his players. He has trained them to make percussive accents like pistol shots, and he has impressed upon them the belief that no phrase, however short, is ready for public consumption until a sharp crescendo or diminuendo has been imposed upon it.

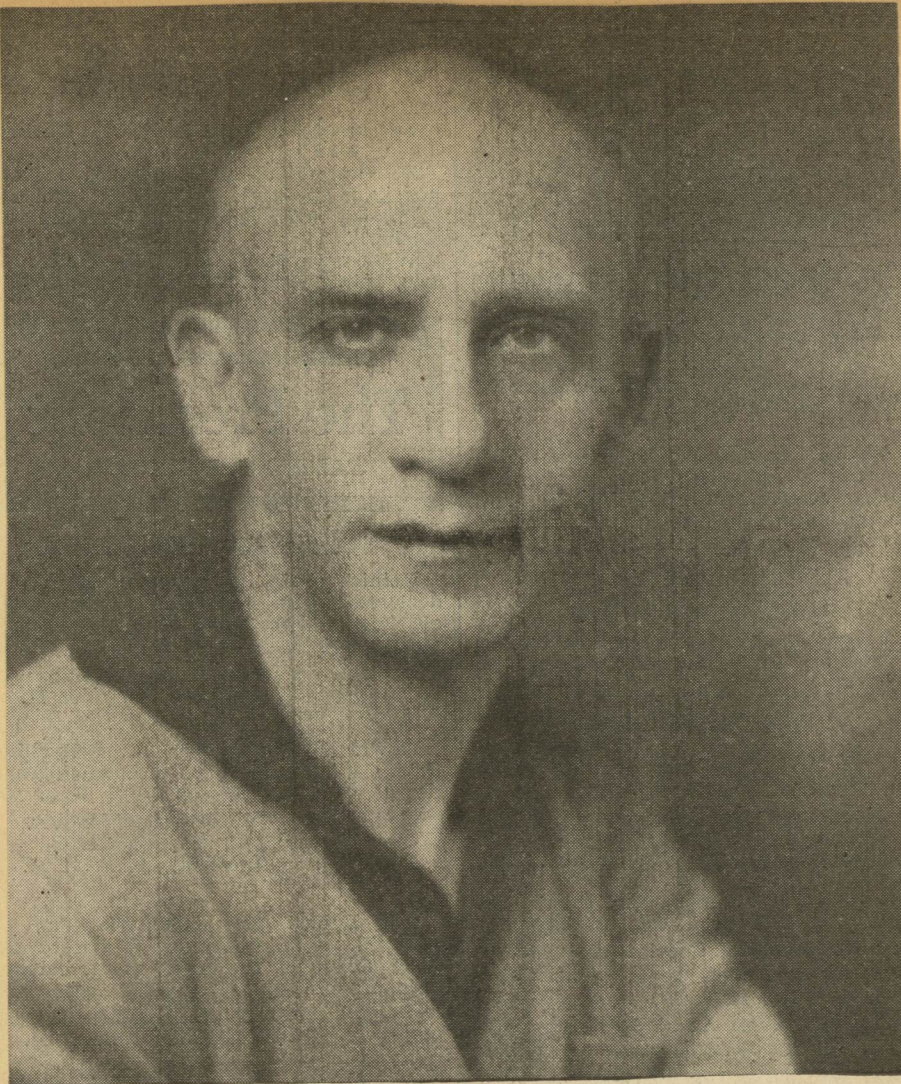
Since he uses these specialized effects all the time, along with other subjective devices such as hurrying and slowing of tempo and exaggerated treatments of accompanimental figures, not a moment is ever calm.

\* \* \*

CLAUDIA CASSIDY in the Journal of Commerce: Mr. Mitrop-

ROBERT POLLAK in the Daily Times: In spite of his manifest integrity as a musician Mitropoulos belongs in the category of the "virtuoso" conductor. His explication of great music is highly personal in essence. He obviously has precise notions as to how his music is to sound and he is rarely content to let it speak for itself.

Because he is a tremendous dynamo of a man this subjective treatment of Schumann or Debussy (he read both last night) is apt to sweep you off your feet. At its best it is irresistible, because it possesses the long, vibrant line so necessary to good conducting. At its worst it makes you sigh for a little pure Schumann or pure Debussy.



DIMITRI MITROPOULOS, Conductor, Minneapolis Symphony Orchestra

This reviewer was prepared to set down, with an eye to brevity, a mere item that Dimitri Mitropoulos "had a four-week engagement, beginning December 19th, as guest conductor of the New York Philharmonic Orchestra". This statement however in the light of events is far too meagre to convey just what occurred. Mitropoulos did, in fact, assume this conductorship but, more than that, he took the orchestra and audience by storm. His conducting revealed every melody line, painted breathless pianissimos, swept deafening fortissimos—in short, gave his listeners more sensations per square minute than they had had in a month of concerts preceding.

The first concert began with Beethoven's Second "Leonore" Overture, the opening chords sounding out like the crack of a whip. Mr. Mitropoulos' attention to the smallest detail of color and accent was immediately apparent, a precision that in no way nullified his savage power. Beethoven's Fourth Symphony which followed was conducted with an unusually wide scale of sonorities. The Strauss "Symphonica Domestica", under his touch, appeared a new creation, with the hymning of the love music something to make an audience wonder. This audience, in fact, never expressed enthusiasm so wildly. They applauded; they shouted; they cheered. They were still at it when reporters hurried out to announce the evening's discovery. Here is a conductor, indeed, to set concert-goers discussing, critics conjecturing, rivals trembling. Here is a conductor to watch! On the 22nd he introduced his New York audience to the Bach-Darmstadt "Three Fugues" from "The Art of Fugue", and "The Coliseum at Night" by a young American composer, Frederick Woltmann. The latter playing was in line with his earnest desire to give due prominence to American works.

On the programs of December 26th and 27th Albert Spalding was soloist, playing Sibelius's Violin Concerto in D minor. He was again guest artist in the concert of December 29th when he chose Chausson's "Poeme". The first American performance of Alexander Zemlinsky's Sinfonietta and Alfredo Casella's Suite from "La Donna Serpente" were featured. Mr. Casella, who is living in Italy, conducted, in Rome, on March, 1932, the first performance of this opera. Its plot is based on the ordeals of King Altidor who curses his wife, thereby changing her into a serpent. Filled with remorse, he is forced to perform three difficult labors in order to return her to human shape: to fight a wild bull; to overcome a monstrous giant; to kiss a horrible serpent on the mouth. Only then is his wife restored to her natural self—and he to his peace of mind. This Suite, which consists of the Overture, the Prelude to Act III, a scene and the finale from the same act, is clear, bright music, agile and fresh.

Mitropoulos' resolve to conduct several compositions of contemporary Italians is of interest. "I planned to do it", he explained, "and I will do it because I admire the Italian compositions and I love Italy like my own country. I know that

the invasion is the mistake of one person and not of a whole people. I know the Italians very well. They are born for art and music and not for being war conquerors."

# Magazine Sets Down Some Of the Magic of Mitropoulos

By GEORGE HAGE

**A**FTER last night's concert, we have the feeling that a lot of you are going to hoard its musical treasures during the days to come. And as your mind's ear reproduces the sounds of the orchestra, you may have a pictorial memory of the dynamic, small figure on the podium, and your curiosity concerning Mitropoulos, the man, may be aroused as it never was before the concert. That is why we take the liberty of re-printing here in part the New Yorker magazine's "Talk of the Town" sketch of the man from Minneapolis. It was written during his recent period as guest conductor of the New York Philharmonic-Symphony, during which he piled up ovation after ovation.

But before we dip into the paragraphs of the Gotham scribe, we would like to correct a mistake made in this column last Sunday. In publishing program notes for last night's concert, we said that, so far as we knew, Marie Hertenstein Waller was playing the Franck Symphonic Variations for the first time in Columbus. We should have realized that that little phrase, "so far as we know," was mighty slight insurance. It develops that Agnes Wright was the first to play the work—back in December, 1931—with the old Columbus Symphony.

We're indebted to Eldon Howells for the tip, and we do thank you, Eldon.

\* \* \*

## That Sketch

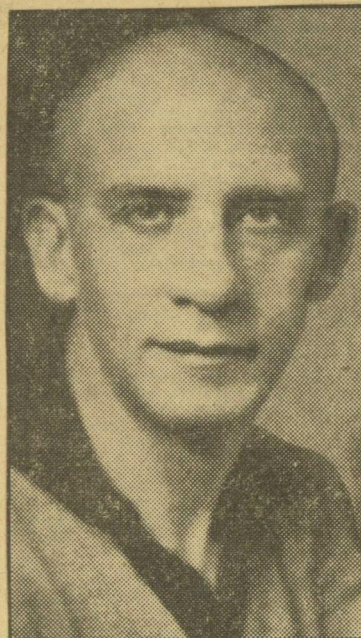
**A**ND now for the Talk of the Town:

"Mitropoulos is slender, peaceful-looking and bald, and has the solemnity of a monk. The fact is he once planned to enter a monastery but changed his mind when informed that the Greek Orthodox Church would allow him no musical instruments, not even a small harmonium. Shortly after that he planned to be a composer and pianist, and set a few Sophoclean and Euripidean dramas to music, but he gave this up to become a conductor.

"From 1926 to 1937 he was permanent conductor of the Athens Conservatory Orchestra, taking time off to climb Mt. Olympus and appear as guest conductor all over Europe and, during 1936 and 1937, with the Boston Symphony. Three years ago he took his present post—permanent conductor of the Minneapolis Symphony. He allows himself practically no social life. He never goes out after a concert. His vigorous style, which involves great arm-waving and body action, so exhausts him that he merely staggers to his bed and

falls into it. He violates an old occupational tradition by eating before his performances rather than afterward, and furthermore, he's almost a total vegetarian. He IS a total vegetarian for 14 days and then varies things on the 15th by adding chicken to his diet.

"You know that Mr. Mitropoulos is a leading member of the no-baton school, but you may not know about his memory, which eclipses even Toscanini's. He not only doesn't use a score at concerts; he doesn't use one at rehearsals, to the amazement of all musicians. This practice, he told us, gives him greater freedom. He knows the precise number and the contents of each measure in every piece he plays; for instance, he can instantly recall at any time what notes are in the 62nd measure of the first movement of Beethoven's Sixth Symphony. In rehearsals, he fascinates the orchestra by stopping at a phrase and counting back rapidly to some earlier measure, sounding, in the process, a god deal like a professional American tobacco auctioneer. He has got along fine with the hundred members of the Philharmonic, possibly because he addresses them as "my fellow-artists" and calls them all by their first names. He spent five minutes committing these to memory before he showed up at the first rehearsal."



**DIMITRI MITROPOULOS** will conduct the Minneapolis Symphony orchestra in the concert it is to give Saturday night in Memorial hall under Women's Music club auspices. Marie Hertenstein Waller, one of Columbus' best-known concert pianists, will be soloist with the orchestra playing the Cesar Franck Symphonic Variations.

DIMITRI MITROPOULOS, DIRECTOR  
OF THE MINNEAPOLIS SYMPHONY  
ORCHESTRA, WHO POSSESSES ONE  
OF THE MOST PHENOMENAL MEMO-  
RIES IN THE MUSICAL WORLD,  
UNPACKED HIS LUGGAGE ON A  
RECENT TRIP TO FIND HE HAD  
TAKEN 22 DRESS SHIRTS AND  
NOT A COLLAR FOR A ONE OF  
THEM.



## Noted Conductor



Dimitri Mitropoulos, Greek conductor, who will occupy the podium at Phillips auditorium at 8:15 p.m. Tuesday when the Minneapolis Symphony Orchestra plays in concert.

### Minneapolis Symphony Slates Concert At High School Here

A special train bearing some of the world's most valuable musical instruments, 100 musicians and the noted Greek conductor, Dimitri Mitropoulos, is scheduled to roll into Birmingham Tuesday morning. The famous Minneapolis Symphony Orchestra plays at Phillips auditorium at 8:15 p.m. under the sponsorship of the Birmingham Music Club.

The concert will bring Mitropoulos—the most talked-about conductor of the day—to this city for the first time.

The Minneapolis Symphony Orchestra, long popular with Birmingham music lovers when it played here under Ormandy annually for a number of years, is giving its first local concert in five years.

The program arranged by Mitropoulos for Tuesday night includes: "Overture to the Abduction," from the "Seraglio," by Mozart; Symphony No. 1, in E Minor, Op. 39, by Sibelius; "La Mer," three orchestral pieces, by Debussy, and "Polovetzian Dances," from Prince Igor by Borodin.

# Minneapolis Symphony And Mr. Mitropoulos

## Virile Young Orchestra Is Heard With Fascinating Maestro at Helm

By John Rosenfield.

UNTIL Thursday night we thought we had seen everything that might happen on a conductor's podium. But the visit of the Minneapolis Symphony to McFarlin Auditorium included the appearance of the much-discussed Athenian, Dimitri Mitropoulos. He evoked his music with a tanned head wagging on a long neck, with a shuddering and shaking frame, with digitation said to be a complicated sign language. Such individuality, of course, did not permit use of a baton or a score.

The spectacle of Mitropoulos was soon forgotten, however, in the compelling eloquence of his music. The capacity audience took away from this concert not a memory of the conductor's preposterous mannerisms but a recognition of his important virtuosic powers. Reports from New York and elsewhere have charged Mitropoulos with over-assertion of personality at the expense of the music—a common fault among spotlighted conductors. Those familiar with Mitropoulos' broadcasts and recordings have found some confirmation of the complaint. They were surprised Thursday night to find none. Possibly a program including Schumann's Second Symphony and Debussy's La Mer did not lend itself to interpretative exhibitionism. At any rate Mitropoulos' service to both works was humble and devoted. The oddly-devised and only moderately effective program arrangement brought Bach's Fantasia and Fugue in D Minor in the conductor's own transcription. One anticipated that Mitropoulos might set off his fireworks here. The

Fugue, often played independently of the Fantasia and surnamed The Great, is familiar in Stokowski's lush orchestration. The Philadelphia Orchestra ordinarily knocks itself out with it. But Mitropoulos resisted the temptation of both precedent and opportunity.

His disposition of the voices was in pure Bachian spirit, suggesting the translucent qualities of the baroque pipe organ for which the monumental work was conceived. The scoring and the playing combined was the most cogent argument we have heard in behalf of orchestrated Bach. Composers claim that Bach's musical design was larger than the capacities of the organ. The full content of such a work as the Fantasia and Fugue can be realized only by a modern orchestra. This theory seemed truth itself Thursday night for Mitropoulos' effort was at once great sound and honest Bach.

Among the encores was the Fugue from the C Major Toccata, arranged by Weiner. Here the organistic Bach was converted for orchestra but not transcribed, inviting the objections of the purists. Another encore, the familiar Air for G String, proved nothing further as it is a section of the D Major Suite for chamber orchestra.

### Schumann C Major.

The Schumann C Major Symphony, not often heard in these purlieus, was cunningly styled for its romantic spirit. This full-bodied symphony can be made more passive and more suggestive of the Brahms symphonies which took their inspiration from Schumann. Mr. Mitropoulos preferred to underline the lyricism and melodic beauty, to leave the tutti unforced and to understate the emotionalism. The scherzo, which Schumann placed as the second and not the third movement, was a gem of grace and lightness. The cantilena of the adagio was kept simple, expressive and rather impersonal. The incongruous contrapuntal exercise in this movement was wrought with such infinite delicacy that it took on a strange relevancy.

Debussy' La Mer was a superbly controlled presentation. The now-you-hear-it-now-you-don't thematic matter was woven with precious symmetry. The orchestra gave a good account of its timbres. Brasses were light and warm. Woodwinds, especially the flute, were ethereally clear. Nor did Mitropoulos make fury with The Dialogue of wind and sea. He constructed a sharp, punctuating climax and let it go at that.

### Mozart Overture.

The overture to Mozart's Don Giovanni, which consists chiefly of the Commander's portentous and minatory phrases, opened the program. We thought it ineffective as a concert piece and we wonder why the conductor used it. Dvorak's Slavonic Dance No. 5 was the final piece, played as a third encore to satisfy an audience plainly enthralled and willing to stick around.

The Minneapolis Symphony visited Dallas twelve years ago under Arthur Gaines' management and with the late Henri Verbruggen as conductor. No doubt the personnel

has change radically. The orchestra of 1941 is youngish and virile. The tutti's are somewhat bland but the individual sections, especially the first desks, deliver remarkable effects. The Minneapolis Symphony may be surpassed by several others in America but it is, nevertheless, a white-tie-and-tails aggregation of the top flight. As an instrument it serves accurately the eminent dynamic specialist now conducting it.

The Civic Music Association is again to be thanked for importing an orchestra of this caliber. It taught us how far another city of 400,000 population can go with its symphonic establishment.

With Mitropoulos as a conductor, this orchestra is one of the indispensable musical attractions now on tour. Its music is important and no community that can afford it should fail to engage it. One concert of curious character does not permit a full estimate of Mitropoulos' gifts. Of course we are to hear him here again and again. Just now his local record is that of a masterful conductor, a sensitive and communicative virtuoso and a musician of taste and profundity.

'Essential in Wartime'

# MUSIC AND COURAGE

View of Mitropoulos

The Minneapolis Symphony orchestra and its conductor, Dimitri Mitropoulos, were in Des Moines for its two concerts Monday at the Shrine auditorium, inspired more than ever to play music for the public.

"Music in times of war, which is a dreadful disease and a madness, helps people to keep their courage high and helps prevent the decline of the spiritual world," said Mitropoulos, who Monday was concluding a four-week tour of the orchestra.

During this time, Mitropoulos, who is Greek, has been besieged daily with requests to help in Greek war relief.

## Dinners.

"I've attended so many dinners that my stomach is being ruined," the conductor said.

"But I willingly respond whenever I can, not because I am Greek, but because I am sorry for the oppressed people in all the warring countries."

Although he fears the Greeks may be defeated ultimately since the country is small, he hopes they will continue to fight, "because it is better to die as heroic soldiers than to give up to the slavery that the Axis wants to impose."

## Contagion.

Mitropoulos, who has been in the United States since 1939, but who made many concert tours throughout Europe previously, thinks the war is so contagious that the Atlantic ocean is not large enough to prevent the "disease" from spreading here.

"America already is in the war because Hitler has said that democracy must die, and so America must defend herself if she feels her principles are worth saving," he said.

So far the draft has not affected the personnel of the orchestra, but Mitropoulos said that many of the musicians are under 35 and a few have received questionnaires.

## No Baton.

Following his customary procedure the conductor used neither a baton nor a score when he conducted the children's concert here at 2:30 p. m. The evening program is at 8:15 p. m.

He said he can express himself better with his fingers than with a baton, saying that a conductor using a score is like an actor using a manuscript during a play.

Before conducting the afternoon program Mitropoulos attended a small luncheon at Hotel Fort Des Moines.

Two of his musicians who are to appear Mar. 30 as guest soloists with the Drake Civic Symphony orchestra had lunch with Mrs. Kathleen Davison, Drake

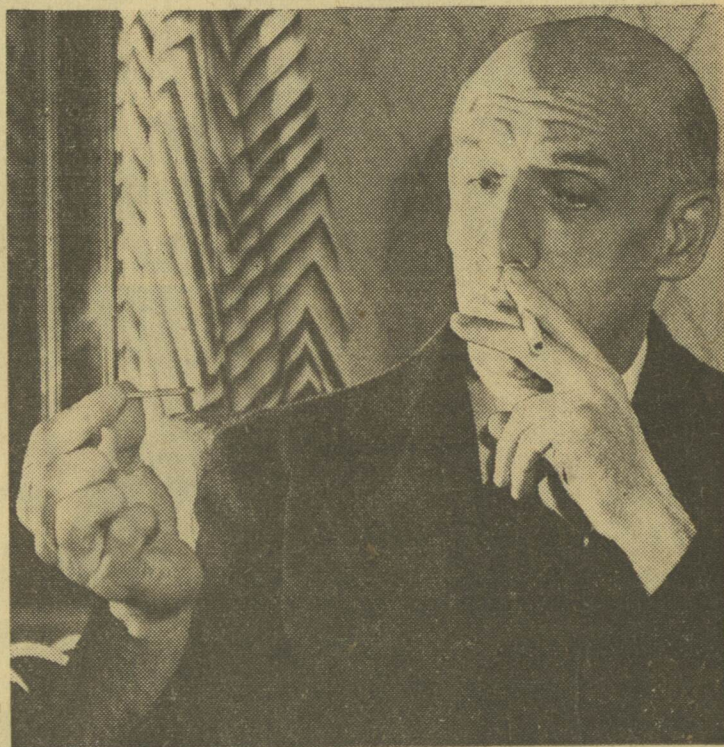
symphony board member, and Frank Noyes, conductor.

The musicians were Otto M.

Frohn, head of the second violin section, and David P. Dawson, first chair violinist.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

## THE CONDUCTOR



DIMITRI MITROPOULOS.  
A Cigaret Lit by Musical Hands.

## Death Closes 38-Year Career With Symphony

William Faetkenheuer, 69, only member of the Minneapolis Symphony orchestra who has played every concert since the orchestra was organized in 1903, died last night at his home, 3933 Fourteenth Av. S. He was born in Chicago, and lived in Minneapolis more than 50 years.

Mr. Faetkenheuer, regarded as one of the nation's greatest kettle-drum artists, returned yesterday from a month-long tour of 10 states with the orchestra. He rehearsed with other members yesterday afternoon for Friday night's concert.

A member of the Masonic lodge and the Evergreen club, Mr. Faetkenheuer played with Frank Danz orchestra in theaters and hotels throughout the northwest at the turn of the century. For the last few years he had been teaching his tympani art at the University of Minnesota and the MacPhall School of Music.



WILLIAM FAETKENHEUER

Surviving are his wife; a daughter, Mrs. Arthur Hagg of Wayzata; a son, Lester W. Faetkenheuer of Minneapolis; four grandchildren and one great-grandchild.

### St. Louis

WHEN Dimitri Mitropoulos and the Minneapolis Symphony Orchestra on their recent tour in the mid-west and south had a week-end stopover at St. Louis it was only natural that there should be a general hob-nobbing between the representatives of the two orchestras. So members of the Minneapolis Orchestra were invited to the regular Saturday

ing a composition the guest orchestra had scheduled for a later date.

A camera recorded the meeting of four friends after the Saturday evening concert. Left to right, they are Vladimir Golschmann; Arthur J. Gaines, present manager of the Minneapolis Orchestra and formerly in the same capacity with the St. Louis Orchestra; Joseph Szigeti, famous violinist and soloist of the evening;



(Left to right): Vladimir Golschmann, Arthur J. Gaines, Joseph Szigeti, Dimitri Mitropoulos

night concert of the St. Louis Orchestra where they followed with keen interest Vladimir Golschmann's directing of that organization in a performance of Shostakovitch's Symphony No. 5, a work which the Minneapolis Orchestra was scheduled to play on its return from the tour. Then there was a party and buffet supper for members of both organizations at the home of Oscar Johnson, president of the St. Louis Symphony Society.

Never before, perhaps, has one entire orchestra stood host to another, even play-

and Dimitri Mitropoulos, conductor of the Minneapolis Symphony Orchestra.

Three years ago an enterprising group of women, headed by Edith Gordon (who is assistant conductor of the St. Louis Grand Opera Association) organized the St. Louis Women's Symphony Orchestra, choosing its members from the ranks of students, teachers, housewives, clerks and office workers. The organization gives a concert each Spring which includes a major symphony and shorter numbers.

## TWELFTH SYMPHONY PROGRAM

FRIDAY EVENING, FEBRUARY 28, 1941, AT 8:30

DIMITRI MITROPOULOS, *Conductor*

CHORAL PRELUDE, "CREDO" . . . . *Bach-Boessenroth*

*In Memoriam* — WILLIAM FAETKENHEUER

Tympanist of the Minneapolis Symphony Orchestra from its first public concert, November 5, 1903, until the day of his death, February 25, 1941.

SYMPHONY NO. 3, IN E-FLAT MAJOR ("EROICA"),

OPUS 55 . . . . . *Beethoven*

- I. Allegro con brio
- II. Marcia funebre: Adagio assai
- III. Scherzo: Allegro vivace
- IV. Finale: Allegro molto

INTERMISSION

SYMPHONY NO. 5, OPUS 47 . . . . . *Shostakovitch*

- I. Moderato — Allegro non troppo
- II. Allegretto
- III. Largo
- IV. Allegro non troppo

## DIMITRI MITROPOULOS, CONDUCTING

—the Minneapolis  
Symphony Orchestra on

## Columbia Masterworks Recordings

### Cesar Franck's Symphony in D Minor

A dynamic Mitropoulos interpretation to add to your musical library. Five 12-inch Records, set 436 ..... **\$5.50**

Classical Symphony in D Major, Op. 25 (Prokofiev) set X-166 ..... **\$2.50**  
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Symphony No. 6, in F Major, Op. 68 ("Pastorale") (Beethoven) ..... **\$5.50**



## FOURTH TWILIGHT CONCERT

SUNDAY AFTERNOON, MARCH 2, 1941, AT 4:30

- Overture to "The Abduction from the Seraglio" . . . . . *Mozart*  
Symphonic Poem, "Vltava" (The Moldau) . . . . . *Smetana*  
Symphony No. 5, in E minor, "From the New World," Op. 95 *Dvorak*  
I. Adagio - Allegro molto  
II. Largo  
III. Scherzo: Molto vivace  
IV. Allegro con fuoco

## THIRTEENTH SYMPHONY PROGRAM

FRIDAY EVENING, MARCH 7, 1941, AT 8:30

DIMITRI MITROPOULOS, *Conductor*

Guest Artist: RUDOLF SERKIN, *Pianist*

### SYMPHONY IN D MINOR (Comp. 1783) . . . . . *Haydn*

- I. Allegro spiritoso  
II. Adagio  
III. Minuetto  
IV. Finale: Presto

### "DER SCHWANENDREHER," CONCERTO ON OLD FOLK- MELODIES FOR VIOLA AND SMALL ORCHESTRA *Hindemith*

- I. Slow - Moderate movement with vigor  
(Langsam - Mässig bewegt, mit Kraft)  
II. (a) Very quiet (Sehr ruhig) - (b) Fugato  
III. Finale: Variations on "Seid ihr nicht der  
Schwanendreher;" Moderately fast (Mässig schnell).

Solo Viola: DAVID P. DAWSON

### INTERMISSION

### CONCERTO FOR PIANO AND ORCHESTRA, NO. 2, IN B-FLAT MAJOR, OPUS 83 . . . . . *Brahms*

- I. Allegro non troppo  
II. Allegro appassionato  
III. Andante  
IV. Allegretto grazioso



### 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 pronounced 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 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 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 third appearance with the Orchestra at one of these concerts.

# JAC to Honor Symphony At Appreciation Dinner

Tribute will be paid to the four conductors who have made the Minneapolis Symphony orchestra great at the All-Minneapolis appreciation dinner for the orchestra, sponsored by the Junior Association of Commerce, Wednesday night at Hotel Radisson.

The conductors are Emil Oberhoffer, who organized the orchestra in 1905 and continued as its head until 1922; Henri Verbrugghen, who conducted from 1922 until 1931; Eugene Ormandy, conductor until 1936 when he resigned to head the Philadelphia orchestra, and the present conductor, Dimitri Mitropoulos.

## Early Patrons to Attend

Many concert goers who recall the orchestra as a struggling musical organization in the early days of the century will attend the dinner.

At first the orchestra was a mere adjunct to a choral society. Frequently one group of musicians would appear at rehearsal and an entirely different group played at the concert. Mr. Ober-

hoffer finally decided to make plans for a permanent organization.

He found an aid in E. L. Carpenter, then a young business man, who had a deep love of music.

## \$30,000 Is Raised

He went to 50 leading citizens and raised a fund of \$30,000 to launch Mr. Oberhoffer on his adventure. Fifty musicians from the Twin Cities were placed on the pay roll, and arrangements were made for the initial concert November 5, 1903.

Two members of the original ensemble still play with the orchestra, although their service with the organization has not been continuous. They are Carlo Fischer, cellist, and Albert Rudd, violinist.

## Critic Will Speak

Moses Smith of New York, director of the classical department of the Columbia Recording Co., will be principal speaker at the appreciation dinner. Smith was music critic on the Boston Transcript six years ago when Mitropoulos first came to this country, and was an enthusiastic booster of the conductor.

Others on the program will be Mr. Carpenter and Loring M. Staples, president and vice president respectively of the Minneapolis Orchestral association;

# Notes on Guests



When members of the Minneapolis Symphony orchestra are feted Wednesday night in the Radisson hotel at an appreciation dinner fostered by the Minneapolis Junior Chamber of Commerce, they will fall back on their role of entertainers and do a few musical stunts for their hosts. One of the stunts, "doubling in brass," was rehearsed yesterday by, left to right, above, Sami Isuf, Alvin Johnson and Waldemar Linder; below, Fred Molzahn, Henry Denecke, Jr., and William Muelbe.—(Staff photo.)

Mr. Mitropoulos, and Arthur J. Gaines, business manager. Walter Finke, vice president of the national Junior Association, will be toastmaster.

The orchestra will play a short program under the direction of Mitropoulos, including at least one novelty number.

## Mitropoulos Called Unmatched in Field

Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra, is among headliners described in the March issue of Current Biography, monthly publication of H. W. Wilson company, which says "there is no conductor just like him."

As director of the New York Philharmonic Symphony or-

chestra in December, the "tall, bald, ascetic" Greek stirred the audience to wild enthusiasm, the sketch declares.

The article says: "Minneapolis hostesses leave him in peace, since Mitropoulos asked them point blank whether they wanted a perfect musician or a society man."

# Tribute to Be Paid Former Conductors of Symphony at Appreciation Dinner

## Members of Orchestra to Entertain at Radisson

All four conductors who made the Minneapolis Symphony orchestra a world-famed institution will be paid tribute at the Junior Association of Commerce "All-Minneapolis Appreciation Dinner" for the orchestra, Dimitri Mitropoulos, present conductor, and Arthur J. Gaines, manager, at Radisson hotel Wednesday night.

\* \* \*

Emil Oberhoffer, conductor from the time the orchestra started in 1905 until 1922, gave way to Henri Verbrugghen, who reigned until 1931 when Eugene Ormandy took over and continued to 1936. Mitropoulos took over in 1937.

All four men added technical attributes to the orchestra and it now has the distinction of being the most widely traveled of all of great orchestras of the country.

Since taking over, Mitropoulos has accomplished one triumph after another at home and on tour.

\* \* \*

In addition, he has had personal triumphs such as the wide acclaim, both from critics and the musical public, that greeted his month of guest conducting with the New York Philharmonic orchestra.

It was the acclaim that greeted the orchestra everywhere that moved the Junior Association to arrange for a dinner at which people here could show their appreciation.

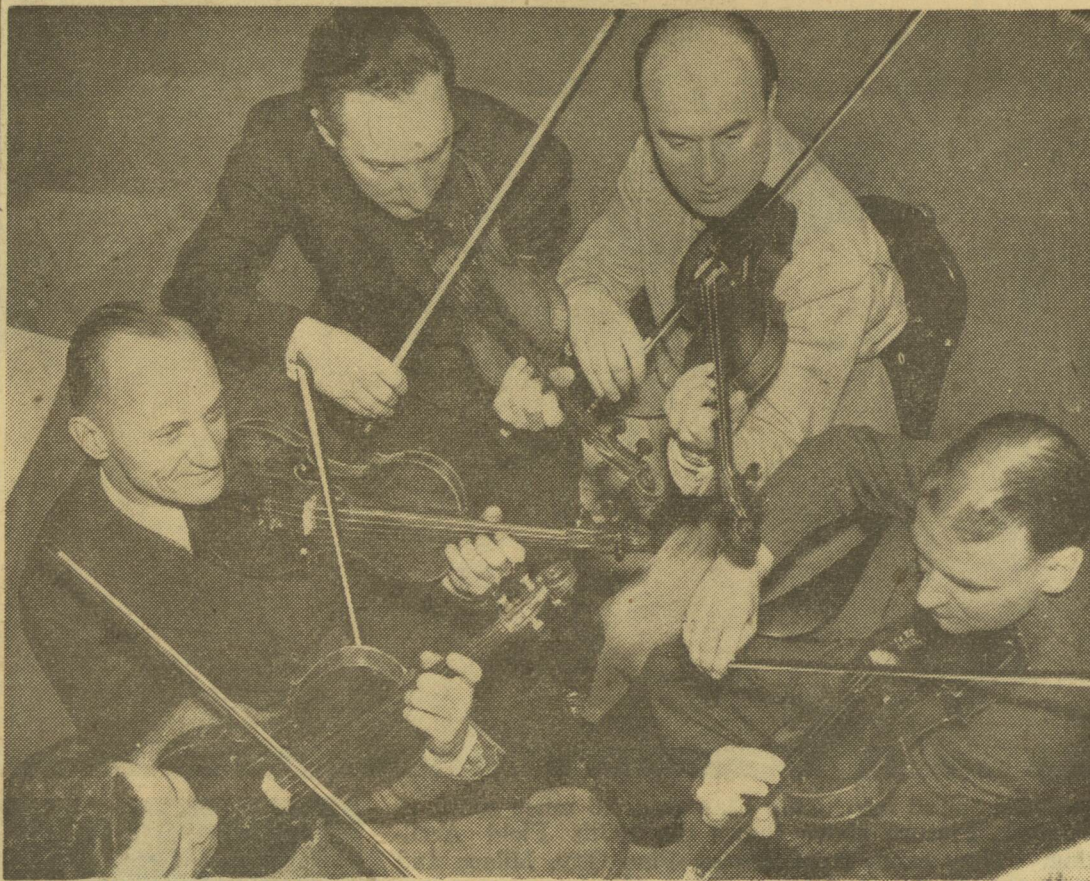
Walter Finke, state director of social welfare and national vice president of the Junior Association, will be toastmaster. The principal address will be by Moses Smith of New York, director of the classical department of the Columbia Recording company.

\* \* \*

Others on the program will be E. L. Carpenter and Loring M. Staples, president and vice president, respectively, of the Minneapolis Orchestral association, Mr. Mitropoulos and Mr. Gaines.

Members of the orchestra, directed by Mitropoulos, will provide entertainment. There will be a short program of classical works as well as several novelty numbers, one being a unique violin concerto.

Orchestra members will spend the first part of the week in rehearsal.



CHARLES SINDELAR, ALBERT RUDD, JACOB HEIDERICH, HEIMANN WEINSTINE, HAROLD AYRES (CONCERTMASTER)

Members of first violin section warm up for "jam" session

## Mitropoulos Wields Baton, Dons 'Specs'

"Mr. Mitropoulos' technical ability, great as it is, is exceeded by the human quality which makes it possible for him to inspire his men to play beyond themselves."

After these words by Moses Smith, Boston music critic, Dimitri Mitropoulos last night stepped into caricature which reveal his human and humorous aspects.

Clowning with members of his Minneapolis Symphony orchestra, Mitropoulos, famed as a conductor who uses neither a baton nor music, directed with a baton and read music through shell-rim glasses—another extra item—in skits rendered in appreciation of a dinner in their honor in the Radisson hotel.

More than 400 persons feted the orchestra members and their wives and speakers expressed gratitude for their contributions to the city's fame as a cultural center. Gerald L. Morre, presi-



MITROPOULOS

Clowns with baton and music

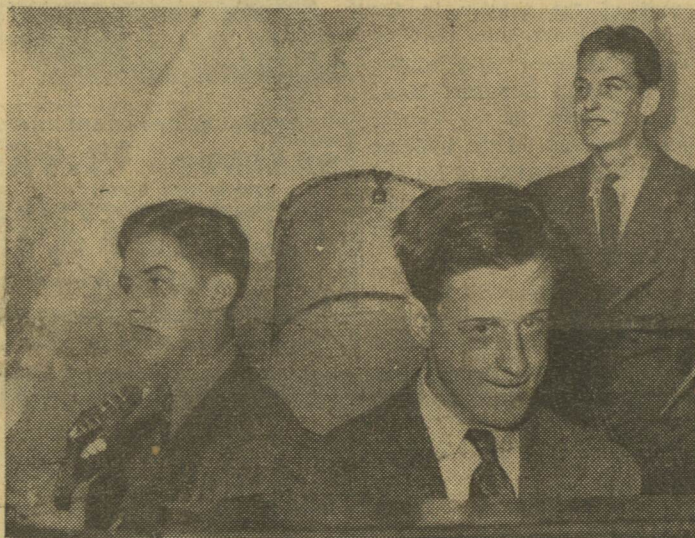
dent of the Junior Association of Commerce, gave Mr. Mitropoulos a scroll of appreciation.

'BEAT ME DIMITRI'—

## Boogie Woogie Beats Him, Says Conductor



MITROPOULOS SITS ON THE FLOOR TO HEAR BOOGIE WOOGIE



THE BOYS SWING. NOTE THE EXPRESSIONS.  
Kenneth Green (facing), 1467 Goodrich avenue, is one of the composers of "Beat Me Dimitri".

students had written in his honor—"Beat Me Dimitri".

When Mitropoulos arrived in the grand ballroom of the new student union building, all seats were taken. He had to sit on the floor.

"Hey, Dimitri, are you hep?" a student yelled from the balcony.

"Hep?" Mitropoulos asked a companion, "what's that?"

The conductor wasn't hep, but the students were.

They chanted; they swayed; they cried "Scrub Me Mamma"; they would have danced but there was no room.

When a band of seven pieces swung into "Beat Me Dimitri", the conductor smiled. By the time the players had boogie woogied down to a phrase that goes "Beat Me Dimitri with a Beethoven Bass", Mitropoulos was frowning. By the time they finished, the students were "out of this world", but Mitropoulos was shaking his head.

"It's superficial," he said. "I'm sorry to have to tell you that, but it's true."

Then Kenneth Green, one of the composers of "Beat Me Dimitri", tried to explain boogie woogie to Mitropoulos—a man who doesn't need a score when conducting.

"It's eight beats to the bar," Green said, "the left hand does a walking bass while the right hand improvises."

"It's monotonous," Mitropoulos protested. "Funny music is all right so long as you play it funny, but when you take it seriously, it is no good."

Although they failed to convert the conductor, members of the campus Boogie Woogie club were certain they had arrived. Their first meeting drew 300; this one 3,000.

Next time they want to use the 4,500-seat Northrop auditorium.

That is where Mitropoulos leads the Minneapolis Symphony.

Three thousand campus jitterbugs introduced boogie woogie music to Dimitri Mitropoulos Monday, but when they were finished, the famed conductor of the Minneapolis Symphony shook his head and said:

"It's no good."

Mitropoulos was invited to the second meeting of the University of Minnesota Boogie Woogie club to hear a tune which two

# Horrors! Boogie Woogies Give Out for Mitropoulos— And He Likes All 8 Beats(?)

(Pictures on Page 17)

Shake your shoulders, clap your hands; the boogie woogie's taken over the band.

That was the theme for some 2,500 Boogie Woogie club fans, including as a guest Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra, who jammed the Coffman Memorial union ballroom yesterday to sway and stomp, catch the rhythm and let themselves go as the club band swung out with "Beat Me Dimitri," newest of the "eight beats to a bar" rhythms.

Seated tailor-fashion on the ballroom floor, the maestro's interest varied from smiling incredulity to rapt amazement as no less than 11 piano players accompanied by guest musicians gave out with their intricate improvisations.

## HE APPLAUDS TOO

And when the number was over and the boogie addicts from 16 to 60 had ceased their efforts to "bring down the roof," the famed conductor applauded the students for their musical tribute.

"This is the most touching tribute I have received from the students since I have been on the campus," he said. "I want to

assure you I have just as much appreciation of swing as I have of good music." He labeled the music "grotesque," but praised the skill of the piano players who gave out with the wildly applauded breaks on boogie style.

## IT'S A SUCCESS

Members of the Boogie Woogie club band include Sid Smith, drums; Ken Green, piano; Iva Pettiford and Rook Ganz, trumpets; Oscar Pettiford, bass, and Madelon Joyce, vocalist.

The jive session was ruled a complete success, but the words of the new song echoed the sentiment of music critics who attended, "boogie woogie and the Bach don't mix."



## "BOOGIE WOOGIE"

Dimitri Mitropoulos, Minneapolis Symphony conductor, and John K. Sherman, Star Journal music reviewer, talk over the effect of boogie woogie on the nervous system.



Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra, was a sympathetic and delighted guest of honor yesterday at the premiere of a new boogie woogie number dedicated to him. The tribute, entitled "Beat Me Dimitri," was composed by Ken Green and Sid Smith of the University of Minnesota's Boogie Woogie club. The initial performance was in Coffman Memorial union with Mitropoulos seated on the floor in the front row. Above, Mitropoulos watches Green at work on the piano.—Times-Tribune photos.



Mitropoulos enjoyed himself thoroughly at the boogie woogie session, his expressive face reflecting amusement, incredulity, appreciation.

# Northwest Musical Tradition

By **DIMITRI MITROPOULOS**

*Conductor, Minneapolis Symphony Orchestra*

**T**RADITION ISN'T MADE IN A DAY. It isn't something a person or an organization can set up like a painting on an art gallery wall and say: "There it is. Behold and admire."

NO, TRADITION IS THE RESULT OF SLOW AND CAREFUL MOULDING THROUGH THE YEARS.

Therefore, when we say that Minneapolis and the northwest have musical tradition, we mean that they possess a treasure that has been built up over a number of decades until now it has become a factor that enriches the entire community.

Of course, tradition naturally must have an initial impulse. I am told there always has been a keen response to good music in this community. Even in the pioneer days, great artists were brought here to delight and edify a culture-loving people.

But the real music life of Minneapolis dates from that day in 1903 when the Minneapolis Symphony orchestra played its first concert in the old Exposition building, recently torn down. Last year the orchestra played to more than 210,000 persons at home and on tour.

To E. L. Carpenter, first—and still—president of the Orchestral association, must go the credit for making the orchestra what it is.

In a sense, as compared with what were the great music centers of Europe, the music tradition of Minneapolis is comparatively new. But there is a virility about it that will make it grow and prosper. Of that I am certain.

In the process, I feel I can promise that Minneapolis will be in the forefront. Its people have tasted the beauty and inspiration that great music can bring. They will not drop behind.



Mitropoulos

my sincere and profound conviction that Mr. Mitropoulos' interpretative aims have less to do with the great realities of musical expression than the aims of any other major conductor I have ever heard.

## Critic Finds Mitropolous Too Personal

Concert by the Minneapolis Symphony orchestra, Dimitri Mitropoulos, conductor, in Orchestra hall, Monday evening, Jan. 27, 1941. The program:  
Overture to "Don Giovanni"....Mozart  
Symphony No. 2, C major....Schumann  
"The Sea".....Debussy  
Overture on Three Greek Themes....Glazunoff

BY CECIL SMITH.

The Minneapolis Symphony orchestra, conducted by Dimitri Mitropoulos, played a benefit concert for Greek war relief last evening under the sponsorship of the Greek American Progressive association. Quite apart from its value as a charitable event, the concert was especially significant in that it provided our first opportunity to restudy Mr. Mitropoulos' qualities as a conductor since his exceptional success with the New York Philharmonic-Symphony orchestra last month.

There is no gainsaying this conductor's unusual power to excite, and

even electrify, a large number of listeners in his audience. He is probably the most extreme example of the virtuoso, or "prima donna" conductor, ever to direct a major orchestral group in this country. His intentions, if not all his accomplishments, are so extravagantly sensational that Leopold Stokowski and Eugene Ormandy seem like routine time-beaters by comparison.

In a number of surface details Mr. Mitropoulos has attained startlingly complete command over his players. He has trained them to make percussive accents like pistol shots, and he has impressed upon them the belief that no phrase, however short, is ready for public consumption until a sharp crescendo or diminuendo has been imposed upon it.

Since he uses these specialized effects all the time, along with other subjective devices such as hurrying and slowing of tempo and exaggerated treatments of accompanimental figures, not a moment is ever calm. Even the points of relaxation are grotesquely over-relaxed.

In the entire Schumann symphony, for example, no single measure of music was ever left alone to speak its meaning simply and unaffectedly, except for a few blessed bars in the trio of the scherzo where the solo flute tone was so weak that any spe-

cial activity in the rest of the orchestra would have obscured it.

Both the symphony and Debussy's "The Sea" were affirmations of empty brilliance pushed to dogmatic lengths. Both scores were torn into tattered little short phrases. Each tiny fragment was subjected to its particularized accentuation and coloring. But the fragments were never put together again, and to an unimaginable degree the music had neither continuous line nor structural integrity. And unfortunately in many cases Mr. Mitropoulos' preoccupation with a special effect in one department of the orchestra led him to fail to hear ugly and unbalanced sounds that came from other directions.

The orchestra's playing is taut and tense, and seems near the nervous breaking point. The strings are glassy and edgy, and the brass overblows. Only the woodwinds retain much of the sound that has historically been associated with a symphony orchestra.

It was a program, therefore, in which we never heard Mozart's style, or Schumann's, or Debussy's. We were not allowed to become acquainted with their purposes, because Mr. Mitropoulos' purposes stood in the way. And, as I have indicated, it is

## FOURTEENTH SYMPHONY PROGRAM

FRIDAY EVENING, MARCH 14, 1941, AT 8:30

DIMITRI MITROPOULOS, *Conductor*

Guest Artist: RAYA GARBOUSOVA, *Violoncellist*

### SYMPHONY IN A MAJOR . . . . . *Boccherini*

- I. Allegro assai
- II. Menuetto: Allegro
- III. Andante
- IV. Finale: Allegro ma non troppo presto

### CONCERTO FOR VIOLONCELLO AND ORCHESTRA, IN D MAJOR, OPUS 101 . . . . . *Haydn*

- I. Allegro moderato
- II. Adagio
- III. Allegro

#### INTERMISSION

### "PORTRAIT OF MAN," A SYMPHONIC SUITE . . . *John Verrall*

- I. Prelude: "Ambition"—
- II. Canon: "Pride"—
- III. Song form: "Compassion"—
- IV. Scherzo: "Joy"—
- V. Fugue: "Struggle"—
- VI. Invention: "Knowledge"
- VII. Passacaglia: "Renunciation"

(Premier performance)

### "MAZEPPA," SYMPHONIC POEM NO. 6 . . . . . *Liszt*

#### RAYA GARBOUSOVA, *Violoncellist*

Raya Garbousova was born in 1909 in Tiflis, Caucasia. Music was about her in her childhood, for her father was a professor at the Tiflis Conservatory of Music, and a member of the symphony orchestra there. Her cello lessons began when she was seven and two years later she entered the State Conservatory from which she graduated at fourteen with high honors. A Georgian scholarship took her to Moscow, recitals, orchestra engagements and concert tours in Russia soon claiming her full time. Later she studied with Pablo Casals. Eventually her solo engagements included each principal country in Europe. Her American debut took place at a recital in Town Hall, New York City, in December, 1934, since which time she has been an annual visitor to this country, her orchestral engagements including every important symphony orchestra to which list is now added her appearance here.

On the occasion of her New York debut, Olin Downes, distinguished music critic of the New York Times wrote: "She has a wonderful wrist and bow arm and a left hand of the most exceptional fleetness and virtuosity. Her technique is the vehicle of a contagious temperament, musicianship and taste."

## THIRD YOUNG PEOPLE'S CONCERT

THURSDAY, MARCH 13, 1941, AT 3:00 P. M.

NORTHROP MEMORIAL AUDITORIUM — UNIVERSITY OF MINNESOTA

DIMITRI MITROPOULOS, *Conductor*

Guest Artist: RAYA GARBOUSOVA, *Violoncellist*

- 1 Bacchanale, from "Samson and Delilah" . . . . . *Saint-Saens*
- 2 From "L'Arlesienne" Suite . . . . . *Bizet*
  - (a) Adagietto
  - (b) Farandole
- 3 "Jabberwocky," from the Suite, "Through the Looking Glass" . . . . . *Deems Taylor*
- 4 Violoncello with Piano
  - (a) Largo and Rondo . . . . . *Weber*
  - (b) Allegretto grazioso . . . . . *Schubert*
  - (c) Spanish Dance . . . . . *Joaquin Nin*
  - (d) Zapateado . . . . . *Sarasate*
- 5 American Fantasy . . . . . *Victor Herbert*

These concerts are presented by the Young People's Symphony Concert Association and the tickets are distributed through the Public, Private and Parochial schools in Minneapolis and Saint Paul. Unsold tickets, if any, will be on sale at the Box Office preceding the concert.



DMITRI MITROPOULOS

"... evil .... always collapses"

## Mitropoulos Praises Greeks' Gallant Fight

GREECE may lose her battle against the Axis war machine, but her enemies will pay a high price for victory, Dmitri Mitropoulos, conductor of the Minneapolis symphony orchestra, said in Winnipeg today.

"German and Italian losses will be heavy before Greece can be taken. The stronger the resistance, the greater will be the lengths to which the Germans will go to win, I suppose, but they will not have an easy job."

A native Athenian, he was proud that his country had chosen to fight with Britain for freedom when she could so easily have submitted to Axis threats.

### Evil Personified

"The Axis powers are evil personified. Better to die than to live under such evil. I try not to think of the war and its horror. It distresses me so I cannot work," Mr. Mitropoulos said.

His mother lives in Athens and according to a cable he received the other day, she is still safe.

"I worry about my relatives and friends in Greece but I am more scared when I think of the future of the world. I wonder how this will end. But history shows that such evil can be successful only up to a certain point. In the end it always collapses."

Although Mr. Mitropoulos was recently offered the post of permanent conductor of the New York philharmonic orchestra, he refused.

"New York is too hard-boiled,

blase, tired. They are always rushing. A conductor is expected to give almost 200 concerts in a 30-weeks' season. So much work cannot be good. Art cannot be subjected to mass-production methods. I like Minneapolis better. I will spend one month of each season in New York as guest conductor of the philharmonic orchestra."

There are 90 players in the Minneapolis symphony orchestra, every one American born and trained. "It is a silly, old notion that you cannot receive good musical training in America. The best in the world is there now. It is difficult to predict the future of music in Europe when the war is over. It is in countries such as Canada and the United States which are not actual theatres of war that the musicians of the future will probably be found," he suggested.

At his concert tonight, Mr. Mitropoulos will conduct two compositions, Intermezzo and Maching Tune, written by Hugh Bancroft, of Winnipeg. "I like them very much," Mr. Mitropoulos said.

## FIFTH "TWILIGHT" CONCERT

SUNDAY AFTERNOON, MARCH 23, 1941, AT 4:30

DIMITRI MITROPOULOS, *Conductor*

Guest Artist: JOANNA GRAUDAN, *Pianist*

- 1 \*Overture to "Tannhäuser" . . . . . *Wagner*
- 2 \*Capriccio Brilliant, in B minor, for Piano  
and Orchestra, Op. 22 . . . . . *Mendelssohn*
- 3 \*Symphony No. 1, in E minor, Op. 39 . . . . . *Sibelius*
  - I. Andante, ma non troppo – Allegro energico
  - II. Andante, ma non troppo lento
  - III. Scherzo: Allegro
  - IV. Finale (Quasi una Fantasia): Andante – Allegro molto

\* Orchestral Scores on view at the Public Library (Music Department)

TICKET PRICES (Tax Exempt): Main Floor, 25c and 50c. Balcony, 25c, 50c and 75c. Every Seat Reserved. On sale at Symphony Ticket Office, 106 Northrop Auditorium; Downtown Ticket Office, 187 Northwestern Bank Building, and Field-Schlick's Ticket Office, St. Paul

### JOANNA GRAUDAN, *Pianist*



Joanna Graudan was born in Libau, Russia, her love of music and the piano manifesting itself at an early age. It was at Charkoff, an important city in the Ukraine, a region in southwestern European Russia, that she began her musical studies, continuing later at Berlin where she studied with L. Kreutzer and Artur Schnabel, the latter well known here through his appearances with the Orchestra. As a prize winner in a competition for young pianists in Berlin, Mme. Graudan was launched on a career as a concert pianist and achieved enviable success under her maiden name as Hansi Freudberg. After her marriage to Nikolai Graudan, solo cellist at the time, of the Berlin Philharmonic Orchestra, their joint recitals were a prominent feature of the musical life abroad, their engagements in the principal cities of northern Europe, England and the Dutch East Indies firmly establishing their artistic reputation. In 1938 their American debut at Town Hall in New York City won the unanimous approval of the New York critics. At the end of a season of concerts, recitals and national radio broadcasting Mme. Graudan accompanied her husband to Minneapolis when he accepted the management's offer as solo cellist of the Minneapolis Symphony Orchestra. Earlier this season Mme. Graudan was the soloist with the Orchestra for the Symphony Concert of November 15, 1940, and the first Young People's Concert. It is also worthy of note that this gifted artist was invited last December by the Columbia Recording Corporation, to make a record (the first ever to be made) with our Orchestra of the "Capriccio Brilliant," by Mendelssohn.

## FIFTEENTH SYMPHONY PROGRAM

FRIDAY EVENING, MARCH 28, 1941, AT 8:30

DIMITRI MITROPOULOS, *Conductor*

Guest Artist: NATHAN MILSTEIN, *Violinist*

OVERTURE TO "ALCESTE" . . . . . *Gluck*

CONCERTO FOR VIOLIN AND ORCHESTRA,  
IN D MAJOR, OP. 77 . . . . . *Brahms*

- I. Allegro non troppo
- II. Adagio
- III. Allegro giocoso, ma non troppo

INTERMISSION

SYMPHONY NO. 4, IN F MINOR . . . . . *Vaughan Williams*

- I. Allegro
- II. Andante moderato
- III. Scherzo: Allegro molto
- IV. Finale: Allegro molto — Epilogo Fugato (con anima)

### NATHAN MILSTEIN, Violinist



Nathan Milstein was born at Odessa, Russia, December 31, 1904. He studied first with Prof. Stoliarski in his native city. In 1914 the Milstein family moved to Petrograd where the boy studied first at the Royal Music Academy and later with Leopold Auer. The young musician continued practicing and playing through the storms of the revolution, and at the age of nineteen initiated a series of tours with his friend, Vladimir Horowitz, the pianist. He finally escaped from Russia and arrived in Berlin, penniless and without an instrument; but in that city he found kind friends who provided a violin and aided him in his first recital. The success was repeated in Paris, followed by triumphant tours through Europe — France, Belgium, Holland, Spain, Portugal, Italy — and South America.

His debut with orchestra in the United States was with the Saint Louis Symphony, November 9, 1929, shortly after his arrival in this country. Since then his recital and orchestral engagements have taken him the length and breadth of this continent and South America, as well as touring Europe each season previous to the present World War. His first appearance in Minneapolis with the Orchestra was March 20, 1935. The present is his third in addition to which he has been heard in the University Artists Course series, in recital.

## SIXTEENTH SYMPHONY PROGRAM

FRIDAY EVENING, APRIL 4, 1941, AT 8:30

DIMITRI MITROPOULOS, *Conductor*

Guest Artist: DOROTHY MAYNOR, *Soprano*

OVERTURE . . . . . Zoltan Kurthy

### TWO ARIAS FOR SOPRANO WITH ORCHESTRA

- (a) "Oh Sleep, Why dost Thou leave me," from "Semele" . . . Handel  
(b) Agatha's Prayer; Scene and Aria from "Der Freischütz" . . . Weber

SLOW PIECE FOR STRINGS . . . . . Ross Lee Finney

ARIA, "DEPUIS LE JOUR," FROM "LOUISE" . . . Charpentier

### INTERMISSION

### FANTASTIC SYMPHONY, NO. 1, IN C MAJOR,

OPUS 14a . . . . . Berlioz

- I. Reveries — Passions (*Allegro agitato e appassionato assai*)  
II. A Ball (Waltz: *Allegro non troppo*)  
III. Scene in the Fields (*Adagio*)  
IV. March to the Scaffold (*Allegretto non troppo*)  
V. Walpurgis Night's Dream (*Larghetto — Allegro*)

### DOROTHY MAYNOR, Soprano



Of negro descent, with an admixture of Cherokee Indian, Dorothy Maynor was born in Norfolk, Virginia, thirty years ago, the daughter of a Methodist clergyman. Her first musical experience, as a small girl, was in the choir of her father's church. Later, as a student at the Hampton Institute, she sang in its choir, and took part on the 1929 European tour of that renowned organization. She continued her musical training at the Westminster Choir School at Princeton. The unusual quality and range of her voice attracted attention, and means were found for her to study for a career as a concert singer. In August 1939, she sang for Serge Koussevitzky, conductor of the Boston Symphony, and his enthusiastic advocacy launched her career. A brilliant New York recital and an appearance with the Boston Orchestra in November of that year started her first season. In the space of two years her outstanding voice and instinctive musicianship have placed her in the front rank of the great vocal artists of this generation, and the demands for her service throughout the country have set a new record of success.

# SEVENTEENTH SYMPHONY PROGRAM

THURSDAY EVENING, APRIL 10, 1941, AT 8:30

DIMITRI MITROPOULOS, *Conductor*

MARIA MONTANA, *Soprano*

HERBERT GOULD, *Basso*

THE UNIVERSITY CHORUS  
(EARLE G. KILLEEN, *Director*)

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## "REQUIEM" (Opus 45) . . . . . *Brahms*

For Soprano and Baritone Solos, Chorus and Orchestra

- I. Chorus — "Blessed are They that Mourn"
- II. Chorus — "Behold, All Flesh is as Grass"
- III. Baritone Solo and Chorus — "Lord, Make me to Know"

### INTERMISSION

- IV. Chorus — "How Lovely is Thy Dwelling Place"
- V. Soprano Solo and Chorus — "Ye Now are Sorrowful"
- VI. Baritone Solo and Chorus — "Here on Earth We Now have no Continuing Place"
- VII. Chorus — "Blessed are the Dead"

DIMITRI MITROPOULOS, *Conductor*

SUNDAY AFTERNOON, APRIL 13, 1941, AT 3:30 P. M.

Guest Artist: **GRACE MOORE**, *Soprano*

Guest Conductor, ISAAC VAN GROVE

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## "SCHEHERAZADE," SYMPHONIC SUITE, AFTER "ONE THOUSAND AND ONE NIGHTS" . . . *Rimsky-Korsakow*

- I. "The Sea and Sinbad's Ship"
- II. "The Narrative of the Kalendar Prince"
- III. The Young Prince and the Young Princess
- IV. Festival at Bagdad — The Sea — The Ship Goes to Pieces on a Rock Surmounted by the Bronze Statue of a Warrior — Conclusion

### INTERMISSION

OVERTURE — 1912 . . . . . *Oscar Levant*

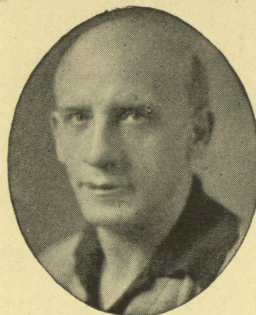
ARIAS WITH ORCHESTRA — MR. VAN GROVE, Conducting

- (a) "Il est doux, il est bon," from "Herodiade" . . . *Massenet*
- (b) "Mi chiamano Mimi," from "La Boheme" . . . *Puccini*

CAPRICE FOR ORCHESTRA . . . . . *Oscar Levant*

SONGS WITH ORCHESTRA — MR. VAN GROVE, Conducting

- (a) "Phidyle" . . . . . *Duparc*
- (b) "Ouvre ton coeur," (from the original score of "Carmen") *Bizet*
- (c) "The Lord's Prayer" . . . . . *Malotte*



# Minneapolis Symphony Orchestra

DIMITRI MITROPOULOS  
*Conductor*

## THIRD UNIVERSITY STUDENT CONCERT

WEDNESDAY EVENING, APRIL 16, 1941, AT 8:30  
NORTHROP MEMORIAL AUDITORIUM

Soloists:

EDITH STEINKRAUS, *Soprano*      JOHN R. ANDERSON, *Baritone*  
(Winners of Competition conducted by the Student Symphony Committee  
of the All-University Council)

### PROGRAM

- 1 TOCCATA NO. 1, IN C MAJOR . . . . . *Bach-Weiner*  
Prelude — Adagio — Fugue
- 2 ARIA, "DOVO SONO,"  
From "The Marriage of Figaro" . . . . . *Mozart*  
Miss Steinkraus
- 3 (a) ARIOSO, "DANK SEI DIR HERR",  
From "Israel in Egypt" . . . . . *Handel*  
(b) SERENADE, "DEH, VIENI ALLA FINESTRA,"  
From "Don Giovanni" . . . . . *Mozart*  
Mr. Anderson
- 4 SYMPHONY NO. 4, IN B-FLAT MAJOR, OPUS 60 . . . *Beethoven*  
I. Adagio — Allegro vivace  
II. Adagio  
III. Allegro vivace  
IV. Allegro ma non troppo

## FINAL TWILIGHT CONCERT

SUNDAY AFTERNOON, APRIL 6, 1941, AT 4:30

Assisting Organization

SAINT OLAF LUTHERAN CHOIR  
DR. F. MELIUS CHRISTIANSEN, *Director*

1. Overture to "Prometheus" . . . . . *Beethoven*
2. Symphony in D minor . . . . . *Haydn*
3. Adagio for Strings . . . . . *Samuel Barber*
4. Siegfried's Rhine Journey, from "Götterdämmerung" . *Wagner*
5. SAINT OLAF LUTHERAN CHOIR
  - (a) "Ora Pro Nobis" . . . . . *Mendelssohn*
  - (b) "Come, Guest Divine" . . . . . *George Schumann*
  - (c) "When Curtained Darkness Falls" . . . *F. Melius Christiansen*
  - (d) "Sing Unto Him" . . . . . *Morten J. Luvaas*
  - (e) Doxology . . . . . *Bourgeois (1551)*

# EIGHTEENTH SYMPHONY PROGRAM

(Final Concert of the Subscription Series)

FRIDAY EVENING, APRIL 18, 1941, AT 8:30

Guest Artist: ALEXANDER KIPNIS, *Bass-Baritone*

OVERTURE TO "THE FLYING DUTCHMAN" . . . . . *Wagner*

FOUR SERIOUS SONGS (VIER ERNSTE GESÄNGE), Op. 121 *Brahms*

- I. Ecclesiastes III, 19-22
- II. Ecclesiastes IV, 1-3
- III. Ecclesiasticus (Apocryha) XLI, 1-2
- IV. I Corinthians XIII, 1-3, 12-13

INTRODUCTION TO ACT III, FROM "LA TRAVIATA" . . . *Verdi*

## TWO ARIAS FOR BARITONE

- (a) "Il lacerato spirito," from "Simon Boccanegra" . . . . . *Verdi*  
(b) "Ella giammai m'amo," from "Don Carlos" . . . . . *Verdi*

## INTERMISSION

SYMPHONY NO. 5, IN C MINOR, OPUS 67 . . . . . *Beethoven*

- I. Allegro con brio
- II. Andante con moto
- III. Scherzo: Allegro --
- IV. Finale: Allegro



### ALEXANDER KIPNIS, Bass-Baritone

Alexander Kipnis was born in 1891, in the village of Jitomir, Ukraina, South Russia. As a youngster he showed remarkable aptitude for singing, and strangely enough for one who possesses a voice of deepest register, he sang all the arias for coloratura soprano as a boy. At Warsaw, where he attended the Conservatory, he graduated as a conductor, but being far more interested in singing, he journeyed to Berlin where vocal training, particularly the type required for Wagnerian opera, had reached a high point of development. He was filling his first operatic engagement at Hamburg at the outbreak of the World War. As a native Russian he was arrested, but when it was established that he was a member of the opera, he was permitted to continue his engagement. After two seasons in Hamburg he was called to the Royal Opera at Wiesbaden, a pet project of Kaiser Wilhelm, and in the comparative quiet of this celebrated spa he built up his present extensive repertoire of opera and *lieder*. The post-war period brought demands for his appearances in the leading opera houses of France, Italy, Belgium and the Scandinavian countries. America first heard him during the season of 1922-23 as a member of a Wagnerian Festival Company, followed by nine seasons with the Civic Opera of Chicago. Until changed conditions at Bayreuth forced his resignation, Kipnis sang regularly each season at the Wagnerian festivals, and later at the Mozart Festivals at Salzburg. At Vienna he was principal basso until the debacle of March, 1938, and for numerous seasons he was a prime favorite at Covent Garden, London, and in the Theatre Colon at Buenos Aires. His first Australian tour in the spring of 1938 was another triumph in a long career of achievement. More recent is his sensational success at the Metropolitan Opera last year.

## Mitropoulos Dressed in Lace



**DIMITRI MITROPOULOS, MRS. MARTHA MOE**

*Conductor gets "Farewell" symphony costume*

The gentleman in the peruke, lace and brocade is none other than Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra, trying on the costume he'll wear to conduct the Haydn "Farewell" symphony, the last work the orchestra will play this season, at the first annual pension fund concert April 24 at Northrop auditorium. Mrs. Martha Moe is helping him make adjustments.

The orchestra will be dressed in similar costumes of the late nineteenth century, the Haydn

period. Candles at the desk of each musician will be blown out as the musicians, one by one, leave the stage, until only the conductor remains.

\* \* \*

Soloist for the concert will be Alec Templeton, blind pianist. In the first portion of the program, he will play the Liszt concerto for piano No. 1. After the Haydn work he will take the stage for a session called "Alec Templeton Time" during which he will play original compositions, impressions and improvisations.



## MITROPOULOS GETS A WIG!

Dimitri Mitropoulos, the bald Minneapolis symphony orchestra conductor, is telling how his hair turned white in a single night—and here's a picture to prove it. He's being fitted with wig and brocade by Mrs. Martha Moe for the symphony's presentation of the Haydn "Farewell" symphony as the orchestra's final offering this season at the first

annual pension fund concert April 24 in Northrop auditorium. With the entire orchestra in nineteenth century costumes, only candles will light the music racks of the musicians. The players will blow the candles out and depart, one by one, leaving only Mr. Mitropoulos on the stage. Alec Templeton will be soloist at the concert.

THURSDAY EVENING, at 8:30, APRIL 24, 1941

Concert for Benefit of the PENSION AND RETIREMENT FUND of the  
MINNEAPOLIS SYMPHONY ORCHESTRA



Presenting

## ALEC TEMPLETON

Virtuoso-Pianist

*Inimitable Star of*  
CONCERT and RADIO

Born sightless, ALEC TEMPLETON has so brilliantly triumphed over this handicap that he has become one of the foremost musical personalities of our time. As a virtuoso pianist in the standard concert repertoire he has won the praise of noted critics and the acclaim of discriminating audiences. As a

composer of real genius, master of improvisation, and exponent of musical fun, his repeated appearances as featured artist in leading Radio programs, has made his name a household word in countless American homes.

### PROGRAM

*An Unusual Evening of Delightful Entertainment.*

PRELUDE TO "DIE MEISTERSINGER" . . . . . Wagner

CONCERTO FOR PIANO AND ORCHESTRA,

No. 1, in E flat major . . . . . Liszt

"FAREWELL" SYMPHONY, (No. 18, in F sharp minor) . Haydn

To be performed by candle light with Mr. Mitropoulos and  
Orchestra members in late 18th Century Costumes and Wigs in  
the fashion of Haydn's time.

ALEC TEMPLETON TIME—

Group of Original Compositions, Impressions, and Impro-  
visations, announced and performed by Alec Templeton.

## SIGN SYMPHONY CONTRACT



Dimitri Mitropoulos definitely will be conductor of the Minneapolis Symphony orchestra for another two years. Here he is watching E. L. Carpenter, president of the Orchestra association, putting his signature to the contract. Under terms of the contract Mitropoulos will be permitted to absent himself from Minneapolis for a month each year to act as guest conductor for the New York Philharmonic orchestra. The symphony conductor's immediate plans call for a vacation which will include a period on a southern plantation near New Orleans.

# THIRTY-EIGHTH SEASON, 1940-1941

## Works Performed at the Eighteen Symphony Concerts

\* Indicates first performance in Minneapolis.

NOTE: The program listed as "Extra," was an additional concert with Edwin McArthur, Guest Conductor and Kirsten Flagstad, Soprano.

	Program
BACH—	
*(Weiner) Toccata No. 1, in C major.....	5
(Boessenroth) Choral—Prelude: Credo.....	12
(In Memoriam—William Faetkenheuer)	
*(Darmstadt) Two Fugues from "The Art of the Fugue".....	4
BACHELET—	
Song, "Chere Nuit".....	6
Rose Bampton, Soprano	
BARBER, Samuel	
*Adagio for Strings.....	5
BEETHOVEN—	
Symphony No. 1, in C major, Op. 21.....	9
Edwin McArthur, Guest Conductor	
Symphony No. 3, in E-flat major ("Eroica"), Op. 55.....	12
Symphony No. 4, in B-flat major, Op. 60.....	2
Symphony No. 5, in C minor, Op. 67.....	18
Overture to the Ballet "Prometheus," Op. 43.....	2
Overture to "Egmont," Op. 84.....	9
Edwin McArthur, Guest Conductor	
Concerto for Piano, No. 5, in E-flat major ("Emperor"), Op. 73.....	10
Josef Hofmann, Pianist	
Concerto for Violin, in D major, Op. 61.....	2
Fritz Kreisler, Violinist	
Recitative and Aria, "Abscheulicher, wo eilst Du Hin," from "Fidelio"....	9
Kirsten Flagstad, Soprano	
BERLIOZ—	
Fantastic Symphony, No. 1, in C major, Op. 14a.....	16
BLOCH—	
"Schelomo," Rhapsody for 'Cello and Orchestra.....	11
Nikolai Graudan, 'Cellist	
BOCCHERINI—	
*Symphony in A major.....	14
BORODIN—	
A Sketch of the Steppes of Central Asia.....	6
BRAHMS—	
Symphony No. 1, in C minor, Op. 68.....	8
Bruno Walter, Guest Conductor	
Symphony No. 3, in F major, Op. 90.....	10
Concerto for Piano, No. 2, in B-flat major, Op. 83.....	13
Rudolf Serkin, Pianist	
Concerto for Violin, in D major, Op. 77.....	15
Nathan Milstein, Violinist	
Requiem, for Soprano and Baritone Solos, Chorus and Orchestra, Op. 45.....	17
Maria Montana, Soprano; Herbert Gould, Baritone	
The University Chorus	
*Four Serious Songs (Vier Ernste Gesänge), Op. 121.....	18
Alexander Kipnis, Basso	
CASELLA—	
*Second Suite from "La Donna Serpente".....	4
CHARPENTIER—	
Aria, "Depuis le Jour," from "Louise".....	16
Dorothy Maynor, Soprano	
CHOPIN—	
Concerto for Piano, No. 2, in F minor, Op. 21.....	3
Joanna Graudan, Pianist	
DEBUSSY—	
"The Sea," Three Orchestral Sketches.....	4
*(Molinari) "L'Isle Joyeuse".....	1
DVORAK—	
Symphony No. 5, in E minor ("From the New World"), Op. 95.....	4
FINNEY, Ross Lee	
Slow Piece for Strings.....	16
(Premier Performance)	
FRANCK—	
Symphonic Prelude to Part II from "The Redemption".....	6
GLUCK—	
*Overture to "Alceste".....	15
GRIEG—	
Three Songs with Orchestra.....	Extra
(a) "Vaaren" ("Spring")	
(b) "En Svane" ("A Swan")	
(c) "En Drøm" ("A Dream")	
Kirsten Flagstad, Soprano	
HANDEL—	
Aria, "Oh Sleep, Why Dost Thou Leave Me?" from "Semele".....	16
Dorothy Maynor, Soprano	

HAYDN—	
*Symphony in D minor (1783).....	13
Symphony in G major, No. 9, "Oxford" (B & H No. 16).....	8
<i>Bruno Walter, Guest Conductor</i>	
Concerto for Violoncello, in D major, Op. 101.....	14
<i>Raya Garbousova, 'Cellist</i>	
HINDEMITH—	
*"Der Schwanendreher," Concerto on Old Folk Melodies, for Viola and Orchestra.....	13
<i>David Dawson, Viola</i>	
KURTHY, Zoltan	
*Overture .....	16
LISZT—	
"Mazeppa," Symphonic Poem No. 6.....	16
LULLY—Mottl	
*Ballet Suite .....	3
MAHLER—	
Symphony No. 1, in D major.....	1
"Songs of a Wayfarer" ("Lieder eines fahrenden Gesellen").....	5
<i>John Charles Thomas, Baritone</i>	
MENDELSSOHN—	
Overture—"Fingal's Cave," Op. 26.....	Extra
<i>Eduin McArthur, Guest Conductor</i>	
MOZART—	
Symphony No. 35, "Haffner," in D major. (K. 385).....	11
Overture to "The Abduction from the Seraglio".....	10
Overture to "Don Giovanni".....	1
RAVEL—	
Rhapsodie Espagnol .....	1
SCHMITT, Florent	
*"The Tragedy of Salome," Op. 50.....	11
SCHUMANN—	
Symphony No. 2, in C major, Op. 61.....	3
SHOSTAKOVITCH—	
*Symphony No. 5, Op. 47.....	12
SIBELIUS—	
Symphony No. 1, in E minor, Op. 29.....	5
*Symphony No. 7, Op. 105.....	11
STRAUSS, Richard	
Tone Poem. "Death and Transfiguration," Op. 24.....	8
Rondo, "Till Eulenspiegel's Merry Pranks," Op. 28.....	Extra
<i>Eduin McArthur, Guest Conductor</i>	
*"Symphonia Domestica," Op. 53.....	6
Two Songs: (a) "Wiegenlied" (b) "Cäcilie".....	6
<i>Rose Bampton, Soprano</i>	
STRAVINSKY—	
*Divertimento from "Le Baiser de la Fee"	}
Suite from "The Fire Bird"	
Suite from "Petrouchka"	
*"Jeu de Cartes" ("Card Game"), A Ballet in Three Deals	7
<i>Igor Stravinsky, Guest Conductor</i>	
VERDI—	
*Introduction to Act III, from "La Traviata".....	18
Aria, "Ella giammai m'amo," from "Don Carlos"	}
Aria, "Il Lacerato spirito," from "Simon Boccanegra"	
<i>Alexander Kipnis, Basso</i>	
Aria, "Ritornia Vincitor" } from "Aida" .....	6
Aria, "O Patria mia" }	
<i>Rose Bampton, Soprano</i>	
VERRALL, John	
"Portrait of a Man," A Symphonic Suite.....	14
<i>(Premier Performance)</i>	
WAGNER—	
Overture to "The Flying Dutchman".....	18
Prelude and Isolde's "Love-death," from "Tristan and Isolde".....	9
<i>Kirsten Flagstad, Soprano</i>	
Prelude to "Die Meistersinger".....	9
<i>Eduin McArthur, Guest Conductor</i>	
Selections from "Die Götterdämmerung".....	Extra
(a) Siegfried's Rhine Journey	
(b) Siegfried's Funeral March	
(c) Brünnhilde's Immolation Scene and Finale	
<i>Brünnhilde: Kirsten Flagstad</i>	
<i>Eduin McArthur, Guest Conductor</i>	
Good Friday Spell, from "Parsifal".....	9
<i>Eduin McArthur, Conductor</i>	
WEBER—	
Agatha's Prayer—Scene and Aria from "Der Freischuetz".....	16
<i>Dorothy Maynor, Soprano</i>	
Agatha's Prayer—Scene and Aria from "Der Freischuetz".....	Extra
<i>Kirsten Flagstad, Soprano</i>	
WILLIAMS, Vaughan	
*Symphony No. 4, in F minor.....	15

# APPRECIATION DINNER

for

*Dimitri Mitropoulos*

and the

*Minneapolis Symphony Orchestra*



MARCH 12, 1941, RADISSON HOTEL

Sponsored by the Minneapolis  
Junior Association of Commerce

# The Minneapolis Symphony Orchestra

The Minneapolis Symphony Orchestra is a great Orchestra because it always has had great leadership. Founded in 1903 when few symphony orchestras existed in America, it has had only four conductors—all outstanding figures in the world of music.

Emil Oberhoffer, Conductor from 1903 to 1921, crystallized the love of music in Minneapolis 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 Minneapolis Symphony Orchestra played to thousands of music lovers in Minneapolis and Saint Paul, where it is revered and loved by people in all walks of life. During its extensive annual tours, concerts were given in 373 cities in forty-one 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.

Mr. Mitropoulos was born in Athens in 1896. He attended the Athens Conservatory where he studied piano with Ludwig Wassenhoven, and composition with Armand Marsick. He completed his studies of composition with Paul Gilson at Brussels, and with Ferruccio Busoni at Berlin.

He was thereupon made assistant conductor of the Staatsoper at Berlin, a position he held until 1924 when he was called back to Athens to take the directorship of the symphony orchestra of its Conservatory. In 1930 he was invited to return to Berlin for a month as guest conductor of the Berlin Philharmonic Orchestra.

Two years later, Dimitri Mitropoulos made his debut in Paris, conducting the Orchestra Symphonique de Paris. That same year he was heard in London.

He made a tour of the principal Italian cities in February, 1933, and again visited Italy in 1934 and 1935. In May, 1934, he visited Russia, conducting the orchestras at Leningrad and Moscow. In 1935 he was guest conductor of the Lamoureux Concerts in Paris, presenting several new works by prominent French composers. For three seasons Mr. Mitropoulos conducted a three months' season of the orchestra at Monte Carlo.

His American debut in Boston was arranged at the invitation of Dr. Serge Koussewitzky, Conductor of the Boston Symphony Orchestra.

Mr. Mitropoulos came to Minneapolis for two concerts in January, 1937, and won such success with public and critics that he was engaged as permanent Conductor of the Minneapolis Symphony Orchestra.

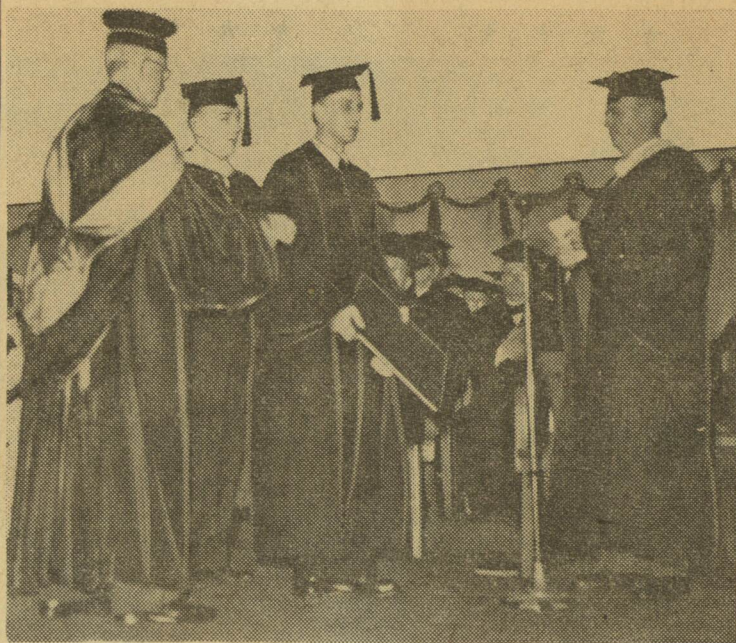
Noted for his phenomenal memory, Dimitri Mitropoulos disdains the use of both score and baton in directing his concerts. His eloquent and expressive hands give one the impression that the music he evokes from the magnificent instrument which is his Orchestra, is moulded and sculptured in the same manner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

# Program

Walter W. Finke, Toastmaster

1. America
2. Presentation by Greek Community of Minneapolis
3. Greetings . . . . . Mayor George E. Leach
4. The Orchestra Since 1903 . . . . . E. L. Carpenter, President  
The Orchestral Association
5. The Orchestra on Tour . . . . . Arthur J. Gaines, Manager  
Minneapolis Symphony Orchestra
6. The Orchestra Today . . . . . Loring M. Staples, Vice-President  
The Orchestral Association
7. Dimitri Mitropoulos and the Minneapolis  
Symphony Orchestra . . . . . Moses Smith  
Director, Columbia Masterworks
8. Presentation . . . . . Gerald L. Moore, President  
Junior Association of Commerce
9. The Minneapolis Symphony Orchestra,  
Dimitri Mitropoulos, Conductor  
Concert Piece for Violin and Orchestra . . . . . Manngold  
Heimann Weinstine, Soloist  
Air from Suite, No. 3, in D Major . . . . . Bach  
Liebesfreud . . . . . Kreisler  
Tambourin Chinois . . . . . Kreisler
10. The Star Spangled Banner

## 'U' Honors Mitropoulos



**PRESIDENT W. C. COFFEY PRESENTS DEGREE TO MITROPOULOS**

Dean J. N. Thomas, university marshal, and Prof. Paul M. Oberg, chairman of music department, watch ceremony.

Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra, was awarded an honorary degree of doctor of music at University of Minnesota commencement exercises Saturday night.

\* \* \*

Professor Paul M. Oberg, head of the department of music, presented Mitropoulos to President W. C. Coffey for the degree, and reviewed the world-famous musician's career.

Leadership of Mitropoulos, Prof. Oberg said, has stimulated in countless thousands who have heard him "a renewed interest in music and a deeper love for it."

\* \* \*

President Coffey noted that the recipient was above all "a man of genuine, universal human qualities which are the very soul of the sublime music you give mankind" upon whom the degree was being bestowed especially "for your unparalleled contribution to the musical life of this state."

### DIMITRI MITROPOULOS

Conductor Minneapolis Symphony orchestra

Birthplace: Greece

"If there is any humanism, any decency, honesty, loyalty, justice — if there is any spiritual, religious or artistic necessity left in this world, that is only in America to be found.



Mitropoulos can devote our lives, it is only American.

"If there still is left something to believe, something worth the sacrifice — if there is an ideal still left for, us for which we

Thursday, May 15, 1941



## MITROPOULOS HONORED AT HAMLINE

Dimitri Mitropoulos bedecked himself in his academic robes yesterday at Hamline university, where he was made an honorary doctor of music.

Just before the ceremonies in Hamline Methodist church, Kathleen Hommedal (left) and Valeria Simmonds saw to it that his mortarboard tassel was hanging correctly. The

white-robed coeds led the faculty procession that preceded the university's acknowledgment of the Minneapolis Symphony conductor's work. — (Times Photo by Don Berg.)

UNIVERSITY OF MINNESOTA  
DEPARTMENT OF MUSIC

presents

DIMITRI MITROPOULOS' PIANO CLASS

Saturday Evening  
May 24, 1941

University Music Hall  
8:30 o'clock

PROGRAM

Concerto in D Minor - - - - - Vivaldi-Stradal  
Maestoso  
Sehr Langsam  
Fuga  
Largo  
Finale  
WINIFRED REICHMUTH BOLLE

Fantasia in C Minor - - - - - Mozart  
RICHARD FLEWELL

Sonata in C Major, Opus 2, No. 3 - - - - - Beethoven  
Allegro  
Adagio  
Scherzo  
Allegro  
EDNA BELGUM

Intermission

Arabesque - - - - - Schumann  
Rondo Capriccioso - - - - - Mendelssohn  
ALICE ROSENFELD

Barcarolle - - - - - Chopin  
Capriccio Opus 116 - - - - - Brahms  
DOROTHY WALTERS

Sonata in G Minor (First Movement) - - - - - Schubert  
MARICAROL HANSON

Prelude, Choral and Fugue - - - - - César Franck  
SUZANNE CONKLIN

# Mitropoulos' Class Plays Recital Today

Dimitri Mitropoulos' piano class will be presented in a recital at 8:30 p.m. today in the Music building auditorium. Winifred Reichmuth Bolle, composer, pianist and University graduate, will play Vivaldi-Stradal's "Concerto in D Minor." A former St. Olaf student, Richard Flewell, will play "Fantasia in C Minor" by Mozart.

Edna Belgium, MacPhail graduate and a student of the Juillard School of Music for 7 years, will play Beethoven's "Sonata in C Major."

Schumann's "Arabesque" and Mendelssohn's "Rondo Capriccioso" will be Alice Rosenfield's selections. She is a former University student.

Dorothy Walters, Arts senior, the only full-time University student in Mr. Mitropoulos' class, will play "Barcarolle" by Chopin and "Capriccio Opus 116" by Brahms. Miss Walters has studied in New York on an Oberhoffs fellowship.

There is one high school student in this evening's recital. Maricarol Hanson, Central high student and former student of

## Mitropoulos' Piano Class in Recital

Members of Dimitri Mitropoulos' piano seminar will appear in recital at 8:30 p.m. Thursday in the University music auditorium. Those taking part are George Markey, Maricarol Hanson, Alice Rosenfield, Ruskin, Winifred Bolle, Dorothy Walters and Edna Belgium.

Other recitals this week by students of the University music department will be as follows:

Carlyle M. Scott, will play Schubert's "Sonata in G Minor (First Movement)."

Suzanne Conklin, Bach society, soloist and a teacher at Summit, will play "Prelude, Choral and Fugue" by Cesar Franck. Miss Conklin is a University of Michigan graduate.