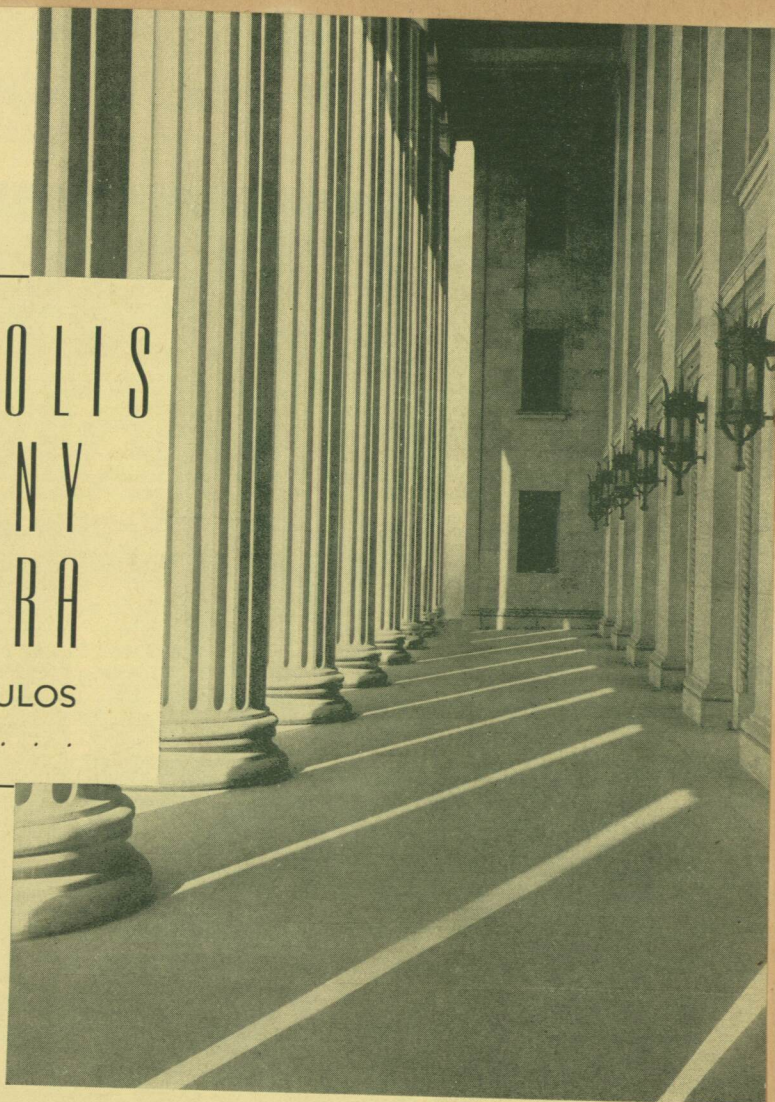


MINNEAPOLIS
SYMPHONY
ORCHESTRA

DIMITRI MITROPOULOS
... *Conductor* ...



FIRST CONCERT
FRIDAY, OCTOBER 24, 1941
CYRUS NORTHROP
MEMORIAL AUDITORIUM
UNIVERSITY OF MINNESOTA

THIRTY-NINTH SEASON • 1941-1942

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

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DATE SCHEDULE

Thirty-ninth Season

1941-1942

MINNEAPOLIS
SYMPHONY
ORCHESTRA

DIMITRI MITROPOULOS
Conductor

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

ARTHUR J. GAINES
Manager

Concert Dates

1941

OCT.

- 20 Rehearsals begin
- 24 1st Friday Eve.

NOV.

- 1 2nd Eve. (Sat.) Gladys Swarthout
- 6 1st Young People's Concert
- 7 3rd Friday Eve.
- 9 1st Twilight Concert. Carroll Glenn
- 10 St. Olaf College, Northfield
- 14 4th Friday Eve. Salvatore Baccaloni
- 21 5th Friday Eve. Ayres and Graudan
- 23 2nd Twilight Concert. Kathryn Overstreet
- 28 6th Friday Eve. Marian Anderson
- 29 Extra Concert. Marian Anderson

DEC.

- 4 2nd Young People's Concert. Edward Kilenyi
- 5 7th Friday Eve. Edward Kilenyi
- 6 Recording
- 7 Recording
- 8 Recording
- 12 8th Friday Eve. Gregor Piatigorsky
- 19 9th Friday Eve. Vladimir Golschmann
- 28 3rd Twilight Concert. Dr. Howard Hanson, Guest Conductor

1942

JAN.

- 2 10th Friday Eve. Bruno Walter
- 9 Monte Carlo Ballet Russe (Eve.)
- 10 Monte Carlo Ballet Russe (Eve.)
- 11 Monte Carlo Ballet Russe (Mat.)
- 16 11th Friday Eve. Yehudi Menuhin
- 23 12th Friday Eve. Artur Rubinstein
- 25 4th Twilight Concert
- 30 13th Friday Eve.

FEB.

- 1 Chicago, Ill. (Mat.)
- 2 To be announced
- 3 Ann Arbor, Mich.
- 4 Ft. Wayne, Ind.
- 5 Toledo, Ohio
- 6 Toledo, Ohio. (Mat. and Eve.)

- 7 Findlay, Ohio (Mat. and Eve.)
- 8 Cleveland, Ohio (Eve.)
- 9 Erie, Pa.
- 10 Buffalo, N. Y.
- 11 Toronto, Ont.
- 12 Hamilton, Ont.
- 13 Pittsburgh, Pa.
- 14 Columbus, Ohio
- 15 Open
- 16 Louisville, Ky.
- 17 Nashville, Tenn. (Mat. and Eve.)
- 18 Columbus, Miss.
- 19 Mobile, Ala.
- 20 New Orleans, La.
- 21 New Orleans, La.
- 22 Open
- 23 Baton Rouge, La.
- 24 Galveston, Texas
- 25 Houston, Texas
- 26 Denton, Texas
- 27 Wichita, Kan. (Mat. and Eve.)
- 28 To be announced

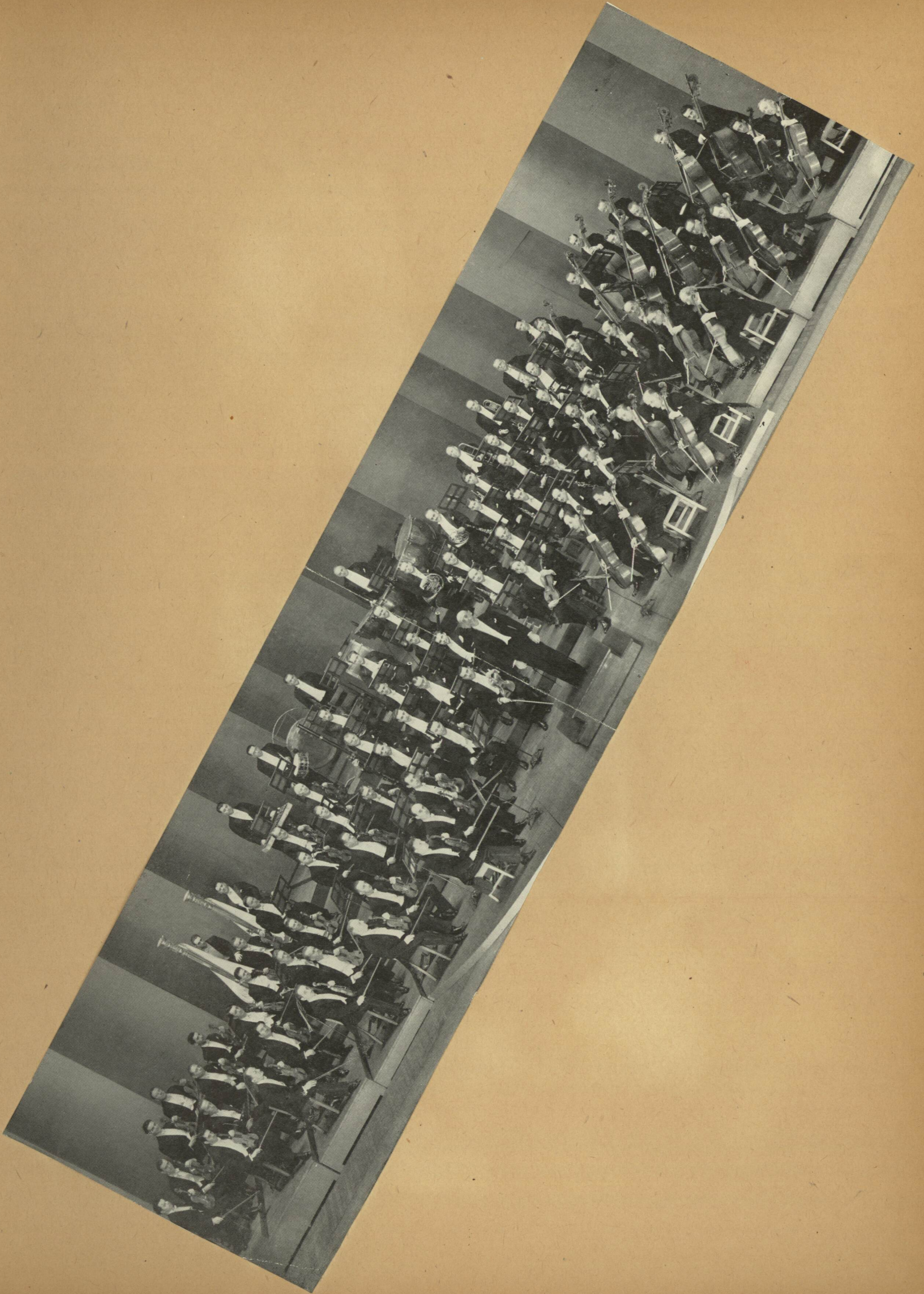
MAR.

- 1 Open
- 2 Des Moines, Ia. (Mat. and Eve.)
- 3 Cedar Rapids, Ia. (Mat. and Eve.)
- 4 Bloomington, Ill. (Mat. and Eve.)
- 5 Milwaukee, Wis.
- 6 Manitowoc, Wis.
- 7 Madison, Wis. (Mat. and Eve.)
- 8 5th Twilight Concert. Maria Montana
- 12 3rd Young People's Concert. Maria Montana
- 13 14th Friday Eve. Vladimir Horowitz
- 20 15th Friday Eve.
- 22 6th Twilight Concert. St. Olaf Choir
- 23 Winnipeg, Man. (Mat. and Eve.)
- 24 Moorhead, Minn. (Mat. and Eve.)
- 27 16th Friday Eve. Josef Szigeti

APR.

- 2 17th Eve. (Thur.) Chas. Kullman and Lilian Knowles
- 5 7th Twilight Concert
- 10 18th Friday Eve. Lawrence Tibbett
- 12 Ames, Ia. (Mat. and Eve.)
- 13 On tour. To be announced
- 14 On tour. To be announced
- 15 On tour. To be announced
- 17 Pension Fund Concert. Oscar Levant

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



Mitropoulos Goes East for Two Concerts

Following a leisurely motor trip to New York, Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra, is preparing for two concerts to be given under his direction in the New York area this week.

The first concert is on Tuesday at the Newark stadium where he will conduct the Essex County Symphony society, a 100-piece orchestra comprised of local forces and augmented by New York musicians.

At the invitation of Mayor F. H. LaGuardia and the Greater New York Musicians Union, Mr. Mitropoulos will direct a special concert of the Philharmonic Symphony orchestra next Sunday night at the Lewisohn stadium.

The conductor plans to return to Minneapolis about the end of June and following a stay of several weeks, will depart on an extended western tour during which he expects to indulge in his favorite hobby of mountain-climbing.

Mitropoulos Will Conduct In East

Dimitri Mitropoulos, director of the Minneapolis Symphony orchestra, will go east next month to conduct concerts in New York city and Newark, N. J. The concert in New York will be given June 15 in Yankee stadium for the benefit of the New York Musicians' union unemployed funds, and the one in Newark will be June 10.

Dimitri Hooks One Thaa-t Long, But It Gets Away

Dimitri Mitropoulos, who conducts the Minneapolis Symphony orchestra without a baton, tried the same formula on a great northern pike yesterday. But the pike, not Mitropoulos, is taking bows today. On his first northwoods excursion, Mitropoulos made his opening try at angling yesterday with 13-year-old Tommy Gaines, son of Arthur J. Gaines, symphony manager—on Cross Lake.

The maestro, using rod and reel, hooked the pike, then excitedly dropped the rod and began hauling in the fish hand over hand. He banged the pike against the side of the boat,

where it hovered long enough for Tommy to estimate its weight at 4½ pounds. Then the fish bit through the line and scrambled. Warning: Do not get into a "big one that got away" contest with Mitropoulos. His long arms, well-exercised by conducting orchestras, have a terrific reach. And since yesterday, he's stretched them a couple more inches.

Russ Composer Is Fire Warden



This uniformed Russian is identified by Soviet sources as composer D. Shostakovich, a member of the volunteer fire fighting squad of the Leningrad conservatory.—(P) Wirephoto.

Mitropoulos to Direct Two NBC Broadcasts

Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra, will direct the first two concerts of the NBC symphony orchestra Tuesday night series this season. The first of the 28 weekly broadcasts will be October 7 at 8:30 p. m., and the second will be October 14. The concerts will be carried by WTCN.

Radio Will Feature Mitropoulos Tuesday

Dimitri Mitropoulos will be first of a list of 11 guest conductors to direct the NBC Symphony orchestra when it returns to the air for its fifth consecutive season, Tuesday. The concerts will be heard Tuesdays thereafter from 8:30 to 9:30 p.m. over the WTCN wavelength in a series of 28 performances.

* * *

For the initial program of the season Mitropoulos will direct Beethoven's Symphony No. 4 in B Flat Major and Haydn's Symphony No. 80 in D Minor.

NBC Symphony Falls Hard for Our Own Mitropoulos

**Musicians Applaud Him, Shake His Hand
After Intensive Rehearsal; One
Says: 'I'd Shine His Shoes!'**

By JOHN K. SHERMAN
Star Journal Music Critic

NEW YORK—Dimitri Mitropoulos makes his musical conquests not by force but by persuasion. He asks, not orders. And before he is through with them, he has the most sophisticated and hardened symphony orchestras eating out of his hand.

So it was Monday at his initial rehearsal with the famed NBC symphony, assembled for the first time this season to take lessons from the Minneapolis conductor.

At the close of a full afternoon's intensive rehearsal, the musicians applauded him and many rushed up to shake his hand.

One of them exclaimed: "After three hours I am not tired. With others, sometimes I am bored in 12 minutes."

In that three hours he had whittled and polished the Beethoven Fourth symphony, had impressed his musical ideas with soft-spoken but earnest commands.

WITH NO SCORE IN FRONT OF HIM—HE CARRIES IT ALL UNDER THAT BALD PATE OF HIS—HE CALLED BY MEMORY THE MEASURES HE WANTED REPEATED.

He leaped in the air for the sforzandos, crouched for the pianissimos, made geometrical figures with his hands to show the shape of his phrases.

He got what he wanted, and the men were with him.

It's the same old story.

I talked to 'cellist Frank Miller, former Minneapolis symphony man now with NBC, and he said, "they all adore him. Personally, I would shine his shoes for him."

Nothing so belies the reputed callousness of New York musicians as this kind of spontaneous and heartfelt admiration, evoked by three things alone—simplicity, courtesy, and know-how.

It's not confined to those who work under him.

Leopold Stokowski was an interested observer in studio 8-H Monday, watching Mitropoulos closely,

making notes and checking up on acoustical problems.

After rehearsal, he made a plain but eloquent statement—"MITROPOULOS KNOWS HIS BUSINESS."

★ ★ ★

Tonight studio 8-H—a full-sized concert hall on the eighth floor of Radio City—will be filled with the elite of musical New York for the opening concert of the NBC symphony season.

(The concert at 8:30 p.m. will be broadcast locally over WTCN.)

Many of New York's musical leaders were present at the reception given Mitropoulos in Radio City's sky lounge after the rehearsal yesterday.

Radio officials and editors, music critics and many a noted patron of music were on hand to pay honor to the modest Greek who, still clad in his rehearsal sweater, shrugged off compliments with a jest.

Mitropoulos is pleased and stimulated by the New York furor over him, but not too much dazzled.

★ ★ ★

Even now he is looking forward to going home again, where he has a new shell for the orchestra, AND WHERE HE ENJOYS A LUXURY RELATIVELY UNKNOWN IN NEW YORK — ENOUGH REHEARSALS TO MAKE THE MUSIC AS GOOD AS HE WANTS IT TO BE.

★ ★ ★

Meanwhile, he has taken off time to see six movies and three plays, eat Italian food and plough through the milling crowds of Times square, incognito and unrecognized.

He didn't follow the World Series very closely but he did watch, the other night, a fist fight between an enraged motorist and a cab driver, enjoying it hugely.

DIMITRI MITROPOULOS will mount the podium in Northrop auditorium Friday night to open the Minneapolis Symphony orchestra's thirty-ninth season. Above he is seen "in action" as he rehearsed the NBC symphony earlier this month, prior to his appearances as guest conductor of that orchestra Oct. 7 and 14.



The World of Music

Symphonic Quality Higher Here Than in New York

By JOHN K. SHERMAN

Two things I learned to my own satisfaction in New York—(1) that Dimitri Mitropoulos, of all conductors in America, is the one most talked about by wide-awake concertgoers, and most admired by musicians and (2) that the Minneapolis Symphony 1941-42 season is much better than the New York Philharmonic 1941-42 season, from the program standpoint.

This may sound like the loyal provincial's reaction against New York's heady lures in favor of the home-town product. Yet I don't think I'm laboring under any self-deception. New York is tremendously stimulating, and offers many things we cannot hope to have. I was in a state of trance most of the time.

* * *

The two statements above, however, happen to be literally true. Much as I was impressed by other aspects of New York's cultural life, I experienced a serious and surprising letdown at the opening concert of the Philharmonic's Centennial season.

* * *

If the Minneapolis orchestra played such an opening concert there'd be cause for dismay. Leopold Stokowski conducted, and while he drew

intoxicating tone from the orchestra, the program was banal, the performance was rough, the music was pulled out of shape at almost every measure and the net effect was one of gorgeous futility. If I hadn't been sitting in a box with Mitropoulos I'd have gone back to the hotel to bed.

* * *

The Philharmonic's programs for the season are thrice-told tales—most of them conventional and unenterprising. Mitropoulos' and Bruno Walter's tenures offer virtually the only bright spots.

* * *

I had a chance to compare Mitropoulos' and Stokowski's rehearsal techniques while in New York. Getting into the Stokowski session was a little feat in itself, as that conductor allows no one at his rehearsals. I watched him work from behind a curtain in a second floor box. One of the main differences in the two maestros was that Stokowski always calls for more expression and Mitropoulos generally calls for less. First half hour of Mitropoulos' session with the NBC Symphony was devoted largely to eliminating string vibrato and other signs of excessive "schmalz" in that group.

There may be a virtue in being satisfied with what you've got, but there's an added thrill when you know that what you've got is superior goods. Minneapolis is writing musical history these days . . . and Mitropoulos, I might add, doesn't want any permanent New York jobs, not yet anyway.

I saw six plays during my eight-day stay in New York, which isn't bad when you consider I also tucked in two concerts and two nights at the movies with my movie-mad companion, Dimitri Mitropoulos. Cataloguing my impressions, I'd say that the best entertainment I saw was Gertrude Lawrence in "Lady in the Dark," and the best serious play, Lillian Hellman's "Watch on the Rhine."

"Lady in the Dark" is a kind of expressionistic musical comedy, vastly amusing and sophisticated, WITH A STORY (BY MOSS HART) THAT ACTUAL-

MITROPOULOS



Dimitri Mitropoulos' bald head, casual behavior and geometric gestures make him unique among top-rung symphony conductors. These intimate candid pictures—taken while the Minneapolis conductor was rehearsing with the noted NBC Symphony last week—show the weird contortions that, next to his good music, do most to make him famous. He stoops, waves, scowls and shakes—and both crowds and musicians love it.

OCT. 19, 1941

HOW MINNEAPOLIS' SYMPHONY CONDUCTOR WOWED NEW YORK WITH TWISTS, SCOWLS



In New York, he opened the year for the NBC orchestra and attracted the largest opening crowd in its history. After the concerts, the audience made him return many times to listen to its cheers and hand-claps. It's a sure bet that he'll be greeted with equal enthusiasm Friday night when he begins the Minneapolis Symphony's 1941-42 season.

Mitropoulos Enthusiastic Over New Orchestra Shell

By JOHN K. SHERMAN

This is a red letter year for Dimitri Mitropoulos, Minneapolis Symphony conductor, in more ways than one.

He fulfilled this summer a long-cherished ambition to climb two of America's toughest peaks—Mt. Shasta and Mt. Whitney—and he has acquired a long-desired acoustical shell for the orchestra.

Get him talking about either subject and he'll expatiate enthusiastically and with all the fervor of his Greek nature. Characteristically enough, he takes mountain climbing as seriously as he does music, and vice versa. To each he brings a fierce and concentrated study of ends and means, mastery of technique, a consuming desire to do a difficult thing well.

* * *

The mountains were no push-over. The Mt. Whitney ascent, for instance, necessitated starting at 1 o'clock in the morning and climbing steadily for 10 hours—chopping footholds in ice and slogging through slippery snow. He had a couple of nasty slides, one of them canceling out two hours of climbing. On each climb he took along food and bedding.

No, he's no amateur as a mountain climber, yet he frankly admits his physical equipment isn't perfect. "The legs are all right," he says, "but the arms—not so good. For conducting and playing the piano, yes, but for bearing the whole weight of the body by the fingers, as the climber must sometimes do—no."

* * *

With this summer's climbing assignments out of the way (he's already eyeing more difficult peaks for next year's vacation) Mitropoulos is practically waste-deep in scores at his apartment

on Kenwood hill. And soon he is giving the newly completed shell, based on principles developed by Leopold Stokowski, its first tryout in Northrop auditorium.

The shell extends to the top of the proscenium and will cup the entire orchestra, giving—Mitropoulos hopes—greater sonority to the ensemble, obviating the need of "forcing" the tone to fill Northrop's vast interior, and eliminating the hall's "dead spots." With Abe Pepinsky, university conductor and an expert on acoustics, and a group of student instrumentalists, the maestro will test the shell's projective powers this week.

* * *

In addition to many of the standard symphonic works, Mitropoulos will offer a number of unusual compositions, among them Sibelius' Sixth symphony, Mahler's "Das Lied von der Erde," Milhauds' "Suite Provencale," two works by Hindemith including a repetition of "Mathis Der Mahler," and at least two American works—a symphony by David Diamond and an overture by Samuel Barber.

We'll also hear again the Borodin Second, the Prokofieff "Classical" symphony, the double Brahms concerto and the Schoenberg "Verklaerte Nacht."

Guest artists will include:

Three pianists: Kilenyi, Rubinstein and Horowitz.

Two conductors: Bruno Walter and Vladimir Golschmann.

Two violinists and a 'cellist: Menuhin, Szigeti, Piatigorsky.

Six vocalists: Swarthout, Baccaloni, Anderson, Knowles, Kullman, Tibbett.

The season of 18 concerts opens Oct. 24.

Mitropoulos Leads NBC Orchestra

Dimitri Mitropoulos, Minneapolis Symphony conductor, has been engaged to direct the first two concerts of the NBC Symphony season Oct. 11 and 18. He will leave Oct. 1 for New York to start rehearsals.

Donors to Hear Symphony Play In Its New Shell

The new acoustical shell which will house the Minneapolis Symphony orchestra on the stage of Northrop auditorium this season will be inspected for the first time Tuesday by the men and women whose donations made its construction possible.

The new shell, costing about \$5,000, is built of well-seasoned wood and weighs about 15 tons. Dimitri Mitropoulos, who led the drive for the new shell, will conduct the orchestra in rehearsal before the donors.

First regular concert will be October 24.

MITROPOULOS GOOD SALESMAN

Symphony to Get Acoustical Shell

Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra, is a super-salesman as well as a great orchestral director.

And now, the results of his salesmanship are coming into evidence in Northrop auditorium on the University of Minnesota campus.

In short—Mitropoulos went forth this summer and through his personal efforts raised \$5,000 for a new acoustical shell for his orchestra.

The subscription list was started off by a substantial contribution from the conductor himself.

* * *

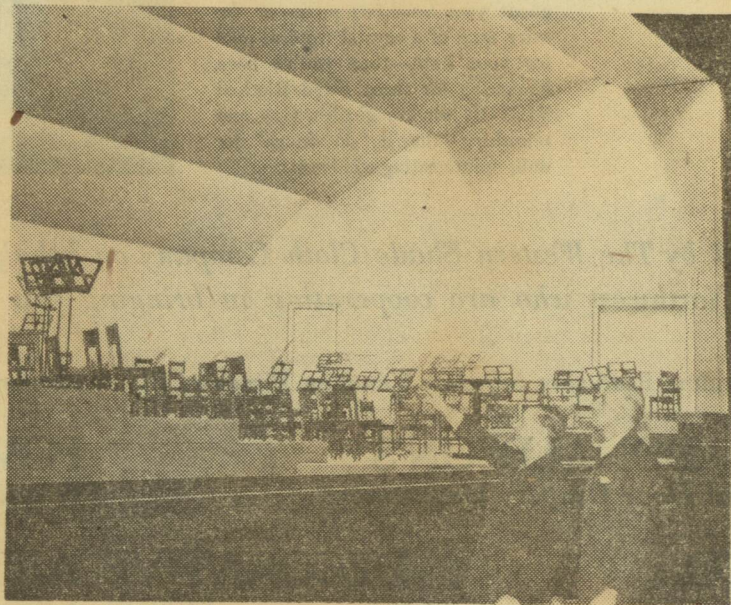
The shell now is nearing completion on the stage of Northrop auditorium, home of the orchestra.

Constructed on scientific principles developed by Leopold Stokowski, noted conductor of the National Youth orchestra and now guest conductor of the New York Philharmonic orchestra, THE NEW SETTING IS ENTIRELY OF WELL-SEASONED WOOD, WITH CEILING AND SIDE WALLS SET AT ANGLES.

Opening to a width of 60 feet and a height of 25 feet at the front of the stage, it slopes back to a width of 34 feet and a height of 13 feet at the rear. IT WEIGHS IN THE NEIGHBORHOOD OF 15 TONS AND IS COUNTERBALANCED SO IT CAN BE DRAWN UP INTO THE FLY GALLERY WHEN NOT IN USE.

* * *

Water paint will be required



Dimitri Mitropoulos, conductor (right), and Glen Cook, personnel manager of the Minneapolis Symphony orchestra are shown pointing out features of the new acoustical shell which the orchestra will use the coming season.

to decorate the set. An oil paint would destroy some of the acoustical properties. The panels in the rear are braced with a view of obtaining resonance and tone.

* * *

Engineer for the set is Victor H. Volland of St. Louis who recently constructed a similar shell for the St. Louis orchestra. CON-

STRUCTION WILL BE COMPLETED IN TIME FOR THE INITIAL REHEARSAL OF THE ORCHESTRA ON OCT. 20. The first concert is Oct. 24.

* * *

The shell, Mitropoulos feels, will greatly enhance the tonal quality of the orchestra and the effectiveness of its concerts.

★ Music and the Community ★

By FREDERICK H. STINCHFIELD

In a radio address on WCCO Sept. 28

IF you to whom these words come are learned in music, you will gain no accretion of knowledge from what follows. But those of you who listen to music as you look at a sunset, as you read the book which is to you the best of all things ever written, as you would have heard the words of the spirit spoken by Abraham Lincoln at Gettysburg—it's you and you only, who will understand how great is the little I know about symphonic music—and the superlative art of the Minneapolis Symphony orchestra.



Stinchfield

We can wistfully yearn for the intimate knowledge of all the intricacies of music which Mr. Mitropoulos must have; but that ignorance can't take away from us the joy that comes from what is harmony to us. Nor will all his knowl-

edge give him higher happiness than is ours, however limited is our field of appreciation.

Of necessity we must be a finer, happier community for having had this orchestra for 39 years. Only six other cities in the United States preceded Minneapolis in that civic accomplishment.

We shall never sacrifice that blessing, shall we, come what may?—pestilence, poverty, or war. Shall we not still cling to this good thing of life? We shall now firmly resolve not to impoverish our spirits, however great the burdens we may be called upon to endure.

* * *

Europe, devastated and torn with hates, still has music—they tell us. Sometimes the inconsistency there involved startles us. It seems to be the only blessing which they insist upon keeping. Who knows, may music not be the path of their salvation, others closed?

How can the men, women and children of Europe—of Germany and of Italy—have such a universal love of music and still do the things they do?

It would seem that we must say that though Europeans will let religion suffer, education be destroyed, art languish, liberty become slavery, they will still not surrender music. Is there something in it higher and stronger than in religion or education or art or liberty? We don't need, perhaps, to decide: but this we must believe—that music has a vitality, a spirituality, a force which no people, no community which has come to its appreciation, can ever permit to lessen.

* * *

In that thought is the lesson of what the symphony orchestra means to Minneapolis. If you and I don't know why it is so, we must, as a debt we owe ourselves, find the answer.

THAT SPIRITUAL THING WHICH CAN, IN EUROPE, TAKE THE PLACE—IF ONLY FOR THE MOMENT—OF RELIGION, OF HONESTY, OF NEIGHBORLINESS, OF KINDNESS, OF LIBERTY, MUST HAVE WITHIN ITSELF A SPIRITUAL QUALITY WHICH WE CAN NEVER IN THE UNITED STATES, NOR IN MINNEAPOLIS, PERMIT TO BE NEGLECTED.

September 22, 1941

There Shall Be Music For Twin City Children



MRS. F. PEAVEY HEFFELFINGER, DIMITRI MITROPOULOS AND MRS. JOHN T. BAXTER, JR.

Good music for Twin Cities children will be provided again this year through the Young People's concert committee of the Minneapolis symphony orchestra. Mrs. Baxter, head of the committee, met with Mr. Mitropoulos

and Mrs. Heffelfinger, committee member, to discuss the music to be played under Mr. Mitropoulos' baton.

X X X

Three concerts are scheduled in the children's series at Northrop

auditorium, for November 6, December 5 and March 12. The youngsters' programs have been given as a part of the symphony season for more than 25 years.

X X X

This year the concerts will start at 2:30 p. m. instead of 3 p. m. as in former years, to enable the children to get home earlier and to avoid the late afternoon traffic. The youngsters are taken to the auditorium by bus, street car or private car and are under the care of teachers or other responsible persons until they return home.

The drive is the result of the reorganization of the Women's Symphony committee during the summer months. Dimitri Mitropoulos, conductor of the orchestra, will be honor guest at the luncheon and will tell the workers plans of the orchestra for the season. Another speaker will be Mrs. George Chase Christian, one of the founders of the young people's concert move and a friend of the orchestra for many years.



Mrs. Phillip W. Pillsbury gets subscription from conductor Dimitri Mitropoulos.

Dimitri Mitropoulos . . .

MASTER OF MUSIC AND MEN

ALTHOUGH known for a number of years as a composer and conductor of brilliant promise in his native Greece, the international career of Dimitri Mitropoulos, which has made him one of the most talked of figures in the world of music today, dates back only to 1930.

It was just eight years ago that Mr. Mitropoulos was called to Germany to conduct a series of concerts by the Berlin Philharmonic Orchestra. He had been in Berlin before but merely as a student and then for a couple of years as assistant conductor of the Staatsoper; but he had returned to Greece in 1924 to take over the directorship of the symphony orchestra of the Athens Conservatory.

His ability to work in sympathetic harmony with great artists who came to Athens to appear with his orchestra won Mr. Mitropoulos his first appearance as a conductor in Berlin. Such artists told in musical capitals of Europe about the young man in Athens who had such an understanding of the intricacies of orchestral accompaniment and such a gift of inspiring the highest artistic performances.

Ask Mr. Mitropoulos today how he happened to choose music as a career and he will tell you frankly he, himself, is at a loss to explain. In the first place, none of his forebears were musical. His parents, in fact, even frowned on his study of music. This was to be expected because both of his parents were fervent members of the Greek Orthodox Church which permits no orchestral or instrumental music in its rites.

Pressure to keep him from a musical career was even more marked because two of his uncles were monks: his grandfather on his father's side was a priest and his granduncle was an archbishop in the Greek church.

Mr. Mitropoulos admits that he, too, was deeply attracted by the symbolism of religion and was strongly tempted to enter the monastery with his uncles. Only his love of music kept him out. Once in the monastery, he would not even have a small organ upon which to express the musical urge that forever was welling up within him.

Born in 1896, Mr. Mitropoulos started studying piano when he was seven years old. At the same time, he attended the common schools and then high school in Athens. But at the age of 16 he broke off with school and dedicated himself strictly to music.

His love for creative work was beginning to assert itself at this time; so, while he studied piano with Ludwig Wassenhoven, he took classes in composing under Armand Marsick. His talent in both directions continued to grow but he inclined more toward composing than toward his work on the piano. Despite this, however, he evinced an ever increasing brilliance on this instrument.

The turning point in Mr. Mitropoulos' career came in 1919. He had progressed to the point in composition where officials of the conservatory felt an opera from his pen deserved a more than ordinary production. The opera was called "Beatrice" and was drawn from a drama of Maeterlinck's.

The great French composer, Saint-Saëns, was present for the production and was so impressed with Mr. Mitropoulos' work that forthwith he arranged for a scholarship that took the promising youth to study composition first with Paul Gilson at Brussels and then with Ferruccio Busoni at Berlin.

Mr. Mitropoulos cannot tell you to this day just how his ability as a conductor gradually succeeded his love of composition. He did find out early, however, that he couldn't do both, and he feels that it is just as important to take great works already composed and bring them forth in polished form from an orchestra as it is to compose them in the first place.

But the fact remains, that, while he studied, he found himself from time to time with a baton in his hand leading an orchestra. Gradually it became recognized that he had a brilliant, though latent talent for conducting. Men in the orchestra respected his knowledge of music and were willing to give their best under his direction. He found himself gaining confidence and winning from orchestras interpretations that satisfied his artistic sense.

So it was no great mystery that he finally found himself as assistant conductor of the Staatsoper and that a couple of years later he returned to Athens to conduct in the conservatory where he had received his early musical training.

Following his initial appearance with the Philharmonic in Berlin, Mr. Mitropoulos returned to Athens for two years. The approval of artists continued to mount, however, and February 14, 1932, found him making his debut in Paris, conducting the Orchestre Symphonique de Paris.

At this concert, he played the solo part in Prokofiev's "Third Piano Concerto" while conducting the orchestra. A fortnight later, he was heard in England and he then made a tour of the principal Italian cities. He visited Italy again in 1934, 1935 and 1939.

As guest conductor at the Lamoureux Concerts in Paris in 1935, he presented among other works, the "Symphony in A Major" of Ferroud, the "Symphonie Concertante" of Florent Schmitt, and the "Suite in F" of Albert Roussel.

His knowledge of modern music and his ability to interpret it with fervor and keen insight has won him numerous invitations to music festivals where modern music has been featured. He was engaged to conduct a program of modern music at a festival of contemporaneous works at Venice while enroute back to America following his last summer's vacation in Greece, but the then impending war forced cancellation of the event.

During the years 1934 to 1937, inclusive, he conducted an annual three-month season of the orchestra at Monte Carlo. Throughout this time, he also continued his connection with the conservatory in Athens. Soon after this Mr. Mitropoulos was invited to visit America for a series of concerts. He accepted, he said, "with alacrity." He wanted to see what "this wonderful America" looked like. As the result of his appearances, he was the unanimous choice of the board of the Orchestral Association of Minneapolis to fill the post left vacant when Eugene Ormandy resigned to become conductor of the Philadelphia Orchestra.

Mr. Mitropoulos is unmarried, but not because he has any feeling against women. Quite the contrary. He believes in marriage as an institution and has every respect for those who find happiness and companionship in marriage. In his case, however, he merely has been too busy. His career takes so much of his time, he feels he would be doing some woman a grave injustice were he to marry.

His work is made the more arduous by reason of the fact that he conducts entirely from memory. It takes prodigious labor to make the scores which he must direct part of his being, but he feels it is worth it. It enables him to devote his entire attention to bringing from the orchestra the exact interpretation he desires.

Mr. Mitropoulos also spurns the use of a baton. His hands are flexible, graceful and expressive and he feels he brings forth numerous shades and subtle variations that would be quite impossible were he confined by a baton. He is slight in figure and there is a mildness about his ascetic countenance. These are beliefs, however, by his force and power while in action. He seems to live the music he is bringing forth from the orchestra.

Asked what was the hardest thing about conducting, Mr. Mitropoulos grows suddenly earnest. Aside from the technical

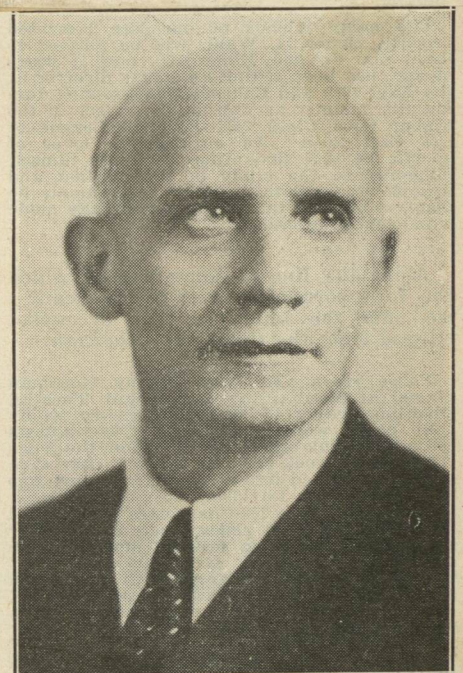
part of the job, he says, the hardest task is deciding which kind of authority to use.

"You can be a dictator or a President of a republic," he explains, "and you can get good results both ways. I treat my musicians like colleagues. I make them understand always that my job is to learn my scores and to take care of everybody and nothing more, that we have one big task. I get my authority through, by being an example, I hope, of complete devotion to my work."

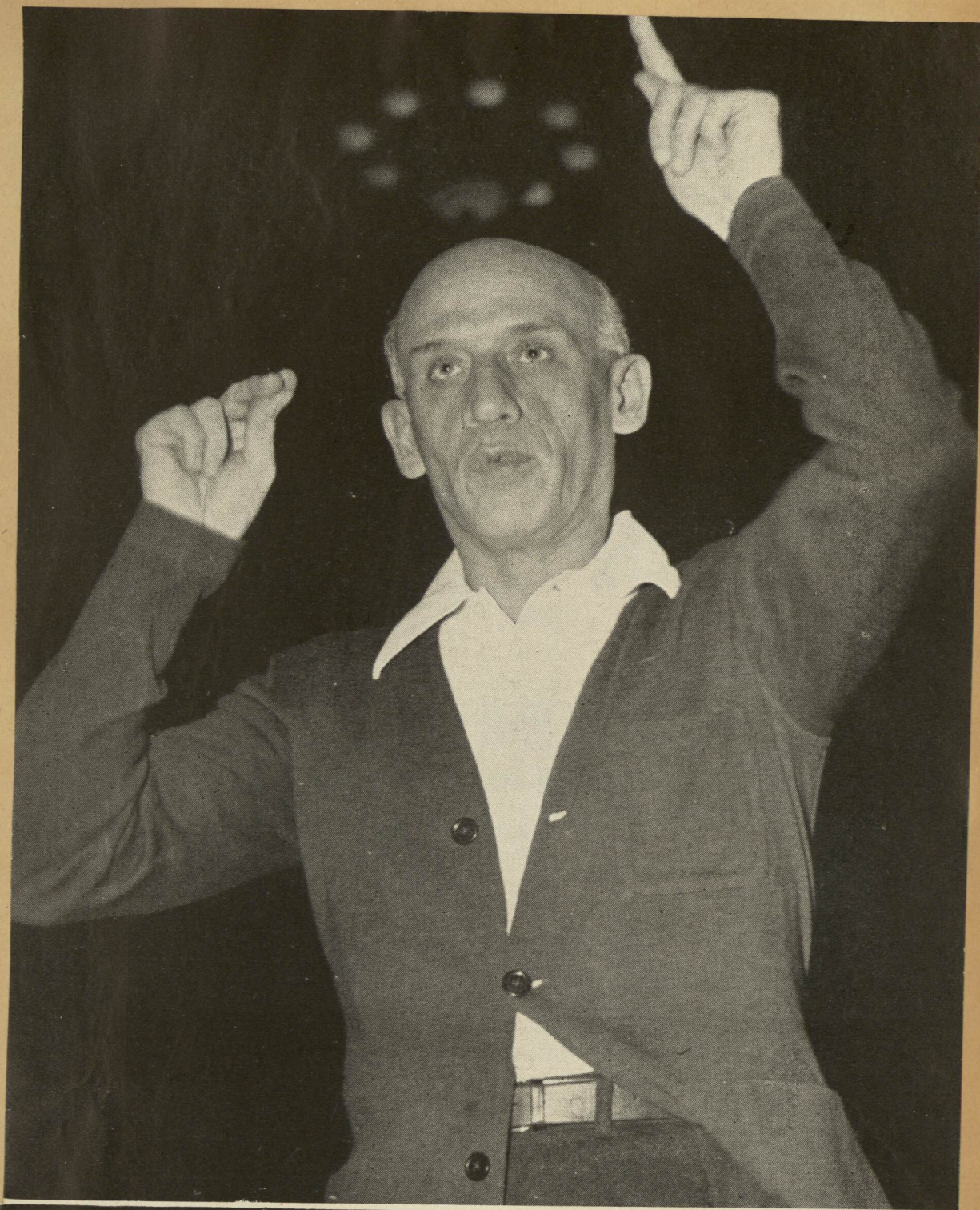
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Mr. Mitropoulos says this without boasting or self-consciousness, but it is plain from his intensity that, for all his gentleness, humor and democratic ideas, he can transfix an offending instrumentalist with a chilling and terrifying gaze. Indeed, an impression of inner fire is the chief one that the conductor leaves with an interviewer. It burns up in him when he talks of the inspiration of conducting and it is apparent behind his intense intellectuality. Perhaps it will shine through his words on nationalism in music.

"I don't believe in making Russian music, in making German music. I don't think Beethoven thought of German music. Music is almost universal. French, Italians, Germans never tried to make national themes. They composed as they did because they had French, Italian and German mentalities. Rachmaninoff still composes Russian music because it is in his blood. So why not compose here with an American mentality?"



DIMITRI MITROPOULOS



MINNESOTA ALUMNI WEEKLY

October 4, 1941

Some Opening Remarks

The Cover

MINNESOTA has on its campus one of the outstanding musical organizations of the nation in the Minneapolis Symphony orchestra which annually attracts to Northrop auditorium the largest symphony concert audience in America. For eleven years Northrop auditorium has been the headquarters of the orchestra under a mutually beneficial affiliation of the University and the Orchestral Association of Minneapolis. Audiences have increased to an average attendance of 4,000 persons and the auditorium is frequently filled to capacity. Season tickets for the eighteen subscription concerts are available to all at prices far below production costs, the difference being made up from the annual Guaranty Fund of \$130,000, generously contributed by the orchestra's sponsors and friends.

In addition to the regular program of Friday evening performances, a series of Twilight Concerts is given on Sunday afternoons and special afternoon concerts are given for school children.

Conducting the Minneapolis Symphony Orchestra again this year will be Dimitri Mitropoulos, noted Grecian conductor, who signed a two-year contract near the close of last season following his refusal to be lured east by flattering offers. The picture of Mr. Mitropoulos which appears on the cover of this issue was taken while he was actually conducting the orchestra in rehearsal in Northrop auditorium. He will not assume a conducting pose for pictures but insists that all pictures of him conducting be taken while he is actually directing his men. He never uses a score while conducting, either in rehearsal or in concert and can, therefore, devote his entire attention to the orchestra at all times. He has memorized the scores of hundreds of great compositions. He has a directing technique of his own and it is his practice to hold the beat with one hand while bringing from the orchestra the exact tone or emphasis with the other. Critics have said of him that he "moulds music with his hands." Mr. Mitropoulos started his musical career as a pianist.

He will spend a week in mid-season as guest conductor of the New York Philharmonic Orchestra and during that period, Bruno Walter and Vladimir Golschmann, will direct the Minneapolis orchestra in guest capacities.



DIMITRI MITROPOULOS

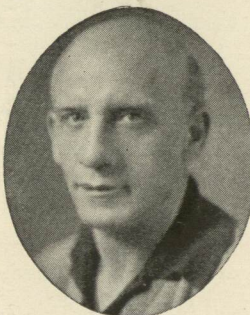
A dazzling array of world famed artists will appear with the Minneapolis Symphony Orchestra during its thirty-ninth season in Northrop Memorial Auditorium which starts October 24, Arthur J. Gaines, the organization's manager has announced.

Artists and the dates of their appearances are as follows: Gladys Swarthout, talented American mezzo-soprano, November 1; Salvatore Baccaloni, basso who was the sensation of the Metropolitan Opera Company last season, November 14; Marian Anderson, Negro contralto, November 28; Yehudi Menuhin, violinist, January 16; Artur Schnabel, pianist, January 23; Vladimir Horowitz, pianist, March 13; Josef Szigeti, violinist, March 27; Charles Kullman, tenor, and Lilian Knowles, contralto, April 2, and Lawrence Tibbett, world famed baritone, April 10.

There will be five strictly orchestra concerts starting with the season's opener October 24 which will be the traditional concert in honor of Mr. Mitropoulos and the men of the orchestra. The other such concerts are scheduled for November 7, November 21, January 30 and March 20.

MINNEAPOLIS SYMPHONY ORCHESTRA

Season 1941-42



DIMITRI MITROPOULOS
Conductor

FIRST VIOLINS

Harold Ayres
Concertmaster
Heimann Weinstine
Karl Scheurer
Alexander Koltun
Jacob Heiderich
Clarence Schubring
William Nowinski
Robert Konrad
Paul Garfinkle
Theodore Ptashne
Charles Sindelar
Henry Kramer
Albert Rudd
Max Schellner
Clifford Reckow
Harry Brader

SECOND VIOLINS

Otto M. Frohn
Principal
Frank J. Bruzek
Frank Obermann
Henry C. Schutte
Merle S. Adams
Nicolo Bonelli
Roger Britt
Deno Geankoplis
Mischa Bregman
James Fitzgerald
Joseph Bregman
Paul Reichenbach
Harry D. Maddy
Irving L. Winslow

VIOLAS

Vincent Mauricci
Principal
Peter Filerman
George A. Kurz
A. Russell Barton
Jaroslav Patek
Burton Fisch
Frederick Ruhoff
Walter W. West
George J. Serulnic
Paul Lau

PIANO-CELESTA

Frederick Ruhoff

LIBRARIANS

Herman Boessenroth
Mischa Bregman

VIOLONCELLOS

Nikolai Graudan
Principal
Claus Adam
James Messeas
Tom Seddon
Sam Reiner
Oscar Koch
Alfred Kuehle
Lyle H. Perry
Carlo Fischer
Maurice W. Nash

BASSES

Ray W. Fitch
Principal
Jesse Meltzer
Gus S. Janossy
Frederick Hughart
Lester E. Booth
Wm. J. Janossy
Carl Nyberg
Kenneth Davenport

HARPS

Abraham Rosen
Henry J. Williams

FLUTES

Emil B. Opava
Carl Woempner
Robert Bladet

PICCOLO

Robert Bladet

PERSONNEL MANAGER

Glenn R. Cooke

OBOES

Rhadames Angelucci
Ferdinand Prior
Carl E. Berglund

ENGLISH HORN

Carl E. Berglund

CLARINETS

Walter Thalín
Sigurd Bockman
Earl A. Handlon

BASS CLARINET

Earl A. Handlon

BASSOONS

William Santucci
Clarence E. Booth
Syd Cunningham

CONTRA BASSOON

Syd Cunningham

HORNS

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

TRUMPETS

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

TROMBONES

John MacKay
Mathias Mollers
Fred Molzahn

TUBA

Glenn R. Cooke
Lester E. Booth

TYMPANI

Henry Denecke, Jr.

PERCUSSION

Carl Rudolf
Samuel W. Segal
Carl Nyberg

STAGE MANAGER

Sam Grodnick

Mitropoulos Announces Symphony Promotions

Firm in the belief that the Minneapolis Symphony orchestra has some of the outstanding musicians in the country, Dimitri Mitropoulos, conductor, has announced the promotion to first chair positions of two men from the ranks.

They are **VINCENT MAURICCI**, who will take over the principal viola post left vacant by the resignation last spring of David Dawson, and **CARL E. BERGLUND**, second oboe with the orchestra for the past two years, who has been named solo English horn.

* * *

Mauricci has been a member of the Minneapolis orchestra for the past three years. He was discovered by Mitropoulos in Boston three years ago and was chosen by Stokowski to tour with his youth orchestra in South America in the summer of 1940. Upon Dawson's resignation, Mitropoulos gave Mauricci an audition and signed him to a contract at once.

A pupil of Alexandre Duvoir, former first oboe in the Minneapolis orchestra, Berglund is a Twin Cities man.

After studying here, he went to New York and for a number of years was a pupil of B. Labate, first oboe of the New York Philharmonic orchestra. He played during this time with the National Symphony orchestra under Leon Barzin.

* * *

In addition to these changes, there will be five new men in the orchestra to replace musicians who left at the end of last season. Arrangements are being made also to fill the place of John Van Buskirk, a member of the bass section, who is the first man to be called in the draft.

New men include Robert Konrad, William Nowinski and Henry Kramer, first violins; Burton Fisch, viola, and Ferdinand Prior, second oboe.

The new men, Mitropoulos feels, will add strength and quality to the orchestra's presentations for the season opening Oct. 24. The initial concert will be an all-orchestra presentation in honor of the conductor and the men.

* * *

Thereafter, there will be 17 additional concerts at many of which world famous artists will be heard. Season tickets for the series now are on sale at a saving of more than 35 per cent over the cost of seats for single concerts.

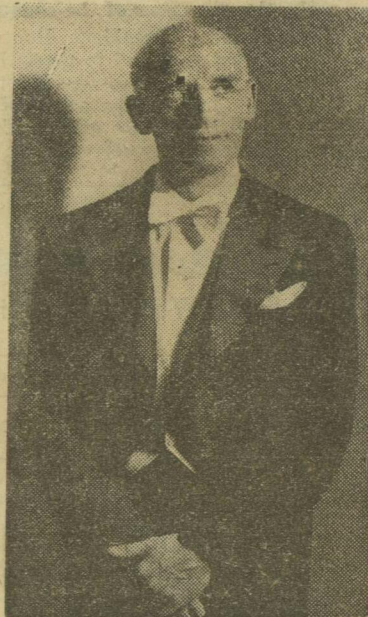
Orchestra to Open 39th Season Today

The traditional concert in honor of the conductor and the orchestra will open the thirty-ninth Minneapolis Symphony season at 8:30 p. m. today in Northrop auditorium.

Fourteen world-famous artists will appear during the 18 concert season. Dimitri Mitropoulos will again conduct, except when he directs the New York Philharmonic orchestra from December 15 to January 11.

During his absence, Bruno Walter will return to the campus to conduct a concert on January 2, and Vladimir Golschmann, St. Louis Symphony orchestra conductor, will make his local debut December 19.

A program has been arranged by Mr. Mitropoulos for tonight's concert. It includes "Roman Carnival" by Berlioz, the suite "Le Tombeau de Couperin" by Ravel, "Variations on a Theme of Haydn" by Brahms and the Schumann "Symphony No. 3" (Rhenish) in E-flat major.



Dimitri Mitropoulos

Season tickets are \$34, \$28, \$22.50 and \$17 downstairs and \$28, \$22.50, \$17 and \$12 in the balcony. Students get a \$5 reduction on all tickets except those priced at \$12.

WHEN MITROPOULOS BEARS DOWN



Camera Lights. Action. The Daily Times supplied the camera and the lights (flash) and Dimitri Mitropoulos, fiery conductor of the Minneapolis Symphony orchestra, supplied the action when these pictures were taken at symphony rehearsal in Northrop Memorial auditorium. Mitropoulos works hard himself, expects the same from his men. Sometimes symphony rehearsals go for hours, but when the men know their "lesson" Mitropoulos lets school out early. The orchestra is practicing here for the second all-orchestral program of the symphony season tomorrow night. (Daily Times Photo by Merrill Palmer.)



ROBERT BLADET
Piccolo



RAY FITCH
Bass



JOHN BARROWS
French horn



CLARENCE BOOTH
Bassoon

EVEN THIS IS CHARMING



Music hath the charm—but this expressive mood on the face of James Messeas, symphony cello player, proves that the simple tuning of a beloved instrument can have its

moment, too, of reflective charm. The Minneapolis symphony orchestra of which Mr. Messeas is a member opened the season's rehearsals yesterday.—(Daily Times photo by Bob Paul.)

SAWING AND TOOTING AGAIN

Mitropoulos Gives the Downbeat



ROBERT KONRAD, WILLIAM NOWINSKI, HENRY KRAMER, DIMITRI MITROPOULOS, BURTON FISCH, FERDINAND PRIOR

New members watch Mitropoulos cut symphony's birthday cake



VINCENT MAURICCI, CARL E. BERGLUND

Graduate to first chairs

Dimitri Mitropoulos raised his arms today.

Then came the downbeat and Northrop auditorium reverberated with magic sound.

* * *

The Minneapolis Symphony orchestra of 90 men had launched its season.

Two rehearsal sessions scheduled today—four hours of sawing and tooting—a full day's work in any musician's language. And there'll be two more tomorrow.

Then comes the tapering off to one session daily until the season's opening concert Friday night, an all-orchestra presentation in honor of the conductor and his men.

There were five new men with the organization today, Robert Konrad, William Nowinski and Henry Kramer, violinists; Burton Fisch, viola, and Ferdinand Prior, oboe.

* * *

There were two promotions also—to first chair positions. Vin-

cent Mauricci, a member of the viola section for three years, sat in as first viola, while Carl E. Berglund, for the past two years second oboe, viewed Mitropoulos from the new angle of solo English horn.

* * *

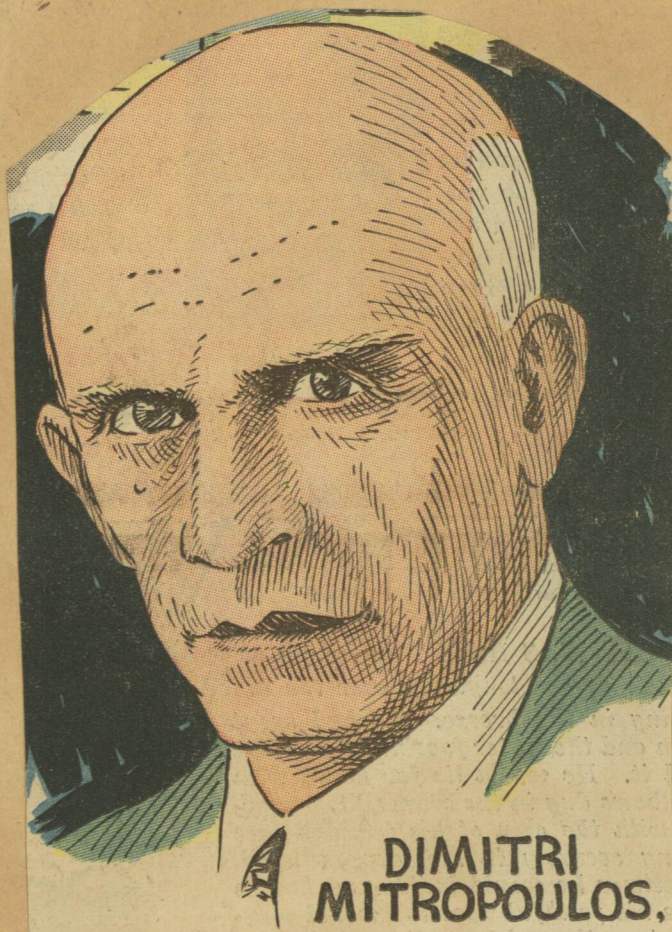
BEFORE THE REHEARSAL THERE WAS A BIRTHDAY CELEBRATION, THE ORCHESTRA'S THIRTY-NINTH, WITH CAKE AND TRIMMINGS.

The cake, a terraced pile, with a maestro atop and musicians on various levels, was supplied by the Pillsbury Flour Mills company. Mitropoulos sliced off the first piece.

* * *

Schumann's Third (Rhenish) symphony will be the major offering on Friday night's program, along with the overture, "The Roman Carnival" by Berlioz, the suite "Le Tombeau de Couperin" by Ravel, and Brahms' "Variations on a Theme of Haydn."

Ticket sale for the 18 concerts, most of them with world famed artists as soloists, will continue through the week.



**DIMITRI
MITROPOULOS.**

CELEBRATED CONDUCTOR OF
THE ORCHESTRA, IS NOTED FOR HIS PRODIGIOUS
MEMORY. HE STUDIES AND COMMITS TO MEMORY
COMPLETE SYMPHONIES AND HE NEVER USES A
SCORE IN EITHER REHEARSALS OR CONCERT.

*HIS MENTAL STOREHOUSE RETAINS THE MUSICAL
SCORES OF HUNDREDS OF THE GREAT COMPOSITIONS.*
MITROPOULOS IS AN AVID MOVIE FAN, PREFERRING
THE AMERICAN HISTORICAL TYPE OF FILM. "

SUNDAY, OCTOBER 19, 1941

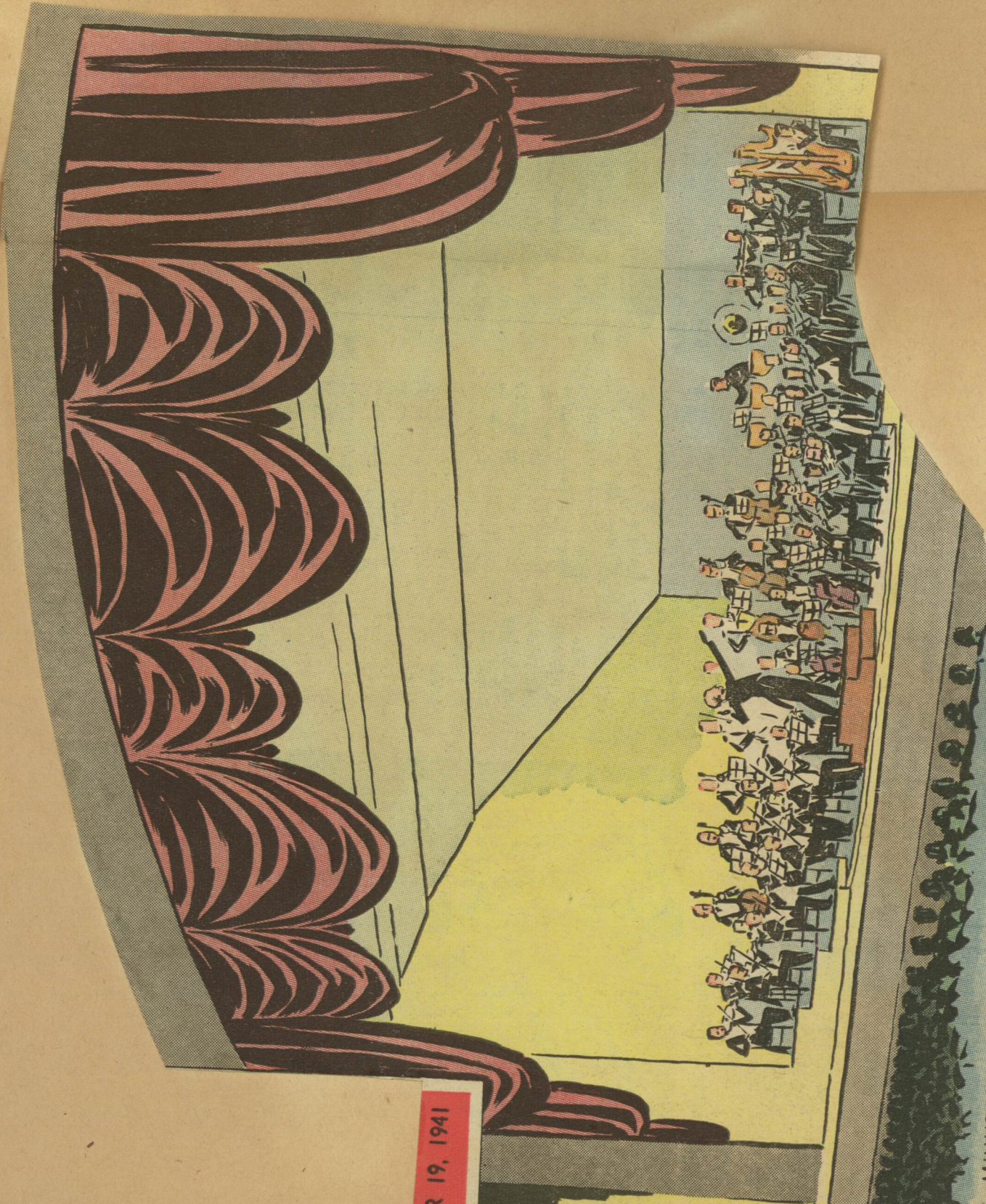
A BRAND NEW **ACOUSTICAL SHELL** THAT WILL ENHANCE THE RESONANCE AND TONAL QUALITY OF THE MUSIC WILL BE AN INNOVATION OF THE PRESENT CONCERT SEASON OF THE **MINNEAPOLIS SYMPHONY ORCHESTRA** THAT OPENS THIS WEEK.

CONSTRUCTED ON SCIENTIFIC PRINCIPLES WORKED OUT BY LEOPOLD STOKOWSKI, THIS SHELL IS THE NEAREST PERFECT ACOUSTICAL SETTING FOR A SYMPHONY ORCHESTRA IN THE WORLD.

ITS SEVEN WOODEN SECTIONS, WEIGHING 15 TONS, ARE SUSPENDED ON STEEL CABLES AND COUNTER BALANCED SO THEY CAN BE PUSHED UP WHEN NOT NEEDED.



By *G. Black*



THE MINNEAPOLIS SYMPHONY IS THE SEVENTH OLDEST SYMPHONY ORCHESTRA IN AMERICA - THIS IS ITS 39TH SEASON - AND IT RANKS AMONG THE TOP FIVE. REGULAR CONCERT AUDIENCES HERE ARE LARGER THAN IN ANY OTHER U.S. CITY.

IT IS ALSO THE MOST WIDELY TRAVELED SYMPHONY ORCHESTRA, PLAYING THIS YEAR IN 13 STATES AND ONE PROVINCE OF CANADA.

—FOR HOTEL ROOM PRACTICE—

Silent Viol

LIKE TRYING to play a trombone in a telephone booth, practicing on a bass viol in a hotel room has its complications.

DID YOU EVER TRY IT?

To begin with, your neighbors object. And when neighbors protest too strenuously, your practice session is all out and over. Its the finale in A flat.

But where there's a will there's a way, especially with Will Janossy of the Minneapolis Symphony Orchestra's bass viol who solved the problem by building a bass viol without a sound box (or body). **IT DOESN'T MAKE ANY NOISE.**

Now Janossy can practice day or night in a hotel room without interference from irked clerks or buzzing bellhops.

In fact the soundless instrument proved such a good idea, Janossy has built another just like it for his brother, also with the Symphony.



William Janossy

FIRST SYMPHONY PROGRAM

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

DIMITRI MITROPOULOS, *Conductor*

THE STAR SPANGLED BANNER

DEDICATION OF THE NEW STAGE SET AND ACOUSTICAL SHELL

Mrs. George Chase Christian, for The Orchestral Association

Mr. Walter C. Coffey, Acting President, University of Minnesota

OVERTURE—"ROMAN CARNIVAL," OPUS 9 *Berlioz*

SUITE, "LE TOMBEAU DE COUPERIN" ("Couperin's Tomb") . *Ravel*

- | | |
|-------------|--------------|
| I. Prelude | III. Menuet |
| II. Forlane | IV. Rigaudon |

VARIATIONS ON A THEME OF JOSEF HAYDN, OPUS 56a . *Brahms*

INTERMISSION

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

OPUS 97 *Schumann*

- I. Lebhaft (Lively)
- II. Scherzo: Sehr mässig (Moderate)
- III. Nicht Schnell (Not fast)
- IV. Feirlich (Solemn)
- V. Lebhaft (Lively)

SECOND SYMPHONY PROGRAM

SATURDAY EVENING, NOVEMBER 1, 1941, AT 8:30

Guest Artist: GLADYS SWARTHOUT, *Mezzo-soprano*

"THE STAR SPANGLED BANNER"

OVERTURE—"RUY BLAS," OPUS 95 *Mendelssohn*

ARIA, "CHE FARO SENZA EURYDICE," FROM "ORPHEUS
AND EURYDICE" *Gluck*

"SUITE PROVENCALE" *Milhaud*

- | | |
|-----------------------|-----------|
| I. Animé | V. Modéré |
| II. Tres modéré — Vif | VI. Vif |
| III. Modéré | VII. Lent |
| IV. Vif | VIII. Vif |

FIVE RUSSIAN SONGS WITH ORCHESTRA

- | | |
|---|------------------------|
| (a) "Prayer," from the Cantata "Moscow" | <i>Tschaikowsky</i> |
| (b) "The Fountain" | <i>Cui</i> |
| (c) "Serenade" | <i>Medtner</i> |
| (d) "Dissonance" | <i>Borodin</i> |
| (e) "Song of the Lark," from Suite "Spring" | <i>Rimsky-Korsakow</i> |
- (Orchestrations by Paul Sterrett)

INTERMISSION

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

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



GLADYS SWARTHOUT, *Mezzo-soprano*

Soloist at Next Week's Concert

It was on Sunday afternoon, December 7, 1919, that Gladys Swarthout, a young singer still in her 'teens, made her Minneapolis debut with the Minneapolis Symphony under Emil Oberhoffer. Two further appearances during the next four years measured her success. After an absence of sixteen years she returned during the season 1938-39 for her fourth appearance, a great star of opera, concert, radio and of sound films.

Her rise to fame in these four fields was both swift and deserved. Her ability, charm and determination to succeed have speeded her along with short cuts at every point. The present is her sixth appearance with the Orchestra, her fifth having occurred during the season 1939-40 when she introduced the "Songs of the Auvergne" to a delighted audience.

Her career includes the Chicago Civic, the Metropolitan, Los Angeles and San Francisco opera companies, Coast to Coast concert tours and national broadcasting engagements. Starred in such motion pictures as "Rose of the Rancho," "Give us this Night," "Champagne Waltz" and "Romance in the Dark," her success was universal.

Miss Swarthout was born in Kansas City, Missouri, and comes of a family distinguished for its musical accomplishments. The exceptional quality of her voice and her inherent musical talents was in unmistakable evidence almost from the time she was able to walk. Since her debut in Chicago, in 1917, her career has been one of constant and outstanding success.

Thirtieth Season, 1911-12—1941-42

FIRST YOUNG PEOPLE'S CONCERT

NORTHROP MEMORIAL AUDITORIUM — UNIVERSITY OF MINNESOTA

THURSDAY AFTERNOON, NOVEMBER 6, 1941, AT 2:30

DIMITRI MITROPOULOS, Conductor

Soloists

EMIL B. OPAVA, *Flute* — ABRAHAM ROSEN, *Harpist*

1. Overture—"Ruy Blas," Op. 95 *Mendelssohn*
2. Concerto for Flute and Harp, in C major *Mozart*
1st Movement—Allegro
3. Romanza, from Symphony No. 5, in E minor *Tschaikowsky*
Solo Horn: Waldemar C. Linder
4. Two Movements from Ballet Suite, "The Fire Bird" *Stravinsky*
(a) Dance of the Princesses
(b) Infernal Dance of the Katschei

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

THIRD SYMPHONY PROGRAM

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

DIMITRI MITROPOULOS, *Conductor*

"THE STAR SPANGLED BANNER"

OVERTURE—"ACADEMIC FESTIVAL," OPUS 80 *Brabms*

SYMPHONY NO. 6, OPUS 104 *Sibelius*

- I. Allegro molto moderato
- II. Allegro moderato
- III. Poco Vivace
- IV. Allegro molto

"PIET HEIN," RHAPSODIE HOLLANDAISE *Van Anrooy*

INTERMISSION

SYMPHONY NO. 7, IN A MAJOR, OPUS 92 *Beethoven*

- I. Poco sostenuto — Vivace
- II. Allegretto
- III. Scherzo: Presto
- IV. Allegro con brio

FIRST TWILIGHT CONCERT

SUNDAY AFTERNOON, NOVEMBER 9, 1941, AT 4:30

Guest Artist: CARROLL GLENN, *Violinist*

1. "Largo," from "Xerxes" *Handel*
(Orchestrated by Bernardino Molinari)
2. Concerto in D minor, for Violin and Orchestra . . . *Sibelius*
I. Allegro moderato
II. Adagio di molto
III. Allegro ma non tanto
3. *Two Dances from the Ballet, "The Fire Bird" . . . *Stravinsky*
(a) Dance of the Princesses
(b) Infernal Dance of the Katschei
4. *Overture — "Roman Carnival" *Berlioz*

* Scores available for study at the Public Library (Music Dept.)

TICKET PRICES (Tax Included): Main floor, 30c and 55c. Balcony, 30c, 55c and 85c. 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.

CARROLL GLENN, Violinist

Carroll Glenn, soloist at the First Twilight Concert Sunday afternoon, has gained recognition as one of our leading violinists in the short space of two years by a swift-moving sequence of dramatic events.

A native of South Carolina, she manifested her marked talent when she was barely able to hold a violin. At the age of eleven she was accepted at the Institute of Musical Art in New York and completed its courses on Scholarship Awards, winning her first scholarship before the end of the first year. She then won a fellowship at the Juilliard Graduate School to round out her musical education. Public recognition came to Carroll in the same fashion as her many scholarships. She earned it; first, when she was the sole winner of the Walter W. Naumburg Foundation Award for 1938. This entitled her to a recital in New York's famed Town Hall; her success was instantaneous. As a result she was the recipient of that year's Town Hall Award — the choice of the critics who had heard her from among a hundred or more eligible young musicians. This award gave her another Town Hall recital in the 1939-40 Town Hall Endowment Series and was followed by an attractive list of engagements from Coast to Coast. This past summer she was given the award of the National Federation of Music Clubs, and ten days ago she was the first soloist to appear this season with the Chicago Symphony Orchestra, Mr. Frederick Stock conducting. On this occasion she played the Sibelius violin concert which will have its first Minneapolis hearing Sunday afternoon.



FIRST
TWILIGHT CONCERT
Sunday, November 9,
4:30 p. m.

Soloist:

Carroll Glenn

Brilliant young Violinist

St. Olaf College — Northfield, Minn.
MONDAY EVENING, NOVEMBER 10, 1941, AT 8:15

Tenth Annual Concert by the
Minneapolis Symphony Orchestra
DIMITRI MITROPOULOS, Conductor

1. Overture — "Roman Carnival" *Berlioz*
2. Variations on a Theme of Haydn *Brabms*
3. "Largo," from "Xerxes" *Handel*
(Orchestrated by Bernardino Molinari)
4. Symphony No. 5, in E minor *Tschaikowsky*

Basso's Gestures Outdo Mitropoulos
LAUGHS HALT BACCALONI REHEARSAL



METROPOLITAN STAR "OUT-FINGERS" SYMPHONY CONDUCTOR

Antics of Salvatore Baccaloni, right, halt rehearsal when Dimitri Mitropoulos and musicians roar their delight

Stars often "stop the show" but seldom do they stop a rehearsal.

But Salvatore Baccaloni, 300-pound Metropolitan Opera company basso-buffo, did just that Thursday when he "out-fingered" Dimitri Mitropoulos, conductor, during his rehearsal with Minneapolis Symphony orchestra.

It was the way Baccaloni used his fingers and hands during his rendition of several comic numbers that set the musicians to laughing. Mitropoulos, who never uses a baton, does the same when he conducts and when "his boys" saw the basso waving his arms and manipulating his fingers they just couldn't help bursting into laughter. And so did the conductor.

Mitropoulos had as much fun and laughed just as hard as did his musicians. And he even permitted pictures to be taken of the actual rehearsal, something he never has permitted before while a star was running over a number with the orchestra.

"Never has a star made such an impression," Mitropoulos said. "Never before has anyone stopped a rehearsal in such manner."



SALVATORE BACCALONI

BASSO

Soloist at the
**Fourth Symphony
Concert**

Friday, November 14, 1941

THE NEW YORK PRESS

"The Metropolitan has made not only its happiest discovery of this year (1940), but of any year since Kirsten Flagstad joined the company. If Italian and French opera at the Metropolitan could possess in each significant role a singing actor or actress of the gifts and skill of Mr. Baccaloni, then indeed we could boast of having the finest opera in the world."

Oscar Thompson in *Sun*

"In Baccaloni with his remarkable talent as a comedian and as a singer, the Metropolitan has made the happiest discovery since Flagstad joined the company."

Virgil Thomson in *Herald-Tribune*

"A master and no mistake. A buffo who can sing as well as act, a sure musician, an accomplished comedian, he is indeed an ornament of the operatic stage of this period."

Olin Downs in *Times*

"Futurizes comparison. One would have to go back to that great artist, Charles Gilbert, to find Baccaloni's equal as a comic bass. Moreover, he possesses a sonorous voice and is an accomplished singer."

Pitts Sanborn in *World-Telegram*

"He offered such perfect integration of singing and acting as one has not witnessed in years."

Samuel Chotzinoff in *Post*

See the complete Program for this concert on Page 81.

FOURTH SYMPHONY PROGRAM

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

Guest Artist: SALVATORE BACCALONI, *Basso*

FANTASIE AND FUGUE IN G MINOR . . . *Bach-Mitropoulos*

SYMPHONY NO. 2, IN B MINOR . . . *Borodin*

- I. Allegro
- II. Scherzo: Prestissimo
- III. Andante —
- IV. Finale: Allegro

INTERMISSION

OVERTURE TO "THE BARBER OF SEVILLE" . . . *Rossini*

TWO ARIAS WITH ORCHESTRA

- (a) Leporella's Aria, "Madamina," from "Don Giovanni" . *Mozart*
- (b) Dr. Bartolo's Aria, "La Vendetta," from
"The Marriage of Figaro" . . . *Mozart*

PRELUDE TO "KHOWANTSCHINA" . . . *Moussorgsky*

TWO ARIAS WITH ORCHESTRA

- (a) Varlaam's Aria from "Boris Godounow" . . . *Moussorgsky*
- (b) Dr. Bartolo's Aria (Act II), from
"The Barber of Seville" . . . *Rossini*

SALVATORE BACCALONI, *Basso*

Salvatore Baccaloni, the basso-buffo who was the sensation of the last New York Metropolitan Opera season, has demonstrated conclusively that one can be excruciatingly funny and at the same time an artist of perfect schooling and impeccable musicianship.

Born forty years ago in Rome, he was admitted at the age of seven to the choir school of the Vatican, and sang as a boy soprano in the Sistene Chapel Choir. After leaving the Sistene School, Baccaloni decided to study architecture, and at the age of twenty-one received his diploma. During this time he had continued singing and was well known in Roman musical circles. On one occasion, singing at a friend's house, he was heard by Giuseppe Kashmann, a veteran opera singer, who induced him to take up a vocal career. Three years later he was singing at the opera house in Bologna where Toscanini heard him with the result that he was soon a popular member of the La Scala at Milan. The world has heard much of Baccaloni since then. In England he sang for several years at the Glyndebourne Festival. He is a popular favorite with South American opera audiences. His first visit to this country was in 1930-31, when he appeared with the Chicago Opera Company. Three years ago he returned to fill engagements with the San Francisco Opera Company, this time the finished artist. Last year he again returned to make his debut with the Metropolitan Opera. It was a sensational event and Baccaloni was hailed as the Metropolitan's most valuable acquisition since Kirsten Flagstad.

MUSIC

Baccaloni Soloist at Fourth Symphony

By JOHN K. SHERMAN
THE BAN ON LAUGHTER at symphony concerts was temporarily lifted last night in Northrop auditorium. "Lifted" is hardly the word. It was blown higher than a kite. People who have frowned steadily for 20 years at symphony concerts were seen to smile and even unburden a chuckle.

It was a rare and rewarding sight. It gave evidence that the answer to the question, "are symphonygoers people?" may be an affirmative one after all.

Source of the mirth was the amazing Salvatore Baccaloni, roly-poly basso buffo of the Metropolitan Opera who made his debut with the Minneapolis Symphony orchestra—an occasion which also marked his first appearance with any symphony orchestra.

That latter fact is hard to believe. I've never seen a man more at home on a symphony platform, more in rapport with a symphony audience. To that platform he transferred all his astonishing repertoire of operatic grimaces and gestures, so that his songs became replicas—in all but costume—of the operatic roles he plays.

* * *

The audience forgot its dignity and enjoyed itself hugely as Baccaloni, with booming, resonant voice and mischievous play, proceeded to entertain his hearers. None of the business was overdone except in those places where it should be overdone. Gestures in even a comic aria could easily become silly if applied for their comic effect alone.

But Baccaloni was "in character" all evening and he convinced you that if opera is to be sung on a symphony stage, the action natural to it should accompany it. Gorgeously amusing as they were, his songs had style, authority and sure musicianship in every phrase.

Baccaloni sang arias by Mozart, Moussourgsky and Rossini, and his encores were almost a program in themselves—a second aria by Leporello from "Don Giovanni," the comic bass aria from Donizetti's "L'Elisir d'Amore" and another one from a Cimarosa opera.

* * *

Dimitri Mitropoulos concocted a splendid orchestral program to go with Baccaloni's vaudeville.

His own arrangement of the Bach fantasia and fugue in G minor opened the program—and what a heaven-storming fantasia it is! The lavish orchestra palette the conductor uses gives Bach an almost barbaric splendor of utterance and produces tremendous climaxes.

Bach should be "mitropoulized" occasionally to prove that he isn't dull.

* * *

The symphony was the Borodin Second which, if rather light-weight, was given a vigor, compulsion and color which made it sound more important than it was. The piquancy of accent and taut lines of the Rossini overture to "The Barber of Seville" were bewitching, and the dark-colored prelude to Moussorgsky's "Khowantchina" was a sombrely poetic note that an otherwise bright-hued program needed.

Hindemith Coming for Premiere of Symphony

Minneapolis and its symphony orchestra will play host to one of the most prominent of contemporary composers this week, when Paul Hindemith arrives here to be present at the world premiere of his symphony in E flat major Friday night in Northrop auditorium.

The composer will come from New York at the personal invitation of Dimitri Mitropoulos, and will spend several days in the city.

Hindemith was born in 1895 at Hanau, Germany, and was an accomplished violinist at the age of 13. He was engaged by the Frankfort Opera at the age of 20 and was associated with it for eight years, first as concert-master and then as conductor.

Later he founded and played viola in the Amar quartet, for many years one of Europe's outstanding chamber music organizations. More recently he went to Turkey to aid that country's ministry of culture in shaping its national musical program. He has appeared as solo violist with the New York Philharmonic and Boston Symphony orchestra.

* * *

Two principals of the Minneapolis Symphony orchestra—Harold Ayres, concertmaster, and Nikolai Graudan, cellist—will be heard as soloists in the Brahms double concerto in A minor Friday night.

Hindemith to Hear Premier of His Own Symphony

Paul Hindemith, foremost modernist composer of pre-Hitler Germany, will attend the world premier of his Symphony in E Flat Major by the Minneapolis Symphony orchestra tonight at Northrop auditorium.

Hindemith, whose music is banned in present-day Germany as "radical," attended several rehearsals and advised Conductor Dimitri Mitropoulos on interpretation.

He also will meet with a score of Minnesota high school band directors today to discuss special arrangements of his works for band use. Some of the numbers may be used in band and orchestra contests in the state if Hindemith consents to have them revised.

Also on tonight's program will be the Brahms concerto for violin and violoncello and orchestra in A minor. With Harold Ayres and Nikolai Graudan as soloists.

MUSIC HISTORY MADE HERE

Composer to Hear World Premiere of Symphony



DIMITRI MITROPOULOS, COMPOSER PAUL HINDEMITH

Hindemith symphony will get premiere here

By JOHN K. SHERMAN

Minneapolis might as well throw off now any vestiges of inferiority complex it has concerning its position as music center.

For the music histories of posterity will contain an item reading something like this: "Paul Hindemith's E flat symphony, his first, was given its premiere by the Minneapolis Symphony orchestra under Dimitri Mitropoulos. The composer, leader of the German modern school, was present, hearing it for the first time."

* * *

Strictly speaking, Hindemith heard it for the first time in rehearsal today. With Mrs. Hindemith he arrived in Minneapolis last night, bearing with him the score which will be played tomorrow night.

"I know how it sounds," he said, "but I haven't heard the sound yet. It will be a great experience for me."

Hindemith, most vital and controversial figure in musical Europe B. H. (before Hitler), is bald, short-statured, genial and talkative. He was shivering when he arrived last night. "I've never been this far north in the United States," he remarked.

* * *

He doesn't want the "No. 1" label affixed to the E flat symphony. "It's too pretentious," he said. "The idea of a numbered series of symphonies is a carry-over from the romantic period. If my symphony were called No. 1, I'd feel a heavy responsibility hanging over me to write eight more, like

Beethoven, or at least three more, like Brahms."

The symphony was composed last year in America. (Hindemith is in his second year on the music faculty at Yale university). And it wasn't inspired, take it from Hindemith. "I don't believe in waiting for inspiration. A SYMPHONY IS A SLOW GROWTH, IN WHICH YOUR IDEAS ARE PREPARED AND ARRANGED BY HARD WORK."

The Hindemiths were greeted by Mitropoulos, who had known them in Berlin. The conductor was en-

thusiastic in recalling a performance of Hindemith's satirical opera, "Neues vom Tage" (News of the Day).

Hindemith interrupted. "Maybe you enjoyed it," he said, "but Hitler didn't. I've learned since that 'News of the Day' was the opera that queered me with Hitler. After he saw it, he vowed he'd get me out of Germany."

The famous composer will have Thanksgiving dinner today with the E. L. Carpenters and supper with two old friends, Nikolai Graudan, 'cellist principal of the orchestra, and his pianist wife, Joanna.

FIFTH PROGRAM

FRIDAY EVENING, NOVEMBER 21, 1941, AT 8:30

SOLOISTS

HAROLD AYRES, *Violinist* — NIKOLAI GRAUDAN, *Violoncellist*

THE STAR SPANGLED BANNER

OVERTURE TO "THE MAGIC FLUTE" *Mozart*

CONCERTO FOR VIOLIN AND VIOLONCELLO, AND
ORCHESTRA, IN A MINOR, OPUS 102 *Brahms*

- I. Allegro
- II. Andante
- III. Vivace non troppo

INTERMISSION

SYMPHONY IN E FLAT *Paul Hindemith*

- I. Very fast (Sehr lebhaft)
- II. Very slow (Sehr langsam)
- III. Fast (Lebhaft)
- IV. Medium fast — alla breve (Mässig schnelle Halbe)

OVERTURE TO "TANNHAEUSER" *Wagner*

SOLOISTS AT NEXT CONCERT

HAROLD AYRES, member of the Orchestra since 1924 and concertmaster since 1928, was born at Ottumwa, Iowa. The greater part of his musical education was obtained in Chicago where his exceptional musical gifts won for him several scholarships entitling him to violin lessons with such outstanding teachers as Leopold Auer, Ottakar Sevcik, Leon Sametini and Franz Kneisel. Following a brief period of concertizing, he accepted a position with the Minneapolis Symphony Orchestra, advancing within the short period of four years from the last stand of the first violin section to the responsible position he has now occupied the past thirteen years. During this period he has appeared frequently as soloist with the Orchestra, the last time in March 1939 at one of the regular symphony concerts when he played the Lalo "Symphonie Espagnol."

NIKOLAI GRAUDAN, now in his third season as solo cellist of the Orchestra, was born in Libau, Latvia, at the turn of the century. Shortly after graduating with the highest honors from the Imperial Conservatory at St. Petersburg, Russia, where he was a student for several years, he was unanimously elected professor of that celebrated institution upon the special recommendation of the Director, Alexander Glazounoff, and was also engaged as solo cellist of the St. Petersburg Symphony Orchestra. Later and for a period of nine years, he held a similar position with the Berlin Philharmonic Orchestra during which time he also made frequent appearances as soloist and in joint recitals with his gifted wife, Joanna Graudan, the pianist, throughout Germany, France, England, Holland, Switzerland and Sweden. An extended tour took the artist-pair to the Orient as far as the East Indies. They reached this country during the season 1938-39, making their successful debut in a recital at New York's famous Town Hall.

NEXT TWILIGHT PROGRAM

(Second Concert of the Twilight Series)

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

Guest Artist: KATHRYN OVERSTREET, Pianist

- 1 *Overture to "Ruy Blas" Mendelssohn
- 2 *Concerto for Piano and Orchestra, No. 4, in C minor Saint-Saens
 - I. Allegro moderato —
 - II. Andante
 - III. Allegro vivace
- 3 *Symphony No. 2, in B minor Borodin
 - I. Allegro
 - II. Scherzo: Prestissimo
 - III. Andante
 - IV. Finale: Allegro

*Orchestral Scores available for study at the Public Library (Music Department).

TICKET PRICES (Tax Included): Main floor, 30c and 55c. Balcony, 30c, 55c and 85c.
NOW ON SALE at Symphony Ticket Office, 106 Northrop Auditorium, Downtown Ticket Office, 187 N. W. Bank Bldg., and Field-Schlick's, St. Paul.

On Sunday, the Symphony Ticket Office opens at 2:30 P. M. (Reservations by Telephone not accepted).



KATHRYN OVERSTREET, Pianist

This outstanding Minneapolis artist who makes her first appearance with the Minneapolis Symphony Orchestra on this occasion, was born at Glenwood, Minnesota. Her unusual talent, apparent, when she was but a small child of four, was understandingly guided by her mother, herself a pianist. At the age of nine she had the honor of playing on the Gold Piano at the White House. Enrolled as a pupil of Madame Louise Bailey-Apfelbeck, distinguished Minneapolis concert pianist and teacher and well known as a former pupil and assistant of the celebrated Viennese pedagogue, Leschetizky, she appeared frequently as a child pianist. Since the death of Madame Bailey-Apfelbeck in 1927, Miss Overstreet has been the exclusive pupil of Countess Helena Morsztyn, prominent Polish pianist and teacher. Her musical studies receded into the background during her University of Minnesota years but were resumed, following her graduation, with Countess Morsztyn in Italy. In 1937 she was the only American participant in the International Chopin contest in Warsaw, Poland, and in the fall of the same year she made her Italian debut at Bologna. Recitals in Rome, Florence, Milan, Parma, Genoa and Turin followed. In Holland her first appearance was at the Hague, in 1939, the same year appearing at Oxford University, England. Outbreak of the Second World War forced the cancellation of a flattering series of recitals throughout Europe though before she returned to America she had the honor of playing a "command performance" for the Crown Princess of Italy, Italy's foremost patron of music, at the Royal Palace at Naples. Since then Miss Overstreet has been duplicating her European successes in this country.

SIXTH PROGRAM

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

Guest Artist: MARIAN ANDERSON, *Contralto*

"THE STAR SPANGLED BANNER"

AN OUTDOOR OVERTURE *Copland*

SYMPHONY NO. 3, IN A MINOR ("SCOTCH"),
OPUS 56 *Mendelssohn*
Andante con moto — Allegro un poco agitato —
Vivace non troppo —
Adagio —
Allegro vivacissimo

INTERMISSION

ARIA, "IL LAMENTO D'ARIANNA" *Monteverdi*

PASTORALE FOR ORCHESTRA *Anis Fuleihan*

ARIA, "O DON FATALE," FROM "DON CARLOS" *Verdi*



Marian Anderson first attracted attention when she sang in the choir of the Union Baptist Church in Philadelphia. The range of her voice was such that it was nothing unusual for her to sing the soprano, alto, tenor or bass part when the corresponding member happened to be absent. Upon graduating from High School at the age of eighteen, she became a pupil of Guiseppe Beghetti, a famous singing teacher of Philadelphia and New York. She started to sing in small concerts, often side by side with well known artists, among them that great artist of her own race, Roland Hayes. To help with her studies, friends and members of her church contributed dimes and quarters for a fund, with the gratifying result that when she entered a competition among three hundred entrants for an appearance at the Lewisohn Stadium, New York, she won first place. Her appearance brought other engagements and further help in the form of a scholarship donated by a wealthy art patron. Encouraged by reports of Roland Hayes' reception abroad, she went to

London for further study and then to Paris for her first continental appearance. Her success was phenomenal and before long she was the idol of the concert stage in France, Germany, Belgium, Holland, Italy, England, and the Scandinavian countries. Returning to this country at the end of 1935, she created a sensation in New York, repeating her successes in Philadelphia, Boston, Chicago and Washington. After a recital at the White House, Mrs. Roosevelt wrote, "I have rarely heard a more beautiful and moving voice, or a more finished artist."

DIMITRI MITROPOULOS, *Conductor*

SATURDAY EVENING, NOVEMBER 29, 1941, AT 8:30

Guest Artist: MARIAN ANDERSON, *Contralto*

"THE STAR SPANGLED BANNER"

OVERTURE TO "DER FREISCHUETZ" *Weber*

SYMPHONY NO. 7, IN A MAJOR, OPUS 92 *Beethoven*

- I. Poco sostenuto — Vivace
- II. Allegretto
- III. Scherzo: Presto
- IV. Allegro con brio

INTERMISSION

ARIA, "PLEUREZ MES YEUX," FROM "LE CID" *Massenet*

"SUITE PROVENCALE" *Milhaud*

SONGS WITH PIANO

- (a) "Sind es Schmerzen, sind es Freuden" *Brahms*
- (b) "Sehnsucht" *Brahms*
- (c) "Songs My Mother Taught Me" *Dvorak*
- (d) "Blow, Blow Thou Winter Wind" *Quilter*

At the Piano: FRANZ RUPP