



Wednesday, November 26, 1941

**RADIO DEPT. OPEN WEDNESDAY,
THURSDAY AND FRIDAY NIGHTS 'TIL 9!**

IN PERSON—THURSDAY DIMITRI MITROPOULOS

Conductor of the Minneapolis Symphony Orchestra.
He will autograph Columbia Masterwork records
Thursday morning from 11 to 12 o'clock in our rec-
ord department.

COLUMBIA MASTERWORKS BY DIMITRI MITROPOULOS

Symphony No. 1 in D Major.....6.50
Slavonic Dance No. 1 (Dvorak)...1.00
Coriolan Overture\$1
Leonore Overture No. 3 (Beethoven) 2.50
Classical Symphony in D Major
(Prokofiev)2.50
Spanish Rhapsody (Liszt).....2.50

MITROPOULOS



MITROPOULOS
gives dynamic reading of
TCHAIKOVSKY'S FOURTH SYMPHONY
with
MINNEAPOLIS ORCHESTRA

The impact of the Mitropoulos personality on Tchaikovsky's brilliantly-scored masterpiece lends the music a new freshness and vitality. The Minneapolis Orchestra plays with superb bite and precision, while the recording surpasses anything yet accomplished by Columbia with this organization.

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The
Hamline University Music Department

Presents

The Twin City Chamber Music Group

BRIDGMAN HALL, SUNDAY, NOVEMBER 30th, 1941, 3:30 P. M.

The sponsors of this concert wish to make an explanation to you, our audience. We are presenting today's concert not to edify you, but to give you pleasure. Many fine musicians in the Twin Cities, among them today's performers, have enjoyed playing together for many years, and it seems a pity not to pass their pleasant experience on to you. If today's concert is a happy one for you—and for the players—we will give another one later, and will continue as long as you want them, with a definite promise that there will never be any drive "to save the Twin City Chamber Music Group," which will exist as long as there is a public demand for this kind of chamber music.

Four of the players on this program, Mr. Otto Frohn, Mr. Robert Konrad, Mr. Burton Fisch, and Mr. Claus Adam formed this fall a new String Quartet which they call the Stringart Quartet. They gave their first public concert last Tuesday at the Minneapolis Art Institute. Mr. Frohn and Mr. Adam have both played in this hall as soloists with the Pro Musica Sinfonietta, while Mr. Konrad and Mr. Fisch are both new arrivals to the Minneapolis Symphony from New York. Since it is the policy of our group to permit all participating artists a voice in selecting the program the Stringart Quartet picked out both quartet selections on today's program. The first of these opens the program:

1. Quartet in G Minor—"The Rider" (Opus 74, No. 3) . Haydn

Allegro Largo Assai Minuet Allegro con Brio

Otto Frohn, 1st Violin

Robert Konrad, 2nd Violin

Burton Fisch, Viola

Claus Adam, Violoncello

(Members of the Stringart Quartet)

The title "Rider" has been popularly given to this quartet because of the dashing rhythms of the first movement. The drive of this opening allegro contrasts wonderfully with the eloquent, peaceful Largo, which follows. Haydn, of all composers, had a gift of creating an unearthly, quite religious quality in many of his slow movements, and this is especially true here. The minuet is straight-forward and simple, while the finale exhibits the gipsy strain in Haydn. It is a wild rondo built around brilliant figuration in the first violin. This is one of Haydn's most exciting quartets.

The second number on the program is a pair of miniature trios composed by Mr. John Verrall of the Hamline Music Department this past summer.

2. Two Short Trios (1941) John Verrall

a. SERENADE FOR WIND INSTRUMENTS

allegretto andantino March: allegro
andante moderato vivace

Sigurd Bockman, Clarinet
John Barrows, French Horn
William Santucci, Bassoon

b. TRIO FOR TWO VIOLINS AND VIOLA

andante-allegro andante moderato vivace

Otto Frohn, 1st Violin
Burton Konrad, 2nd Violin
Burton Fisch, Viola

These two trios were not written as profound works, but as genial, light compositions, and it is in this spirit that the composer asks the audience to listen. Both are very short, the first being a study in dissonant counterpoint, the second a study in consonant counterpoint, all three movements of the latter being fuguettes.

The first of these trios was played on the South American tour of the League of Composers' American Wind Quintet, with Mr. Barrows as the horn player. The second had its first performance at Colorado College, where the composer worked last summer.

Now the Stringart Quartet will continue the program with "Five Pieces for String Quartet," by Erwin Schulhoff, German-Czech composer, who wrote this work in 1923.

3. Five Pieces for String Quartet Erwin Schulhoff
a. Valse Viennese (Allegro) b. Serenata (Allegretto)
c. Alla Czeca (Molto Allegro) d. Alla Congo Milonga
(andante) e. Tarantella (Presto con fuoco)

The basis of Schulhoff's compositions is dance rhythm. His cheerful, spicy style is highly sophisticated. Though these works are unknown to most American audiences, their humor and audacity make them immediately enjoyable.

After the Schulhoff pieces there will be

A Ten-Minute Intermission, When the Audience Is Invited to
Relax and Converse.

Today's program will end with the great

4. Horn Trio in E Flat, Opus 40 Johannes Brahms
andante scherzo: allegro adagio mesto allegro con brio
Dimitri Mitropoulos, Piano
Otto Frohn, Violin
John Barrows, Horn

Mr. Mitropoulos is joining Mr. Frohn and Mr. Barrows in this work as a token of his ardent championship of local chamber music, and as a result of the keen delight he takes in piano playing. We are grateful to be able to present these three admirable musicians in one of Brahms' finest chamber works.

From the almost pastoral first movement through the jolly scherzo and sadly quiet and reflective third movement to the wild hunt music of the finale, this trio is exciting and enjoyable throughout.

MUSIC

Chamber Music Unit Plays at Hamline

By JOHN K. SHERMAN

HAMLIN UNIVERSITY'S music department has succeeded brilliantly in restoring chamber music as a local concert staple. Its presentation of the Coolidge quartet last month met with avid response, and it drew a capacity audience to Bridgman hall Sunday afternoon for the first appearance of the Twin City Chamber Music group.

One of the main drawing cards yesterday was doubtless Dimitri Mitropoulos in his now-rare role as pianist. He was heard in the Brahms horn trio in E Flat, in which Otto Frohn, violinist, and John Barrows, French horn, were co-artists.

* * *

This work, full of Brahmsian warmth and philosophical reflection, was played with utmost animation and subtlety by three who worked as one.

If one expected Mitropoulos' dynamic sense of leadership to "slant" the work too strongly toward the piano, the expectation was not fulfilled, for the conductor proved an extraordinary ensemble musician, dovetailing his work with exquisite sense of balance into the fabric of the music.

Two first performances of short works by John Verrall—now Minnesota's outstanding composer—were presented: a serenade for wind instruments played by Sigurd Bockman, clarinetist; William Santucci, bassoonist, and Mr. Barrows; and a trio for two violins and viola played by Mr. Frohn, Robert Konrad and Burton Fisch. These had the spontaneous quality of watercolors in chamber music idiom, yet were neatly and firmly woven studies in agile, good-humored counterpoint.

The Stringart quartet offered also the two works played recently at the Minneapolis Art Institute—the Haydn "Ride" quartet in G minor, and Erwin Schulhoff's five pieces based on dance forms.

Twin City Chamber Music Group at Bridgman Hall, Hamline University Dimitri Mitropoulos, Guest Artist

The TWIN CITY CHAMBER MUSIC SOCIETY will present a program of seldom heard chamber music on Sunday afternoon, November 30th, 1941, at 3:30 with Dimitri Mitropoulos, pianist, and a group of professional musicians proficient in and enthusiastic about chamber music: Otto Frohn, Robert Conrad, Burton Fish, Claus Adam, Sigurd Bockman, John Barrows, and William Santucci. The program will include Haydn's G minor Quartet, two new Trios for string and wind instruments by John Verrall, 5 Pieces by Schulhoff, and Brahms' Trio for Piano, Violin and Horn.

TICKETS, ALL RESERVED: \$1.10, and .55 including tax.
Mail checks with orders to John Verrall, Hamline University, St. Paul, Minn.
Telephone reservations, Midway 4530

Second Young People's Concert

NORTHROP MEMORIAL AUDITORIUM — UNIVERSITY OF MINNESOTA

THURSDAY AFTERNOON, DECEMBER 4, 1941, AT 2:30

Guest Artist: EDWARD KILENYI, *Pianist*

1. "Marche Joyeuse" *Chabrier*
2. *Suite, "Mother Goose" ("Ma Mere l'Oye") . . . *Ravel*
 - I. Pavan of the "Sleeping Beauty"
 - II. "Hop o' My Thumb"
 - III. "Laideronette, Empress of the Pagodas"
 - IV. Conversation of "Beauty and the Beast"
 - V. The Fairy Garden
3. Piano Soli
 - (a) "Marche Humoresque" *Dohnanyi*
 - (b) "Minute" Waltz *Chopin*
 - (c) "Träumerei" *Schumann*
 - (d) Hungarian Rhapsody No. 15 *Liszt*
4. *Ride of the Valkyries, from "Die Walküre" . . . *Wagner*

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

PREVIEW BROADCAST OF ABOVE PROGRAM by University Radio Station WLB, Monday, Dec. 1, from 3:00 to 3:15 P. M., and Tuesday, Dec. 2, from 11:45 A. M. to 12:00 noon.

These concerts are presented by the Young People's Symphony Concert Association and 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.

Moonlight in Symphony—

Mitropoulos Builds Enchanting Illusion in Schoenberg Work

—By Grace Davies

The predominating feature of the concert given by Dimitri Mitropoulos and the Minneapolis Symphony orchestra last night in Northrop auditorium was Arnold Schoenberg's "Verklärte Nacht" for string orchestra. When Mitropoulos gives such a superlative reading as he gave to this last night, the temptation is to say it was "his greatest."

There was a free sweep of the spirit as he fairly turned two souls inside out in the ecstasy of recreating them to his will. The hush of a moonlight night was there, the illusion of space and the communion with nature, memories, premonitions, tragedy.

It is quite as profound and reflective music as may be found among the classicists and causes one to wonder what Schoenberg might have created had he remained innocent of the possibilities of the 12-toned scale. Furthermore, it gave us great pride in our string section.

The overture to the "School for Scandal"

by Samuel Barber has more than a technical vocabulary. It has a fresh attractive style with as much music as counterpoint, while Brusselman's suite fashioned on the Caprices of Paganini, extremely exacting for all instruments, is an example of technical vocabulary only. Both were handled with electrifying sparkle.

Edward Kilenyi, a very young pianist, unassuming and unmannered, made his Minneapolis debut playing the Chopin concerto No. 1 in E minor. His success was somewhat intermittent due to his lack of ripe musicianship.

He seemed to be endeavoring to give Chopin strength and largeness of mien beyond his deserts, exaggerating dynamic contrasts and overworking the spasmodic phrase.

Mitropoulos so artfully concealed these faults it seems unfair to mention them, but we will venture to say that within a year this unevenness in his playing will have disappeared.

SEVENTH PROGRAM

FRIDAY EVENING, DECEMBER 5, 1941, AT 8:30

Guest Artist: EDWARD KILENYI, *Pianist*

"THE STAR SPANGLED BANNER"

OVERTURE TO "THE SCHOOL FOR SCANDAL" . . . *Samuel Barber*

"RADIANT NIGHT" ("VERKLAERTE NACHT"), FOR
STRING ORCHESTRA, OPUS 4 *Schoenberg*

SUITE AFTER THE CAPRICES BY PAGANINI *Brusselmans*

- I. Prelude: Andante
- II. Scherzando: Vivo
- III. Variations: Andante
- IV. Finale: Allegretto

INTERMISSION

CONCERTO FOR PIANO AND ORCHESTRA, NO. 1, IN
E MINOR, OPUS 11 *Chopin*

- I. Allegro maestoso
- II. Romanza: Larghetto
- III. Rondo: Vivace

EDWARD KILENYI, *Pianist*

Although preceded by a reputation as "the pianistic sensation of Europe," Edward Kilenyi who began his first American tour earlier this year, is actually a native American, born in Philadelphia. Little Edward was only five weeks old, however, when his Hungarian parents took him back to Budapest and although they returned to this country for a visit a few years later, Kilenyi has spent most of his life in the land of the Magyars.

Before receiving any formal musical education, little Kilenyi was able to play the most exacting virtuoso selections of the great composers from Bach to Schubert. Back in this country for a visit during the first World War, Edward was asked to play at a benefit concert for Hungarian war orphans. A famous Hungarian playwright present in the audience was so impressed, that he bore off the six year old youngster to his hotel to meet Ernest von Dohnanyi, the distinguished Hungarian composer-pianist, who happened to be stopping there in the course of one of his infrequent American concert tours. Two years later young Edward settled in Budapest at the invitation of Dohnanyi, who personally supervised all of Kilenyi's studies. Frequently heard in recitals in the smaller cities of Europe it was not until 1930 that he made his formal debut with orchestra, appearing at Amsterdam and scoring a sensational success. Subsequent appearances in recital and with orchestra in the leading cities of the continent and Great Britain, established him as the most important new addition to the great pianistic line.



FRIDAY EVENING, DECEMBER 5, 1941, AT 8:30

Guest Artist: EDWARD KILENYI, *Pianist*

EIGHTH PROGRAM

FRIDAY EVENING, DECEMBER 12, 1941, AT 8:30

Guest Artist: GREGOR PIATIGORSKY, *Violoncellist*

"THE STAR SPANGLED BANNER"

OVERTURE TO "THE MARRIAGE OF FIGARO" *Mozart*

CONCERTO FOR VIOLONCELLO, IN B MINOR, OPUS 104 . *Dvorak*

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

INTERMISSION

SYMPHONY NO. 4, IN E MINOR, OPUS 98 *Brabms*

- I. Allegro non troppo
- II. Andante moderato
- III. Allegro giocoso
- IV. Allegro energico e passionato



GREGOR PIATIGORSKY, Violoncellist

Born in Ekaterinoslav, in the Ukraine, in 1903, Gregor at the age of six wielded an instrument almost larger than himself. However, his parents wisely refrained from exhibiting him as an infant prodigy. All this was changed when Gregor reached his ninth year. Family misfortune forced him to become the chief support of his mother, sisters and brothers, a position in a movie orchestra providing a meager income, but enabled him to continue his schooling and practicing. When fifteen his ability secured him a position with the Moscow Imperial Opera Orchestra and lessons with a famous Russian teacher. Then came the Russian Revolution and its accompanying hardships and suffering. At the risk of his life, young Gregor escaped to Warsaw where the opera orchestra offered a bare living. With the help of an American who recognized his great talent, he was able to reach Berlin where after suffering further adversities, he had the good fortune to attract the attention of Artur Schnabel, the eminent pianist, who in turn recommended him to Furtwängler, conductor of the Berlin Philharmonic. This was the turning point in his career. Critics began to write in enthusiastic terms about the new "solo cellist" and before long offers of concert engagements began to pour in. Soon his time was so taken up with these engagements that he requested to be released from his orchestra contract. His rise was now meteoric. Admiring friends presented him with a fine Amati cello and before very long he was on his way to America where he made his first appearance in 1930. Since then he has returned each year and since 1937 has made this country his permanent home. The present is his second appearance with the Orchestra in Minneapolis.

Mitropoulos Signs Off

Brahms' Fourth Symphony Wins Mighty Ovation for Conductor

—By Grace Davies

The Fourth Symphony of Brahms was the departing message of Dimitri Mitropoulos to Minneapolis last night as he left for five weeks of conducting in New York.

The orchestra and audience stood cheering him long and fervently, not only as a gesture of farewell, but in overwhelming appreciation of a great performance of this mighty symphony.

As usual he had given magnificently of himself and his art. This concise and monumental Brahmsian structure that he fashioned will long endure for those who heard it.

In the first movement, its tragic yearnings and mysterious elusiveness were as gripping as the defiant austerity that thrusts itself upon us at every turn. The lovely andante "gives one a glimpse of the composer's very heart," the scherzo, a touch of boisterous fun.

The last movement, the most gigantic creation of Brahms and his last, was a sum-

mary of his wonderful power in thematic treatment. Few conductors have the intellectual grasp of their varied uses that Mitropoulos displays.

The first half of the program, devoted to the overture to *The Marriage of Figaro*—a Mozart gem, undimmed by one hundred and fifty years—and the Dvorak concerto for violincello had great moments, too.

The Russian cellist, Gregor Piatigorsky was soloist.

He has every natural qualification with regard to beauty of tone, spectacular technique and musical sensibility to every possibility in the score.

It is perhaps this facility in the purely technical mastery of his instrument that carries him into stormy flights of passion, sometimes out of proportion with the composition; but the fact remains that he is one of the greatest cellists in the world and gave us one of the most thrilling interpretations we have heard. The plastic accompaniment was a masterpiece.

Greater Need of Music in War Time Cited by Leaders

By JOHN K. SHERMAN

How will the war affect music and music-making? Will public support of music diminish as the grim urgencies of war and increased expenditures for conduct of the war make themselves felt? Will music become a luxury and side issue to be shelved for the duration?

Musical leaders in Minneapolis think not. Whatever wishful thinking there may be in their conclusions, they cite precedent and example to buttress their belief in music as a war-time essential and remind us that music, as food for the spirit and as source of inspiration and consolation, is most needed in times of stress, deprivation and danger.

* * *

Elbert L. Carpenter, president of the Orchestral association and dean of music patrons in Minneapolis, vows that "we'll carry on."

"I cannot give all the answers, of course," he said. "No one else can. Our public is entitled to know, however, that the Minneapolis Symphony orchestra is in much better condition to face a crisis than it was 24 years ago.

"Increased attendance at the home concerts, increasing revenue from our recordings and tour engagements, mean ever-widening prestige and increased financial aid to the orchestra. Our orchestra is under the direction of one of the world's great conductors. Our public will need the music more than ever, and the only thing to do is to accept the challenge."

* * *

Dimitri Mitropoulos, Minneapolis Symphony conductor, speaks for himself—and he hopes for the music public—when he says that war makes him cling more than ever to the enduring truth and beauty of music, which survive all disaster.

"Since war was declared, I have found more beauties in the Brahms Fourth symphony than I ever thought existed," he said. "That is the effect of war on me. We must have music; it is one of

the eternal verities, one of the spiritual rocks on which civilized man stands.

"If the time should ever come when there is no more money for music, we musicians would still play music, because we must. In Russia in 1934 I saw musicians wretchedly clothed, thin-faced from small rations, performing music that seemed richer and finer because of their suffering. Art becomes greater through suffering and is weakened by too much materialism and comfort."

* * *

Arthur J. Gaines, symphony manager, declared that the precedents of orchestral survival during the last war and the depression, convince him that the days ahead will see little abatement in the community's music activities.

"We'll tighten our belts and go ahead," he said. "Since the last war the audience for music has expanded tremendously, habits and hungers have been created that war cannot abolish. Despite the war, we all have our personal lives, and those of us who need music will continue to need it.

"We may have more difficulty in raising our guaranty fund; increased taxes may make it harder for many to contribute. On the other hand, there is and will be a wider distribution of money. I'm convinced music will play a vital role in defense, and will continue to serve people who need music as their daily bread."

* * *

William MacPhail, Apollo club leader and prominent in music circles, said he had recently read an article in a London paper which told of the enthusiasm and large attendance at concerts at Albert hall, held there after Queen's hall had been bombed.

"It was feared that attendance would be affected when the concerts were moved out of the center of the city—and it was. Where 2,000 to 2,400 had attended the Queen's hall concerts, between 4,000 and 4,500 had heard concerts every night for six weeks in Albert hall.

"If battered, war-weary London turns so eagerly to music as spiritual and moral food, Minneapolis certainly will not do less. Music has a place in Minneapolis, and it is going to stay. There is no greater stimulus to unity and brotherhood, which are the prerequisites of victory."

Critic Casts a Backward Glance Over Waning Year

By JOHN K. SHERMAN

The old year wanes and the new one is in Time's briefcase: the moment should be propitious for reflecting on a reviewer's sins of omission and commission since Jan. 1 last, and assessing the causes of the new gray hairs (and smile wrinkles) the year has brought.

* * *

During 1941 I have—

Listened to seven child prodigies (the prodigy rate was surprisingly low this year) and was chastened each time by the thought that I couldn't play as well at 60, even if I started practicing now.

Received three signed letters aspersing (1) my judgment, (2) the purity of my motives, and (3) my chivalry.

Received two anonymous letters castigating me for grave errors of appraisal and irremediable flaws of personality.

Failed to work out a system of snoozing during dull concerts, but perfected a vanishing act which gets me home at 10 p.m. in time for a parcheesi game with Mrs. S.

Got a thrill exceeding any at a Flagstad concert listening to daughter Janet, age 11, sing a solo at her school.

Come to the conclusion that the Minneapolis Symphony orchestra has never had such a triumvirate as Dimitri Mitropoulos, conductor; Arthur Gaines, manager, and Frank Mayer, publicity: country's best in their respective fields.

SECOND thoughts:

That gown worn by Gladys Swarthout—I think I called it "ravishing"—was thumbed down by most of the well-dressed women I happen to know. Ruling reversed.

Was I too tolerant toward Kilenyi, and wasn't his playing more pallid than I was willing to admit? If so, put it down to the stimulating conversation I had with a cultivated and interesting personality. Critics are human.

I carped at Schoenberg's "Verklaerte Nacht," and yet the performance stands out in memory as one of the season's best.

* * *

NEW YEAR'S resolutions:

Use the word "brilliant" only once per review and avoid, on the other hand, the 85-cent words intended to show erudition.

Keep a fresh and unprejudiced ear for the Franck symphony, the Beethoven Fifth and the Tchaikowsky B flat minor concerto, if and when those tattered war horses make their appearance.

Hold your temper when the anti-jazz reformers point to swing as a threat to morals and social stability as dangerous as Adolf Hitler.

Get to concerts on time (that means you, Sherman) and brush up on your encores.

Mention symphony men oftener; they deserve, and rarely get, commendation for excellent solo and ensemble work.

Hold on to enthusiasm for dear life, reject boredom, write what you think (making sure, first, that you think), revere Bach and watch your deadline.

SUNDAY AFTERNOON, DECEMBER 28, 1941, AT 4:30



HOWARD HANSON, *Guest Conductor*

Assisting Artist:
AGNES RAST SNYDER, *Contralto*

PROGRAM OF AMERICAN COMPOSERS

1. Prologue to Dance Suite *Spencer Norton*
2. Habanera, "Lazy Cigarette" *Robert Braine*
3. "Saturday Night" (Barn Dance) *Robert Sanders*
4. Songs with Orchestra *Donald Ferguson*
 - (a) "Evening Landscape"
 - (b) "The House Beautiful"
5. Symphony No. 3 *Howard Hanson*
 - I. Andante lamentando
 - II. Andante tranquillo
 - III. Tempo scherzando
 - IV. Largamente e pesante

This concert will be one of the outstanding features in connection with the annual convention of the Music Teachers National Association in Minneapolis—December 26-27-28-29. Delegates to the number of one thousand and more will be in attendance representing the cream of the music teaching profession in this country. Lectures by the nation's greatest musicians and discussions of the modern trends in teaching by eminent authorities, instrumental and choral concerts, luncheons and an evening banquet are features of this convention.

In keeping with the keynote of the Convention, "American Unity Through Music," our Minneapolis Symphony Orchestra will devote its Third Twilight Concert, Sunday Afternoon, December 28, to an All-American Program, to be conducted by Dr. Howard Hanson, the eminent American Composer-Conductor, and Director of the famous Eastman School of Music at Rochester, New York. Not only are Dr. Hanson's compositions in the repertoire of our leading symphony orchestras and important music festivals, but this eminent musician is frequently invited to appear as guest conductor as well. As recently as last week he appeared as guest conductor of the Boston Symphony Orchestra, presenting his Symphony No. 3, which is to be heard on this occasion.



During Dimitri Mitropoulos' absence as guest conductor of the New York Philharmonic, two guest directors will lead the Minneapolis Symphony orchestra. VLADIMIR GOLSCHMANN (left), conductor of the St. Louis Symphony orchestra, will direct next Friday's concert; and BRUNO WALTER, noted European conductor, will take charge of the Jan. 2 concert.

NINTH PROGRAM

FRIDAY EVENING, DECEMBER 19, 1941

VLADIMIR GOLSCHMANN
Guest Conductor

"THE STAR SPANGLED BANNER"

OVERTURE AND ALLEGRO *Couperin*
(Orchestrated by Darius Milhaud)

CLASSICAL SYMPHONY IN D MAJOR, OPUS 25 . . . *Prokofieff*

- I. Allegro
- II. Larghetto
- III. Gavotte: Non troppo allegro
- IV. Finale: Molto vivace

SYMPHONIC FRAGMENTS FROM THE BALLET,
"DAPHNIS AND CHLOE" (Second Series) . . . *Ravel*
Daybreak — Pantomime — General Dance

INTERMISSION

SYMPHONY NO. 2, IN D MAJOR, OPUS 43 *Sibelius*

- I. Allegretto
- II. Tempo andante, ma rubato
- III. Vivacissimo — Lento e suave
- IV. Finale: Allegro moderato

VLADIMIR GOLSCHMANN

Vladimir Golschmann was born of Russian parents in the city of Paris and received his musical education with the best masters in that city. In his youth, as a concert violinist, he was a member of that astounding group of musical geniuses — Horowitz, Milstein, Iturbi, and Piatigorsky, and relates many amusing tales of the escapades of that precocious coterie during their younger days in the Paris of memories. His remarkable gifts as an interpreter of music became evident at an early age. Diaghileff engaged him on many occasions to direct for the brilliant Paris seasons of the Russian Ballet, and he was thus one of the first to conduct "Sacre du Printemps" and other works by Stravinsky, Ravel, Honnegger, and Milhaud. In 1919 he organized his own Orchestra and presented an annual series of concerts in Paris for twelve years. He was engaged by the French government as director of the "Cercle Musicale," presenting an annual series of concerts at the Sorbonne. He also found time to serve as Guest Conductor in many cities of continental Europe and Great Britain, and was Guest leader of the New York Symphony Orchestra in 1924 and again in 1925. Mr. Golschmann was engaged as permanent Conductor of the St. Louis Symphony Orchestra in 1931, following a four weeks' engagement as guest. His American engagements as Guest Conductor include the Philadelphia Orchestra (twice at home and once in New York), the New York Philharmonic, Detroit Symphony, Rochester Philharmonic, the Cleveland Orchestra, and summer Symphony Concerts in New York's Lewisohn Stadium, Philadelphia's Robin Hood Dell, Chicago's Ravinia Park and the Hollywood Bowl.



TENTH PROGRAM

FRIDAY EVENING, JANUARY 2, 1942, AT 8:30

BRUNO WALTER
Guest Conductor

"THE STAR SPANGLED BANNER"

SYMPHONY IN G MINOR (Köchel 550) *Mozart*

- I. Allegro molto
- II. Andante
- III. Menuetto: Allegro
- IV. Finale: Allegro assai

TONE POEM — "DON JUAN," OPUS 20 *Richard Strauss*

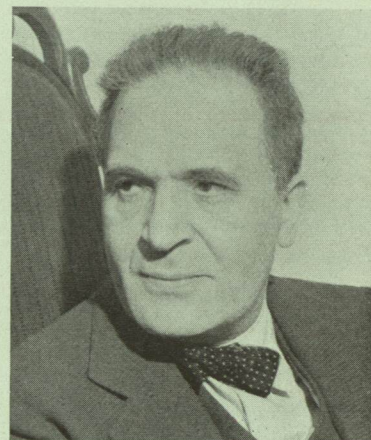
INTERMISSION

SYMPHONY NO. 7, IN C MAJOR *Schubert*

- I. Andante — Allegro ma non troppo
- II. Andante con moto
- III. Scherzo: Allegro vivace
- IV. Finale: Allegro vivace

BRUNO WALTER

Bruno Walter attracted a capacity audience to his concert in Northrop Auditorium on January 3, last season, thus demonstrating that he is firmly established in the affections of Twin City music lovers. The older generation has never forgotten his memorable concerts during the four weeks he served as Guest Conductor of our Orchestra in 1923, and now the younger members of our audience are just as eager for his return at the concert announced above. Since 1938 Mr. Walter has been definitely established as a resident of our country and our musical life has been immeasurably enriched by the presence of such a great master. The artistic services of Bruno Walter have been in such demand this season that we may count ourselves fortunate that we are to enjoy his ministrations for at least one concert. His busy season includes an extended engagement at the Metropolitan Opera House in New York, where he enjoyed a sensational success last season, as well as appearances as Guest Conductor of the Boston Symphony Orchestra, the New York Philharmonic-Symphony, the Los Angeles Philharmonic, and the Detroit Symphony Orchestra. Any appearance of Mr. Walter with the Minneapolis Orchestra is a great occasion and it is safe to say that music lovers of Minneapolis, St. Paul and the entire Northwest look forward to his concert on January 2nd as one of the high-lights of a notable season.



MUSIC

Bruno Walter Leads Tenth Symphony

By JOHN K. SHERMAN

IF YOU CAN SPEAK of living artists as "classics," Bruno Walter surely is one. As a conductor he has the balance, the humanity, the serenity of spirit and mastery of form one associates with the classic temper and tradition.

Last night in Northrop auditorium he was guest conductor of the Minneapolis Symphony orchestra, offering a program and performance which disclosed the mellow wisdom and lucidity of a great conducting art. His music bespeaks an assured and at the same time a relaxed authority in which one always has full confidence. There's a kind of unassuming rectitude about it that convinces you at every step of its progress.

* * *

The program was typically Walterian—the Mozart G minor symphony, the Strauss "Don Juan" and the Schubert Seventh—good old-school German music presented with a style so authentic, so full of the rich fine flavors of the German tradition, that Northrop auditorium for two hours was truly old Vienna, or old Berlin.

* * *

To the Mozart symphony Walter brought the insight and long experience which has plumbed, during his lifetime, most of Mozart's secrets and inner spirit. A gentle utterance for the most part (with an appropriately small orchestra) the performance nevertheless had body and stature, with a stately, incisive minuet and finale of tautly, controlled energy.

* * *

Walter is not afraid of quietude, of the whispers and shadows and recessions that lurk in the notes. In the Mozart work and the music following one

heard exquisite pianissimi which brought depth and space to the sound and gave it an elusive fourth dimension, a wholeness of expression that is too rarely achieved in the concert hall.

The "Don Juan" served to demonstrate the vitality and eloquence of the conductor when confronted with a tempestuous score. Here the surging energy, the volatile contrasts and the romantic interludes of the Strauss narrative were tied to a design which carried easily the full weight and variety of the music. Passion was here, but nobility too, and a heroic conception.

* * *

The long and lovely C major symphony of Schubert was lit with a tenderness and directed with a dynamic beat that produced quite thrilling results. The brass, one felt, benefited at times too much from its advantageous position in the shell, so that the strings were blanketed. But the interpretation drew every element of beauty from a work which is an inexhaustible fount of melody.

Mr. Walter was recalled many times and in his unpretentious, almost humble manner acknowledged sincere and vociferous applause.

The Orchestral Association of Minneapolis

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BALLET RUSSE DE MONTE CARLO

LEONIDE MASSINE, Artistic Director

Sponsored by UNIVERSAL ART, INC.

Exclusive Management: HUOK ATTRACTIONS, INC., New York City

Appearing with the
Minneapolis Symphony Orchestra

Saturday Evening, January 10, 1942, at 8:30

NORTHROP AUDITORIUM

• UNIVERSITY OF MINNESOTA





Alexandra Danilova



Tamara Toumanova

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FRIDAY AND SATURDAY EVENINGS, AND

BALLET RUSSE D

Efrem Kurtz
Musical Director

LEONIDE
Artistic

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Symphonic Ballets accompanie

MINNEAPOLIS SYM

Brilliant Company of 100 Glamor

MASSINE - DANILOVA - TOUMAN
FRANKLIN - EGLEVSKY - GUE

Friday Evening, January 9, at 8:30

"VIENNA — 1814" (New)

The scene represents the gala peace ball tendered by Prince Metternich to the foreign diplomats to celebrate the defeat of Napoleon. Music by von Weber; Libretto and Choreography, Leonide Massine; Decor by Stewart Chaney.

"THE NEW YORKER" (New)

A dioramic view in three scenes presenting nocturnal adventures of the animated drawings by Peter Arno, Helen Hokenson, William Steig, and James Thurber from the "New Yorker" Magazine. Music by George Gershwin; Choreography, Leonide Massine; Decor by Rea Irwin.

"LE BEAU DANUBE"

This perennial favorite presents another view of the gay and romantic Viennese period, to the familiar music of Johann Strauss; Libretto and Choreography by Leonide Massine; Scenery and Costumes by Polunin, after Guys, and Count Etienne de Beaumont.

Sunday Afternoon,

"THE NUTCRACKER" (New)

Everyone is familiar with the charming "Nutcracker" music by Tchaikowsky but few have seen the delightful ballet. The choreography is by A. Fedorova, after Petipa; Decor by Alexandre Benois.

"SPECTRE DE LA ROSE"

Choreographic Tableau after the poem by Theophile Gautier to the well known music of Weber's "Invitation to the

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Saturday Evening, January 10, at 8:30

"THE MAGIC SWAN" (New)

This is the third act of the familiar classic Ballet "Lake of Swans," usually omitted and never before given here. Music by Tchaikowsky; Choreography, by Alexandra Fedorova, after Petipa; Scenery and Costumes by Eugene Dunkel.

"THREE-CORNERED HAT"

Ballet of the Miller and his Wife who dare to twit the Governor of the Province. By Martinez Sierra from a fable by Alarcon. Music by Manuel de Falla; Choreography by Leonide Massine; Scenery by Pablo Picasso.

"SARATOGA" (New)

The action of this colorful American Ballet of the gay nineties takes place at the race track of the fashionable Spa at Saratoga Springs, New York. Original music by Jaromir Weinberger; Choreography by Leonide Massine; Decor by Alvin Colt and Oliver Smith.

January 11, at 3:00

Dance." Choreography by Michel Fokine; Scenery by Leon Bakst.

"CAPRICCIO ESPAGNOL"

An old Castilian ballet to the music of Rimsky-Korsakow's popular Spanish Caprice. Choreography by Massine in collaboration with the great Spanish Dancer, Argentinita. Scenery and costumes, Mariano Andreu.

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Leonide Massine



Lubov Rostova

FRIDAY

Music Appreciation Hour of the NBC conducted by Dr. Walter Damrosch: WJZ, 2-3 P. M.

Series A—Flute and Clarinet

Minuet (No. 2), from Serenade in E-flat, K 375Mozart
Minuet, from L'Arlesienne, Suite No. 2Bizet

Scherzo, from Midsummer Night's DreamMendelssohn
Under the Lindens, from Scenes AlsaciennesMassenet

Series C—The Classic Suite

Suite No. 1 in CBach

Philadelphia Orchestra, conducted by Eugene Ormandy, at the Philadelphia Academy of Music: WOR, 2:30-4:15 P. M.

Symphony No. 5, C minor.....Beethoven
Concerto in D minor for three pianos and orchestraBach
Jeanne Behrend, Hilde Somer, and Henry Harris

Symphony No. 4, E minor.....Brahms

Dmitri Mitropoulos, comments on music recorded under his direction; Lisa Sergio is the interviewer: WQXR, 7 P. M.

Coriolanus Overture.....Beethoven
Symphony No. 1 in D (Part 1).....Mahler

Waltz Time, with Frank Munn, tenor; Amsterdam Chorus, Abe Lyman's Orchestra: WEA, 9 P. M.

Autumn Showers.....Miller
White Cliffs of Dover.....Burton
Vienna DreamsSieczynski

Tell It to a Star.....Botwin
Will You Remember?.....Romberg
Tonight We Love.....Martin
Chantilly Waltz.....Waldteufel
I'll Wait for You.....Martin

Russell Bennett's Notebook: WOR, 9:30 P. M.

Jack and Homer, the Horse, Paul Tripp and George Kleinsinger
CoronachDana Suesse

Rochester Philharmonic, conducted by Guy Fraser Harrison: WJZ, 10 P. M.

Patri Dramatic Overture.....Bizet
A Bach Suite.....Bach-Gerard Williams
Fete Polonaise, Le Roi Malgre Lui, Chabrier

1842

Centennial Season

1942

PHILHARMONIC-SYMPHONY SOCIETY

CONCERTS AT CARNEGIE HALL

THIS AFTERNOON at 3:00

ARTUR RODZINSKI

Conductor

Soloist: **CARROLL GLENN**, Violinist

WEBER: "Euryanthe" Overture; SIBELIUS: Violin Concerto
THOMSON: Suite from Ballet, "Filling Station"; STRAUSS: "The Eulenspiegel"
TICKETS AT POPULAR PRICES, 83c to \$2.20, at Box Office

THURSDAY EVG. at 8:45; FRIDAY AFT. at 2:30

DIMITRI MITROPOULOS

Conductor

Soloist: **SERGEI RACHMANINOFF** Pianist

BEETHOVEN: Grand Fugue in B-flat major (arranged by Weingartner)
RACHMANINOFF: Piano Concerto No. 2 in C minor, Symphony No. 3 in A minor

NEXT SUNDAY AFTERNOON at 3:00

HERMAN WETZLER: Adagio and Fugue from Quartet in C minor
DAVID DIAMOND: Symphony No. 1; RACHMANINOFF: Symphony No. 3

CONCERTS FOR YOUNG PEOPLE

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Single Tickets: \$1.10, \$1.65, \$2.20—Loges \$3.03

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(Steinway)

BRUNO ZIRATO, Associate Manager



Dimitri Mitropoulos, who takes over command of Philharmonic-Symphony as guest conductor for four weeks.

Mitropoulos Greeted With Bouquets, a Few Boos, in N.Y.

By JOHN K. SHERMAN

New York's wisecracking scribes were so battered by new works introduced by Dimitri Mitropoulos during his four weeks' tenure as guest conductor of the Philharmonic-Symphony that the bulk of their comment, some of it belittling, concerned the compositions and not the conductor.

Quipped the New Yorker's Robert A. Simon: "Some of the works were New York premieres, others were initial performances by the Philharmonic-Symphony, and several—although not so designated officially—probably were first and last times."

Of the David Diamond symphony played Dec. 21, Louis Biancolli of the World Telegram wrote: "If the work has anything, call it 'go.' It goes practically everywhere. But in the end it came back to where it started and should have stayed."

* * *

Of the Chavez piano concerto, Robert Bagar of the same journal remarked: "Until last night Mossoloff's 'Iron Foundry' stood supreme in its giant sonorities among all other compositions. But compared with the latest Chavez work, it blows as ineffectually as a tin whistle. In other words, thar she blew."

The Hindemith E flat symphony, premiered here Nov. 21, fared far better in reviews and was roundly praised by practically all the critics. And with a few sour notes here and there, lavish laudations were again poured on Mitropoulos for his conducting genius.

* * *

"The Philharmonic-Symphony played like the great orchestra it is," said Howard Taubman in the Times. "An excitingly virtuoso performance," wrote the same paper's Noel Straus of the Chavez concerto. "Electricity," "dynamism" and "zip" were words used by the New Yorker. Jerome D. Bohn in the Herald Tribune spoke of Mitropoulos eliciting from his musicians "astounding feats of virtuosity" in the Chavez score, while Edward O'Gorman of the Post wrote:

"When a concerto happens to be the business in hand, Mr. Mitropoulos is not one of those con-

ductors who put on spectacles, open the score and then modestly perform their duties behind the piano, and generally entirely out of the spirit of the music. The concerto (the Rachmaninoff Second with the composer as soloist) was indeed Mr. Mitropoulos' party, but there was never either artistic or technical friction . . . a masterful collaboration."

* * *

A curious about-face was registered by Virgil Thomson, caustic penman for the Herald Tribune, who at the start carped at Mitropoulos' "panzer division tactics" and complained that the conductor made everything sound "nervous and violent."

These remarks were avidly picked up by B. H. Haggin of the Nation, whose dislike for Mitropoulos' conducting has almost a dyspeptic fury, and who ventured to hope that New York would be "saved" from the fate of having Mitropoulos as chief Philharmonic conductor.

* * *

Mr. Thomson later, however, showed signs of recanting. On Dec. 27 he wrote: "Last night 'Also Sprach Zarathustra' served as an occasion to watch Mr. Mitropoulos and the Philharmonic boys work. There was not a dull moment for this watcher, because both were working superbly and in the groove. Rarely have I witnessed a more admirable workout." The Hindemith performance was "remarkable for unity of spirit of convincing effect."

In the all-Busoni program Dec. 28, Thomson noted that "Mr. Mitropoulos conducted with precision and power, and the boys played with a loveliness of tone and phrase incomparable. Never have I heard finer musical work." And then in a lengthy Sunday article on modern music, Thomson had this to say:

"These are not insurmountable difficulties (preparing new works) as has been proved during Mr. Mitropoulos' present visit. This skilled orchestral foreman has managed to prepare lengthy and complex novelties for all his programs and to prepare them all, whether one approves or not of each interpretation, with complete thoroughness." From Thomson—that's tribute.

Choral Prelude
Bach - Credo - Boelsenroth
Piano Concerto 1st - Carlos Chavez
Engel Liszt - pianist
Symph. NO. 1 in flat - Hindemith
Philharmonic - Sun. Jan. 3, 1942

Philharmonic Broadcast
Sun. Dec. 21, 1941
D. Mitropoulos - conductor

Adagio + Fugue by
Herman Wetzler

Symphony No. 1 by
David Diamond

Symphony No. 3 by
S. Rachmaninoff

Philharmonic Sun. Jan. 11, 1942
Prelude + Death of Dido from
"Dido + Aeneas" by Purcell - arr.
Mitropoulos
Double Concerto in A minor - Brahms
M. Piacere violin - Joe Schuster - cello.
Pastorale from Symphony No. 1
by Alois Fialahan
Scherzo for Orch. by J. Kurti (violin)
(Bolton)

Sun. Dec. 28, 1941
Overture to Adona ~~mayo~~
By Mozart arr. Busoni
Indis in Fantasy by ^{for piano} ~~orch~~
Eg. Petriquis Busoni
Orchestral studies for Dr. Faust
Saraband } studies Busoni
Cortage }
Concerto for in D Major Busoni
G. Szeged violin

Next week
Prelude & by Dido from
"Dido & Aeneas" - arr. Mitropoulos

Double concerto - by Brahms
Piastron &
Pastorale - Fulerone
Scherzo - Cury -

Egon Petri & J. Szegedy
To Bersoni

Indian Fantasy
Operetta on Dr. Faust

Philharmonia Sun. Jan. 11, 1942

Prelude & Death of Dido from
"Dido & Aeneas" - by Purcell - arr.
Mitropoulos

Double Concerto in A minor - Brahms
M. Piastron violin - Joe Schuster - cello.

Pastorale from Symphony No. 1
by Anton Bruckner

Scherzo for Orch. by J. Kurti (violin)
(Bolton)

Transcription of
Bach's Credo

Bigotry

1st symphony Hindemith



Cultural activities had an early start. At first they consisted primarily of choral groups and school and church activities. But as Minnesota crystalized into a settled existence, they assumed greater significance. Twin City Germans organized musical groups. One such group grew into the world-famous Minneapolis Symphony (above). Scandinavians also played an important role. St. Olaf's internationally known choir is one of their contributions.

Daydreaming in Concert Hall: How Many Are Guilty of It?

By JOHN K. SHERMAN

It might be interesting—and shocking in its results—to conduct a poll of concertgoers to find out how many of them are given to wool-gathering and daydreaming when listening to music.

Everyone does it part of the time. But how many settle back for a whole evening of mental fantasy, desultory thinking and irrelevant cogitation whenever they go to a concert? The number is probably larger than anyone realizes.

On occasion, I'm a pretty good gatherer of wool myself, and some of it is quality stuff. When the music is soporific or over-familiar, I can often dream up a dandy article or work out some witty repartee which I can use to advantage later, if and when I find myself in a brilliant gathering.

* * *

Lately, with Dimitri Mitropoulos at the helm of the Minneapolis Symphony, opportunities for such mental recreations are markedly lessened. Our conductor makes you listen to the music, and concentrate on it, with the result that it's been years since I've pleated Brahms' beard while his music was being played, or visualized a caged bear pacing back and forth to the accompaniment of the Franck symphony.

* * *

The tone poems, of course, give everybody a justifiable excuse for mental imagery—especially the ones based on a definite literary text. My "Don Juan," for instance, is a handsome fellow who looks a little like me and wears Elizabethan tights. "The River Moldau" has always given me a river trip fully as enjoyable as a ride to the Shakopee locks and back on the SS Capitol.

The first time I heard the Tschaikowsky "Pathetique" I thought that suicide would be an appropriate and logical gesture after plumbing the black depths of its last movement, but my ideas have since changed. Suicide now seems more preferable DURING the course of the work, though a less messy and more exhilarating plan is to flee the concert hall before it starts.

There are many pleasant habits you drop after years of concertgoing. In my pre-reviewing days, I thought foot-tapping was fun in itself and gave evidence to people around you that you knew and understood music. Bringing a score to a concert and burying your nose in it when the music started was another way of showing erudition, and even if you lost your place you could still flip the pages knowingly.

* * *

These customs, even among new listeners, are fast disappearing, along with humming, rhythmic nodding and the picturesque pose of holding the bowed head in the hands. It would be like old times to see again an aesthetic-looking young man with his head thrown back, eyes closed and nostrils dilated—a sight which has become increasingly rare as symphony music has grown more and more a staple and accustomed diet.

I don't know whether the increased decorousness of the symphony audience is an improvement or not. Habitual concertgoing irons out individual eccentricities, I'm afraid, and makes listeners as well-behaved and poker faced as peas in a pod. But I'll wager there's still a lot of wool-gathering going on behind those frowning, absorbed faces. That rustling noise you sometimes hear at Northrop is not the ventilator but the sound of the wool being collected.

ELEVENTH PROGRAM

FRIDAY EVENING, JANUARY 16, 1942, AT 8:30

DIMITRI MITROPOULOS, *Conductor*

Guest Artist: YEHUDI MENUHIN, *Violinist*

"THE STAR SPANGLED BANNER"

OVERTURE — "CORIOLANUS," OPUS 62 *Beethoven*

SYMPHONY, "MATTHIAS THE PAINTER" *Hindemith*

- I. "The Concert of Angels"
- II. "Entombment"
- III. "Temptation of Saint Anthony"

THREE DANCES FROM "THE THREE-CORNERED HAT" . *deFalla*

- I. The Neighbors
- II. The Miller's Dance
- III. Final Dance

INTERMISSION

CONCERTO FOR VIOLIN, IN A MINOR, OPUS 53 . . . *Dvorak*

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



YEHUDI MENUHIN, Violinist

Yehudi was born in New York, January 22, 1917, the family moving to San Francisco within the year. At three he was given a tiny violin and a year later took his first violin lessons from Louis Persinger. His first major public appearance was with the San Francisco Orchestra when he was seven. Following this he sailed with his parents for two years of study in Europe under Georges Enesco. He appeared as soloist at the Lamoureux Concerts in Paris and, on his return, with the New York Symphony Society in New York. From the age of ten the boy was allowed to give a few annual recitals, although most of his time was devoted to study, recreation and normal development. Adolph Busch was his third and last master, although he has had the benefit of advice of such master musicians as Arturo Toscanini and Bruno Walter. At eighteen he retired from the concert stage for two years of intensive study. Menuhin's career since then has been a succession of almost fabulous triumphs in music centers around the world.

The present is Menuhin's fourth appearance with the Orchestra. The first occurred March 8, 1929, in a special concert at the Lyceum Theatre when he played the Brahms concerto for the first time; the second, April 13, 1933 (Beethoven), and the third November 17, 1939 (Schumann, and Poem by Chausson).

Mitropoulos Comes Home

Orchestra and Audience Unite in Enthusiastic Welcome to Conductor

By Grace Davies

Returning from his four weeks of conducting in New York, Dimitri Mitropoulos was welcomed back last night in Northrop auditorium by his Minneapolis Symphony orchestra and audience, standing in a prolonged ovation.

Everywhere he has established himself as a friend of contemporary music and last night was no exception. He opened the program, though, with a highly vitalized reading of the Caroleanus overture, revealing the serenity and power of Beethoven in such magnificence that the other composers on the program were dwarfed in comparison—Hindemith the first.

Mitropoulos has done well by Hindemith. This time he performed the symphony entitled Matthias the Painter, laboring valiantly and with wonderful assurance to make it convincing. Perhaps in the post-war days it may seem astonishing that Hindemith was hard to understand. I wonder!

This opus gives expression to the spirit that is abroad today, we would think, rather than a description of the holy family. Granted several things: That Hindemith has

adeptness for orchestral writing, that there are audacious rhythms and subtle gleams of harmony here and there, especially in the brass choir, that composer and conductor are ahead of their time—does it justify the performance of a composition that to so many people has no message to carry away.

Three dances from the Three Corners Hat were a pleasant change in erratic but elastic rhythms that at least capture the spirit and colorful atmosphere of Spain.

Yehudi Menuhin, after a long absence from this city, was warmly welcomed before and after his playing of the Dvorak concerto, an accomplishment even in merely playing the notes.

He imparts a gentle melancholy that persists throughout the concerto and with his beautiful tone he makes it acceptable except in the final movement, where his passion is never fiery; it is more rhapsodic and keeps the whole concerto on a level of interest.

The accompaniment had more passionate utterance and brought the audience to a pitch of enthusiasm.

9 Stations To Broadcast Symphony

Dimitri Mitropoulos, conductor of the Minneapolis Symphony Orchestra, is always ready and willing to work for things that mean the betterment of Minneapolis and Minnesota.

This is the spirit, he said, in which he is approaching the broadcast at 9:15 p. m., tomorrow that will find the orchestra on the air over WCCO and eight other stations throughout the northwest.

Just back from a month in the east, where he added to his laurels as guest conductor for a month of the New York Philharmonic Orchestra, Mr. Mitropoulos recalled that next season the orchestra will celebrate its fortieth anniversary. It is quite singular, he added, that the orchestra and its sponsor tomorrow night have traveled parallel paths to success during recent Minneapolis history.

That Minneapolis will continue a center of opportunity and culture such as made possible the rise of the orchestra, Mr. Mitropoulos has no doubt. His faith in the community is expressed in his determination to remain here and make Minneapolis his home.

A FRIENDLY CITY

There's something deeply friendly about Minneapolis that the famed conductor likes. He finds it among his "boys" in the orchestra whom he habitually treats as colleagues and not as employees under his direction. He finds it too in his audiences and among community leaders with whom he comes in contact.

There was the incident when he returned last season from a month of cyclonic success as guest conductor of the New York Philharmonic to find rumor factories functioning overtime with stories to the effect that he was to leave Minneapolis for a great opportunity in the East.

WANTS TO STAY

At his "homecoming concert" he was met by a capacity audience that rose to its feet cheering when he took the stage. Was he going to leave Minneapolis? That was the question in every heart. But Mitropoulos had the answer. He was ready to sign another contract to remain here.

"It is so much pleasure to work with you and for you, my beloved audience," he told them. "I want to stay in Minneapolis as long as you want me. The Minneapolis Symphony Orchestra is a great orchestra with a rich background and history. You are to be congratulated upon the care with which you have built it up over the years. It can be kept great. I am willing to do my part if you will do yours."

Culture, so called, in some parts of the country is weary, brittle, more or less professional, Mr. Mitropoulos said today. In Minneapolis, it is a different story. Here the approach to the better things of life is vibrant and alive, open minded and warm hearted. With such an approach, the city will continue to be one of the most advantageous in the land in which to live, he added.

CULTURE FOR MASSES

Minneapolis has been called the Athens of America for its cultural attainments, he continued. By that is meant that it compares with the Athens of ancient Greece where culture was a part of everyday life, something for the masses as well as the favored few, he said.

By the same token, audiences at Minneapolis Symphony Orchestra concerts are made up of people from all walks of life, with emphasis on students of the University of Minnesota and colleges from surrounding towns and cities who will set the cultural standards of the future, he said. It is in such an exciting atmosphere, one fraught with deep responsibility, that he likes to plan and work, Mr. Mitropoulos declared.

The heartening thing, he said, is that business interests in the northwest realize what an asset to the community organizations like the symphony orchestra represent and are willing—and anxious—to do their part to see that they are perpetuated.

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WCCO



MITROPOULOS

to conduct

MINNEAPOLIS SYMPHONY ORCHESTRA

Tonight

Dimitri Mitropoulos, who has just returned from New York City where he conducted the New York Philharmonic-Symphony in a series of concerts, will direct the Minneapolis Symphony Orchestra in a special concert this evening in honor of The Dayton Company's fortieth anniversary. The program, which will originate in Northrop Auditorium, will be broadcast over WCCO from 9:15 to 10:15 this evening.

TUESDAY EVENING

5:00—News for Victory
Star Journal & Tribune, WCCO
5:10—Hale Byers' 5-Minute
News
Planters' Peanuts
5:15—Voice of Broadway
Johnson & Johnson Band-Aid
5:30—Kitchen Callers
Griegs' Cooper Co.

9:15—Minneapolis Symphony
Orchestra
The Dayton Co.
10:15—Cedric Adams

Jan 15 1942

Symphony To Broadcast Fete Concert

The Minneapolis Symphony orchestra management announced today it will broadcast a concert sponsored by The Dayton Co. in anticipation of the company's fortieth anniversary. The program will be given Tuesday evening, January 20, from 9:15 to 10:15 o'clock over WCCO.

This will be the first time the orchestra has broadcast a concert for several years. Its first broadcast concert also was under auspices of The Dayton Co. as a silver anniversary feature in 1927.

The concert will be conducted by Dimitri Mitropoulos with the full complement of the orchestra. The concert will not be open to the public except by radio.

An interesting feature of this occasion is that the Minneapolis Symphony orchestra, itself, will be 40 years old next year, having given its initial concert with 50 musicians on November 5, 1903.

Two members of the original orchestra still play with it today—Carlo Fischer, cellist, and Albert Rudd, violinist. From its relatively small beginning under Emil Oberhoffer, the orchestra has grown to an organization of 90 outstanding musicians now playing under Mitropoulos, whose reputation has grown to international proportions since he became conductor here.

Early in the orchestra's history there was instituted a series of popular concerts. It was not until January, 1927, that it first went on the air. Subsequently a series of six concerts

was given under the same sponsorship in 1928 and 1929.

G. Nelson Dayton, president of The Dayton Co., expressed the pleasure of the company at having the privilege of presenting a broadcast concert by the Minneapolis Symphony orchestra to the people of the northwest.

"Fifteen years ago we had the honor of sponsoring the orchestra for its first concert on the air," he said. "This received so many favorable comments that we sponsored a series of concerts by the Minneapolis orchestra the following fall and winter as well as one at Easter time in 1927.

EXPRESS APPRECIATION

"Naturally, we feel that we would like to do something for our friends and neighbors as an expression of appreciation in connection with the company's fortieth anniversary, and we could think of nothing that would be so gladly relished by everyone as a concert by our famous symphony orchestra."

Mr. Mitropoulos expressed his satisfaction and enthusiasm over the opportunity to put the orchestra on the air when The Dayton company's request was communicated to him by Mr. Gaines.

The program announced for the Tuesday evening concert, which will begin promptly at 9:15, is as follows:

Opening Theme—"AIR" from Suite No. 3, in D major—Bach.

Announcement for the Sponsor.

Announcement—First musical number.

1.—OVERTURE "RUY BLAS" Op. 95—Mendelssohn.

Announcement—Next musical number.

2.—INTRODUCTION TO "KHOWANSTCHINA" — Moussorgsky.

Announcement—Next musical number.

3.—SCHERZO: "The Sorcerer's Apprentice"—Dukas.

Announcement for the Sponsor.
Announcement—Next musical number.

4.—"ANDANTE CANTABILE" for the String Orchestra—Tchaikowsky.

Announcement—Next musical number.

5.—"LARGO" from "XERXES" (Arranged by Molinari)—Handel
Announcement—Next musical number.

6.—TOCCATO NO. 1, in C Major (Arranged by Weiner)—Bach.

Prelude—Adagio—Fugue
Announcement for the Sponsor
Closing Theme—"AIR" from Suite No. 3, in D major—Bach.
Closing announcement and sign-off.

TWELFTH PROGRAM

FRIDAY EVENING, JANUARY 23, 1942, AT 8:30

DIMITRI MITROPOULOS, *Conductor*

Guest Artist: ARTUR RUBINSTEIN, *Pianist*

"THE STAR SPANGLED BANNER"

PRELUDE AND FINAL AIR FROM "DIDO AND AENEAS" *Purcell*
(Arranged for String Orchestra by Dimitri Mitropoulos)

SYMPHONY NO. 4, IN G MAJOR, OPUS 88 *Dvorak*
I. Allegro con brio
II. Adagio
III. Allegretto grazioso — molto vivace
IV. Allegro ma non troppo

INTERMISSION

CONCERTO FOR PIANO AND ORCHESTRA, NO. 1,
IN B-FLAT MINOR, OPUS 23 *Tschaikowsky*
I. Allegro ma non troppo e maestoso —
Allegretto con spirito
II. Andante semplice
III. Finale: Allegro con fuoco



ARTUR RUBINSTEIN, *Pianist*

Artur Rubinstein was born in 1890, in Lodz, Poland, the youngest of seven children by nine years. He was, to quote him, "the Benjamin of his father." When he was eight years old his sister took him to Berlin to perform for Joseph Joachim. The venerable pedagogue was so impressed that he assumed responsibility for young Artur's musical future — a responsibility that endured eight years — and sent him to study with Heinrich Barth (piano), Robert

Kahn (harmony), and Max Bruch (composition). Among his later piano teachers were d'Albert and Leschetizky. His formal debut was in Berlin when, at the age of twelve, he played with orchestra under Joachim's direction. After appearing in the capitals of Europe he came to America, his first appearance being with the Philadelphia Orchestra in January 1906. During this visit which lasted three months, he gave seventy-five concerts after which he returned to Europe, secluded himself in Paris, and devoted the next four years to intensive study. In 1910 he resumed his concert activities, travelling extensively in Europe and winding up in London just as the first World War started. His knowledge of languages (he speaks eight fluently) made him valuable at headquarters. Other war activities were thirty joint recitals with Eugene Ysaye for the Allies. A witness of the havoc caused by Germany among non-combatants in Paris, Rubinstein vowed never to play in Germany again, an oath he has kept despite innumerable invitations to return.

In 1919 he returned to this country. Since then his concert tours embraced the world, including several visits to the United States. Mr. Rubinstein's current tour includes engagements with every major symphony orchestra in this country, and will mark his third appearance with the orchestra here.

MUSIC

Rubinstein Heard in Tschaikowsky Opus

By JOHN K. SHERMAN

THE RECENTLY DISCOVERED Tschaiakowsky piano concerto, unknown for 66 years except by people who listen to symphony music, was brought out of obscurity last night in Northrop auditorium and played to probably the biggest "gate" the work ever earned in Minneapolis music history.

The occasion was remarkable for several reasons, but chiefly for the fact that for the first time, so far as I know, a serious piece of music drew a capacity audience on the strength of the popularity given it by swing bands and singers who have mauled and crooned it.

The usual symphony audience was augmented by a rabid, shiny-eyed crowd of young folk who had come to hear the long-underwear version of their beloved "Piano Concerto." I couldn't guess how many of them were disappointed to discover that the theme they know appears only in the introduction and never comes back again.

But a few of them, I venture, were converted to the more complex delights of the "classical" version by the spectacular virtuosity of Artur Rubinstein, who took the piano role, and the dynamic support given by Dimitri Mitropoulos and the Minneapolis Symphony orchestra.

Rubinstein brought a hard clarity and steel-muscled power to the work. He gave its oratory a flashing grandiloquence, and made clangorous all the sweeping phrases, crashing chords and intricate fingerplay that abound in this noisy show-piece. And Mitropoulos abetted him at every step in all his deviltries.

I thought the second movement was mannered, and rather overdone in the gilt and goo that was applied. The finale brought down the house; its brilliance verged on gaudiness, but Tschaiakowsky, after all, is gaudy in spots, and you have to play him that way.

For encores, Rubinstein lashed the keyboard in grand style with a Debussy prelude, the Chopin F sharp nocturne, Stravinsky's Russian Dance from "Petrouchka" and de Falla's Ritual Dance of Fire.

Probably the best music on the program was the least exciting—Mitropoulos' own arrangement of the prelude and final air ("When I Am Laid in Earth") from Purcell's "Dido and Aeneas," given to the strings alone and played with great sensitiveness and feeling. From the brisk seesaw effect of the prelude to the poignant lament of the aria, the performance impressed by its subtly woven sonorities and its deep-felt pathos.

The Dvorak Fourth symphony, "forgotten" older brother of the "New World," had only a moderate success. The work is choppy in statement and seemingly piecemeal in structure, and really doesn't hit its stride till the ingratiating third movement, where Dvorak emerges as a kind of Czech equivalent of Schubert. The thumping finale is quite Brahmsian in spots, with the warm instrumentation and embracing themes one finds in Brahms. But there's a circus touch at the finish which is pure unadulterated Dvorak.

FOURTH TWILIGHT PROGRAM

SUNDAY AFTERNOON, JANUARY 25, 1942, AT 4:30

DIMITRI MITROPOULOS, *Conductor*

Guest Artist: MARIA MONTANA, *Soprano*

"THE STAR SPANGLED BANNER"

OVERTURE TO "THE SCHOOL FOR SCANDAL" . . . *Samuel Barber*

SYMPHONY NO. 3, IN F MAJOR, OPUS 90. *Brahms*

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

TWO ARIAS WITH ORCHESTRA:

(a) "DOVE SONO," FROM "THE MARRIAGE
OF FIGARO" *Mozart*

(b) MICAELA'S ARIA FROM "CARMEN". *Bizet*

SCHERZO: "THE SORCERER'S APPRENTICE" *Dukas*

MARIA MONTANA, *Soprano*

Maria Montana, an American soprano of international fame, identifies her native state by her professional name. With a voice of exceptional beauty, and encouraged by her American teachers, she went to Italy where, after years of study, she spent further years of successful prolonged engagements in the opera houses of Rome, Milan, Naples, Genoa and Florence. Returning to this country her engagements included appearances with the New York Philharmonic, the symphony orchestras of Chicago, Cleveland, Saint Louis, San Francisco and Seattle; a formidable list of oratorio engagements in music festivals with Ann Arbor heading the list, and no less than six trans-continental recital tours. Minneapolis made her acquaintance last season when she sang in the performance of Brahms' "Requiem" with our Symphony Orchestra, and in recital at Northrop Auditorium under auspices of the University School of Music. This season, in addition to being heard at the above Twilight Concert she will also be heard at the final Young People's Concert in March.



200 EXPECTED TO ATTEND

'Symphonic Ball' Will Be Held Friday Evening After Concert

Following the symphony concert Friday evening, the university symphony ushers will have their "Symphonic Ball" at Radisson hotel.

The girls whom ushers will escort to the dance will attend the concert. About 200 will attend the ball.

Included in the list of honor guests are Dimitri Mitropoulos, Carlo Fischer, Messrs. and Mmes. Arthur Gaines, Loring Staples, Elbert Carpenter, Enoch Johnson and Vincent Olson.

Others are Mr. and Mrs. Leonard G. Carpenter, President and Mrs. Walter Coffey, Dean and Mrs. Malcolm Willey, Mr. and Mrs. Frank Mayer, Miss Mabel Sawyer and Glen Cook.

Chaperones for the affair will be Mr. and Mrs. Enoch Johnson and Mr. and Mrs. Vincent Olson.

* * *

Members of the Minneapolis Symphony orchestra and their wives may attend the dance. Gus Silverthorne is general chairman.

Serving on the dance committee are Robert Monahan, Jr., Carl Peterson, Howard Andersen, Robert Watson and Marshall Edson.

THIRTEENTH PROGRAM

FRIDAY EVENING, JANUARY 30, 1942, AT 8:30

DIMITRI MITROPOULOS, *Conductor*

Assisting Artist: HAROLD AYRES, *Violinist*

"THE STAR SPANGLED BANNER"

OVERTURE TO "RIENZI" *Wagner*

CONCERTO FOR VIOLIN, NO. 2, IN D MINOR,

OPUS 22 *Wieniawski*

- I. Allegro moderato
- II. Romanza: Andante non troppo
- III. Finale: Allegro moderato — a la Zingara

INTERMISSION

SYMPHONY NO. 5, OPUS 47 *Shostakovitsch*

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

HAROLD AYRES, Violinist

Harold Ayres, born in Ottumwa, Iowa, in 1901, as a boy of five was far more interested in a violin than he was in kindergarten and during the next several years he was not only the star pupil but an exceptional pupil of local teachers. Graduating from High School he entered the Chicago Musical College as a pupil of Leon Sametini, distinguished concert artist and teacher. He carried off a full scholarship each year, graduating with the highest honors at the age of seventeen. The year before, he was invited to play for Leopold Auer who pronounced him the finest American pupil he had heard. Ayres, after his graduation, continued his studies with Auer, Sevcik and Kneisel, making his debut with the Chicago Symphony Orchestra and winning the unanimous praise of the Chicago critics. Following a period of concertizing he accepted a position with the Minneapolis Symphony in 1924, where the alert ear of Henri Verbrughen, himself a fine violinist, was quick to recognize Ayres' exceptional ability with the result that by the end of his fourth season he was made concertmaster which position he has now filled with distinction the past fourteen years.

During his frequent appearances with the Orchestra as soloist his performances have included Lalo's "Symphonie Espagnol," Saint-Saens' concerto No. 3, the Mendelssohn "E minor," the Bach concerto for two violins, and the Brahms' "Double" Concerto.

Itinerary...

WINTER TOUR

Season 1941-1942

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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
DR. CARL PETERSON . . .	Health Officer

Concert Schedule

FEBRUARY—

Sun.	1—Chicago, Ill., Civic Opera House: Rehearsal 10:30 A. M., 3:30 P. M.
Mon.	2—(Free—In Chicago)
Tue.	3—Ann Arbor, Mich., Hill Auditorium . . . 8:30 P. M.
Wed.	4—Fort Wayne, Ind., Shrine Auditorium . . . 8:30 P. M.
Thu.	5—Toledo, O., Peristyle, Museum of Art . . . 8:30 P. M.
Fri.	6—Toledo, O., Children's Matinee, 3:45 P. M. Eve. 8:30 P. M.
Sat.	7—Findlay, Ohio, Senior High School, Children's Matinee, 3:00 P. M. . Eve. 9:00 P. M.
Sun.	8—Cleveland, Ohio, Music Hall . . . 8:45 P. M.
Mon.	9—Erie, Pa., Strong Vincent High School Auditorium 8:30 P. M.
Tue.	10—Buffalo, N. Y., Klinehans Music Hall . . . 8:30 P. M.
Wed.	11—Toronto, Ontario, Massey Hall . . . 8:30 P. M.
Thu.	12—Hamilton, Ontario, Palace Theatre . . . 8:30 P. M.
Fri.	13—Pittsburgh, Pa., Syria Mosque . . . 8:30 P. M.
Sat.	14—Columbus, Ohio, Memorial Hall . . . 8:30 P. M.
Sun.	15—(Free—In Columbus)
Mon.	16—Louisville, Ky., Memorial Auditorium: Rehearsal 10:30 A. M. Concert 8:15 P. M.
Tue.	17—Nashville, Tenn., War Memorial Auditorium, Children's Matinee 3:30 P. M., Eve. 8:15 P. M.
Wed.	18—Columbus, Miss., Whitfield Auditorium 8:15 P. M.
Thu.	19—Mobile, Ala., Murphy Auditorium . . . 8:15 P. M.
Fri.	20—New Orleans, La., Municipal Auditorium: Rehearsal 10:30 A. M. Concert 8:30 P. M.
Sat.	21—New Orleans, La., Mun. Aud. 8:30 P. M.
Sun.	22—(Free—In New Orleans)
Mon.	23—Baton Rouge, La., High School Auditorium 8:15 P. M.
Tue.	24—Galveston, Texas, City Auditorium . . . 8:15 P. M.
Wed.	25—Houston, Texas, Municipal Auditorium 8:15 P. M.
Thu.	26—Denton, Texas, T. S. C. W. Auditorium 8:15 P. M.
Fri.	27—Wichita, Kans., High School Auditorium: Children's Matinee 2:00 P. M., Eve. 8:00 P. M.
Sat.	28—(Free—In Wichita)

MARCH—

Sun.	1—Winfield, Kans., Stewart Field House . . . 3:00 P. M.
Mon.	2—Des Moines, Iowa, Shrine Auditorium: Children's Matinee 2:30 P. M., Eve. 8:15 P. M.
Tue.	3—Cedar Rapids, Iowa, The Coliseum: Children's Matinee 3:00 P. M., Eve. 8:15 P. M.

Wed.	4—Bloomington-Normal, Ill., McCormack Gym, Matinee 3:00 P. M. Eve. 8:30 P. M.
Thu.	5—Milwaukee, Wis., The Auditorium . . . 8:30 P. M.
Fri.	6—Manitowoc, Wis., Lincoln High School Auditorium 8:15 P. M.
Sat.	7—Madison, Wis., Wisconsin Union Theatre, Matinee 2:30 P. M. Eve. 8:00 P. M.

Railroad Schedule

JANUARY—

31—Lv.	Minneapolis 11:00 P. M. (C. M. & St. P. Train No. 4, Cars ready at Milwaukee Station, 9:00 P. M.)
31—Lv.	St. Paul (C. M. St. P., No. 4) 11:30 P. M.

FEBRUARY—

1—Ar.	Chicago (C. M. & St. P. No. 4). 8:10 A. M. (Sleepers will be held in Union Station until 10:15 A. M., then transferred to Cen- tral Station at Michigan Ave. and Roose- velt Road)
3—Lv.	Chicago (Central Station) C. S. T . . . 9:30 A. M. (Michigan Central, Extra Train. Diner serv- ing A la Carte Breakfast and Lunch)
3—Ar.	Ann Arbor (M. C. Ext. Tr.) E. S. T. . . . 3:00 P. M.
4—Lv.	Ann Arbor (M. C. Ext. Tr.) E. S. T. . . . 1:30 A. M.
4—Ar.	Fort Wayne (M. C. Ext. Tr.) C. S. T. . . . 9:00 A. M.
5—Lv.	Fort Wayne (N. Y. Cent. Ext. Tr.) C. S. T. 1:30 A. M.
5—Ar.	Toledo (N. Y. Cent. Ext. Tr.) E. S. T. . . . 5:30 A. M.
7—Lv.	Toledo (N. Y. C. Ext. Tr.) E. S. T. . . . 9:15 A. M.
7—Ar.	Findlay (N. Y. C. Ext. Tr.) 10:30 A. M.
8—Lv.	Findlay (N. Y. C. Extra Train). 1:30 A. M.
8—Ar.	Cleveland (N. Y. C. Extra Train) 5:30 A. M.
9—Lv.	Cleveland (N. Y. C. Extra Train) 1:30 P. M.
9—Ar.	Erie (N. Y. C. Extra Train) 3:30 P. M.
10—Lv.	Erie (N. Y. C. Extra Train) 1:40 A. M.
10—Ar.	Buffalo (N. Y. C. Extra Train) 3:20 A. M.
11—Lv.	Buffalo (N. Y. C. Extra Train) 1:00 A. M.
11—Ar.	Toronto (C. P. R. Extra Train) 4:00 A. M.
12—Lv.	Toronto (C. P. R. Train No. 741) 1:20 P. M.
12—Ar.	Hamilton (C. P. R. Train No. 741) 2:15 P. M.
13—Lv.	Hamilton (T. H. & B. Ext. Tr.) 12:30 A. M.
13—Ar.	Buffalo (N. Y. C. Extra Train) 2:30 A. M.
13—Lv.	Buffalo (N. Y. C. Extra Train) 2:45 A. M.

13—Ar.	Pittsburgh (P. & L. E. Extra Train) . . . 8:15 A. M.
14—Lv.	Pittsburgh (P. & L. E. Extra Train) . . . 1:00 A. M.
14—Ar.	Columbus (N. Y. C. Extra Train) 7:15 A. M.
15—Lv.	Columbus (N. Y. C. Train No. 35) . . . 5:55 P. M. (Diner serving dinner)
15—Ar.	Cincinnati (N. Y. C. Train No. 35) . . . 8:50 P. M. (Lay-over 1 Hr. & 50 Min. at Union Sta- tion)
15—Lv.	Cincinnati (L. & N. Train No. 3) E. S. T. 10:40 P. M.
16—Ar.	Louisville (L. & N. Train No. 3) C. S. T. 12:59 A. M.
17—Lv.	Louisville (L. & N. Train No. 3) C. S. T. 1:20 A. M.
17—Ar.	Nashville (L. & N. Train No. 3) 7:05 A. M.
18—Lv.	Nashville (L. & N. Train No. 1) 2:30 A. M.
18—Ar.	Birmingham (L. & N. Train No. 1) . . . 7:25 A. M. (Lay-over 4 Hrs. & 50 Min. at Southern Ry. Station)
18—Lv.	Birmingham (Southern Ry. Ext. Tr.) . . . 12:15 P. M.
18—Ar.	Columbus (Southern Ry. Ext. Tr.) . . . 4:15 P. M. (Arrangements made for Dinner at Hotel Gilmer)
18—Lv.	Columbus (Southern Ry. Ext. Tr.) . . . 11:45 P. M.
19—Ar.	Birmingham (Southern Ry. Ext. Tr.) . . . 3:45 A. M.
19—Lv.	Birmingham (L. & N. Extra Train) . . . 4:15 A. M.
19—Ar.	Mobile (L. & N. Extra Train) 10:50 A. M. (No meal service available on this trip)
20—Lv.	Mobile (L. & N. Train No. 33) 3:35 A. M.
20—Ar.	New Orleans (L. & N. Train No. 33) . . . 7:45 A. M. (Cars will be held at L. & N. Station till 10:30 A. M. then transferred for parking at Union Station.)
23—Lv.	New Orleans (Gulf Coast Train No. 3) . . . 8:30 A. M.
23—Ar.	Baton Rouge (Gulf Coast Train No. 3) 10:50 A. M. (Diner serving Breakfast)
24—Lv.	Baton Rouge (Mo. Pac. Train No. 9) . . . 12:35 A. M.
24—Ar.	Houston (Mo. Pac. Train No. 9) 8:05 A. M. (Lay-over in Houston 5 Hrs. & 5 Min.)
24—Lv.	Houston (Mo. Pac. Train No. 1-21) . . . 1:10 P. M.
24—Ar.	Galveston (Mo. Pac. Train No. 1-21) . . . 2:40 P. M.
25—Lv.	Galveston (Santa Fe Train No. 16) . . . 7:15 A. M.
25—Ar.	Houston (Santa Fe Train No. 16) 8:45 A. M.
26—Lv.	Houston (Santa Fe Extra Train) 1:30 A. M.
26—Ar.	Fort Worth (Santa Fe Extra Train) . . . 8:45 A. M.

SIDE TRIP BY BUS — FORT WORTH TO DENTON AND RETURN

26—Lv.	Fort Worth (Union Station) 5:30 P. M.
26—Ar.	Denton (Texas State Women's College) 7:00 P. M.
26—Lv.	Denton (Texas State Women's College) 10:30 P. M.
26—Ar.	Fort Worth (Union Station) 12:00 M.

- 27—Lv. Fort Worth (Santa Fe Extra Train) . 12:30 A. M.
 27—Ar. Wichita (Santa Fe Extra Train) . . . 9:30 A. M.
 (No meal service available on this trip)

MARCH—

- 1—Lv. Wichita (Santa Fe Extra Train) . . . 10:00 A. M.
 1—Ar. Winfield (Santa Fe Extra Train) . . . 10:50 A. M.
 1—Lv. Winfield (Santa Fe Extra Train) . . . 5:45 P. M.
 (Stop at Newton about 7:00 P. M. for
 Dinner at Fred Harvey Restaurant in Sta-
 tion)
 1—Ar. Kansas City (Santa Fe Extra Train) . . 11:30 P. M.
 2—Lv. Kansas City (Rock Island Tr. No. 16) . 12:15 A. M.
 2—Ar. Des Moines (Rock Island Train No. 16) . 7:00 A. M.
 3—Lv. Des Moines (Rock Island Extra Train) . 1:30 A. M.
 3—Ar. Cedar Rapids (Rock Island Ext. Tr.) . 6:30 A. M.
 3—Lv. Cedar Rapids (Rock Island Ext. Tr.) . 11:15 P. M.
 4—Ar. Bloomington (C. & A. Extra Train) . 12:00 Noon
 (Diner serving Club Breakfast)
 5—Lv. Bloomington (C. & A. Train No. 8) . 3:50 A. M.
 5—Ar. Milwaukee (C. M. & St. P. Tr. No. 27) . 9:35 A. M.
 (Diner serving Breakfast)
 6—Lv. Milwaukee (C. & N. W. Extra Train) . 2:00 P. M.
 6—Ar. Manitowoc (C. & N. W. Extra Train) . 3:30 P. M.
 7—Lv. Manitowoc (C. & N. W. Extra Train) . 2:00 A. M.
 7—Ar. Madison (C. M. & St. P. Tr. No. 33) . 9:35 A. M.
 (Diner serving Breakfast)
 8—Lv. Madison (C. M. & St. P. Tr. No. 711) . 12:30 A. M.
 8—Ar. St. Paul (C. M. & St. P. Tr. No. 1) . . 7:20 A. M.
 8—Ar. Minneapolis (C. M. & St. P. Tr. No. 1) 8:00 A. M.
 (Milwaukee Station)

Hotels

FEBRUARY—

- 1—2—Congress Hotel, Chicago, Ill.
 3—Michigan Union, Ann Arbor, Mich.
 4—Hotel Keenan, Fort Wayne, Ind.
 5—6—Commodore Perry Hotel, Toledo, O.
 7—Phoenix Hotel, Findlay, O.
 8—Hotel Cleveland, Cleveland, O.
 9—Hotel Lawrence, Erie, Pa.
 10—Hotel Statler, Buffalo, N. Y.
 11—The King Edward, Toronto, Ont.
 12—The Royal Connaught, Hamilton, Ont.
 13—Hotel Schenley, Pittsburgh, Pa.
 14—15—The Deshler-Wallick, Columbus, O.
 16—Hotel Brown, Louisville, Ky.

Symphony Has Two Conductors as Orchestra Leaves on Tour

Dimitri Mitropoulos and his Minneapolis Symphony orchestra left Minneapolis last night on their five weeks' tour in a happy mood.

For Bill Jennings was in charge of the four special coaches which will be the orchestra's home on the musical jaunt that will take them as far east as Toronto, Canada, and as far south as New Orleans.

Without Mr. Jennings—William B. Jennings, pullman conductor—no trip would be complete for he has been in charge of the orchestra's train on 14 trips, this being the fifteenth.

But getting Bill for this tour was a job, for he was shuttling Uncle Sam's troop trains across the country and Arthur J. Gaines, manager, had to wire a half dozen points to get Mr. Jennings.

And then Bill had to be "dead-headed" back to Minneapolis, his home, from San Francisco and kept under cover until the symphony orchestra was ready to leave.

Mitropoulos and his players will open their concert tour this afternoon in Chicago and BEFORE THEY RETURN ON MARCH 8 THEY WILL HAVE PLAYED 38 CONCERTS IN 29 CITIES.



DIMITRI MITROPOULOS AND WILLIAM B. JENNINGS
Conductor Meets Conductor

LIKES HIS HORSE OPERAS CLIMBS MOUNTAINS, TOO

"Beat Me, Dimitri, Eight to the Bar" Doesn't Appeal to Mitropoulos

IS HERE TONIGHT

Dimitri Mitropoulos, distinguished Greek conductor of the Minneapolis Symphony orchestra which plays at Massey Hall tonight, has never conducted "Take Me Back to My Boots and Saddle." That's the sort of thing he likes in the movies, however—"cowboys and horses," he said today. He sees a lot of movies, to relax from the strain of serious music. "Movies are like canned life to me," he said. "I haven't time for riding, for romance, for comic conversations, so when I feel like any of them I just choose my label and open up the can. In an hour at the movie house I've eaten the contents, and then I can go back to my work again. I don't ask literature from movies. Almost any of them can entertain me. I like to forget for a while that I'm an intellectual. Of course, when I see a terrific masterpiece like 'Major Barbara' I enjoy it twice as much."

Marriage Not For Him

Marriage, Mitropoulos feels, is not for him. "I need to concentrate too much," he said. "I feel my loneliness. I can think more and talk less." His only near relative is his mother, who's still in Athens. Last he heard from her was a five-word message through the Red Cross last August, saying simply that she was well. He was in Greece when the war broke out, but returned and has been here ever since. This is his first Toronto visit, though he conducts in Winnipeg every year. He has medals from Italy and Germany, but "they're not important enough to bother returning. I don't even know where they are. The only decoration I value is the French Legion of Honor."

When summer comes Mitropoulos gets into the open and climbs mountains. He's climbed Whitney, Hood and Chester. On Chester he once took a "terrible slide" of nearly three miles. "I thought I was dead," he exclaimed. "It was midnight, and I couldn't see a thing. It took me two hours to get back to my companion." He's never climbed the Rockies, but hopes to when he gets his final U. S. citizenship papers and can visit Canada with less red tape.

The war should not adversely affect interest in music or support of musical activities, Mr. Mitropoulos said. He does not believe it will. "People ask for more music these days to make them forget their troubles."

"To Fight That Attitude"

"Occasionally," the conductor added, "some one says music should be put aside for more important matters during the war. 'I am going to fight that attitude. It would be an inexcusable shame for America to let music and orchestras down on account of the war. We would be cowards if we didn't continue to support them. In Europe music has never stopped, though the European countries have been torn by war and are financially in a far worse condition than we."



DIMITRI MITROPOULOS

"Shortages of metal and other materials should not seriously affect musical equipment," Mr. Mitropoulos said, "because there are ample stocks for a long time."

Asked whether he expects the war spirit will result in lowering the quality of new music and whether there will be a wave of "jazz" as in the first world war, he responded: "Well, they say in Greek literature that nothing good exists that doesn't have its counterpart in bad. If everything were good there would be no contrast; and without contrast there would be no life. Even total peace would be, for human beings, a very dull thing."

Doesn't Compose Now

Asked what music he likes best to conduct, Mr. Mitropoulos shrugged, raised a deprecatory eyebrow, and replied: "It would be an injustice for me to place any one composer over the others. Every-

one has something the others lack. The waltzes of Strauss have something, for instance, that you can't find in Beethoven or Bach."

In his "early youth" Mr. Mitropoulos composed, but he doesn't now. "You can't be a successful conductor and composer at the same time," he said. "I don't know of any one who has."

Referring to the Minneapolis symphony, which next year will celebrate its 40th anniversary, the conductor said that when he went with the organization four years ago he found an excellent orchestra, with a long, fine tradition and "wonderfully trained."

"All I had to do was to carry on the tradition; it was very simple," said Conductor Mitropoulos, whose brilliant work has been widely acclaimed. "I am happy I haven't let the orchestra down."

The artist likes and is liked by young people. About a year ago he was honor guest at a swing session sponsored by Minnesota university, at which they played a "boogie-woogie" opus, "Beat Me, Dimitri, Eight to the Bar."

Mr. Mitropoulos didn't like the music, which he criticized as monotonous and repetitious, but he did enjoy the party, at which he sat on the floor with the students.

Marriage Discordant Note To Musician Wedded To Art

Toronto women won't stand a chance with Dimitri Mitropoulos, here on his first visit as conductor of the Minneapolis Symphony Orchestra, which is playing at Massey Hall to-night. He's "too busy."

Still unmarried, he devotes most of his time to his work, for he figures that "you can't do both things successfully." He doesn't consider this marriage question "important." A composer in his own right, he has given composing up for "recreating" music. He doesn't even want to play any of his own pieces in America, although he has played them back in Greece.

The maestro thinks he wouldn't make a successful husband because of his nature. "Nor would my wife be a successful wife," he said. "I need concentration and I like the loneliness of bachelor life. I can think more and talk less."

To-night's is his orchestra's 12th concert. To-morrow they play in Hamilton, and then they have 29 more on this particular tour of the large cities in North America.

Dimitri knows most of his orchestra personally and calls them all his "pals." He doesn't "play the boss over them," he says.

"The conductor asks his orchestra to give him their souls," he explained, "and they cannot unless he asks them. The quality of the music produced depends upon this community of souls as well as the capability of the conductor and his orchestra."

He hasn't heard from his mother, his only relative, since last August. Before the war, when he came to America first, he often saw her back home in Greece, although he disclaims being "a mother's son." They couldn't live together, he says for the same reasons he couldn't share his life with a wife. He has now taken out his first papers for citizenship in the United States.

His favorite recreation since boy-



DIMITRI MITROPOULOS

hood has been mountain climbing. He often climbs alone, but when the climbs are dangerous he takes a companion. Recently he had a "terrible" slide of two or three miles down Mount Shasta and it took him two hours to get back to where he started his descent.

He also likes to read and go to movies—westerns preferably, for he likes action. Two movies in one night, though, he calls the limit. He doesn't ask literature from movies.

The music he is playing to-night is new to Toronto. He is including the Symphony No. 5 by Shostakovich, because he thinks this Russian is not "infected with the modern international cacaphony." Contemporary Russian music he would judge to be the best in the world, but this is not because of their regime.

Miss Betty Jane Nelson and Miss Grace Douma, respective senior and sophomore students from here at Coe college, were among the guests at the Crescent tea given last week end. This tea is founded on lines similar to the Smarty party of Iowa university, women students of high scholastic rank being invited. Miss Nelson and her roommate, Miss Dottie Metcalf of New York, were among the music students at Coe ushering at the concert the Minneapolis symphony orchestra gave earlier in the week at Cedar Rapids, and later met the conductor, Dimitri Mitropoulos, in a social way.

Concertgoers Give Opinions on Mitropoulos' Programs

By JOHN K. SHERMAN

You have to be a reviewer to know how much, and how often, a reviewer is wrong. People are willing, nay eager, to tell you that you got off on the wrong foot, got out of bed on the wrong side, missed the point, didn't tell the half of it, were too easy, too harsh, too flippant, too big-wordy, and so on.

Quite often they're right, too. The truth to them is as valid for them as the truth to me is valid for me. The whole story is never told, and if it were, one review alone would take 16 columns of fine type . . . which nobody would read.

The text today is Dimitri Mitropoulos' programs, about which there have been unrest and rumblings of discontent for some time. To keep the record straight, I must say that, by and large, I am a Mitropoulos partisan, and that I stick to my original prophecy that he will be the Toscanini of the coming generation.

But even a biased reviewer should be a reporter, too, and recognize Trends, and be able to sniff the shifting winds of public opinion. If Mitropoulos has an Achilles' heel, it is his choice of programs, which are variously criticized for being too severe, too odd a mixture of old and new, too monopolized by noisy modernism, too "educational" for a public that yearns for more of the entertaining and the familiar.

In inspecting this aspect of Mitropoulos' contribution to our musical life, we'll set aside for the moment the preponderance of praise he has earned, and concentrate on the complaints.

A man we'll designate as E. S. (with whom I have a standing feud on Hindemith) howls to heaven when modern works are scheduled, and

Music Mailbag

Symphony Fare: Moderns vs. Classics

To the Music Editor: Reviewing the list of works already given by the Minneapolis Symphony orchestra this season, we find Mendelssohn, Schumann, Dvorak, Borodin, Tchaikowsky, Mozart, Bach, Beethoven and Brahms are among the non-contemporaries. As against them we have Sibelius, Copland, Barber, Shostakovich and Hindemith as the major contemporaries.

Both Hindemith and Shostakovich had a response from the audience that proved their triumph; certainly the performances warranted such acclamation on their own, but the public generally stops short of an ovation if only the performance is involved, especially in the symphonic field.

In a world of new thought and vital experimenting in all arts, it seems a little unfair that St. Cecilia alone be refused the thrill of pioneering. More especially is this so when the medium of such voyaging is so superlatively adequate in our midst—a fine orchestra with one of the great leaders, who incidentally also presents Beethoven and Brahms at their noblest.

Northfield, Minn.

—Jenny Cullen.

Program Makeup Faulty

To the Music Editor: In your symposium last Sunday on symphony programs, I think the most important factor in the controversy did not appear. That is the make-up of Mr. Mitropoulos' programs.

He has, with all his mastery of music, a very slight sense of balance and proper relationship in placing numbers in juxtaposition. I doubt if this can be learned; it seems that you either have it or you don't.

claims that Mitropoulos' Brahms lacks mellowness and sense. Another regular concertgoer, J. T., pleads piteously for three old standbys which he rarely, if ever, hears—the Brahms First, the Tchaikowsky Fifth and the Beethoven Fifth.

Still another, G. G., deplored in eloquent terms the series of programs Mitropoulos gave in New York, arguing that the conductor this season did his best to tear down the popularity and interest he had built up for himself last season.

And so it goes. It is worth noting that the bulk of criticism of Mitropoulos is directed against his programs, and not against his conducting. And in most of that criticism it is granted that in picking the programs he does, he shows commendable—if impractical—disregard for the tricks and compromises by which many conductors woo the public's favor.

Being a reviewer and hearing too much music anyway, I realize my boredom at hearing the Beethoven Fifth again is no true reflection of public desires. I can whistle it all the way through and to me it's an old shoe which sometimes gets a very nice polish. This isn't a snob pose; I've just lost most of my ability to react vividly to the work.

So Mitropoulos' programs, while they sometimes strike me strange and even eccentric, are nearly always stimulating to me. I must say they are frequently severe: the kind you can't relax at, and with not enough "human" quality which would indicate a natural response to audience preferences.

Mitropoulos hates the banal, the trite and the unenterprising. He is alive to contemporary music. In his zeal to bring out music, new and old, which to him is vital and worth hearing, he is several laps ahead of the public . . . and the public, occasionally, just gets winded.

One of the finest examples of the right thing was Mr. Golschmann's program which started with the classic and modern in one and the same number (Prokofieff's Classical symphony) and moved us on step by step to the truly modern.

Further, Mitropoulos is usually carried away by the idea of having things "exciting" in character. This leads him into strange choices and interpretations. This was, however, not true of the last concert where the trouble was entirely that of choice. Why the "Rienzi" on any Friday program? The Wieniawski concerto emphasized and completed the boredom of Part I. Then came the Shostakovich Fifth and saved the evening.

—Stanley R. Avery.

Concertgoers Mentally Lazy

To the Music Editor: Frankly, I don't understand why people are complaining about Mr. Mitropoulos' programs. Surely it can't be possible that concertgoers have developed such extreme mental laziness that they want to hear every Friday evening music so familiar it requires no mental effort by the listener.

I'm no seasoned concertgoer, but I'm sure if I were I'd appreciate hearing unfamiliar music even more than I do now. When I listen to music I'm not familiar with I find myself constantly dissecting the music.

It's fun to listen for melodic, instrumental and rhythmic combinations and designs. Therefore unfamiliar music appeals more to my mental and auditory curiosity, while familiar music appeals more to my emotions.

Cannon Falls, Minn.

—Anna Prozniak.

Debate Rages on Issue of New Music at Concerts

By JOHN K. SHERMAN

Discussion of Dimitri Mitropoulos' programs in this space two weeks ago has stirred up a flurry of arguments on the issue: Is there too much modern music on Minneapolis Symphony programs? The letters printed below are representative of pro and con views.

Because of space limitations, I've taken the liberty of slicing and condensing the letters here and there. Our correspondents have the floor:

Not Enough 'Great' Music

To the Music Editor: I should be the first to suffer if I could not hear a great deal of music which is "must" for me, such as Beethoven, Brahms, Schumann, etc. But I feel this music is given all the space, consideration and importance it deserves. In the last two seasons Mr. Mitropoulos has played all Beethoven's symphonies but the Eighth; three symphonies of Brahms; three Schumann symphonies; the Fourth, Fifth and Sixth symphonies of Tchaikowsky, a great deal of Wagner, Sibelius and Strauss.

Even with the most conservative approach to program-building, can one fill series of concerts with only the greatest music? There is not enough of it. One would have to play the same things every season, and the audiences would not like that either.

From conversations with visiting artists, I learned that our Twin Cities public is regarded as one of the most alive, intelligent and responsive in the USA. As such, we have duties, too. We should accord hearing and good will to the music of the future. No musical progress would otherwise be possible. It was in concert halls and in collaboration with the public that the great works of music were found and made popular, though many protested at the time as some of us do now.

—Joanna Graudan.

* * *

We Need Pleasant Music

To the Music Editor: Having been a strong supporter of our orchestra since it started with Emil Oberhoffer in the First Baptist church, I am concerned about the remarks I have heard from young people who love music and who are the future backers of all cultural life in this city.

They say it is hard to sell season tickets when there are so many new and modern numbers on the programs and not enough familiar classics. I can understand that you are sick of Beethoven's Fifth, having heard it so often. I also have heard it many times, but once a season is not too much.

Nowadays when everyone is worried and depressed, we need and want music that we like. We don't care particularly for stimulating numbers by Hindemith and Milhaud. I am so eager for the continuance of our orchestra that I feel everything should be done to please our public.

—Harriett McKnight Crosby.

* * *

Encourage Our Composers

To the Music Editor: A composer can be evaluated only if his music is actually played in public. If we are to encourage creative musicians to write at all, we must give them a fair hearing. If the concert hall is denied to all modern works, our generation will become sterile of musical composition.

Moreover, the sophisticated concertgoer owes it not only to the composer but to himself to listen to contemporary music. If his taste is to be cul-

tivated and his musical perception broadened, it can only be as the result of patient and sympathetic attention to the newer scores.

I realize there is such a thing as including too much modern music at any given concert. In justice to Mr. Mitropoulos, it should be said that he has never presented to his Minneapolis audiences any more than a moderate sprinkling of contemporary music and that his programs have been well balanced between classical favorites and recent works. If he continues to exhibit the same fine sense of balance, I believe he should be encouraged to present to us the writings of our more promising contemporaries.

—Amos S. Deinard.

* * *

Is Familiarity a Sin?

To the Music Editor: Does a musical work of art lose its value as a work of art as soon as the layman begins to get acquainted with it? I appreciate the fact that you as a critic have to attend concerts willy nilly, but frankly, have Tchaikowsky's Fifth and Sixth, Brahms' First or Beethoven's Fifth lost their artistic merit simply because the layman recognizes them when they are played?

You might as well carry the analogy further by saying that the moment you become acquainted with a person well enough to call him your friend, you should immediately ditch him and start a new round of acquaintances.

You also violate, if you agree to the above statement, what you have preached (I myself heard you at the Art Institute), namely, that a picture should be selected by an individual purchaser as the sort of picture with which he would like to live. Doesn't this apply to works of musical merit also?

There are still those of us who like to meet old friends, musically speaking, and who get a kick out of being able to recognize a theme from a symphony or other musical work and greet said theme as an old friend.

—Edward H. Sirich.

* * *

Rights of the Audience

To the Music Editor: We do not choose to debate the issue raised in your Sunday article on grounds of high principle: On the question how far an orchestra leader, like a political leader, should be led by his public, and how far he should lead it; or whether any work of art could ever become a classic if it had never been given an initial hearing. These questions are subordinate to the issue the "objectors" to Mr. Mitropoulos' programs themselves raise: namely, the rights of the audience.

The objectors maintain that Mr. Mitropoulos has played "too much" modern music. How much is "too much"? If Mr. Mitropoulos had in fact played so much modern music that the accepted classics were crowded off his programs, the objectors would have a case. But the most cursory examination of the Mitropoulos programs in Minneapolis shows that nothing of the kind has occurred. It follows that, for these objectors, ANY amount of contemporary music is "too much."

We, too, have rights as members of the symphony audience. We do not demand that the objectors should be deprived of an opportunity to hear the classics repeatedly. Why should they demand that we be deprived of the right to hear that amount of modern music—a relatively small amount—which Mr. Mitropoulos is gracious enough to let us hear?

—Arthur W. Marget.

FIFTH TWILIGHT PROGRAM

SUNDAY AFTERNOON, MARCH 8, 1942, AT 4:30

DIMITRI MITROPOULOS, *Conductor*

"THE STAR SPANGLED BANNER"

OVERTURE TO "THE MAGIC FLUTE" *Mozart*

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

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

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

FOURTEENTH PROGRAM

FRIDAY EVENING, MARCH 13, 1942, AT 8:30

DIMITRI MITROPOULOS, *Conductor*

Guest Artist: LEONARD SHURE, *Pianist*

Vladimir Horowitz, announced as soloist at this concert, was taken ill while enroute to Minneapolis and forced to cancel his engagement. The management is fortunate in securing the services of the brilliant young American pianist, Leonard Shure, whose outstanding success in the second Brahms' concerto, with the Boston Symphony and other orchestras, has projected him into the front rank of American artists. (See page 385.)

"THE STAR SPANGLED BANNER"

OVERTURE, FROM SUITE NO. 3, IN D MAJOR *Bach*

SYMPHONY NO. 2, IN D MAJOR, OPUS 36 *Beethoven*

- I. Adagio molto — Allegro con brio
- II. Larghetto
- III. Scherzo: Allegro
- IV. Allegro molto

INTERMISSION

CONCERTO FOR PIANO, NO. 2, IN B-FLAT MAJOR,

OPUS 83 *Brahms*

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

LEONARD SHURE, *Pianist*

Leonard Shure was born in Los Angeles, April 10, 1910. He showed exceptional talent as a child, and was taken to Chicago at the age of four, where he studied piano with Karl Reckzeh. He gave concerts in America until his fifteenth year, when he went abroad to study with Artur Schnabel. He was with Mr. Schnabel from 1925 to 1928. Since then he has given recitals in many continental musical centers including a "Schumann Abend," and other classical programmes in Berlin.

It was in 1933 that Mr. Shure returned to this country, and his first appearance here since 1925 was with the Boston Symphony Orchestra. He played the Brahms Concerto No. 1, in D minor with that organization in Boston and in one of its New York appearances. Since then Mr. Shure has had further appearances with the Boston Symphony, notably at the Berkshire Festival, and with the symphony orchestras of Cleveland and the National Orchestra at Washington, D. C., on all of which occasions his performance of the second Brahms piano concerto evoked the highest praise of the critics and public.

FIFTEENTH PROGRAM

FRIDAY EVENING, MARCH 20, 1942, AT 8:30

DIMITRI MITROPOULOS, *Conductor*

"THE STAR SPANGLED BANNER"

OVERTURE TO "RUSSLAN AND LUDMILLA" *Glinka*

"LIEUTENANT KIJE," ORCHESTRAL SUITE, OPUS 60 *Prokofieff*

- I. The Birth of Kije
- II. Romance
- III. Kije's Wedding
- IV. Troika
- V. Burial of Kije

WALTZ, "TALES FROM THE VIENNA WOODS" *Johann Strauss*

INTERMISSION

"HAROLD IN ITALY," SYMPHONY IN FOUR MOVEMENTS
WITH VIOLA SOLO, OPUS 16 *Berlioz*

Solo Viola: VINCENT MAURICCI

- I. Harold in the Mountains; Scenes of Melancholy, Happiness and Joy. *Adagio—Allegro*
- II. March and Evening Prayer of the Pilgrims. *Allegretto*
- III. Serenade of a Mountaineer of the Abruzzi to his Beloved. *Allegro assai—Allegretto*
- IV. Orgies of the Brigands; Recollections of the preceding scenes. *Allegro frenetico*