



MINNEAPOLIS
SYMPHONY
ORCHESTRA

DIMITRI MITROPOULOS
... *Conductor* ...

FIRST CONCERT
FRIDAY, NOVEMBER 1, 1940
CYRUS NORTHROP
MEMORIAL AUDITORIUM

THIRTY-EIGHTH SEASON • 1940-1941

MINNEAPOLIS SYMPHONY ORCHESTRA

Season 1940-1941

FIRST VIOLINS

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

SECOND VIOLINS

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

VIOLAS

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

PIANO-CELESTA

Frederick Ruhoff

ORGAN

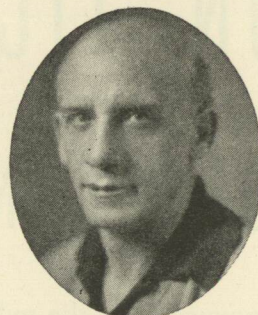
Tom Seddon

PERSONNEL MANAGER

Glenn R. Cooke

LIBRARIANS

Herman Boessenroth
Mischa Bregman



DIMITRI MITROPOULOS
Conductor

VIOLONCELLOS

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

BASSES

Ray W. Fitch
Principal
Jesse Meltzer
Gus S. Janossy
Frederick Hughart
Wm. J. Janossy
John Van Buskirk
Carl Nyberg
Kenneth Davenport

HARPS

Abraham Rosen
Henry J. Williams

FLUTES

Emil B. Opava
Carl Woempner
Robert Bladet
Victor Blunck

PICCOLO

Robert Bladet

STAGE MANAGER

Sam Grodnick

OBOES

Rhadames Angelucci
Carl E. Berglund
Joseph Wolfe
Alden Meland

ENGLISH HORN

Joseph Wolfe

CLARINETS

Walter Thalin
Sigurd Bockman
Earl A. Handlon
George Rice

BASS CLARINET

Earl A. Handlon

BASSOONS

William Santucci
Syd Cunningham
Clarence E. Booth
Reuben Olson

CONTRA BASSOON

Syd Cunningham

HORNS

Waldemar C. Linder
William Muelbe
Sami Isuf
John Barrows
Alvin Johnson
V. Di Nino
W. Lind

TRUMPETS

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

TROMBONES

John MacKay
Mathias Mollers
Fred Molzahn
Burton Paulu

TUBA

Lester E. Booth

TYMPANI

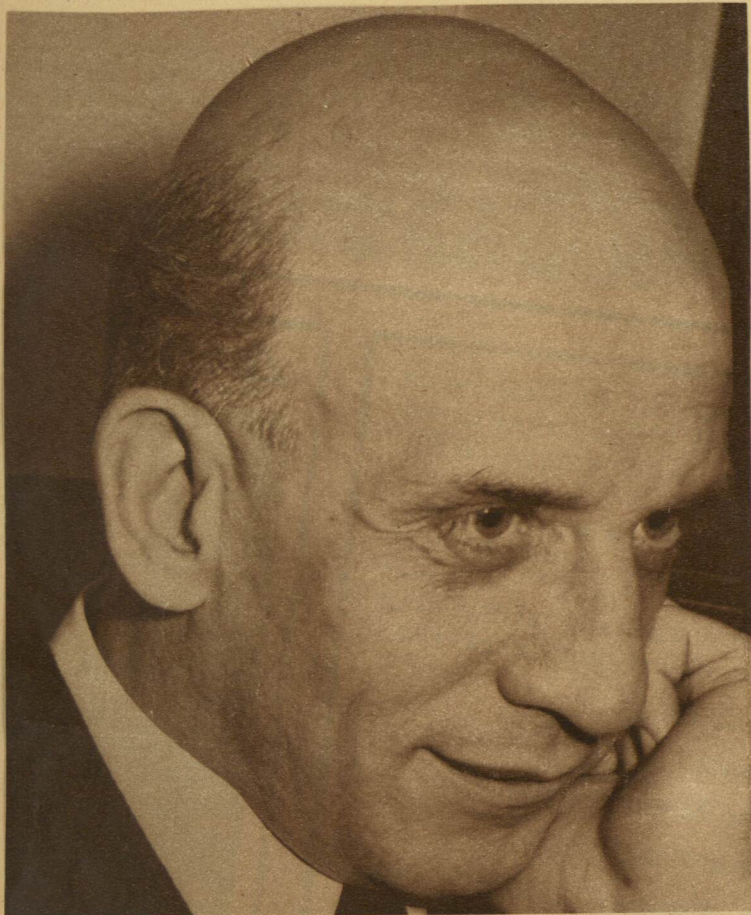
Wm. Faetkenheuer

PERCUSSION

Carl Rudolf
Samuel W. Segal
Carl Nyberg
Earl Cedarstrom
Jack Peterson



HAROLD AYRES—CONCERT MASTER



DIMITRI MITROPOULOS—DIRECTOR



WALDEMAR LINDER
—FRENCH HORN



NICOLAI
GRAUDAN
—CELLO



RHADAMES ANGELUCCI
—OBOE



Glenn Cooke, tuba.



Syd Cunnington, contra-bassoon.



Mathias H. Mollers, trombone.



EMIL OPAVA—FLUTE



WILLIAM SANTUCCI
—BASSOON



JACK MACKAY
—TROMBONE



WALTER THALIN
—CLARINET

Symphony Director Will Not Risk Journey Abroad

Dimitri Mitropoulos Not Willing to Chance Trip to War Infested Europe

Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra, because of the war has practically decided to spend his first summer in America.

The uncertainty of the situation abroad has made him decidedly skeptical about taking a chance on his usual vacation in his Grecian homeland. Already he has cancelled a series of concerts in Italy in May where he has been featured in a festival of modern music for a number of years.



D. Mitropoulos

Decision This Month

His final decision may not be made until he reaches New York about the middle of May to audition musicians for several vacancies in the Minneapolis orchestra. Some of these positions will be filled from talent in the Twin Cities while others are such as may call for men from the east.

If he does remain in this country, the maestro is of the opinion that he may take an extensive trip to see many of the beauties of America that heretofore he has enjoyed only in the movies. An avid motion picture goer, he contends that he has learned more American history on the screen

the past year through such films as "Dodge City," "Northwest Passage," "Union Pacific" and others than he ever learned in books. He wants to see some of the places that have excited his curiosity on the screen.

Meanwhile, in company with Arthur J. Gaines, orchestra manager, Mr. Mitropoulos has been laying plans for next year. Considerable attention is being given the planning of programs. These are being worked out with the thought of giving patrons here plenty of solid food in the shape of accepted works of the masters but at the same time keeping abreast of developments in the musical field by including some modern works as well as recent compositions, some of which will be played here for the first time.

Time for Concerts

Mr. Mitropoulos also is devoting considerable time to plans for the concerts he will give as guest conductor with the New York Philharmonic orchestra next season.

Mitropoulos Among Aliens Registering

Polyglot Throng Stands in Line at Postoffice During Second Day of Big Task

Rich and poor, worker and retired, those with police records and those without—all stood in line today at the postoffice for Uncle Sam's second day of registering Minneapolis and Hennepin county aliens.

Postmaster John R. Coan said that, although the government made no effort to find out why the aliens had not taken out their citizenship papers, that many registrants volunteered the information that they had neglected to, had believed themselves citizens, had hesitated because of the naturalization fee or had been turned down because their moral records had been un-

suitable. Among the latter, Coan said, were several who sheepishly confessed to bootlegging during the prohibition era. He emphasized, however, that all information taken from aliens is confidential and that registrants need not say why they had failed to become naturalized.

Yesterday, 347 aliens were registered and finger-printed. Most of these came from the Scandinavian countries, Poland and Germany. Many, however, were natives of Russia, Lithuania, Latvia, Estonia, France and Italy. Although the aliens could register in strictest privacy if they desired, none requested this privilege.

Among the first day's registrants was Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra, who expressed the conviction that the registering was a good thing for the country.

Registration hours are from 9 a. m. to 9 p. m. daily and from 9 a. m. to 5 p. m. on Saturdays. All those who fail to register by December 27 will face \$1,000 fines and six months' imprisonment.

Boston Critic Foresees Greater Music Interest

By John K. Sherman
Star Journal Music Editor

If the United States stays out of war, music in this country will continue to increase both its public support and the quality of musical entertainment offered the public.

Such is the belief of Moses Smith, former music critic of the Boston Transcript and now head of Columbia's masterworks division, who was in town last week to arrange for more recordings of the Minneapolis Symphony orchestra.

"That's the big 'if,' of course," he said. "If we should enter the war, no one can tell what will happen to music. Right now, America is the great stronghold of music. The world's best artists are gravitating to this country as war-torn Europe becomes

more and more a musical desert. Many are stranded here—and glad to be stranded."



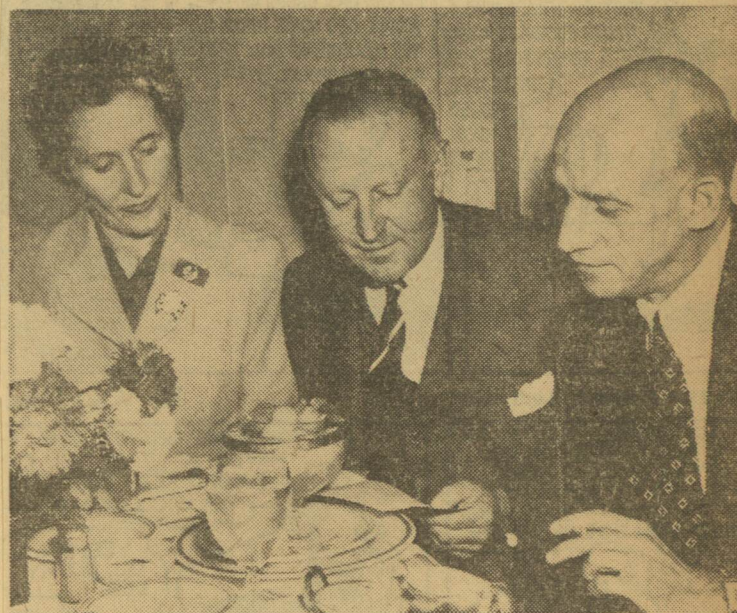
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I asked Smith about Europe's great orchestras and what would happen to them, and he shrugged his shoulders. "Who knows? They're out of the picture now," he answered, "and the conductors are looking westward. Beecham is no longer in London. He will conduct over here this coming season."

* * *
Smith was one of the original "discoverers" of Dimitri Mitropoulos, having hailed him when he appeared as guest conductor of the Boston Symphony orchestra prior to his first visit to Minneapolis. He remains one of his staunchest admirers.

"Mitropoulos has the fervency of a priest in his attitude toward music. He is passionately devoted to it, but his genius doesn't prevent his tastes and diversions from being the simplest. I saw him in New York recently, and his chief delight was wandering idly around town, looking at shop windows and taking in the sights. Can you imagine any of our other great conductors doing that? I can't."

Smith chuckled. "We passed a joke store. Mitropoulos was so fascinated with the tricks and puzzles for sale that he bought a dozen of them. We went to a movie and he proceeded to spend a half hour working the darned things. What a man!"

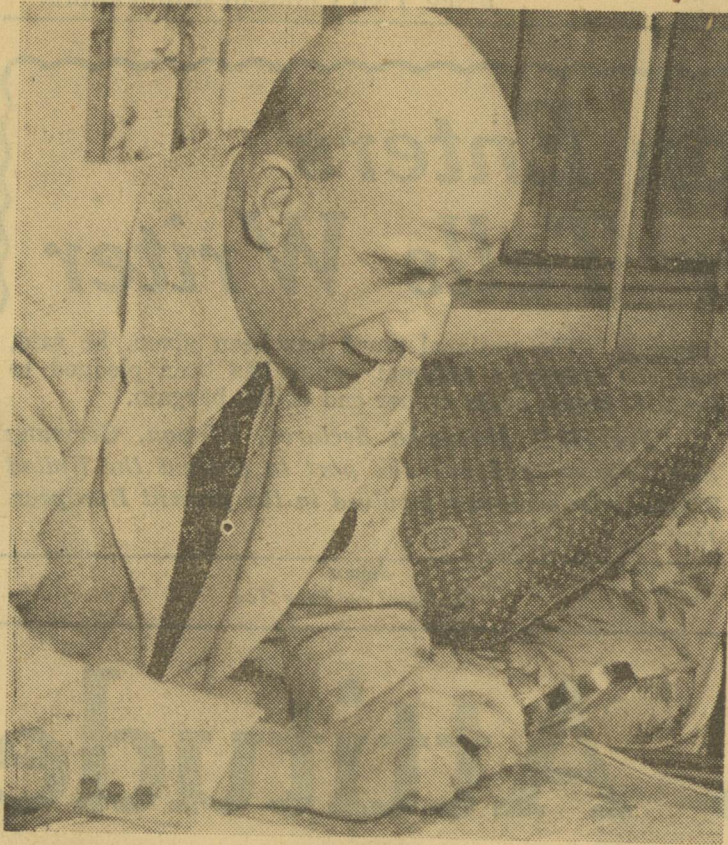
SO MUSIC MAY LIVE



—Staff photo.

At yesterday's meeting in the Minneapolis club when friends of the Minneapolis Symphony orchestra began a drive for \$40,000 to guarantee expenses of the orchestra, details were discussed by Mrs. Stanley V. Hawkes, left; Sumner T. McKnight, and Conductor Dimitri Mitropoulos, right.

Why Travel in Europe When There's U.S.? Asks Mitropoulos



DIMITRI MITROPOULOS

"Why do Americans travel in Europe?"

Maestro 'Rediscovered' America, Plays Piano in Lumber Camp

By CATHERINE QUEALY
Star Journal Staff Writer

It may steal a little thunder from Leif Erikson and Columbus, BUT—America has been rediscovered—this time by a man who didn't even take his overcoat along.

He saw a lot of things his predecessors missed, and, somewhere between here and California, he lost his homesickness for his native Greece.

The intrepid adventurer is Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra.

The seven weeks' motor trip, from which he has recently returned, took him to the Black Hills, Denver and Salt Lake City, through Arizona to California, and up the west coast to Seattle. From there he traveled by plane to Juneau, Alaska.

He went swimming in the Pacific.

He climbed Mount Shasta.

He cruised among glaciers in a small boat in Alaska.

And he didn't look at a music score on the entire trip, he says. But he's puzzled.

"America is so vast, so beautiful," he said. "Why do Americans travel to Europe when they have every kind of scenery here in their own country?"

As for himself, he's picked the four American "wonders."

* * *

They are Boulder Dam, the Grand Canyon, Yosemite National park and the redwood trees of California.

"These are spots," he says, "which aren't duplicated any place in the world."

* * *

This was the first summer he hadn't been able to go home to see his mother—because of the war.

His trip was one of those spur-of-the-moment ideas, he says.

"I went to the movies," he said. "I read. I thought of those Sunday mountain climbs I used to go on years ago back home. Then, one day I passed an automobile display window, went in and bought a car, AND THE NEXT DAY I WAS OFF."

Only once did he play the piano.

That was in a lumber camp at McLeod, Calif., where he had been directed by E. L. Carpenter of Minneapolis.

He came home by way of Yellowstone park.

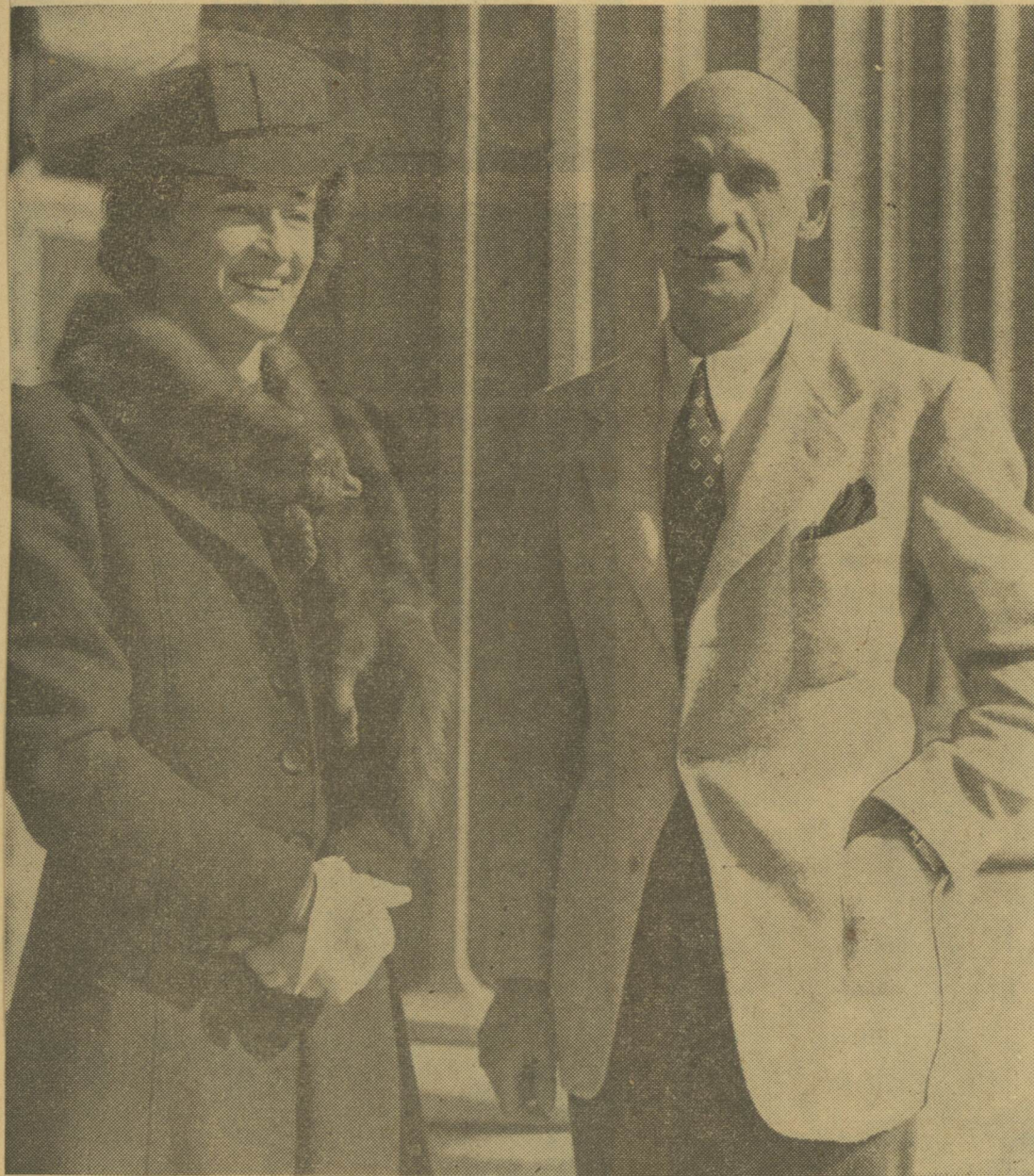
* * *

"Best part of the schedule," said the maestro, who is frankly a movie fan, "is that I arrived in a town each evening in time to see a show."

* * *

Now the car is put away. But next summer—well, anyway, he has a lot of maps.

Symphony Concerts for Children to Be Resumed



Mrs. John T. Baxter, Jr., and Dimitri Mitropoulos

Pianist to Appear at Opening Nov. 14

Few cities can boast providing children with symphony concerts arranged especially for their benefit.

Here it's an old story. Each year the Minneapolis Symphony Orchestra, representatives of many educational groups and parents are putting more time and effort in the concerts.

And the children love them.

The first concert Nov. 14 at Northrop auditorium will have Joanna Graudin, pianist, as the soloist. On Dec. 12 Rose Bampton, soprano, will be the soloist and the final concert will bring Gaspar Cassado, violinist, March 13.

* * *

"The concerts are a fine idea," said Dimitri Mitropoulos, conductor of the orchestra. "Children learn motion in music and get a foundation to help them in later years."

Mrs. John T. Baxter, Jr., and the committee working for the concerts met recently at the College Women's Club. This year, season subscriptions are required. The children's concerts have been given here since 1905.

* * *

Among the supporters for the concerts are Mmes. Elbert L. Carpenter, George Chase Christian, Folwell W. Coan, Robert Woodworth, Rae T. La Vake, H. K. Painter, John Bridges, Russell Sabor, William P. Sadler, J. R. Towne, Emmett Sullivan, Robert Worthworth, Edward D. Anderson, Franklin M. Crosby, Jr., Philip Kobbe, Leon C. Warner, Jr., George D. Dayton II, Valentine Wurtele and Messrs. J. F. Lichtenberger and Prof. Thaddeus Giddings and Mrs. Thomas Daniels of St. Paul.

* * *

Serving on the committee are representatives of the PTA Associations of the public and parochial schools.

The Orchestral Association of Minneapolis Presents

ORIGINAL
BALLET RUSSE

Col. W. de BASIL, Director General

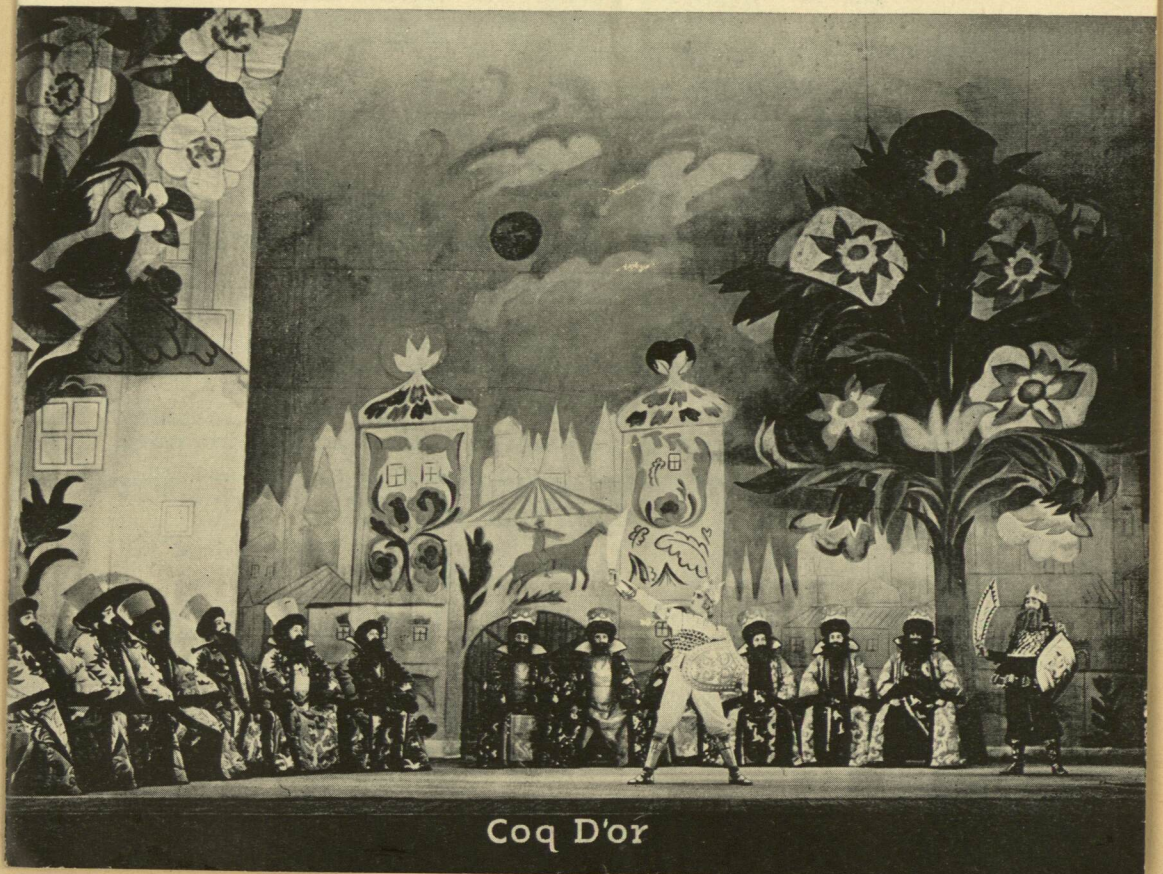
EXCLUSIVE MANAGEMENT, S. HUOK, NEW YORK CITY

With the

Minneapolis Symphony Orchestra

Saturday Evening, October 26, 1940, at 8:30

NORTHROP AUDITORIUM • UNIVERSITY OF MINNESOTA



Coq D'or

THIRTY-EIGHTH SEASON 1940-1941

MINNEAPOLIS SYMPHONY ORCHESTRA

DIMITRI MITROPOULOS, *Conductor*

CYRUS NORTHROP MEMORIAL AUDITORIUM

Eighteen Friday Evening Concerts at 8:30

- Nov. 1 Gala Opening Concert
Nov. 8 FRITZ KREISLER, Violinist
Nov. 15 JOANNA GRAUDAN, Pianist
Nov. 22 Special Program
Nov. 29 JOHN CHARLES THOMAS, Baritone
Dec. 13 ROSE BAMPTON, Soprano
Dec. 20 IGOR STRAVINSKY, Guest Conductor
Jan. 3 BRUNO WALTER, Guest Conductor
Jan. 10 KIRSTEN FLAGSTAD, Soprano and
EDWIN McARTHUR, Guest Conductor
Jan. 17 JOSEF HOFMANN, Pianist
Jan. 24 Special Program
Feb. 28 Special Program
Mar. 7 RUDOLF SERKIN, Pianist
Mar. 14 GASPAR CASSADO, Violoncellist
Mar. 28 NATHAN MILSTEIN, Violinist
April 4 DOROTHY MAYNOR, Soprano
April 10 BRAHMS' "REQUIEM" (Thursday)
April 18 EZIO PINZA, Basso

SEASON TICKET PRICES: (Same Seat for Eighteen Concerts, Tax Exempt): MAIN FLOOR — \$34.00, \$28.00, \$22.50, \$17.00. BALCONY — \$28.00, \$22.50, \$17.00, \$12.00.

Season Tickets are now on sale at Symphony Ticket Office, 106 Northrop Auditorium, Telephone MAin 8177, Station 725; Downtown Ticket Office, 187 Northwestern Bank Building, in Minneapolis, and Field-Schlick's Ticket Office in St. Paul.

Season Ticket subscription rates (37½% lower than Box Office prices) will positively be withdrawn after next Saturday, November 2.

SINGLE CONCERT PRICES: Regardless of Assisting Artist or Special Attraction, Single Concert Admission Prices Are: MAIN FLOOR — \$3.00, \$2.50, \$2.00, \$1.50. BALCONY — \$2.50, \$2.00, \$1.50, \$1.00.

SUBSCRIBE NOW FOR SEASON TICKETS!

LES SYLPHIDES

A Romantic Reverie in One Act by Michel FOKINE

Music by CHOPIN—Orchestrated by Vittorio RIETI

Choreography by Michel FOKINE

Scenery by Prince A. SCHERVACHIDZE, after COROT

Costumes executed by O. LAROSE

In a wooded glade under the gentle glow of silvery moonbeams, the dancers attired as sylphs, dance to the romantic strains of Chopin's music, to the dreamy nocturnes, languorous waltzes and animated mazurkas, transporting their audience to another world.

Chopin's melodies which are used in "Les Sylphides" include — Nocturne, Op. 32, No. 2; Valse, Op. 70, No. 1; Mazurka, Op. 33, No. 3; Mazurka, Op. 67, No. 3; Prelude, Op. 28, No. 7; Valse, Op. 64, No. 2; Valse, Op. 18, No. 1.

The seventh prelude is played before the curtain rises, and then the Ballet ensembles begin the dance with the Nocturne and conclude with the Valse, Op. 18, No. 1.

Nocturne Tamara TOUMANOVA, Anna LEONTIEVA,
Tatiana RIABOUCHINSKA, Sono OSATO, Galina RAZOUMOVA

Mlles. BECHENOVA, BOUNINA, COUPRINA, DENISOVA, GOLOVINA,
GONTCHAROVA, LAVROVA, LESKOVA, LVOVA, MELNIKOVA,
MOULIN, OBIDENNA, ORLOVA, POPOVA

Roman JASINSKY

Valse Anna LEONTIEVA

Mazurka Tamara TOUMANOVA

Mazurka Roman JASINSKY

Prelude Tatiana RIABOUCHINSKA

Valse Tamara TOUMANOVA and Roman JASINSKY

Valse Tamara TOUMANOVA and Roman JASINSKY
Tatiana RIABOUCHINSKA, Anna LEONTIEVA, Sono OSATO,
Galina RAZOUMOVA and Artistes of the Ballet

INTERMISSION

LE COQ D'OR (The Golden Cockerel)

Presented by Original Ballet Russe, Ltd.

Ballet in Three Scenes based on the Fairy Tale by POUCHKINE
and the Opera Libretto by BIELSKY

Choreographic Version by Michel FOKINE

Music from the Opera "Le Coq d'Or," by RIMSKY-KORSAKOFF
Adapted by N. TCHEREPNINE

Curtain, Scenery and Costumes by Nathalie GONTCHAROVA

Scenery executed by Prince A. SCHERVACHIDZE

Costumes executed by B. KARINSKA

SCENE I

The Astrologer has caught a Golden Cockerel and through magic has enchanted it, so that by its means he can carry out a cunning scheme—to get possession of the "Daughter of the Air," the Queen of Shemakhan. So he brings the Cockerel as a gift to worried King Dodon and promises that it will watch faithfully over his kingdom by crowing loudly whenever an enemy is about to attack. Until this warning sounds the King may snore in peace. Gratefully King Dodon promises to fulfill the Astrologer's first desire, whatever it may be. The Cockerel crows frantically, and King Dodon goes off to war.

SCENE II

Arriving with his men on the battlefield the King finds his sons lying dead. He weeps over the slaughter, but soon forgets about them at the sight of a fantastic tent that is arising from the ground, from which emerges the Queen of Shemakhan with her suite. She charms the doddering King and he takes her back to his kingdom.

SCENE III

Upon their return the Astrologer confronts the King and asks for the Queen of Shemakhan as his reward. Dodon, enraged, beats him on the head and kills him. The Golden Cockerel flies down to the King and pecks his skull. Dodon falls dead and is mourned by his subjects. The Queen of Shemakhan laughs and vanishes. The Astrologer reappears; he is undying; he has survived the King and his kingdom, and menacingly shakes his finger in warning at anyone who may show himself as ungrateful and as wanting in honesty as Dodon. And Pouchkine closes his tale with this moral: "This fairy tale is an invention, but there is a hint in it and a warning to all good men."

The Golden Cockerel.....Tatiana RIABOUCHINSKA

The Queen of Shemakhan.....Irina BARONOVA

King Dodon.....Dimitri ROSTOFF

Prince Guidon.....} Dodon's Sons { Yura LAZOVSKY
Prince Aphron.....} Serge ISMAILOFF

Amelpha, Dodon's Nurse.....Irina ZAROVA

Polkan, Commander-in-Chief.....Marian LADRE

The Astrologer.....H. ALGERANOFF

Boyards.....MM. ALEXANDROFF, ANDAHAZY, BELSKY, IRMAN,
NICOLAIEFF, ORLOFF, RUNANINE, SKIBINE,
TOUMINE, TUPINE, UNGUER, VLASSOFF

Peasant Women.....Mlles. COUPRINA, GONTCHAROVA, LIPKOVSKA, OBIDENNA

Russian Dancers.....Mlles. AZROVA, BECHENOVA, BOUNINA, GOLOVINA,
LAVROVA, LESKOVA, RAZOUMOVA, SVETLOVA

Cooks.....Mlles. LEONTIEVA, VOLKOVA

Messengers.....MM. LAZOVSKY, ISMAILOFF

Youths.....MM. ALONSO, ANDAHAZY, BELSKY, MATOUCHAK,
ORLOFF, VASSILKOVSKY

Visions.....Roman JASINSKY, Paul PETROFF
Lara OBIDENNA, Sono OSATO,
Galina RAZOUMOVA, Marina SVETLOVA

Warriors.....Mlles. LVOVA, ORLOVA, POPOVA, STEPANOVA

Oriental Dancers.....Mlles. AZROVA, BECHENOVA, BOUNINA, COUPRINA,
DENISOVA, GOLOVINA, GONTCHAROVA, LAVROVA,
LEONTIEVA, MELNIKOVA, MOULIN, VOLKOVA

INTERMISSION

GRADUATION BALL

Ballet in One Act by David LICHINE

Music by Johann STRAUSS; Compiled, Arranged and Orchestrated by Antal DORATI

Choreography by David LICHINE

Scenery and Costumes by Alexandre BENOIS Scenery executed by Nadejda BENOIS

Ladies' Costumes executed by ANTOINETTE, Sydney, and O. LAROSE

Male Costumes executed by A. H. LEISER, Sydney

The pupils of a fashionable girls' school are giving their annual ball to the graduates of the Military Academy. In honor of these, the girls and the other cadets have devised a divertissement.

The cadets are brought to the hall by the old General, who is head of the Academy. His immediate sympathy for the headmistress is reciprocated and a violent flirtation be-

tween them follows. From the moment the girls and cadets perceive it, they abandon the decorum of the ballroom, and the ball is transformed into a gay revel.

It ends on a wistful note when the headmistress disturbs the rendezvous between the cadet and the girl who have danced "Perpetuum Mobile."

The Head Mistress Borislav RUNANINE

The Junior Girls Tatiana RIABOUCHINSKA
Mlles. Alexandra DENISOVA, Tatiana LESKOVA, Genevieve MOULIN,
SVETLOVA, LEONTIEVA, BECHENOVA, BOUNINA

The Senior Girls Mlles. ORLOVA, LVOVA, POPOVA, GONTCHAROVA,
RAZOUKOVA, GOLOVINA, LAVROVA, COUPRINA

The Old General Igor SCHWEZOFF

The Junior Cadets David LICHINE
MM. TOUMINE, ALONSO, ALGERANOFF, ALEXANDROFF, ANDAHAZY,
BELSKY, IRMAN, NICOLAIEFF, MATOUCHAK, VASSILKOVSKY, UNGUER

The Senior Cadets MM. ROSTOFF, SKIBINE, TUPINE, VLASOFF

DIVERTISSEMENT

The Comperer Tatiana RIABOUCHINSKA

1. The Drummer Nicolas ORLOFF

2. Giselle and the Scotsman Tatiana STEPANOVA and Michel PANAIIEFF

3. Impromptu Dance Tatiana LESKOVA

4. Dance-step Competition Alexandra DENISOVA and Genevieve MOULIN

5. Mathematics and Natural History Lesson Marina SVETLOVA, Irina ZAROVA,
Maria AZROVA

6. Perpetuum Mobile Tatiana RIABOUCHINSKA and David LICHINE
Anna LEONTIEVA, Tatiana BECHENOVA, Kira BOUNINA

Mazurka Flirtation Igor SCHWEZOFF and Borislav RUNANINE

Grand Finale All the Artistes of the Ballet

Ballets by Michel FOKINE under his personal supervision

Choreographers David LICHINE,
Igor SCHWEZOFF, Nina VERCHININA

Regisseur General Serge GRIGORIEFF

Conductor Antal DORATI

CAST SUBJECT TO CHANGES

STAFF FOR S. HUOK

Maurice Winters Company Manager
Gerald Goode General Press Representative
G. W. Sevastianov Promotion Manager
Maxine Cushing Assistant Promotion Manager
Mae Frohman Executive Secretary

Exclusive Management: Hurok Attractions, Inc., 30 Rockefeller Plaza, New York City

The management strictly forbids the taking of any photographs or motion pictures inside the theatre without written permission.

SOUVENIR PROGRAMS ON SALE IN THE LOBBY

Local Management

THE ORCHESTRAL ASSOCIATION OF MINNEAPOLIS

ARTHUR J. GAINES, Manager

Northrop Auditorium—University of Minnesota

Tomorrow, Sunday Afternoon at 3:00

"AURORA'S WEDDING"

Ballet in one act to Music by Tschaikowsky. Choreography after Petipa, with additional dances by Bronislava Nijinska. Scenery by Leon Bakst. Costumes by Leon Bakst, Alexandre Benois and Nathalie Gontcharova.

"CHOREARTIUM"

(First time with Minneapolis Symphony)
A Symphonic Ballet in four parts. Music, the beloved and popular Fourth Symphony by Johannes Brahms. Choreography by Leonide Massine. Scenery and Costumes by Constantine Terechkovitch and Eugene Lourie. Curtain by Georges Annenkoff.

"CINDERELLA" (New)

A colorful Ballet based upon the well known fairy tale with Music by Frederic d'Erlanger and Choreography by Michel Fokine. Scenery and Costumes by Nathalie Gontcharova.

PRICES (Tax Exempt):

MAIN FLOOR—\$1.50, \$2.00, \$2.50. BALCONY—\$1.00, \$1.50, \$2.00, \$2.50.

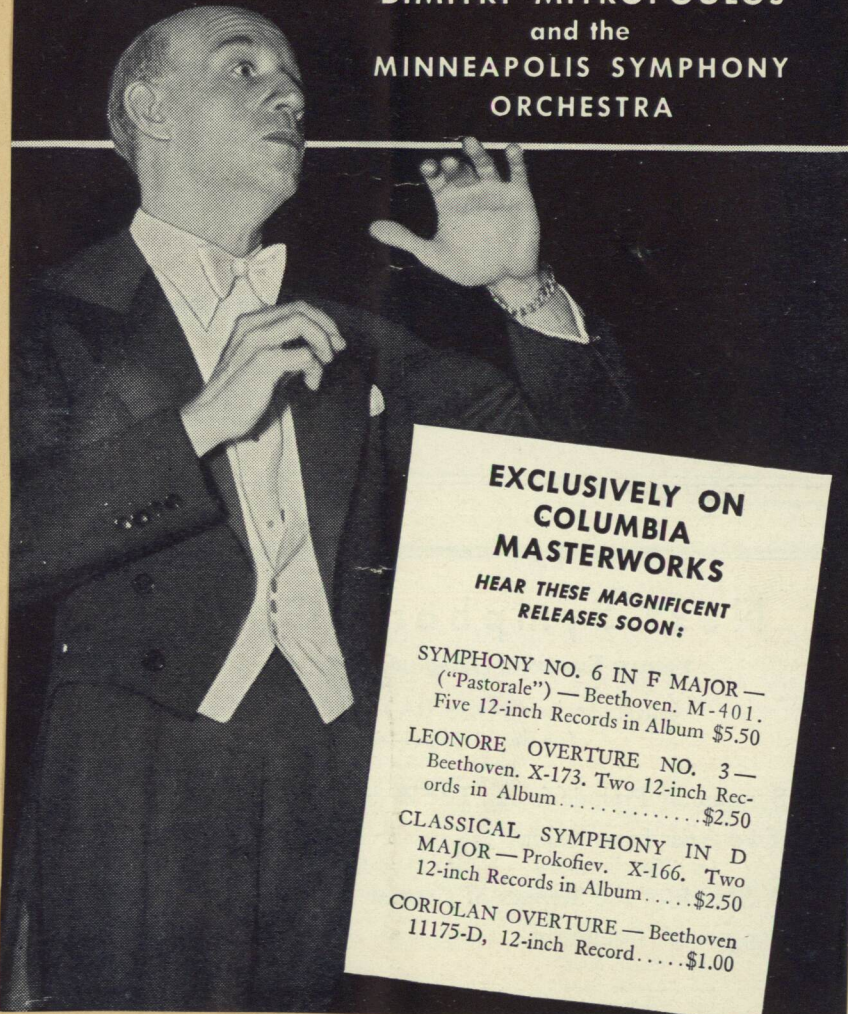
Seats on Sale during Tonight's Intermissions and at close of the performance at the Box Office in the Lobby.

TOMORROW (Sunday) MORNING the Northrop Auditorium Ticket Office opens at 10:00 o'clock. Telephone MAin 8177.
Audience Admitted at 2:00 P. M.

Immortal Interpretations

by

DIMITRI MITROPOULOS
and the
MINNEAPOLIS SYMPHONY
ORCHESTRA



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ords in Album \$2.50

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MAJOR — Prokofiev. X-166. Two
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CORIOLAN OVERTURE — Beethoven
11175-D, 12-inch Record \$1.00

DATE SCHEDULE

Season 1940-1941

MINNEAPOLIS SYMPHONY ORCHESTRA

DIMITRI MITROPOULOS
Conductor

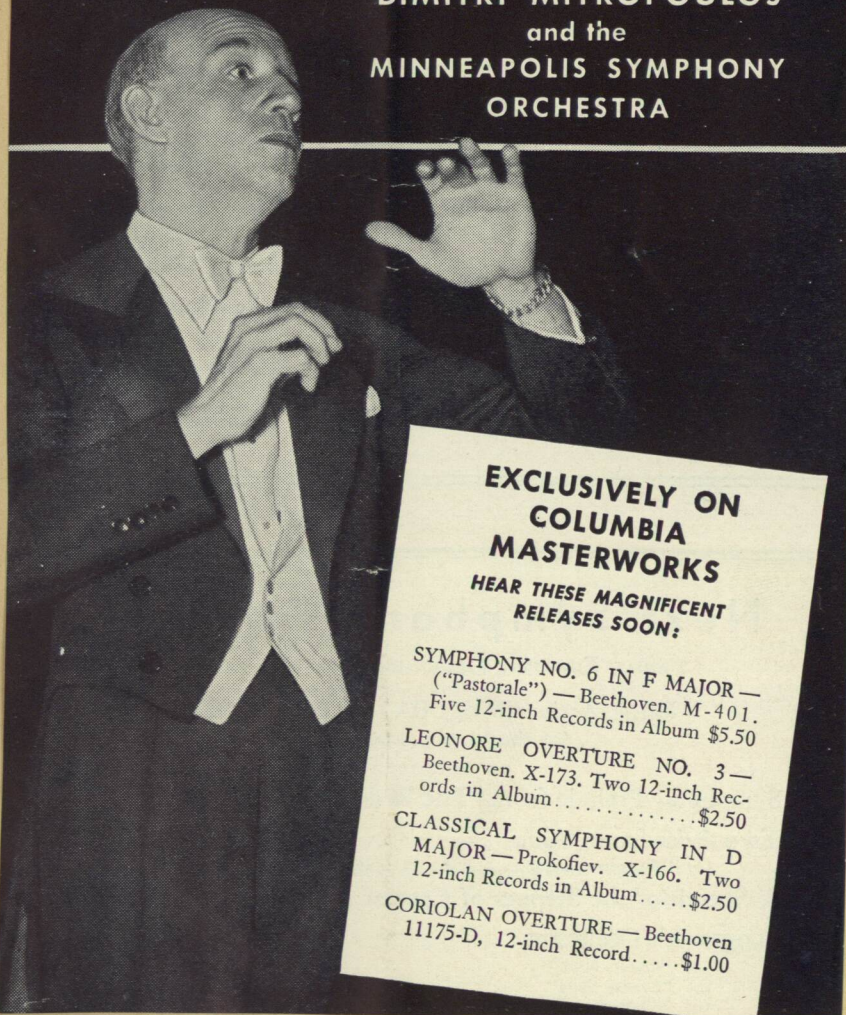
GLENN R. COOKE . . *Personnel Manager*
HERMAN BOESSENROTH . . . *Librarian*

ARTHUR J. GAINES
Manager

Immortal Interpretations

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DIMITRI MITROPOULOS
and the
MINNEAPOLIS SYMPHONY
ORCHESTRA



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11175-D, 12-inch Record.....\$1.00

Concert Dates

1940

OCT.

- 25 Rehearsals begin
- 26 Eve. Ballet Russe
- 27 Mat. Ballet Russe, 8:00 P. M.

NOV.

- 1 1st Friday Eve. *No solo.*
- 4 Recording
- 5 Recording
- 8 2nd Friday Eve. Fritz Kreisler
- 14 1st Young People's Concert. Joanna Graudan
- 15 3rd Friday Eve. Joanna Graudan
- 18 St. Olaf College. Northfield
- 22 4th Friday Eve. *No solo.*
- 24 1st Twilight Concert. Enya Gonzalez, 4:30 P. M.
- 29 5th Friday Eve. John Charles Thomas

DEC.

- 3 Recording
- 4 Recording
- 8 2nd Twilight Concert. Ramona Gerhard, 4:30 P. M.
- 12 2nd Young People's Concert. Rose Bampton
- 13 6th Friday Eve. Rose Bampton
- 20 7th Friday Eve. Igor Stravinsky, Guest Conductor

1941

JAN.

- 3 8th Friday Eve. Bruno Walter, Guest Conductor
- 10 9th Friday Eve. Kirsten Flagstad and Edwin McArthur, Guest Conductor
- 11 Extra Eve. Concert. Kirsten Flagstad and Edwin McArthur, Guest Conductor
- 17 10th Friday Eve. Josef Hofmann
- 24 11th Friday Eve. *No solo.*
- 27 Chicago, Ill. (Orchestra Hall)
- 28 Ann Arbor, Mich.
- 29 Bay City, Mich.
- 30 Toledo, O.
- 31 Toledo, O. (Mat. and Eve.)

FEB.

- 1 Columbus, O.
- 2 Travelling
- 3 Nashville, Tenn.
- 4 Birmingham, Ala.
- 5 Columbus, Miss.
- 6 Montevallo, Ala.
- 7 Montgomery, Ala.
- 8 Open—in New Orleans
- 9 New Orleans, La. (Mat.)
- 10 New Orleans, La. (Eve.)
- 11 Houston, Tex.
- 12 Galveston, Tex.
- 13 Dallas, Tex.
- 14 Denton, Tex.
- 15 To be announced
- 16 Open
- 17 To be announced
- 18 Urbana, Ill.
- 19 Springfield, Ill.
- 20 Davenport, Ia.
- 21 Cedar Rapids, Ia. (Mat. & Eve.)
- 22 Omaha, Neb.
- 23 Ames, Ia. (Mat. & Eve.)
- 24 Des Moines, Ia. (Mat. & Eve.)
- 28 12th Friday Eve. *No solo.*

MAR.

- 2 3rd Twilight Concert, 4:30 P. M.
- 7 13th Friday Eve. Rudolf Serkin
- 13 3rd Young People's Concert. Gaspar Cassado
- 14 14th Friday Eve. Gaspar Cassado
- 16 Madison, Wis. (Mat. & Eve.)
- 17 La Crosse, Wis.
- Other dates on tour to be announced
- 23 4th Twilight Concert, 4:30
- 28 15th Friday Eve. Nathan Milstein

APRIL

- 4 16th Friday Eve. Dorothy Maynor
- 6 5th Twilight Concert, St. Olaf Choir, 4:30 P. M.
- 10 17th Eve. (Thur.) Brahms' "Requiem," University Singers
- 13 Extra Concert, 3:30 P. M. Grace Moore
- 18 18th Friday Eve. Ezio Pinza.
- 21 Winnipeg, Manitoba. (Mat. & Eve.)
- 22 and 23 To be announced
- 24 Pension Fund Concert. Alec Templeton

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

FIRST SYMPHONY PROGRAM

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

DIMITRI MITROPOULOS, *Conductor*

- OVERTURE TO "DON GIOVANNI" *Mozart*
- "L'ISLE JOYEUSE" *Debussy*
(Transcribed for Orchestra by Bernardino Molinari)
- "RHAPSODIE ESPAGNOL" *Ravel*
- I. Prélude à la Nuit
 - II. Malaguena
 - III. Habanera
 - IV. Feria (The Fair)

INTERMISSION

- SYMPHONY NO. 1, IN D MAJOR *Mahler*
- I. Langsam – Schleppend wie ein Naturlaut
(Slow – Spun out as a sound of Nature)
 - II. Kräftig bewegt (Strongly agitated)
 - III. Feierlich und gemessen (In a solemn and measured manner)
 - IV. Stürmisch bewegt (Stormily)

Symphony's Initial Concert Is Triumph

The Minneapolis Symphony Orchestra and Dimitri Mitropoulos, conductor, were greeted with a storm of applause last night in Northrop auditorium, when they gave their first concert of the year—the thirty-eighth season of the orchestra. The concert was without parallel as a "first-nighter." The printed program suggested all the perils an orchestra could wish for, even in its mid-season. It read Mozart-Debussy-Ravel-Mahler!

Mahler once said, "There are no bad orchestras; there are only bad conductors," and we get the force of that remark if we consider what some conductors might have done with that program. The virtuosity of our conductor was a triumph. The orchestra played as we have come to expect and take for granted alert and responding to every wish of Mitropoulos.

Anyone who is under the impression that Mahler's symphonies are "dry" (the old cry) has never heard Mitropoulos conduct one of them. Our ears have become accustomed to the ravishing pictures that modern composers elect to create for us, but the first symphony of Mahler holds a challenge for critical estimation that the

familiarizing process of time fails to dispel; to dryness, though, we cannot subscribe. Its greatest fault is in lengthy repetition found in the changeful panorama charming us and then thwarting our admiration constantly. Mitropoulos, supremely sure in his conception of great music, shared all the beauties of melodic line to the technical musician. Everyone can readily enjoy Mahler's picturesque ideas and the manner in which he singles out the instruments to create the ideas. Like Strauss, his characterizations are often violent.

Mozart's overture to "Don Giovanni," "L'Isle Joyeuse" by Debussy, and Ravel's "Rhapsodie Espagnol" occupied the first half of the program. The Ravel number found special favor with the audience. In it we were introduced to the mystery of a Spanish night that is charged with rhythmic ecstasies of Spanish dances combined with the flaming color of a Spanish festival. Ravel's version of the Habanera is a languorous dance, artfully syncopated; the Feria gave us a glowing picture of the county fair in Spain. In this, wild dances in glamorous exhilarating music make a thrilling climax to the group.

GRACE DAVIES.

Call Out the Guard! They're Making Records

Symphony Orchestra's in the Groove

Guards were stationed around Northrop Memorial auditorium and the auditorium was declared "out of bounds" for students and all comers during the Minneapolis Symphony orchestra's first record-making stint since a session in Chicago last season and the second in four years.

Charles O'Connell of New York, musical director for Columbia Recording Co., and two recording engineers spent last week setting up \$25,000 worth of equipment for the two sessions Saturday afternoon and Sunday afternoon.

As Dimitri Mitropoulos swung into action, with musical scores divided into 4½-minute sections for 12-inch records, O'Connell, watching from a glass control booth just offstage, signaled to his engineers in a recording room set up downstairs.

There two records were cut simultaneously, in case something went amiss with one or the other. Even with this precaution, rerecordings were ordered when the finished product, played back immediately, didn't suit the record makers.

Adjutor H. Theroux, Columbia recording engineer, focused a



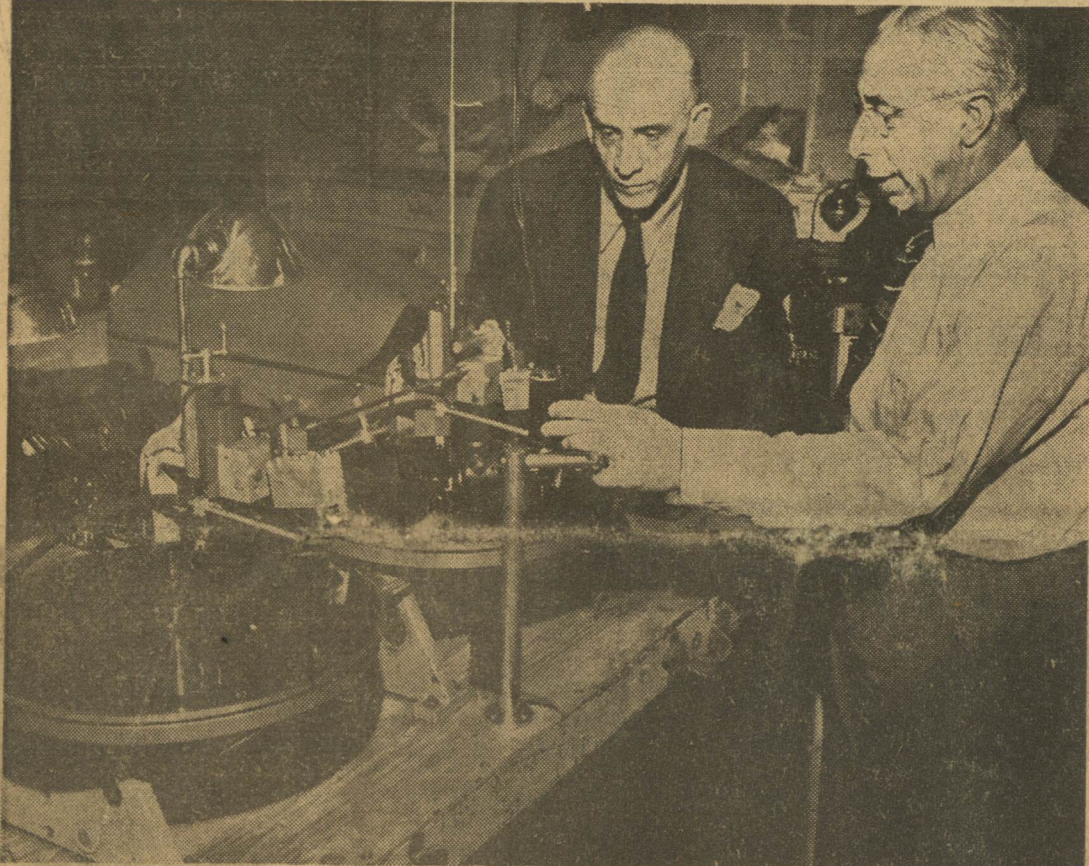
—Daily Times photos by Powell Krueger.

MINNEAPOLIS SYMPHONY RECORDING IN NORTHROP

Doors were guarded and the "audience" huddled in a room downstairs.

microscope on a record in the recording room to show Dimitri Mitropoulos how the engineers made sure that grooves on the

records were of the right depth and quality while leaving it to Dimitri to make sure that the music was in the groove.



DIMITRI MITROPOULOS AND ADJUSTOR H. THEROUX
Microscope was focused on the groove and the music was in it.

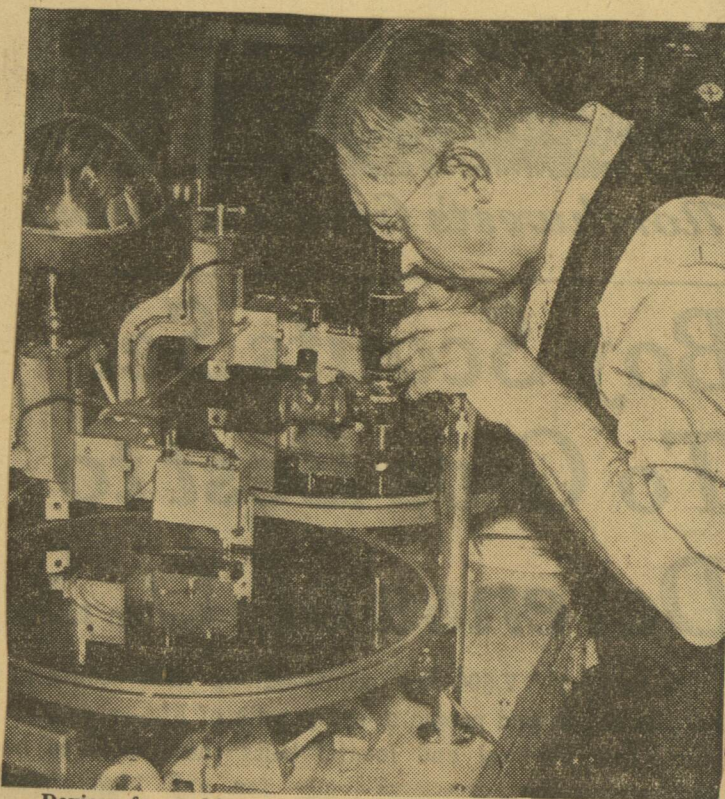
Musicians in Mufti



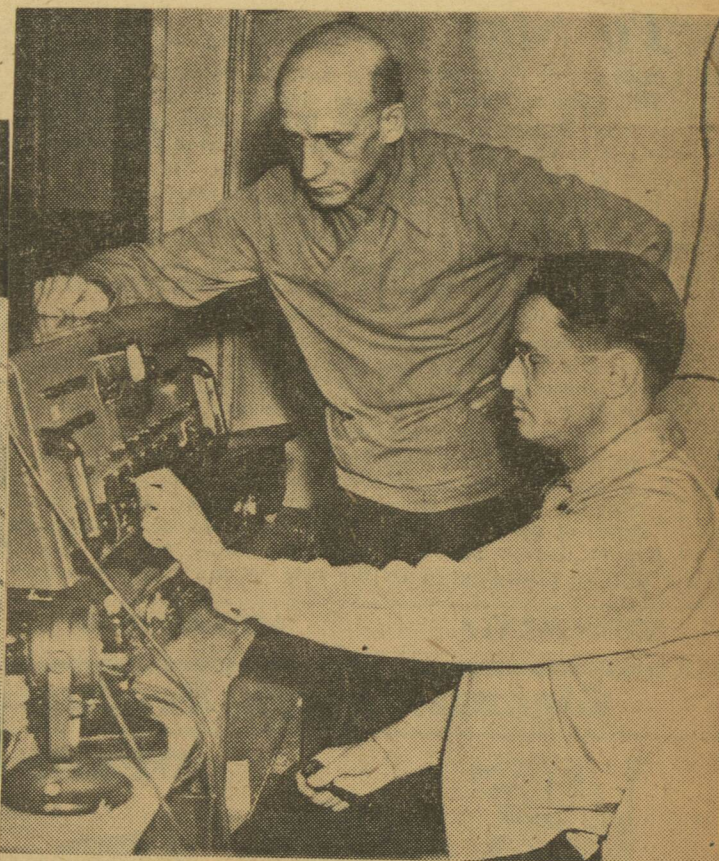
A picture of meticulous care is the Minneapolis Symphony orchestra under ordinary circumstances, but when the players work without audience they

are just another group of workmen in sports jackets, overcoats and shirt sleeves. They met in Northrop auditorium yesterday to cut records.

—Times-Tribune photo.



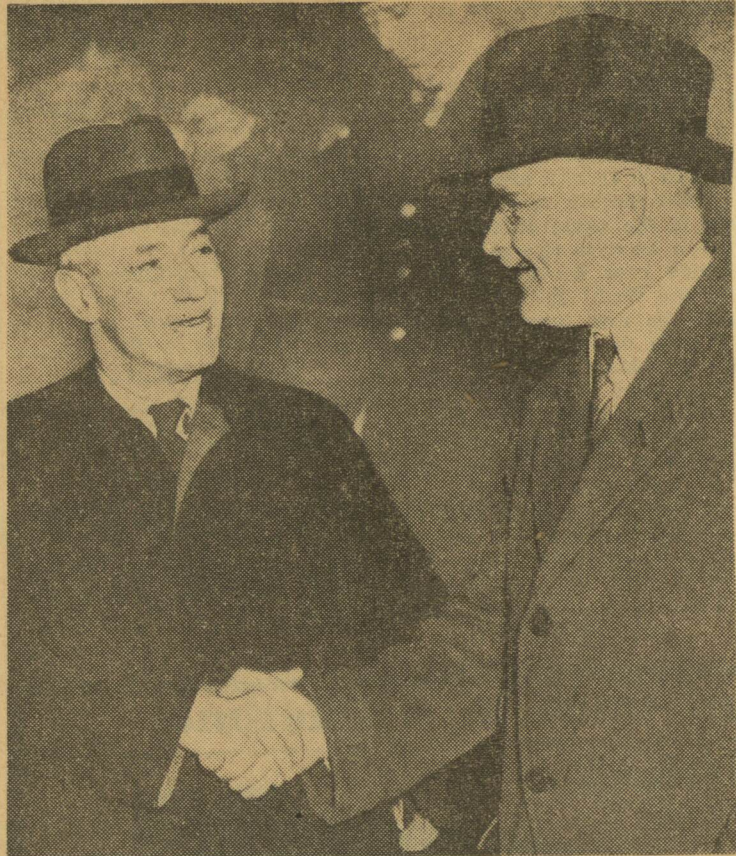
Devices for making recordings are many and complex, but all are simple to Adjutor Theroux, recording engineer for the Columbia Recording Co., in charge of mechanical operations when the Minneapolis Symphony orchestra made several recordings yesterday.



Staff photo.

Informally attired, Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra showed keen interest in the recording instruments yesterday as the orchestra made several recordings in Northrop auditorium. With Mitropoulos is Glenn Pickett, right, control engineer for the Columbia Recording Co.

KREISLER VISITS CITY



Fritz Kreisler, left, who will be the featured soloist with the Minneapolis Symphony orchestra Friday night, was in Minneapolis last night for a stop-over between plane and train as he headed for Grand Forks for a concert. He told Arthur J. Gaines, right, symphony manager, that he would be back in time to rehearse with the orchestra Friday morning.

Speaks in N. Y.



When the Philharmonic Symphony league of New York last week opened its luncheon season, Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra, was the principal speaker. He will be guest conductor of the New York Philharmonic orchestra for four weeks in December and January. John Barbirolli, permanent conductor of the New York orchestra, introduced Mr. Mitropoulos.

SECOND SYMPHONY PROGRAM

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

Guest Artist: FRITZ KREISLER, *Violinist*

OVERTURE TO THE BALLET, "PROMETHEUS,"
OPUS 43 *Beethoven*

SYMPHONY NO. 4, IN B-FLAT MAJOR, OPUS 60 . . . *Beethoven*
I. Adagio — Allegro vivace
II. Adagio
III. Allegro vivace
IV. Allegro ma non troppo

INTERMISSION

CONCERTO FOR VIOLIN, IN D MAJOR, OPUS 61 . . . *Beethoven*
I. Allegro ma non troppo
II. Larghetto
III. Rondo: Allegro
(The Rondo follows the Larghetto without pause)

FRITZ KREISLER, Violinist



Fritz Kreisler is a living refutation of the theory that child prodigies rarely fulfill their promises in maturity. Kreisler was himself a wonder-child. His interest in the violin began almost with speech. He appeared in concert in Vienna at the age of seven and entered the Vienna Conservatory the same year though an exception had to be made in his case as the entrance age was fourteen. Three years later he carried off the gold medal and then went to Paris where he studied with Massart, the celebrated violin pedagogue. Two years later he won the Premier Grand Prix de Rome against forty competitors, all of whom were twenty years old or more. A tour of the United States followed, with the famous pianist, Moritz Rosenthal. At its close, Kreisler gave up violin-playing completely, announcing his ambition to become a physician like his father. His medical studies were interrupted by a period of military service. Not once during his year in the army did Kreisler touch the violin. Presently, the urge reasserted itself. He began playing and made several appearances. But he was not satisfied. He felt he had lost something and retired to practise and study. In March, 1899, he made his return debut in Berlin, and the reception was brilliant. From then on his greatness was assured and recognized. The same year, he returned to this country, winning sensational success. Since then his fame has grown until he is the towering figure in the violin world.

The present appearance of Kreisler will be the sixth with the Orchestra, the first having taken place January 30, 1914. Compositions previously played were the violin concertos by Beethoven, Brahms, Tchaikowsky and Saint-Saens.

THIRD SYMPHONY PROGRAM

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

Guest Artist: JOANNA GRAUDAN, *Pianist*

BALLET SUITE Lully

(Freely arranged for performance in Concert by Felix Mottl)

- I. Introduction: Nymphs, Shepherds and Shepherdesses
(from "The Temple of Peace")
- II. Nocturne: "The Night" (from "The Triumph of Love")
- III. Menuetto (from "The Temple of Peace")
- IV. Prelude (from "Alceste"): March ("Theseus"):
The Winds ("Alceste"): March da Capo.

CONCERTO FOR PIANO AND ORCHESTRA, NO. 2, IN F MINOR, OPUS 21 Chopin

- I. Maestoso
- II. Larghetto
- III. Allegro vivace

INTERMISSION

SYMPHONY NO. 2, IN C MAJOR, OPUS 61 Schumann

- I. Sostenuto assai — Allegro, ma non troppo
- II. Scherzo: Allegro vivace
- III. Adagio espressivo
- IV. Allegro molto vivace

JOANNA GRAUDAN, *Pianist*



It is a pleasure at this time to present to our symphony audience this exceptionally gifted young artist, Joanna Graudan, who during her short residence in Minneapolis the past year has made such a deep impression on those fortunate enough to have heard her in recital together with her husband, Nikolai Graudan, solo cellist of the Orchestra.

Joanna Graudan was born in Libau, Russia, her love of music and the piano manifesting itself at an early age. It was at Charkoff, an important city in the Ukraine, a region in southwestern European Russia, that she began her musical studies, continuing later at Berlin where she studied with L. Kreutzer and Artur Schnabel, the latter well known here through his appearances with the Orchestra. As a prize winner in a competition for young pianists in Berlin, Mme. Graudan was launched on a career as a concert pianist and achieved enviable success under her maiden name as Hansi Freudberg. After her marriage to Nikolai Graudan their joint recitals were a prominent feature of the musical life abroad, their engagements in the principal cities of northern Europe, England and the Dutch East Indies firmly establishing their artistic reputation. In 1938 their American debut at Town Hall in New York City won the unanimous approval of the New York critics. At the end of a season of concerts, recitals and national radio broadcasting Mme. Graudan accompanied her husband to Minneapolis when he accepted the management's offer as solo cellist of the Minneapolis Symphony Orchestra. In addition to appearing as guest artist at the concert of next Friday, Mme. Graudan also appears as soloist with the Orchestra for the first Young People's Concert the preceding afternoon, Thursday, November 7.

FOURTH SYMPHONY PROGRAM

FRIDAY EVENING, NOVEMBER 22, 1940, AT 8:30

DIMITRI MITROPOULOS, *Conductor*

TWO FUGUES, FROM "THE ART OF THE FUGUE" *Bach*

- (a) No. 6, Double Fugue: Allegro con fuoco
- (b) No. 20, Quadruple Fugue: Moderato maestoso
(Fugue No. XX completed, and the whole work orchestrated by
Georg Darmstadt.) *Note:* See page 93.

SYMPHONY NO. 5, IN E MINOR — "FROM THE NEW WORLD" OPUS 95 *Dvorak*

- I. Adagio — Allegro molto
- II. Largo
- III. Scherzo: Molto Vivace
- IV. Allegro con fuoco

INTERMISSION

"THE SEA" — THREE ORCHESTRAL SKETCHES *Debussy*

- I. From Dawn to Noon at Sea
- II. Frolics of Waves
- III. Dialogue of Wind and Sea

SECOND SUITE FROM "LA DONNA SERPENTE" *Casella*

- I. Sinfonia (Act I)
- II. Prelude (Act III)
- III. Battle and Finale (Act III)

FIRST YOUNG PEOPLE'S CONCERT

NORTHROP MEMORIAL AUDITORIUM

THURSDAY, NOVEMBER 28, 1940, AT 3:00 P. M.

(Postponed from November 14 because of adverse weather conditions.)

Guest Artist: JOANNA GRAUDAN, *Pianist*

- 1 Coronation March, from the Opera, "The Prophet" *Meyerbeer*
- 2 Scherzo (Allegro vivace), from Symphony No. 4, in B-flat Major *Beethoven*
- 3 (a) "Liebesfreud" *Kreisler*
(b) "Tambourin Chinois" *Kreisler*
- 4 Capriccio Brilliant, in B minor, for Piano and Orchestra, Op. 22 *Mendelssohn*
- 5 Concert Valse, Op. 47, No. 1 *Glazounow*

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

Philippine Soprano First 'Twilight Concert' Soloist

New Symphony Series Backed by Twin City Organizations

Enya Gonzalez, young Philippine soprano, appearing this season with the Chicago Civic Opera company, will be soloist at the first of the new "twilight concerts" of the Minneapolis Symphony orchestra Nov. 24.

* * *

Concert plans were discussed last night at Nicollet hotel by orchestra officials and representatives of more than 30 Twin City industrial and retail concerns and organizations.

* * *

Tickets at 25 and 50 cents, will be placed in the hands of the firms early next week.



DOUGLAS DURKIN, MILDRED MILLER, MRS. VIVIAN MAGNUSON, SEATED; D. A. PATTERSON, DIMITRI MITROPOULOS

Represent firms at symphony meeting

FIRST "TWILIGHT" PROGRAM

SUNDAY AFTERNOON, NOVEMBER 24, 1940, AT 4:30

Guest Artist: ENYA GONZALEZ, *Soprano*

- 1 Two Entr'actes from "Thamos, King of Egypt" . . . *Mozart*
- 2 Symphony No. 2, in D Major *Beethoven*
- 3 "Sheherazade," Three Poems for Voice and Orchestra . *Ravel*
 - a - "Sheherazade"
 - b - "The Enchanted Flute"
 - c - "The Heedless One"
- 4 Two Slavonic Dances *Dvorak*

ENYA GONZALEZ, Soprano

Soloist at the First "Twilight" Concert
Sunday Afternoon, November 24, at 4:30



In September, 1938, this young Philippine soprano made her initial bow in this country. "An eleventh hour surprise," as the critic of the *New York World-Telegram* termed it, she flashed upon the attention of operagoers in a triumphant debut with the San Carlo Opera Company, singing the title role of *Madame Butterfly*, and rousing a capacity audience to outbursts of applause. The following season she gave her first New York recital - another auspicious debut that immediately assured her outstanding rank as a concert artist. This season Miss Gonzalez is making her first country-wide American tour including her debut with the Chicago Opera Company last Friday, November 8, in the title role of Puccini's opera, "*Madame Butterfly*."

Enya Gonzalez may be said to have begun her singing career while still a student at the University of the Philippines in Manila. At fifteen she was already singing on the radio and had appeared as soloist with orchestra in Manila. For the five years before she left her native land to study in Europe, she had sung at each successive birthday feast of President Queson. Even after her arrival in this country, it was so arranged that she could sing for him over a trans-Pacific radio hook-up. She is only twenty-two, yet with all the attributes of voice, personality and musicianship that insure success.

FIFTH SYMPHONY PROGRAM

FRIDAY EVENING, NOVEMBER 29, 1940, AT 8:30

Guest Artist: JOHN CHARLES THOMAS, *Baritone*

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

"SONGS OF A WAYFARER" ("Lieder eines
Fahrenden Gesellen") *Mahler*

- I. "When my love is a bride" ("Wenn mein Schatz Hochzeit macht")
- II. "As I walked abroad this morn" ("Ging heut morgen über's Feld")
- III. "Deep in my aching heart" ("Ich hab' ein glühend Messer")
- IV. "My love's blue eyes" ("Die zwei blauen Augen")

ADAGIO FOR STRINGS *Samuel Barber*

ARIA, "ERI TU," FROM "THE MASKED BALL" *Verdi*

INTERMISSION

SYMPHONY NO. 1, IN E MINOR, OPUS 39 *Sibelius*

- I. Andante, ma non troppo — Allegro energico
- II. Andante, ma non troppo lento
- III. Scherzo: Allegro
- IV. Finale (Quasi una Fantasia): Andante — Allegro molto

JOHN CHARLES THOMAS, *Baritone*



John Charles Thomas was born in the small Pennsylvania town of Meyersdale, the son of a Methodist minister. As a boy he sang with his father and mother in the camp meetings at which his father preached. For a while he was undecided between medicine and music as a career, in fact he was attending the Baltimore Medical School when, unexpectedly, he was offered a scholarship by the Peabody Conservatory of Music in Baltimore and music won out. Beginning his career in light opera, his voice and acting soon won him stardom with his name emblazoned in electric lights on Broadway, but his mind was set on the more serious forms of his art. By intensive study he prepared himself for grand opera and launched his career in this field at the Royal Opera House in Brussels. Invitations to sing at Covent Garden, London, and at the opera houses of Berlin and Vienna followed. Returning to this country he sang with the Philadelphia, Chicago and San Francisco opera companies, and for the past five seasons with the Metropolitan Opera. As a concert artist his annual tours take him all over the country. The present is his fourth appearance with the Orchestra in Minneapolis.

Mitropoulos to Receive Medal

Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra, will be given a Mahler medal of honor tomorrow night during the orchestra's concert in Northrop auditorium.

The medal is awarded by the Bruckner Society of America to orchestra conductors who perform unusual service in furthering appreciation of Gustav Mahler's music.

John Charles Thomas, American baritone, who will be soloist, will make the presentation after he sings Mahler's "Songs of a Wayfarer."

Mitropoulos has presented several Mahler works in Minneapolis. At the first concert of the season, he played the composer's first symphony, which the orchestra later recorded.

Second Young People's Concert

THURSDAY AFTERNOON, DECEMBER 12, 1940, AT 3:00

NORTHROP MEMORIAL AUDITORIUM — UNIVERSITY OF MINNESOTA

Guest Artist: ROSE BAMPTON, *Soprano*

- 1 Prelude in C-sharp minor *Rachmaninoff*
- 2 Symphonic Poem, "The Moldau" *Smetana*
- 3 Songs with Piano:
 - (a) "My mother bids me bind my hair" *Haydn*
 - (b) "None but the lonely heart" *Tschaikowsky*
 - (c) Aria, "Vissi d'Arte," from "Tosca" *Puccini*
- 4 Polovetzian Dances, from "Prince Igor" *Borodin*

SECOND TWILIGHT CONCERT

SUNDAY AFTERNOON, DECEMBER 8, 1940, AT 4:30

Guest Artist: RAMONA GERHARD, *Pianist*

- 1 Overture to the Opera "Oberon" *Weber*
 - 2 Symphonic Poem, "En Saga," Opus 9 *Sibelius*
Commemorating the great Finnish composer's
Seventy-fifth Birthday — December 8th.
 - 3 Concerto in F, for Piano and Orchestra *Gershwin*
 - I. Allegro
 - II. Andante
 - III. Allegro agitato
- RAMONA GERHARD, Pianist**
- 4 Prelude to the Opera, "Die Meistersinger" *Wagner*

TICKET PRICES (Tax Exempt): Main Floor, 25c and 50c. Balcony, 25c, 50c and 75c. Every Seat Reserved. Public sale opens Monday, Dec. 2, at Symphony Ticket Office, 106 Northrop Auditorium; Downtown Ticket Office, 187 Northwestern Bank Building, and Field-Schlick's Ticket Office, St. Paul.

RAMONA GERHARD, Pianist



Of the many excellent pianists the Northwest has reason to be proud of none, probably, has won a greater degree of popularity than Ramona Gerhard whose activities in connection with one of the important broadcasting stations in Minneapolis has made her known to an unlimited radio audience. However, it is not through her broadcasting alone that she has won acclaim, as her appearances in concerts and recitals in the Northwest has established her artistic status in exclusive musical circles quite apart from all other connections. Her charming personality, together with her unusual musicianship and remarkable technique set her apart as an outstanding artist.

Miss Gerhard was born in Watertown, S. Dak., where she studied piano with local teachers up to the time of her graduation from high school. Coming to Minneapolis she enrolled as a pupil of Mrs. Charles Hardy who recognized the unusual talents of her gifted pupil and under whose appreciative and understanding guidance she has continued to this day. Two summers were spent in London, England, with the distinguished pianist Tobias Matthay, and later she studied a season with the celebrated French concert pianist and teacher, E. Robert Schmitz, who has appeared with the Minneapolis Orchestra at two of its regular symphony concerts. Besides her several appearances with our orchestra Miss Gerhard has also filled engagements with the Duluth Symphony Orchestra, Paul Lemay conductor. Southern California was the scene of her more recent triumphs where she gave several recitals last summer.

SIXTH SYMPHONY PROGRAM

FRIDAY EVENING, DECEMBER 13, 1940, AT 8:30

Guest Artist: ROSE BAMPTON, *Soprano*

SYMPHONIC PRELUDE TO PART II, OF "THE
REDEMPTION" *Franck*

TWO ARIAS, FROM "AIDA" *Verdi*
(a) "Ritorna Vincitor"
(b) "O Patria mia"

A SKETCH OF THE STEPPES OF CENTRAL ASIA . . . *Borodin*

SONGS WITH ORCHESTRA

(a) "Chère Nuit" *Bachelet*
(b) "Wiegenlied" *Richard Strauss*
(c) "Cécilie" *Richard Strauss*

INTERMISSION

SYMPHONIA DOMESTICA, OPUS 53 *Richard Strauss*
In One Movement and Three Subdivisions

- I. Introduction – Scherzo – Cradle Song –
- II. Adagio –
- III. Double Fugue and Finale.

ROSE BAMPTON, Soprano



Rose Bampton is one of the few all-American trained singers to have achieved world-wide fame. Renowned for her artistic accomplishments in four fields—opera, concert, oratorio and radio—Miss Bampton received her early musical education in Cleveland (the city of her birth) and Buffalo, and was later graduated from the Curtis Institute, Philadelphia. Her first public success came in the summer of 1929 as a member of the New York Chatauqua Opera Association. This was followed by a series of important oratorio and opera engagements including three years with the Philadelphia Opera Company. She made her Metropolitan Opera debut on her twenty-third birthday in 1932, and from then on her career took on a national and international scope. She has already finished eight triumphant years at the Metropolitan—her roles including some of the most famous in the operatic repertoire.

Highlights of her concert activities embrace engagements with Toscanini and the New York Philharmonic Orchestra; five concerts with Stokowski and the Philadelphia Orchestra, as well as appearances with the symphony orchestras of Chicago, Detroit, Cleveland, San Francisco, Cincinnati, St. Louis, Los Angeles, Portland and Seattle. In oratorio she has repeatedly sung in the leading musical festivals throughout the East. Her European engagements include England and the Continent in addition to an extensive tour through South Africa.

WCCO

TO CONDUCT NEW YORK PHILHARMONIC SYMPHONY



Dimitri Mitropoulos, director of the Minneapolis Symphony, will direct the New York Philharmonic Symphony Orchestra during the concert over WCCO beginning at 2 p.m. today. Mitropoulos will replace John Barbirolli, permanent conductor who is on vacation, for the next four Sundays, including today's concert.

MITROPOULOS TRIES TO 'FORGET'



DIMITRI MITROPOULOS

One Greek battle success follows another on the front pages of the newspapers, but Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra, tries to keep his mind off war, he disclosed today as he left for New York to be guest conductor of the New York Philharmonic orchestra for the next month.

"Thoughts of war breed hate, and hate destroys art," Mitropoulos said. "No man who hates can do anything for art. I read the papers, yes, but I don't let my mind dwell on the war."

Mitropoulos will direct the famous New York orchestra for 14 concerts, including four Sunday afternoon broadcasts, during the absence of Conductor John Barbirolli. He will return to Minneapolis January 17. His first Sunday broadcast from New York will be December 22.

Musical Musings

By GRACE DAVIES

MINNEAPOLIS SYMPHONY ORCHESTRA
(Mitropoulos Conducting)

*A hush—he lifts his hands. The music comes
In glad abandon from his fingertips;
He reaches out and draws it from the air,
And flings it forth in handfuls to the crowd.*

*Forgetful of himself, he works and builds
Through pain and fire, from sound and song and prayer,
A structure such as we had never dreamed.
I sit in breathless wonder while those hands
Like magnets draw my soul from me to set
It on a peak, and I go mad with joy
That mortal man can know so much of God.*

OLIVE I. HANSON.

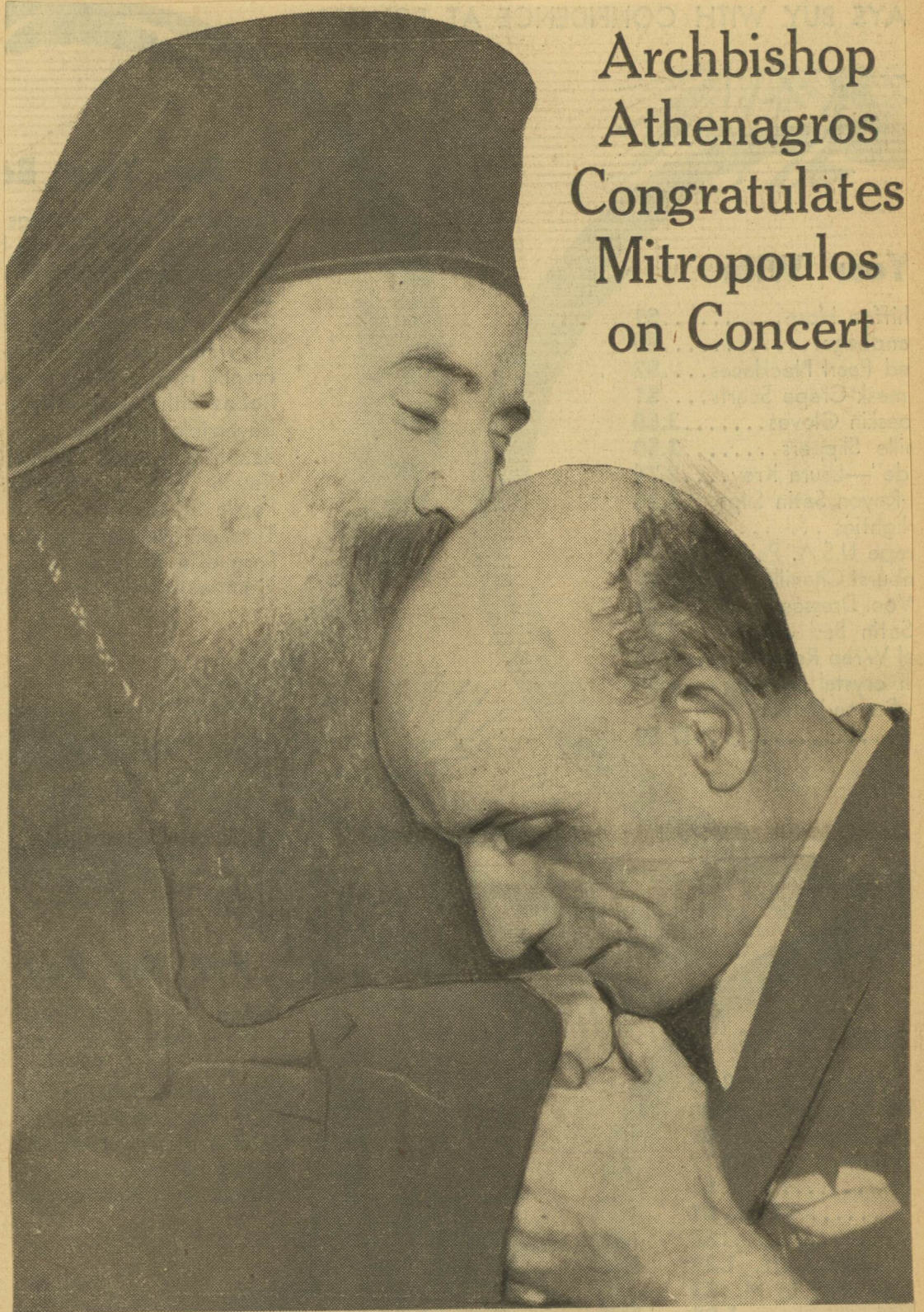
WHAT finer tribute could be paid our maestro, as he leaves on his New York sojourn of five weeks, than these lines from the "Minneapolis Skyline" and with them the sincere wishes of us all.

Mitropoulos' 1st N. Y. Broadcast

Dimitri Mitropoulos' first broadcast as guest conductor of the New York Philharmonic Symphony will be heard over station WCCO at 2 p.m. today. His program will be as follows:

Three Fugues from "The Art of Fugue" Bach-Darmstadt
Triple Fugue
Double Fugue
Quadruple Fugue
The Coliseum at Night from "Two Impressions of Rome" Woltmann
Sinfonia Domestica R. Strauss

Archbishop Athenagros Congratulates Mitropoulos on Concert



The head of the Greek Orthodox church in North and South America, Archbishop Athenagros, bestows a kiss on the head of Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra, after Mitropoulos appeared as guest conductor of the New York Philharmonic orchestra last night. Mitropoulos was first Greek to hold the Philharmonic baton.

Minneapolis Conductor Cheered at Concert

NEW YORK—(P)—Dmitri Mitropoulos won himself a firm place in the affections of one of the most difficult concert audiences in America last night.

The Minneapolis conductor was heard for the first time face-to-face by a New York audience in a program which won cheers for himself and the general interest of the New York Philharmonic-Symphony subscribers.

* * *

Mitropoulos is replacing John Barbirolli, permanent conductor of the Philharmonic, for a month.

He proved unorthodox in method, but "super standard" in musicianship.

He conducted without score and without a baton, and with a peculiar, almost spasmodic, habit of gesture that always interested and sometimes startled his hearers.

At all times he gave the impression of being interested only in the music, careless of the personal impression he made and sincerely anxious that the musicians have the major share of the applause.

* * *

The program included Beethoven's second "Leonore" overture, his fourth symphony, and after intermission Richard Strauss' "domestic" symphony.

* * *

Here is what New York critics had to say about Mitropoulos' performance with the New York Philharmonic symphony:

OLIN DOWNES, New York Times—"Hopes, long vanished, of a conductor of commanding qualities to direct the Philharmonic symphony orchestra were gratified last night when Dimitri Mitropoulos appeared for first time in public concert in this city as guest conductor of that body in Carnegie hall. . . . Orchestra, after a first half-week of rehearsals, obeyed him implicitly, and sounded like an entirely different body than the one we have been listening to in late months.

* * *

VIRGIL THOMPSON, New York Herald Tribune—" . . . It is not possible to chalk up a complete score for any conductor on one concert. Mr. Mitropoulos is obviously a great orchestral technician. His musical taste, as expressed in last night's program, was neither fresh nor particularly sound. It will be interesting to hear what he does with or to Mozart, Schubert and Debussy."

* * *

JAMES WHITTAKER, Daily Mirror—"The grandest tribute a musician can earn was paid Dimitri Mitropoulos, the Greek conductor, last night in Carnegie hall. At end of Philharmonic symphony program and a vertiginous orchestral ride over jumps of Richard Strauss "Domestic Symphony," band itself joined an hysterical audience in acclaiming the interim-leader, borrowed from Minneapolis symphony during John Barbirolli's winter vacation."

Mitropoulos Opens Month in New York

New York, Dec. 19.—(P)—Dmitri Mitropoulos tonight won himself a firm place in the affections of one of the most difficult concert audiences in America.

The Minneapolis conductor was heard for the first time face-to-face by a New York audience in a program which carefully avoided "show pieces," and won cheers for himself and the general interest of the New York Philharmonic-Symphony subscribers. Mitropoulos is replacing John Barbirolli, permanent conductor of the Philharmonic, for a month.

Unorthodox, Excellent

He proved unorthodox in method, but super-standard in musicianship. He conducted without score and without a baton, and with a peculiar, almost spasmodic, habit of gesture that always interested and sometimes startled his hearers. At all times he gave the impression of being interested only in the music, careless of the personal impression he made and sincerely anxious that the musicians have the major share of the applause.

First Time Seen by N. Y.

Mitropoulos had never been heard "face-to-face" in New York before, although he has conducted the NBC symphony. He came to the United States first at the invitation of Serge Koussevitzky to conduct the Boston symphony. He was asked to return a second time in 1937, and at that time was engaged by the Minneapolis symphony as permanent conductor. He still holds that post.

He was born 44 years ago in Athens, into a family of devout Greek Catholics. For 37 years he has worked in music, despite the opposition of his family—the Greek church disapproving of instrumental music in its services.

Since two of the conductor's uncles are monks, a grandfather a priest, and a grand uncle an archbishop, it was fitting that Archbishop Athenagaros, head of the Greek church in the Americas, should be a guest of honor.

The program included Beethoven's second "Leonore" overture, his fourth symphony, and after intermission Richard Strauss' "domestic" symphony.

Mitropoulos Hailed in N. Y.

New York music critics gave Dimitri Mitropoulos a "big hand" at his debut as guest of the New York Philharmonic Symphony Thursday night, quibbled here and there about his tempi and exaggerated contrasts, but almost to a man granted that his vitality and technical mastery produced persuasive results.

Below are excerpts from the reviews:

* * *
OLIN DOWNES, in the Times: Mr. Mitropoulos quickly proved his energy and fire as a leader and his remarkable control of players . . . he conducts with amazing virtuosity. His tanned head, his often athletic use of his arms, the hands that so flexibly and surely mold the orchestral tone and expose every melody, make a curious and arresting individually on the platform . . . There is no conductor just like him. His scale of sonorities is a very wide one, from a barely audible pianissimo to a fortissimo next to deafening. One likes it or one does not. The audience last night was overwhelmed.

* * *
PITTS SANBORN, in the World-Telegram: The Sinfonia Domestica evidently showed him off to advantage. Seldom has the complicated score been set forth with such precision and clearness. To be sure, the dynamic scale was perilously high, but Mr. Mitropoulos seems to delight in big sonorities . . . A performance of Beethoven that oscillates between the barely audible and the positively ear-splitting, no matter how precisely each phrase may be articulated, misses the point through sheer excess.

* * *
VIRGIL THOMSON, in the Herald Tribune: Beethoven's overture to "Leonore," No. 2, was conducted by Mr. Mitropoulos with a firm mastery of what he wanted. What he mostly wanted was spectacular contrasts in the Verdi manner of ppppp versus ffff . . . Mr. Mitropoulos' conducting of Strauss' Sinfonia Domestica was in every way sensational. He gave it continuity; and he pulled out of his men the most sensational sonorities in order to give it, if possible, vividness . . . Mr. Mitropoulos con-

ducts the wrong pieces magnificently, shows them a whale of a time. This listener had a whale of a time, too.

* * *
SAMUEL CHOTZINOFF, in the Post: While one could wonder at the extravagance of gesture, the musical results were above suspicion. For Mr. Mitropoulos quickly impressed his hearers with his authority, his forceful rhythm, his dramatic sense and his grasp of musical form. Not for a long time has the Philharmonic - Symphony played with such precision and finish and been guided by a musician with a temperament so nicely balanced by intellect and passion.

* * *
OSCAR THOMPSON, in the Sun: It was in seizing upon the splendors of the instrumentation (of the Sinfonia Domestica) and extracting from the Philharmonic players every ounce of their collective virtuosity in the projection of those splendors that last night's guest leader made something new and exciting of the relatively unfamiliar score. This was virtuosity tremendously energized and converted into a whirlwind . . . His performances (of Beethoven) were bright, clean and sharply pointed. But their contrasts as between loud and soft were so extreme as to smack of distortion . . . One would say that he is a past master of bodily vibrato.

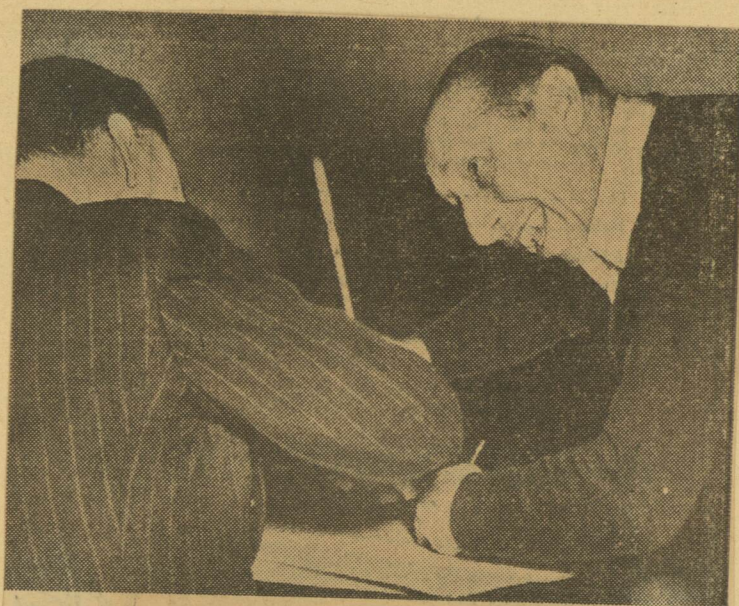
* * *
HENRY W. SIMON, in PM: Beethoven's Fourth, one of the composer's milder symphonies, took on a hectic flush that rather became it; and the Strauss Domestic Symphony, a brilliantly orchestrated work not worth hearing too often, brought such bravos and shouts as have not been heard this year at Philharmonic concerts . . . He uses no notes—not even in rehearsal—and can stop in the middle of a movement and say: "Go back to seven bars before letter A." If you've ever studied scores you know that's no mean trick . . . There was a story going about the hall that this Greek conductor was planning to do a great deal of modern Italian music. "Italians," he explained handsomely, "are a nation of artists—not warriors."



"No fiddling with Stravinsky," cried Stravinsky, as he pointed out that interpretation was just as much of the score as the notes.



"Come on and play with me," he pleaded, but levity was far from his consciousness.



"Yeah, yeah," cried the little fox," but 69-year-old Stravinsky had only a big "no" in his vocabulary. Whether he meant it or not is best judged by the picture.—(Times-Tribune photo.)



IGOR STRAVINSKY, Composer-Conductor

Igor Stravinsky was born at Oranienbaum, near Petrograd, on June 5, 1882, the son of a distinguished opera singer. Although intended for a legal career and admitted to the university for the study of law, he had previously studied piano and was an enthusiastic attendant of the symphony concerts at Petrograd and of the Tchaikowsky ballet performances at the Maryinsky Theatre. In 1902 young Stravinsky met the composer Rimsky-Korsakow whose personality and musical knowledge fascinated him. He was so deeply impressed that he decided to devote his life to music. Two years of intense study with the Russian master revealed and developed an unsuspected genius. A few years later another crucial meeting, this time with Serge Diaghlieff, of Russian ballet fame, had two further important results: it made Paris the center of Stravinsky's activity and it launched him as a ballet composer of marked individuality. From 1910 to 1917 appeared successively "The Fire Bird," "Petrouchka," "Le Sacre du Printemps," and "The Nightingale." "Les Noces" followed in 1920; "Apollon Musagete" in 1928, and in 1937 "Jeu de Cartes," with a poker game as a background. His very last opus is a Symphony in C major, dedicated to the Chicago Orchestra and written for its present Golden Jubilee Season. This work had its first performance in Chicago last month, with the composer conducting.

Stravinsky is today probably the most electric creative personality of his time, and the most talked-of, disputed and discussed artist of all time. As a conductor his command of an orchestra and interpretative ability have placed him in the front rank and won the unanimous approval of the critics of this country and abroad. His guest-conductor engagements have included every major symphony orchestra to which list is now added the Minneapolis Symphony.

Stravinsky Conducts Symphony Concert

Guest Leader Guides the Orchestra in Playing Own Composition

Minneapolis was honored in having Igor Stravinsky as guest conductor of the Minneapolis Symphony orchestra last night in Northrop auditorium. It was our privilege to hear him conduct two of his three most important compositions—"Suite from Petrouchka" and "Suite from Fire Bird"; in addition, a Divertimento, "The Fairy Kiss" and the suite from "The Card Game," were played.

Few musicians have created a greater influence on modern music than this same Stravinsky; with him the harmonic traditions of music collapsed. He sensed what was the popular demand and with a phenomenal technique was able to revolutionize music where Debussy, the impressionist, left off. In doing it he has received recognition such as few men are accorded in a lifetime.

All of the compositions presented belong to the choreographic world, are fantastic in content and arouse our contemplation of many of the arts, in connection with this fascinating music. We try to relive the glories of the ballet as the composer undoubtedly does, when conducting, see the gorgeous spectacle, the dance design, the

glamorous personalities of the dancers. If we fail, we are apt to give an unfavorable estimate of the music—which is another way of saying that "The Fairy Kiss" and the "Card Game" are brilliant scores although dull as concert numbers. For our part, Stravinsky gives a full account of himself in the beautiful "Fire Bird" music although "Petrouchka" is said to be the composer's greatest work.

Someone was heard to criticize the interpretation of two of the best known compositions. It sounded absurd and yet almost every composer has learned from some one else what his sketch became in colors. Stravinsky directs as he would for the ballet; we hear page after page without a crescendo even and yet there is a full measure of solidity, exquisiteness or barbarism if he chooses. Every moment bristles with invention; as for an inner urge to write—not this composer. He has given us a new idiom and is master of it.

The orchestra men gave their best of which we were proud and for which Stravinsky must have been grateful.

—GRACE DAVIES.

SEVENTH SYMPHONY CONCERT

FRIDAY EVENING, DECEMBER 20, 1940, AT 8:30

IGOR STRAVINSKY
Guest Conductor—Composer

STRAVINSKY PROGRAM

DIVERTIMENTO FROM THE BALLETT, "LE BAISER DE LA FEE" ("The Fairy's Kiss")

(Inspired by the Muse of Tschaiakowsky)

Sinfonia: Andante—Allegro sostenuto—
Danses Suisses: Tempo giusto—Valse—
Scherzo: Moderator—Allegretto—
Pas de Deux: Adagio—Variation—Coda.

SUITE FROM THE BALLETT "PETROUCHKA"

Russian Dance—Petrouchka at Home—The Fair in Festival Week—
Dance of the Nurses—The Peasant and the Bear—The Topsy Merchant
and the Gypsies—Dance of the Coachmen—The Masqueraders.

INTERMISSION

"JEU DE CARTES" ("CARD GAME"), A BALLETT IN THREE DEALS

First Deal: Introduction—Pas d'Action—Dance of the Joker—Little
Waltz—
Second Deal: Introduction—March—Variations of the Four Queens—
Variation of the Knave of Hearts and Coda—March and Ensemble—
Third Deal: Introduction—Waltz-Minuet—Presto (Combat between
Spades and Hearts)—Final Dance (Triumph of the Hearts).

SUITE FROM THE BALLETT, "THE FIRE BIRD"

Introduction—The Fire Bird and Her Dance—
Dance of the Princesses—
Infernal Dance of the Katscheï
Berceuse—Finale.

Verrall Reports Gotham Amazed by Mitropoulos

John Verrall, St. Paul composer whose works have been played by the Minneapolis Symphony orchestra, has been in New York since Dimitri Mitropoulos arrived there to conduct the Philharmonic Symphony, and attend first rehearsals of the orchestra under Mitropoulos. The following is a letter to John K. Sherman, Star Journal music critic, describing New York reactions to Mitropoulos. Verrall's "Sinfonietta" will be given its first performance there under Mitropoulos Jan. 9 and 10.

By JOHN VERRALL

New York is proving to be too fast a town for me, but Mitropoulos is too fast for New York, and the people here, musicians and public alike, are receiving him with mixed wonder and enthusiasm.

I was fortunately present at the first rehearsal. The maestro entered with Barbirolli, who introduced him and left.

The first five minutes following were astounding. Without a score Mitropoulos stood before the men and described in minute detail many doublings he wanted in the woodwinds for the "Leonore" overture, giving letters, beats, rests in every part of the score, and with great rapidity, and addressing every man in the orchestra by name.

* * *

He spoke in a somewhat higher and more strained voice than usual, and seemed more excited than nervous. He conducted the first several measures of the overture with great vehemence, finally leaping into the air and landing directly on a sforzando.

I saw frank astonishment register on several faces in the orchestra.

* * *

As the morning wore on, I was impressed with evidences of growing enthusiasm and respect among the men, who comprehended with their minds what the maestro wanted, but not with their hearts.

By this time several newspapermen were in the hall, unable to restrain their excitement and buzzing among themselves.

One photographer was muttering between pictures to his companion, "Dis guy

is great," and later, "Dis guy is morvelous!" I think he was more overcome by the beauty of the maestros bodily movements than by the music.

* * *

The first concert was a brilliant success from the audience and critics' viewpoint, and for the first time in a long while the staid Carnegie hall public stood up and cheered the performance of the Strauss "Domestica," and called Mitropoulos out for no less than eight curtain calls.

The results were amazing for only two and a half days of rehearsal with a new conductor who is entirely individual. I have been to every concert, and most of the rehearsals, and I know the men are co-operating, that the public and critics are more than impressed, that the composers and musicians around town are thrilled with this new and vital conductor.

* * *

Aaron Copland, the composer, remarked to me that any man who could make Strauss sound strong and free from sentimentality is more than a mere conductor, he is an architect.

In spite of all this I miss one quality in the Philharmonic, even under our Mitropoulos. There is polish, smoothness of tone, technique, everything one could desire, except that spirit of youthfulness and energy, that responsiveness to the very soul of our conductor which characterizes the Minneapolis Symphony.

It may be that the players here are more blase and sophisticated, it may be that they have played under too many conductors, or it may be merely that this is New York, where a musician's soul is denied that repose necessary to respond to a sensitive nature like Mitropoulos'

At all events, I look forward to hearing our orchestra again.

Mitropoulos to Present Spalding

Albert Spalding, will be guest soloist on today's broadcast of the New York Philharmonic orchestra, directed by the Minneapolis conductor, Dimitri Mitropoulos, at 2 p.m. over WCCO. The program:

Symphonic Poem "La Peri" Dukas
Orchestra
Poeme Chausson
Rondo Capriccioso Saint-Saens
Mr. Spalding and orchestra
Sinfonietta (American
premiere) Zemlinsky
Orchestra

Mitropoulos Sought As N. Y. Conductor

New York, Dec. 28.—Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra, also has made a favorable impression upon critics.

is being considered as director of the New York Philharmonic orchestra, it was reported in metropolitan music circles today.

At the Philharmonic offices it was said a decision "will not be reached for a month or so."

It is known, however, there is a demand that John Barbirolli, present conductor, be replaced.

Since the appearance of Mitropoulos as guest conductor, public interest has increased, as evidenced at the box office. He

Arthur J. Gaines, manager of the Orchestral Association of Minneapolis, last night expressed doubt that Mitropoulos would accept if an offer were made.

"Mitropoulos is not one to be moved merely by money considerations," Mr. Gaines remarked.

"He is more likely to consider the surroundings in which he works. I am satisfied he enjoys the conditions in Minneapolis, and I know he doesn't care for the bustle and confusion of New York."

Time Magazine Has Praise for Minneapolis' Mitropoulos

Local Conductor Wins Ovation on N. Y. Visit

Minneapolis' meteoric Dimitri Mitropoulos evidently has taken New York Philharmonic fans by storm with his current guest conducting of the famous orchestra. Here is Time magazine's report of Mitropoulos in the metropolis:

Last week the sedate lights of Manhattan's Carnegie hall shone on a well-polished bald head, which bobbed and weaved over the assorted pates of the New York Philharmonic-Symphony orchestra.

Now and then the glabrous dome would shake like a furiously boiling egg, starting a corporeal tremolo through the whole lean, ascetic body. Long arms and clenched fists flailed high and low. It was a sight to see.

And from the Philharmonic this flailing and shaking drew the most satisfactory and exciting sounds since the days of Arturo Toscanini.

Dimitri Mitropoulos thus went through the second week of a month's spell as guest conductor of the Philharmonic.

This 44-year-old Greek had been summoned from Minneapolis, whose symphony he has conducted for three years, while the Philharmonic's floppy-haired John Barbirolli—a British subject of Italian-French parentage—went westward, guest-conducting on his own. After recent critical blasts at Barbirolli's spiritless stick-waving, veiled comparisons and references to Greek vs. Italian were inevitable.

* * *

Almost unanimously the critics handed Conductor Mitropoulos the decision.

Thanks to him, the Philharmonic was itself again, one of the world's great orchestras—if only for a month.

Conductor Mitropoulos is a pious Orthodox Catholic who always wears a crucifix and a medal of the Virgin, almost followed his family's bent toward the monastery. Composer and pianist, he was trained in Greece and Germany, built the orchestra of the Athens Conservatory, made his first U. S. splash in Boston.

* * *

He looks somewhat like a figure from a canvas by another great Greek, Domenico Theotocopuli (called El Greco in Spain, where he lived).

The Mitropoulitan way of playing music is a bit El Grecoesque: lean, angular, edgy, sometimes distorted.

Mitropoulos wowed his first Manhattan audience by performing from memory and without baton, a



DIMITRI MITROPOULOS

Tonic for the Philharmonic

tought and little-played work, Richard Strauss' Sinfonia Domestica—45 minutes of sound representing a particularly lurid day in the Strauss family.

Mitropoulos wowed his orchestra too, although some of them resented having to work hard for a change. Not only did he dispense with the score on the platform: at rehearsals he could refer his men to a numbered section of the score, sight unseen.

Says he, simply: "I learn the music."

Last week rumors flew that the Philharmonic might offer Conductor Mitropoulos a permanent job.

To get him, the orchestra management would have to buy off Barbirolli, whose contract at a comparatively modest salary, has two years to run.

Minneapolis, which turns out the biggest weekly symphonic audience in the U. S.—as many as 5,000 people in enormous Northrop auditorium—pays Mitropoulos a big salary as such things go—\$25,000 a year.

* * *

His present contract expires at the end of this season. Dimitri Mitropoulos lives simply, avoids parties, prefers the movies or the company of orchestramen.

TWICE LAST WEEK HE TELEPHONED MINNEAPOLIS, SAID HE MISSED THE BOYS AND DISLIKED MANHATTAN'S WHIRL.

EIGHTH SYMPHONY PROGRAM

FRIDAY EVENING, JANUARY 3, 1941, AT 8:30

BRUNO WALTER
Guest Conductor

SYMPHONY IN G MAJOR ("OXFORD"), NO. 92
(B&H NO. 16) *Haydn*
I. Adagio – Allegro spiritoso
II. Adagio
III. Menuetto: Allegretto
IV. Finale: Presto

TONE POEM, "DEATH AND TRANSFIGURATION,"
OPUS 24 *Richard Strauss*

INTERMISSION

SYMPHONY NO. 1, IN C MINOR, OPUS 68 *Brahms*
I. Un poco sostenuto – Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio – Piu andante – Allegro non troppo,
ma con brio

PROGRAM NOTES

By DONALD FERGUSON

BRUNO WALTER

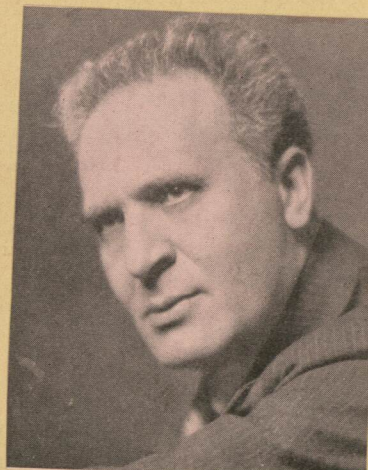
Our guest this evening is not a stranger to our podium. Indeed, he will be remembered as an old friend; for he was the conductor of three symphony concerts and three popular programs during the season of 1922-23 — in the interim, that is, between Mr. Oberhoffer and Mr. Verbrugghen. It is certain that none who heard his remarkable readings on those occasions will have forgotten them, and equally certain that they will look forward to this evening's concert with eager anticipation.

Mr. Walter was born at Berlin, September 15, 1876. His talent was evident at an early age. He soon outgrew the instruction which his mother was able to give him, and at considerable parental sacrifice was given professional lessons. He first appeared in public at the age of nine, at a students' recital of the Berlin Singakademie. Eight years later he was so far advanced as to be intrusted with the direction of Lortzing's opera, *Der Waffenschmied*, at Cologne. His success was so great as to determine his future as a conductor.

At Hamburg, in the following year, he was engaged as coach at the Opera. Here he had the inestimable benefit of association with Gustav Mahler, who raised his position to that of assistant conductor and chorus-master of the company. The friendship between them was most intimate up to the day of Mahler's death in 1911.

At the age of twenty-two, Walter became chief conductor of the opera at Riga — a position which, some sixty years before, had been filled by Richard Wagner. After two years (in 1900) he went to the Royal Opera in Berlin, and in 1901 he again joined forces with Mahler at the Vienna Opera, where he remained until 1907. It is not strange, then, that Walter has been one of the greatest promoters of Mahler's music.

In 1914 he left Vienna for Munich, where he remained as General Music-Director at the Opera until 1922, when he made his first appearance in America as guest conductor of the New York Symphony Orchestra. Frequent trips to Europe during the following years took him to the principal cities of Belgium, Spain, Sweden, Poland, Hungary, Russia, and other lands — notably England, where he was the first "enemy" conductor to appear after the great war.



Mitropoulos, Ormandy Meet in New York

By John K. Sherman
Star Journal Music Editor

An old Minneapolis Symphony precedent was shattered last week, when Dimitri Mitropoulos and Eugene Ormandy met in New York after a concert of the Philadelphia orchestra in Carnegie hall.

There has never been much contact between Minneapolis conductors and their predecessors. So far as the records show, Henri Verbrugghen, our second conductor, never met No. 1, Emil Oberhoffer. Third conductor Ormandy met Verbrugghen several times, but after the latter was retired and ill.

The meeting was arranged by Gabriel Fenyves, Minneapolis pianist, teacher and conductor, who took a busman's holiday over the year-end to hear the eastern orchestras and attend the music convention at Cleveland. Fenyves is an old friend of Ormandy's—they were fellow-Hungarians and fellow-students back in the old world.

* * *

"It was largely a bouquet-throwing match," says Fenyves in describing the encounter between the two. "I happened to run into Mitropoulos in the lobby during intermission, and suggested we go back and see Eugene after the concert.

"We ploughed our way through crowded ranks of adoring women that clustered about Ormandy, and I said to Mitropoulos: 'Now you understand why I don't come backstage more often to see you after concerts.' Mitropoulos looked over the feminine throng, and replied wistfully, 'Yes, but I don't draw quite so many ladies.'

"It was a cordial meeting. Mitropoulos told Ormandy the concert was wonderful, and Ormandy told Mitropoulos he had heard marvelous things about his conducting of the Minneapolis orchestra, and warmly congratulated him on his success."

* * *

Ormandy still has his roguish sense of humor, Fenyves reports. A year ago he tore a shoulder ligament, and he explained to Fenyves that he had been forced to subdue his conducting technique to a mere twitch of the forefingers. Fenyves' sympathy was turned to shock when, in the opening "Don Juan" at the Philadelphia concert, Ormandy let go with a series of wild and wide-open arm maneuvers. Ormandy later told him he couldn't concentrate for the first five minutes of the concert because he was chuckling inwardly at Fenyves' amazement.

Mr. Fenyves attended concerts in Philadelphia and New York, peeked in at a Mitropoulos rehearsal and noted the marked respect and attention given Mitropoulos by the Philharmonic men. "Considering that the Philharmonic is still more or less a one-man orchestra, a group brought to a peak of brilliance by Toscanini, it is remarkable what Mitropoulos was able to do with it."

Fenyves was sent to the Cleveland convention by Macalester college (where he heads the piano department), bumped into William MacPhail, Carlyle Scott and Donald Ferguson, was much impressed by the concerts of American music played at Severance hall and thought that Ferguson's talk on "Music in Democracy" was the best given there.

Mitropoulos and Frantz on Radio

Dalies Frantz, pianist, will be soloist at the concert of the New York Philharmonic conducted at 2 p.m. today by Dimitri Mitropoulos, Minneapolis conductor, and broadcast over WCCO.

The program:

Overture, "The Merchant of Venice" Castelnuovo-Tedesco
Four Tone Poems After Pictures by Arnold Boecklin Reger
Concerto in E flat major Liszt
Rhapsodie Espagnole Ravel

N. Y. Orchestra to Play Verrall Composition

The composition, "Concert Piece for Horn and Strings," by John W. Verrall, associate professor of music at Hamline university, will be played for the first time Friday night in New York by the New York Philharmonic orchestra. Guest director of the concert will be Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra. Mr. Verrall has completely rewritten his composition since it was performed by the Minneapolis orchestra last year under the title, "Sinphonietta."

PUFF FOR DIMITRI

"The New York Philharmonic-Symphony Orchestra is a world-famous orchestra with standards & a reputation to maintain, & also a duty toward its public. For a long time those standards & traditions have suffered gravely because of 2nd class leadership. This latter fact does not need to be argued by reviewers; it is simply made patent by such Mitropoulos performances as that of yesterday. The Philharmonic-Symphony sounds again like one of the 3 leading symphonic bodies of the world." Olin Downs in N. Y. "Times."

Mitropoulos' Memory Amazes New York

The prodigious music memory of Mitropoulos has swept the New York Philharmonic players and audiences off their feet, Edwin McArthur, 33-year-old conductor, said today as he arrived in Minneapolis to conduct the Minneapolis symphony Friday night in Northrop auditorium.

"At rehearsals, without a score, he gives directions entirely from memory," said McArthur. "He says 'In 94 the flute is important. In 95, you, third oboe, play a prominent part.'

"While it is not unusual to find a person who can memorize musical scores, it is rare to discover one who combines his memory and intense feeling for the music. Mitropoulos actually thinks in musical language."

McArthur will share honors in Minneapolis with Kirsten Flagstad, to whom McArthur is indebted for much of his rise to fame as an outstanding director. The Norwegian soprano sponsored his career "as a means of repaying her debt to musical America."