



STEINWAY—

... "the Eighth Wonder!"

If a single musical instrument were to be so honored, Steinway Piano unmistakably must be that instrument . . . for all the great pianists since Franz Liszt have paid tribute to the golden singing tone, the incisive action and magnificent presence of Steinway—
"Instrument of the Immortals."

All eight pianists appearing with the Chicago Symphony Orchestra this season are Steinway Artists (photographs appear in same order as list below):

- | | |
|-----------|-------------|
| Casadesus | Kapell |
| Firkusny | Kerr |
| Fleisher | Malcuzyński |
| Hess | Novaes |

Lyon & Healy
In the Loop—243 South Wabash
In Oak Park—123 North Marion

Come in and hear for yourself what it is Steinway has in Tone and Accelerated Action that makes it the world's most desired piano for home and concert.

FOUNDED BY THEODORE THOMAS IN 1891

Ben Healy
CHICAGO

SYMPHONY ORCHESTRA

FIFTY-SIXTH SEASON



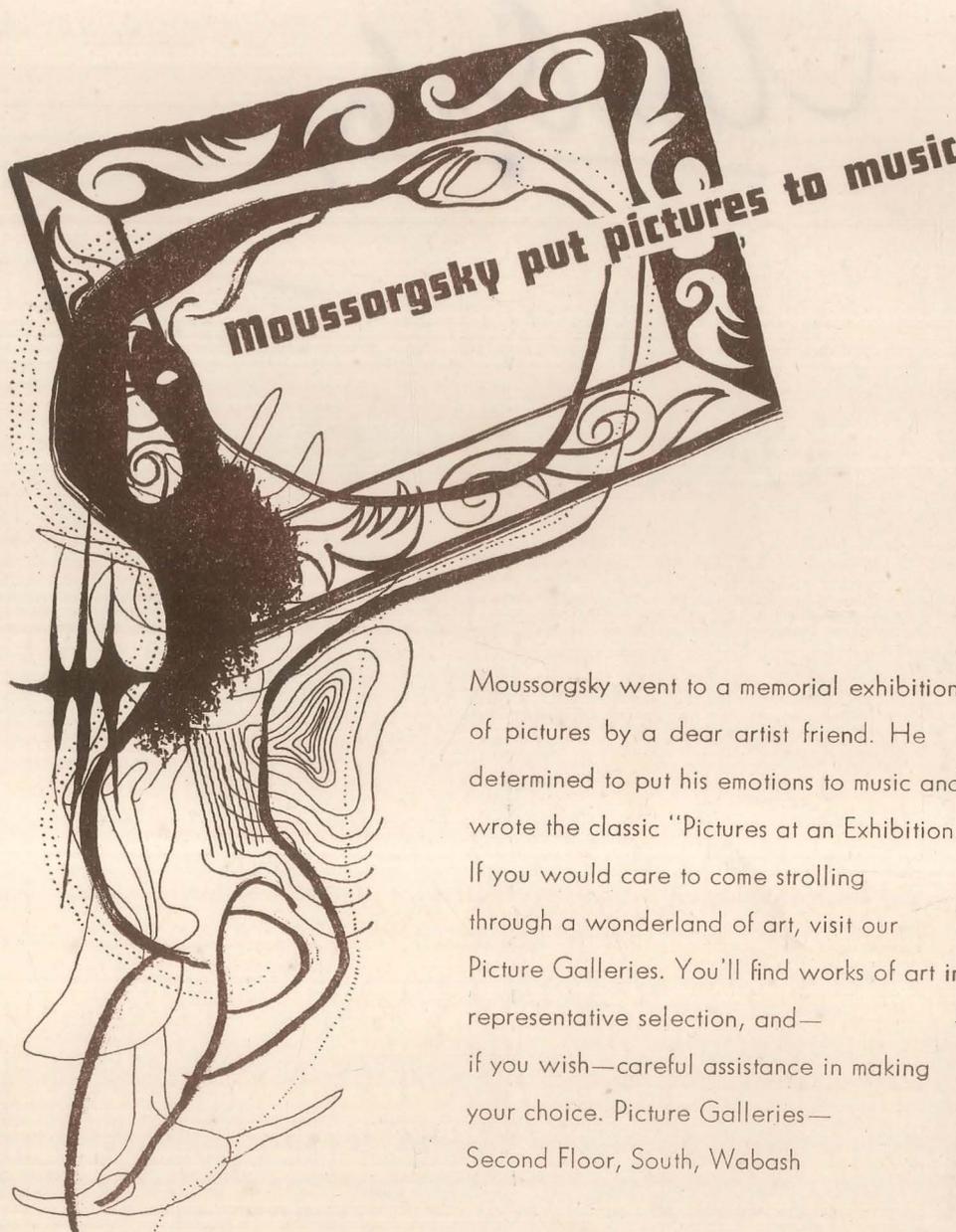
Concert Nos. 2931 and 2932

THE THURSDAY-FRIDAY SERIES

TWENTIETH PROGRAM

February 13 and 14, 1947

ORCHESTRA HALL, CHICAGO



Moussorgsky went to a memorial exhibition of pictures by a dear artist friend. He determined to put his emotions to music and wrote the classic "Pictures at an Exhibition." If you would care to come strolling through a wonderland of art, visit our Picture Galleries. You'll find works of art in representative selection, and— if you wish—careful assistance in making your choice. Picture Galleries— Second Floor, South, Wabash

THE ORCHESTRAL ASSOCIATION

[FIFTY-SIXTH SEASON • 1946-1947]

OFFICERS

EDWARD L. RYERSON, <i>President</i>	CHARLES H. SWIFT, <i>Vice-President</i>
CYRUS H. ADAMS, <i>Vice-President</i>	CHALKLEY J. HAMBLETON, <i>Secretary</i>
ARTHUR B. HALL, <i>Vice-President</i>	FRANCIS M. KNIGHT, <i>Treasurer</i>

HONORARY TRUSTEES

RALPH H. NORTON	CHARLES H. SWIFT	RUSSELL TYSON
-----------------	------------------	---------------

EXECUTIVE COMMITTEE

CYRUS H. ADAMS	ARTHUR B. HALL	ERIC OLDBERG
DANIEL H. BURNHAM	CHALKLEY J. HAMBLETON	EDWARD L. RYERSON
CHARLES P. GOODSPEED	FRANCIS M. KNIGHT	JOHN P. WELLING

ALFRED T. CARTON, *Chairman Finance Committee, Ex-Officio*

OTHER TRUSTEES

LEIGH B. BLOCK	EARL KRIBBEN	J. SANFORD OTIS
WALTER P. PAEPCKE		EDGAR STANTON, JR.

OTHER MEMBERS OF THE ASSOCIATION

CUTHBERT C. ADAMS	ALBERT D. FARWELL	CHARLES H. MORSE
JAMES H. BECKER	MARSHALL FIELD	HOWELL W. MURRAY
BRUCE BORLAND	MRS. WILLIAM SHERMAN HAY	RALPH H. POOLE
JOHN ALDEN CARPENTER	DENISON B. HULL	THEODORE W. ROBINSON
MRS. CLYDE M. CARR	GEORGE ROBERTS JONES	CHARLES WARD SEABURY
WILLIAM B. CUDAHY	GWETHALYN JONES	JEFFREY SHORT
PAUL H. DAVIS	MRS. TELFER MACARTHUR	DURAND SMITH
EDISON DICK	<i>Chairman Women's Committee</i>	MRS. THOMAS I. UNDERWOOD
GAYLORD DONNELLEY	L. L. McARTHUR, JR.	MRS. FREDERIC W. UPHAM
PERCY B. ECKHART	CHAUNCEY McCORMICK	ERNEST B. ZEISLER
	LEEDS MITCHELL	

OFFICES: SIXTH FLOOR, ORCHESTRA BUILDING

220 South Michigan Avenue, Chicago 4

GEORGE A. KUYPER, <i>Manager</i>	RUTH H. CARROLL, <i>Assistant Secretary</i>
----------------------------------	---

Loop: 243 S. Wabash
 On the Avenue: 842 N. Michigan
 In Evanston: 613 Davis
 In Oak Park: 123 N. Marion
 (Oak Park and Evanston stores
 open Monday and Thursday evenings)

Lyon & Healy



**Favorite Piano Concertos to
 highlight Your Record Collection**

Prelude in C Sharp Minor, Opus 3,
 No. 2 (Rachmaninoff).

Three Preludes from Opus 34 (Shostakovich). William Kapell, pianist.
 Vic. 11-8824.....\$1.05

Concerto No. 4 in C Minor for Piano
 and Orchestra (Saint-Saens). Robert
 Casadesus with the Philharmonic Sym-
 phony Orchestra of New York, Artur
 Rodzinski, conductor.
 Col. MM-566.....\$4.04

Sonata in F Minor, Opus 57 ("Appas-
 sionata") (Beethoven). Artur Rubin-
 stein. De Luxe Edition. Vic. (non-
 breakable). DV-3.....\$7.19

Piano Music of Chopin. Maryla Jonas,
 pianist. Col. M-626.....\$4.04

Concerto in A Minor for Piano and Or-
 chestra (Schumann). Claudio Arrau
 with the Detroit Symphony Orchestra,
 Karl Kruger, conductor.
 Vic. DM-1009.....\$5.09

Concerto for Piano and Orchestra, No.
 5, in E Flat Major ("Emperor") (Bee-
 thoven). Artur Schnabel with the Chi-
 cago Symphony Orchestra. Frederick
 Stock, conductor.
 Vic. DM-939.....\$6.14

Sonata No. 7, Opus 83 (Prokofieff).
 Vladimir Horowitz, pianist.
 Vic. M-104.....\$2.99

You are cordially invited to stop in at your nearest Lyon & Healy for a
 leisurely "hearing" of your favorite artists and orchestras.

Symphony Highlights

SOUND ADVICE

MUSIC HATH CHARMS—IF YOU KNOW HOW TO COPE
 WITH IT

By GERALD F. WARBURG

In wartime, music thrives. Do you? The answer is—no. But, you can—at least on music, for it will calm your nerves, quiet your fears, and disarm your soul, if you know how to take it—or how not to.

Most Americans have an inferiority complex about decent music, which causes them to compensate in one of two ways: Either they avoid good music like the plague or they try to pretend they know something about it, or, worse, they know somebody who knows something about it. Relax. Science says music is good for you whether you like it or not. But, good music is like good food—it tastes better if you aren't scared by the head waiter.

Moreover, music being a "spectator" sport, you have to know a few rules to enjoy the game, and not feel like a horse in a garage when you go to a concert or suddenly find yourself in somebody's house with music going full blast, and no way out, unless you are an obstetrician expecting a baby. Only dogs really dislike music.

GENERAL RULES:

(1) Don't worry—it'll be over sooner or later. And the relief and food—for music builds up a terrific appetite—will reward your suffering in the end.

(2) Be bored—it won't kill you—and being bored in good company breeds fellowship of man—and woman—and can lead to God-knows-what.

(3) Try not to applaud for more—you'll get it.

(4) Just remember that music starts where speech leaves off.

REMEMBER:

(1) To check your brains outside. Music appeals to the subconscious. Use yours.

(2) Not to worry about how he can remember all the notes and play them so fast. He is worrying enough about that himself.

(3) Not to let all the mopping up mar your pleasure. Musicians sweat.

(4) If you don't know what number is being played—not to stew. You'll find out sooner or later what's cooking—and it may be nearer the end than you think.

LOOK AND LISTEN:

(1) In a string player—for beauty of tone, rightness of phrase and a turn of speed. If it's in tune besides, you are probably listening to "a Master."

(2) In a singer—for a good voice, though it isn't the ones with the good voices who usually sing the best. Next to avoiding draughts, a singer's greatest problem is what to do with his or her hands. Only the greatest can make you forget this.

(3) In a pianist—for plenty of hop. They have to have a lot of something to make up for the lack of variety in the sound of a grand piano. Noise, speed, and "personality" usually get the ribbons.

(4) In a conductor—for imagination and, next, for his orchestra and the sounds it makes. The rest is gravy, publicity, long rehearsals, a foreign name, and a good tailor.

(5) In chamber music—for teamwork. This music, and some of it is the best in the world, was written to be played for, and usually by, princes and princesses. Listen and picture yourself in the best houses with the best people. If good food doesn't follow—as it should all good music—you are being gypped.

(6) At the opera—to the audience. The rest is confusing, but pleasant. High notes are the pop flies of music, and you can keep score on how many are missed. Some of it's great music.

DON'T:

(1) Be a spotter. If you have heard that tune before—think nothing of it. You probably heard it jazzed anyway, and that only counts half.

(2) Be too critical. The best of them

(Continued on Page 55)



LOOK TO
HUDSON-ROSS
 FIRST
 FOR
R.C.A.
VICTOR
RECORDS

- SYMPHONIE FANTASTIQUE—Berlioz** \$7.19
 Pierre Monteux—San Francisco Symphony Orchestra
- HAROLD IN ITALY—Berlioz** \$6.14
 William Primrose, Violist
 Serge Koussevitzky—Boston Symphony Orchestra
- SYMPHONIC DANCES—Grieg** \$4.04
 Fabien Sevitzky—Indianapolis Symphony Orchestra
- PIANO CONCERTO NO. 1 IN F SHARP MINOR—Rachmaninoff** \$4.04
 Sergei Rachmaninoff, Pianist
 Eugene Ormandy—The Philadelphia Orchestra
- SYMPHONY NO. 41 IN C ("JUPITER")—Mozart** \$5.09
 Arturo Toscanini—NBC Symphony Orchestra

CHARGE ACCOUNTS INVITED

RADIOS **HUDSON-ROSS** APPLIANCES
 3 LOOP STORES

141 S. Wabash 8 E. Randolph 101 W. Jackson
 N. E. corner Adams At State S. W. corner Clark
 All 3 Stores Open Monday Evenings • Randolph Store Open Every Evening

CHICAGO SYMPHONY ORCHESTRA

[FOUNDED BY THEODORE THOMAS IN 1891]

DÉSIRÉ DEFAUW, *Musical Director and Conductor*

FIFTY-SIXTH SEASON • 1946-1947

[THE THURSDAY-FRIDAY CONCERTS]

Twentieth Program

FEBRUARY 13, at 8:15—FEBRUARY 14, at 2:15

Conductor, DÉSIRÉ DEFAUW

Soloist, GUIOMAR NOVAES

- BERLIOZ *Overture to "Benvenuto Cellini"*
- OLDBERG *Fantasy, "At Night," Opus 38*
- WAGNER *Three Episodes from Siegfried's Life*
 a. *Siegfried's Rhine Journey, from "Twilight of the Gods."*
 b. *Siegfried in the Forest, from "Siegfried."*
 c. *Siegfried's Death Music, from "Twilight of the Gods."*

[INTERMISSION]

- SCHUMANN *Concerto for Pianoforte, A Minor, Opus 54*
 Allegro affetuoso.
 Intermezzo—
 Allegro vivace.

THE PIANO IS A STEINWAY

The Chicago Symphony Orchestra Records Exclusively for RCA Victor.
 The Chicago Symphony Orchestra will broadcast each Wednesday Evening from 8 to 9 over WCFL for the Chicago Title and Trust Company.

Patrons are not admitted to the Auditorium during the playing of a composition. If necessary to leave before the end of the program, please do so during an interval between numbers.
 The Thursday Evening Concert will end about 10:05 P. M. and the Friday Afternoon Concert about 4:05 P. M.

Advance Programs on Pages 59, 61, 63



Mr. Patrick Akinbach, symphony bass viol player, uses his charge account at Wurlitzer almost daily.

Viol players need considerable equipment, fresh strings, and sheet music. At the store musicians know is complete,

Mr. Akinbach can find all his musical accessories quickly.

When he needs repair work—as string bass players often do—we can help him. And Mr. Akinbach's daughter, who is a record collector, enjoys the free monthly copy of our "Record Review," an analysis of the latest and best popular and classical recordings.

Handy to have, a charge account at the musical department store. Easy to open, too.

just phone ANDover 3322

WURLITZER . . .
the name that means music to millions

PROGRAM NOTES

BY FELIX BOROWSKI

OVERTURE TO "BENVENUTO CELLINI"

By Hector Berlioz.

BORN DECEMBER 11, 1803, at CÔTE ST. ANDRÉ.

DIED MARCH 8, 1869, at PARIS.

BERLIOZ considered the composition of an opera on Benvenuto Cellini as early as 1834, but the work did not arrive at completion until the end of 1837 or the beginning of the following year. In his *Mémoires* Berlioz discussed the origin of his composition:

"The strange career of Benvenuto Cellini," he wrote, "had made such an impression on me that I stupidly concluded that it would be both dramatic and interesting to other people. I therefore asked Léon de Wailly and Auguste Barbier to write me a libretto on it. I must own that even our friends thought it had not the elements essential to success, but it pleased me, and even now I cannot see that it is inferior to many others that are played daily."

Berlioz, whose *Mémoires* are filled with exaggerations that make many of his statements open to suspicion, did not overstate the case when he declared the first performance of his "Benvenuto Cellini" to have been a fiasco. The director of the Opéra evidently had perceived the failure well in advance of the production; for he did not go to the expense of providing any new scenery for the work, and when the curtain drew up on the opening act, the frayed and drab canvas and the faded coloring of the scene intended to represent the salon of Balducci, the Pope's treasurer, evoked uncomplimentary comment from the people in the theater. The Opéra was packed with an excited throng. Paganini, Meyerbeer and Spontini were among the audience, and in the royal box there sat Don François de Paule, brother of the Queen of Spain, surrounded by princesses. The overture evoked great applause, but the curtain had not been raised more than a

The Orchestral Association
gratefully acknowledges
a gift of \$100.00
to the Pension Fund
from
Robert Kitain

PROGRAM NOTES—Continued

few minutes before the throng made manifest its disapproval. Many people left the theater. Those who remained laughed derisively at the stilted language of the librettists; some made loud noises intended to imitate the cries of animals, and there was present a person who, possessed of ventriloquistic talents, amused many people in the house and disconcerted those who were singing on the stage.

The critics for the most part wrote favorable reviews of Berlioz's opera, and the composer, who had been crushed by the reception given to his work, felt sufficiently encouraged by the praise of his colleagues to spend the morning after the production making cuts in the score and corrections in the text. But "Benvenuto Cellini" had been given its death warrant. Two more performances were presented, but although there was no more hissing, the theater presented a vast array of empty seats. It was not until 1913 that a revival of the opera was brought about at the Théâtre des Champs-Élysées.

Dine and dance in the beautiful
BOULEVARD ROOM



Dining
from 6:30 P. M.
\$3.00 and up

Dancing
from 7:30 P. M.
to music of
name bands

Musical Comedy Revue
Starring the
12 Boulevard-Dears
and 3 big acts
2 shows nightly
8:30 and 12:00 P. M.

For Special Parties
Phone WABash 4400

THE STEVENS
A HILTON HOTEL
Chicago



Borowski

Composer...of three symphonies, a concerto, an opera, ballet, chamber music, tone poem, songs.

Teacher...former president of Chicago Musical College, professor at Northwestern University, superintendent of Civic Music Association.

Author...of historical and analytical program notes for the Chicago Symphony...co-author of published guides to opera and concerts.

Critic...for forty years in Chicago.

With such a background of erudition and experience with music, musicians and music listeners...articulate as well as analytical... Felix Borowski contributes so much to your greater understanding and enjoyment of music in Chicago...that his reviews in The Sun are a pertinent part of any performance...and not to be missed by any music lover!

The Chicago Sun

PROGRAM NOTES—Continued

The overture was published as a separate piece, and dedicated by Berlioz to his friend Ernest Legouve, who had advanced a loan of two thousand francs whereby the composer might find leisure to complete his work. The opera as a whole was dedicated to the Grand Duchess of Weimar.

The overture opens with twenty-two measures of *Allegro deciso con impeto*, G major, 2-2 time. There is a pause, following which the *tempo* changes to *Larghetto*, 3-4 time, in which appears a *pizzicato* passage in the basses, taken from the air "A tous péchés pleine indulgence" (third act). The woodwind almost immediately bring forward a new idea, which also appears in the opera itself as the Harlequin's air in the carnival scene. The strings take up the theme. There are suggestions of the opening subject of the *Larghetto* in the woodwind, followed by a return of the Harlequin theme, leading into the main movement, *Allegro deciso con impeto*. The principal subject of this appears in the woodwind over a syncopated accompaniment in the strings. A transitional passage, *ff*, for full orchestra leads to a second theme in D major, given to the flutes, oboes and clarinets, and later taken up by the first violins and violas in octaves.

There now follows elaborate development of the preceding material.

FINE
FURNITURE
ANTIQUES
INTERIORS

—●—
DAVID ZORK
CO.
205 N. MICHIGAN AVE.
6TH FLOOR

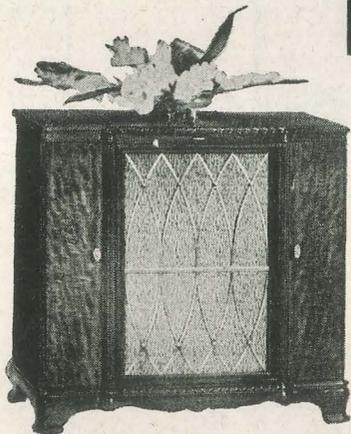


Encore his great performances on RCA Victor Records

Rudolf Serkin

His playing brings you passage after passage of sublime lyricism, magnificently expressed. Why not have the pleasure of hearing Serkin perform in your own home—as often as you like—on RCA Victor Records? Reserve a place in your *Red Seal* library for the recordings of this exceptionally talented artist!

Have you heard the RCA Victor Show on Sunday? One o'clock, over WMAQ.



THE CRESTWOOD, superb new Victrola* radio-phonograph with exclusive "Golden Throat" tone system. Three broadcast bands include new RCA Victor FM. Radio chassis and automatic record changer with "Silent Sapphire" pickup are in one convenient roll-out unit. ▲ ▲ ▲

*Victrola—T. M. Reg. U. S. Pat. Off. Radio Corporation of America, RCA Victor Division, Camden, New Jersey.

THE WORLD'S GREATEST ARTISTS ARE ON

RCA VICTOR RECORDS  

PROGRAM NOTES—Continued

The theme which opened the overture returns, *ff*, and there is some working out in the trombones of a figure of six notes, which appeared previously in the violoncellos. A *crescendo* leads to a vigorous section, in which the brass vociferate, *ff*, the theme of the *Larghetto* against a running figure in the strings, in itself drawn from the transitional passage of the earlier portion of the work. There is a pause before the conclusion of the overture, followed by a last presentation of the *Larghetto* theme.

FANTASY FOR ORCHESTRA, "AT NIGHT," OPUS 38

By Arne Oldberg.

BORN JULY 12, 1874, at YOUNGSTOWN, OHIO.

THE early training of the composer of this Fantasy for Orchestra was given him in Chicago, where his family had moved when his father became dean of the College of Pharmacy of Northwestern University. He was taught piano playing by August Hyllested, and counterpoint, composition and orchestration by Wilhelm Middelschulte, Adolf Koelling and Frederick Grant Gleason. Later Mr. Oldberg went to Vienna, where for two years he was a pupil of Theodore Leschetizky. After further

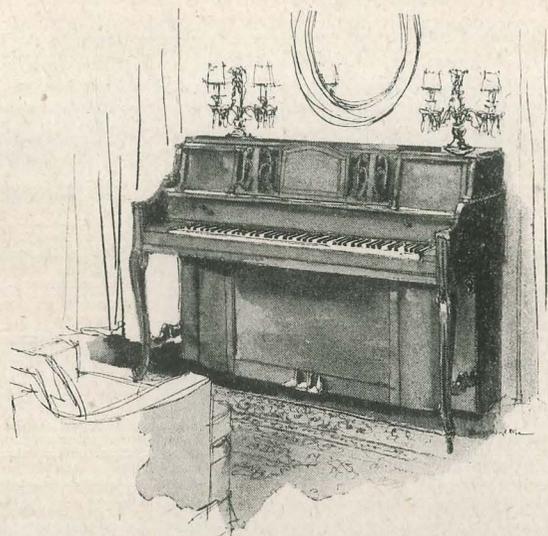
*Manson's
Restaurant*

Visit our Dining Room and
unusual Aviary Cocktail Room
just around the corner.

57 E. ADAMS STREET

DINNERS — LUNCHES and DELICIOUS SNACKS
7 A. M. to 1 A. M. 2 A. M. SATURDAYS

OPEN SUNDAYS



KIMBALL QUALITY . . . THAT LASTS AND LASTS

The enduring charm offered you in Kimball Consolettes is the result of exacting standards maintained for three generations by the House of Kimball. Exclusive developments, such as the pipe organ tone chamber, the direct hammer-blow action, and the balanced even-tension scale, are your assurance of an excellent piano with superb and distinctive tonal qualities. For a life-time of music, come in and choose one of the exciting new Kimball Consolettes.

KIMBALL PIANOS

W. W. Kimball Co.
KEYBOARD OF THE NATION

Visit our newly enlarged Record and Radio Departments

KIMBALL HALL • 306 SOUTH WABASH AT JACKSON

PROGRAM NOTES—Continued

study in Chicago he spent a year studying composition with Josef Rheinberger at Munich, and he returned to this country to become a member of the faculty of Northwestern University, where he was professor of piano and composition and director of the Piano and Graduate Departments until his retirement as Professor Emeritus in 1941.

Among Mr. Oldberg's youthful works, bearing no opus number, were a symphony in F major and another in D major, the latter performed in Chicago by Earl Drake; a trio in A major for violin, viola and violoncello; a horn concerto in E flat; a violoncello concerto in C minor; two string quartets, respectively in C minor and D major; a piano trio in E minor; a quintet (Opus 16 formerly) in B minor (which was lost); a cantata, "Pandora"; several piano pieces and a few songs.

Mr. Oldberg's mature compositions are as follows: For piano: sonata in B flat minor, Opus 28; Theme and Variations, A minor, Opus 25; "A Legend," C sharp

William Lewis and Son
207 South Wabash Ave. Chicago 4

Since 1874 recognized as a House
faithful to the interests of its patrons.

Read about
Stradivari Violins owned by
MISCHA ELMAN
in
The Remarkable Book
HOW MANY STRADS?
The Portraits of Over One Hundred Strads,
as Well as Their Romantic Stories, Are Told in
This Handsome Volume

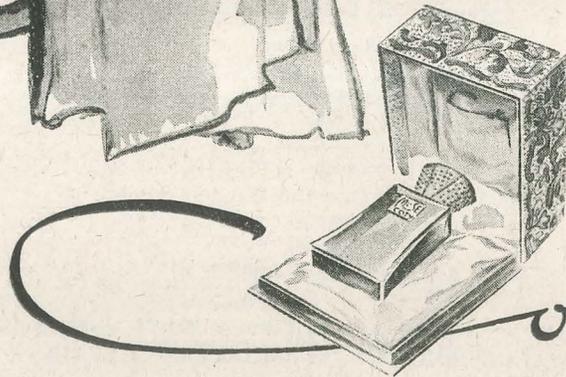
An Ideal Gift — \$20.00

**VIOLINS • VIOLAS • 'CELLOS • BOWS, STRINGS
and ACCESSORIES • APPRAISALS • REPAIRS**



Muse

Now They Are Saying
 In Paris...
 "CHERCHEZ LA MUSE"
 Who wears 'Muse' shares
 the secrets of the Goddesses...



\$100 • \$50
 \$25 • \$15
 plus tax

Compounded and Copyrighted by Coty, Inc. in U.S.A.

PROGRAM NOTES—Continued

minor, Opus 26; Improvisations, Opus 31 and 44; "Arabesque"; "Carillon" and "Valse," both for two pianos; some transcriptions of organ works by Bach, and a considerable number of shorter pieces.

Chamber music: Quintet, E flat major, Opus 18, for piano, oboe, clarinet, horn and bassoon; Quintet, C sharp minor, Opus 24, for piano and string quartet; Sonata for violin and piano, G major, Opus 48 (1936); Sonata for violoncello and piano (or viola), D major, Opus 45 (1933); Quintet for piano and string quartet, B minor, Opus 49 (1935); Sonata for piano and violin, Opus 51.

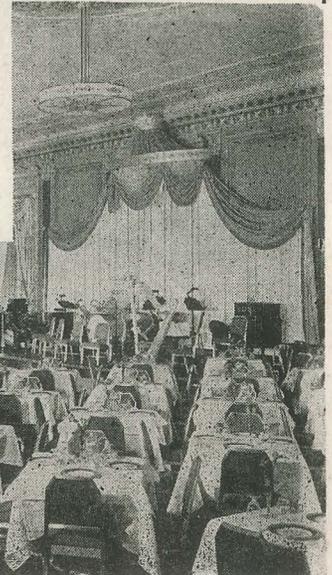
Works for orchestra comprise: Concerto for piano and orchestra, G minor, Opus 17 (first performed by the composer, and later by Hilda Edwards with the Chicago Civic Orchestra, March 25, 1923, Chicago, the composer conducting); Theme and Variations, F minor, Opus 19 (played for the first time at concerts of the Chicago Symphony Orchestra, Chicago, January 10, 1913. The work was carried to Brussels by Eugene Ysaie for per-

Chicago's distinguished supper club
 the **EMPIRE ROOM**

Excellent food and outstanding entertainment in the luxurious atmosphere of a traditionally great hotel.

PALMER HOUSE

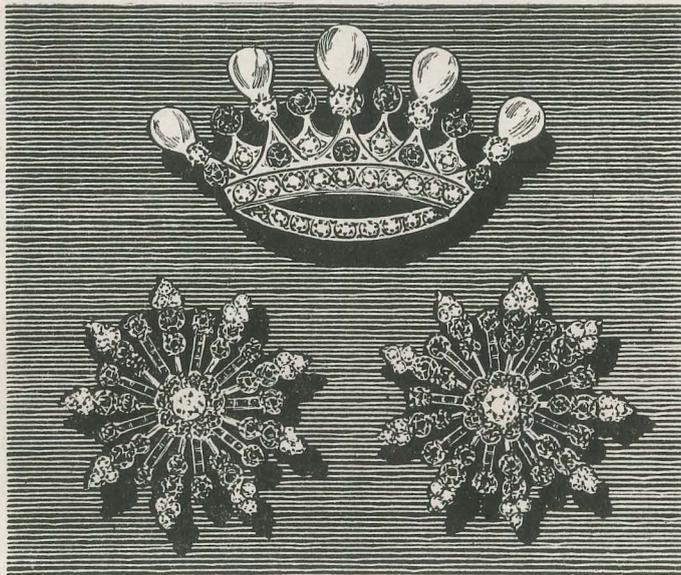
A Hilton Hotel • Robert P. Williford, Gen'l Mgr.



BLUMS VOGUE

630 SOUTH MICHIGAN

ESTABLISHED 1910



From Our Precious Jewel Shop

Crown pin of gold set with diamonds,
rubies and pearls, \$1500

Snowflake earrings set with rubies
and diamonds, pair, \$3250

Jewelry shown actual size Prices include Federal Excise Tax

PROGRAM NOTES—Continued

formance there. Overtaken by the World War, the score and parts lay there until recovered for the composer more than twenty years later and returned to him by Milan Lusk, violinist); Dramatic Overture, "Paolo and Francesca," Opus 21 (produced at these concerts January 17, 1908); Symphony No. 1, F minor, Opus 23 (this won a prize of \$500 offered by the National Federation of Music Clubs); Festival Overture, B flat major, Opus 29 (written for the first number of the opening concert of the First May Festival of the Chicago North Shore Festival Association, Evanston, June 3, 1909, Frederick Stock, conductor); Symphony No. 2, C minor, Opus 34 (written in 1912, and winner of the first prize of \$1,000 in the competition offered by the National Federation of Music Clubs. It was given for the first time, under the composer's direction at Los Angeles, Calif., June, 1915; performed by Chicago Symphony Orchestra, March 24-25, 1916); Symphonic Variations for organ and orchestra, F minor, Opus 35 (composed in 1912 and played for the first time at these concerts, February 6, 1914, Wilhelm

READY for something new in drinks?



TRY
BALZAC
MAGIC

CREME DE MENTHE FRAPPE
Fill cocktail glass with
cracked ice. Add one fig-
ger of Balzac Creme de
Menthe (green) Liqueur.

If you're always ready to try something new, you'll enjoy Balzac magic. With eleven Balzac Liqueurs you can turn out a fascinating array of easy-to-make drinks, as handsome as they are delicious... for example, these two happy Creme de Menthe (60 proof) suggestions...

BALZAC LIQUEURS

SERVE THEM TALL
SERVE THEM SMALL

CREME DE MENTHE HIGHBALL
One figger of Balzac
Creme de Menthe (green).
Two cubes of ice. Fill tall
glass with sparkling soda.

Copyright 1947, Schenley Distillers Corp., New York, N. Y.

*F*or priceless at-home hours... that heavenly feeling of luxurious well-being. Tula lavished artistry and quality on these hostess coat and gown ensembles... tailored them of quality-certified, high-strength Crepe Glamour, made of Narco* rayon.

MARSHALL FIELD & CO., INC.
CHICAGO



*Narco is the registered trade-mark of the North American Rayon Corporation • 261 Fifth Avenue • New York, N. Y.

PROGRAM NOTES—Continued

Middelschulte, soloist); Rhapsody, Opus 36, E major (composed 1913 and performed for the first time at these concerts April 16, 1915); Fantasy, "At Night," Opus 38, F sharp minor (composed 1916 and played for the first time at these concerts April 13-14, 1917); Rhapsody No. 2 (composed 1918-19 and played for the first time at a concert of the Chicago North Shore Festival Association, Evanston, June 5, 1919, the composer conducting); Variations for two pianos and orchestra, F sharp major, Opus 40 (composed in 1927; first performed in 1928 by the composer and Hilda Edwards with the Evanston Symphony Orchestra, Harold Knapp, conductor); Symphony No. 3, F minor, Opus 41 (first performance at these concerts, March 18, 1927); Second Concerto for Piano, A major, Opus 43 (composed 1930. Awarded the Hollywood Bowl Prize of \$1,000 in 1932. First performance in Hollywood Bowl, California, August 16, 1932, Hilda Edwards, soloist, and Frederick Stock, conducting); Concerto for violin and orchestra, D minor, Opus 46 (composed in Los Angeles, 1933; performed by Chicago

FAMOUS NAPOLEON RUM CAKES



Empress Eugenie Sherry Pralines • Old English Plum Puddings • Fruit Cakes

Made by
Charlotte Charles
of Evanston, Illinois

May be purchased from
Marshall Field's

Chicago, Evanston, Oak Park

Carson Pirie Scott's

Stop & Shop

Beatrice Mack

35 East Oak Street, Chicago

The Little Traveler Geneva, Illinois

Hahn's Community Grocery

Lake Forest, Illinois

a filmy veil...

not a heavy mask

FACE POWDER

BY

Germaine Monteil

A silken powder of transparent
loveliness... soft, sheer, smooth,
respectful of your own *natural*
beauty. In shades to echo every
skin tone.



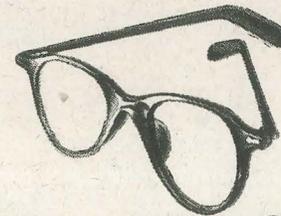
PROGRAM NOTES—Continued

Symphony Orchestra with John Weicher as soloist and conducted by Désiré Defauw, November 7, 1946. Also for violoncello and orchestra, Opus 46a); Third Concerto for Piano, A minor, Opus 52; Variations for Orchestra (1939); Symphony No. 4, B minor (1940).

The orchestral fantasy, "At Night," was sketched and scored at Estes Park, Colorado, during the summer of 1916. The composer states that the work is freely constructed as to form and has for its "program" the following poem by William Ernest Henley:*

Midsummer midnight skies,
Midsummer influences and airs.
The shining, sensitive silver of the sea

* William Ernest Henley was born August 23, 1849, at Gloucester, England. His education was gained in his native city. He began his career as a journalist, contributing to a number of London periodicals. In 1877 he founded and edited *London*, a magazine to which he contributed much of his early verse. Later he edited the *Magazine of Art*, and still later the *National Observer*. He also was editor of the *New Review* from 1894 until 1898. Henley contributed to the literature of verse "In Hospital: Rhymes and Rhythms," "The Song of the Sword," etc., and he edited the works of other poets. Moreover, he was a dramatist as well as a poet, and in collaboration with Robert Louis Stevenson he brought out a volume of plays. Henley died July 12, 1903. The poem used by Mr. Oldberg is drawn from *Rhymes and Rhythms* (1889-92).



in music
in glasses, too

your *discrimination* guides you
to appreciate technical perfection.
You realize its importance in the brilliant execution of a composer's score—and in the accurate filling of your doctor's optical prescription.

CONSULT AN EYE PHYSICIAN (M. D.) FOR EYE EXAMINATION

The House of Vision BELGARD-SPERO, INC.

Craftsmen in Optics

30 NORTH MICHIGAN • 718 NORTH MICHIGAN • 4753 BROADWAY

Chicago Musical College

Founded by Dr. F. Ziegfeld • Rudolph Ganz, President

JOSEPH LAUTNER



The College takes pleasure in announcing the appointment of Mr. Joseph Lautner, well-known tenor, as a member of the Collegiate faculty.

Mr. Lautner, who received his A.B. and M.A. degrees from Harvard University, studied with Marie Gallison and Arthur Wilson in Boston, Witherspoon and Schoen-Rene in New York, and Knotte and Lilli Lehman in Berlin, and has appeared as soloist with many of the leading orchestras and choral societies of America and Germany.

He has taught at Ithaca College, Erskine School, Westminster Choir College, Butler University and Arthur Jordan Conservatory and has won the highest press commendations for his work both as artist and teacher.

Chicago Musical College Building Van Buren near Michigan

Hans Rosenwald, Dean • Genevieve Lyngby, Reg.
C. Gordon Wedertz, Bus. Mgr.

PROGRAM NOTES—Continued

Touched with the strange-hued blazonings of dawn;
And all so solemnly still I seem to hear
The breathing of Life and Death,
The secular Accomplices,
Renewing the visible miracle of the world.
The wistful stars
Shine like good memories.
The young morning wind
Blows full of unforgett'n hours
As over a region of roses.
Life and Death sound on—sound on
And the night magical,
Troubled yet comforting, thrills
As if the Enchanted Castle at the heart
Of the wood's dark wonderment,
Swung wide his valves, and filled the dim sea-banks
With exquisite visitants:
Words fiery-hearted yet, dreams and desires
With living looks intolerable, regrets
Whose voice comes as the voice of an only child
Heard from the grave: shapes of a Might-Have-Been,
Beautiful, miserable, distraught—
The Law no man may baffle denied and slew.

G "Where people go by choice, not by chance"
A BOOKS will add to your enjoyment of
 music. Get the latest — from **GAMBLE'S**
 "STORY OF THE AMERICAN GUILD OF ORGANISTS"
 by BALDWIN
 "THREE CENTURIES OF AMERICAN HYMNODY" by FOOTE
 "HISTORICAL ANTHOLOGY OF MUSIC"
 by DAVISON and APEL
 "GUSTAV HOLST" by IMOGEN HOLST
 "HANDEL" by WEINSTOCK

MUSIC OF ALL PUBLISHERS
Miniature Scores . . . Supplies

Recording: Student, Professional, Copies
 Phone HARRISON 1360 for appointment

GAMBLE HINGED MUSIC CO.
 218 South Wabash 2nd Floor



Superb Recordings from England by British Victor

DEBUSSY: NOCTURNES (Nuages, Fetes, Sirenes)
Orchestre de la Societe des Concerts du Conservatoire, conducted by Piero Coppola \$7.89

BRAHMS: SYMPHONY No. 4 in E MINOR
Saxonian State Orchestra conducted by Karl Bohm \$14.46

E. J. MOERAN: SYMPHONY in G MINOR
Halle Orchestra, conducted by Leslie Heward \$12.00

ARNOLD BAX: SYMPHONY No. 3
Liverpool Philharmonic Orchestra, conducted by John Barbirolli \$12.00

ARTHUR BLISS: CONCERTO FOR PIANO AND ORCHESTRA
Solomon, piano, with Liverpool Philharmonic Orchestra, conducted by Sir Adrian Boult \$10.00

TSCHAIKOWSKY: PIANO CONCERTO No. 2 in G MAJOR
Benno Moiseiwitsch, piano, with Liverpool Philharmonic Orchestra \$8.00

BRAHMS: VARIATIONS AND FUGUE ON A THEME BY HANDEL
Solomon, piano \$6.00

Hear these outstanding new records in the Bissell-Weisert Record Department where it's always "Open House"!

BISSELL WEISERT

530 NORTH MICHIGAN AVENUE

Parking permitted on the Avenue every afternoon until four

PROGRAM NOTES—Continued

The spell-bound ships stand as at gaze
To let the marvel by.
The grey road glooms,
Glimmers—goes out.

"At Night" was performed for the first time at concerts of the Chicago Symphony Orchestra, Chicago, April 13, 1917, under the direction of Frederick Stock. It was repeated the following season, February 22, 1918. A performance was given at the Ravinia Festival, under the direction of George Szell, July 6, 1946.

THREE EPISODES FROM SIEGFRIED'S LIFE

By Richard Wagner.

BORN MAY 22, 1813, at LEIPZIG.
DIED FEBRUARY 13, 1883, at VENICE.

"SIEGFRIED'S RHINE JOURNEY," FROM
"TWILIGHT OF THE GODS."

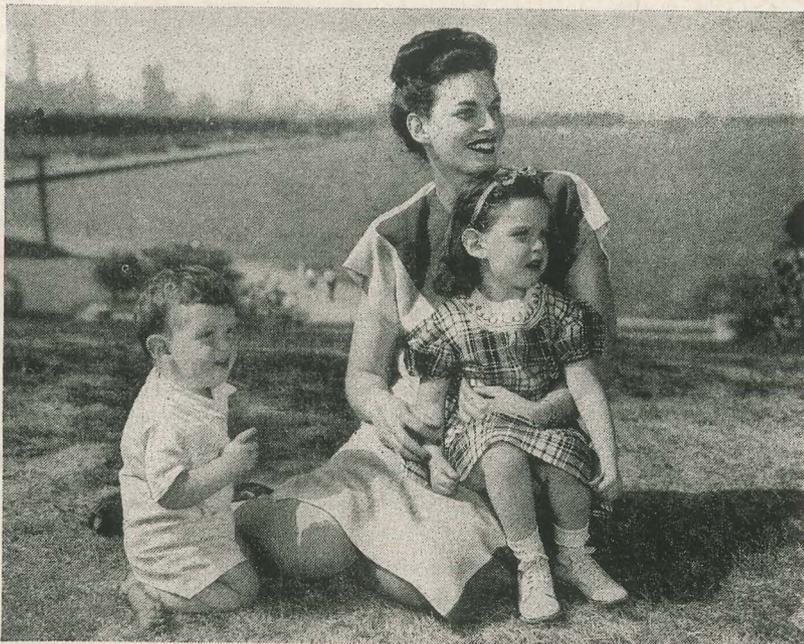
ALTHOUGH "Götterdämmerung," ("Twilight of the Gods") the last music drama of the four works that

CRESTA BLANCA
CALIFORNIA
Champagne

Hear the Cresta Blanca "Hollywood Players" every Wednesday evening over CBS

There are occasions when everything must be at its best!

(SPARKLING WINE BULK PROCESS)



Chicago and Northern Illinois... A Healthful Place to Live

Chicago's infant mortality rate has been the lowest by comparison with the other largest cities in America for many years. The infant death rate in 1946 was 29.1 per 1000 live births—again the best record of the larger cities in the nation.

A new all-time low for Chicago of 1.1 maternal deaths per 1000 births was reached in 1946, as the result of a long-established program of prenatal care which has placed Chicago in the forefront by comparison with the rates of other large cities.

Especially notable are the results of Chicago's diphtheria control program, which led to the establishment in 1945 of a new all-time low death rate of 0.1 per 100,000 population.

For more than a decade, Chicago has shown a general reduction in illness and mortality rates related to practically every disease or condition responsive to public health measures. These are some of the factors which have helped to produce in Chicago and Northern Illinois an unusually wholesome living environment.

TERRITORIAL INFORMATION DEPARTMENT

140 South Dearborn Street, Chicago 3, Illinois

COMMONWEALTH EDISON COMPANY • PUBLIC SERVICE COMPANY OF NORTHERN ILLINOIS
WESTERN UNITED GAS AND ELECTRIC COMPANY • ILLINOIS NORTHERN UTILITIES COMPANY

PROGRAM NOTES—Continued

make up the cycle of "Der Ring des Nibelungen," was finished in 1872, Wagner had conceived the work as early as 1848, immediately following the completion of "Lohengrin." While the music-dramas of the cycle occur in the following arrangement—"Das Rheingold," "Die Walküre," "Siegfried" and "Götterdämmerung"—Wagner wrote the poems of the works in inverse order, "Götterdämmerung" having at first been entitled "Siegfried's Death."

The first production of "Der Ring des Nibelungen" as a whole was given at Bayreuth, August 13-17, 1876. The orchestra, conducted by Richter, numbered 114 performers. A brilliant gathering was present to listen to the production. The German Emperor, William I, King Ludwig II, of Bavaria, the Emperor, Don Pedro, of Brazil, a number of German Grand Dukes and Princes arrived for the first performance. Distinguished musicians from Europe and America were there, too—Grieg, Saint-Saëns, Tchaikowsky, Liszt, etc.

Cosmopolitan School of Music

CLARENCE EIDAM, President

ROSSETTER G. COLE, Dean

An Institutional Member of the National Association of Schools of Music

MARGARET WEILAND

TEACHER OF PIANO

For further information or catalog

Address: EDWIN L. STEPHEN, Manager

Box O, 306 South Wabash Avenue, Chicago 4

Telephone: HARRISON 4868



Acrosonic

built by BALDWIN

Compactly designed for today's interiors—beautifully styled for tomorrow's tastes, the lovely Acrosonic keeps its charm forever. Its classic lines enchant the eye, its rich-toned voice bewitches the ear. Let us tell you how easy it is to own one.

THE BALDWIN PIANO COMPANY

323 South Wabash Avenue
CHICAGO, ILLINOIS

PROGRAM NOTES—Continued

The first performance in America of "Twilight of the Gods" was given at the Metropolitan Opera House, New York, January 25, 1888. Three years before that (July 21, 1885) Theodore Thomas had interpreted "Siegfried's Rhine Journey," from the music drama for the first time in Chicago at one of the Summer Garden concerts, held in the Exposition Building.

In "Götterdämmerung," "Siegfried's Rhine Journey" is an instrumental interlude separating the prologue from the first act. It represents the hero's departure from the scene of the rock on which he had penetrated the flames that the god, Wotan, had caused to spring up around the slumbering form of Brünnhilde, and near which he and the Valkyrie have lived for some time in wedded happiness. Brünnhilde has instructed her husband in the sacred runes of the gods. She has given him all her knowledge and has asked nothing from him but his fidelity and love. Now she is encouraging the hero to new exploits, and it is upon his departure on an expedition down the Rhine-valley that Siegfried and his bride emerge from their cave in the cold gray light of the dawn. Siegfried gives Brünnhilde renewed assurances of his devotion to her and, as a token of his fidelity, presses upon her the Ring made from the gold that had been wrested from the Rhine maidens by

Plan **NOW** to include a **GULBRANSEN**
in Your New Modern Home



New pianos are now available for prompt delivery. Start your child's musical education at an early age.

The GULBRANSEN in Chicago may be seen on display at our Piano Salon.

Open daily 'til 9 P. M.
... Sundays 1 to 5 ...
820 N. Kedzie Avenue.

**GULBRANSEN
COMPANY**

Applause!



"The Georgian"

How often have you wished that you might repeat the pleasure of a great concert . . . hear again a memorable musical performance . . . Yet, how easy it is to enjoy your best loved music at any time, when you choose the magnificent Stromberg-Carlson "Georgian." For here is the supremely satisfying radio-phonograph that brings you all standard broadcast, *complete* FM, glorious recorded programs — accurately, faithfully, and with utmost naturalness.

But see the Georgian. Hear it. Then you will truly understand how much of the ideal of perfection has been brought to realization in this superb instrument.

*For the main radio in your home,
there is nothing finer than a*

STROMBERG-CARLSON

For your nearest Stromberg-Carlson Dealer consult your classified telephone directory.

the dwarf, Alberich, and which the latter had cursed when it had been taken away from him by the god Wotan, Brünnhilde's father. The magic ring had fallen into the possession of one of the giants, Fafner, who had guarded it by turning himself into a dragon; but the latter had been killed by Siegfried, who in his turn became the owner of the Ring, unconscious of the curse that had been placed upon it, or of the calamities that had overtaken all who had become its keepers.

Brünnhilde, touched by this token of her husband's love for her, gives him her horse, Grane, and, after a last embrace, the hero turns from Brünnhilde and taking his horse by the bridle, leads it down the mountain on his way to the halls of the Gibichungs. It is at this point that Siegfried's Rhine Journey music begins. Wagner himself made an arrangement of this piece—which he called an "orchestral scherzo"—for concert purposes.

"SIEGFRIED IN THE FOREST," FROM "SIEGFRIED"

Wagner began the poem of "Siegfried"—in its first version the music-drama was to have been entitled "Young Siegfried"—in 1851. The following year the text was recast and given the title by which it is known now. The music of "Siegfried" was not begun until 1856. Much

★ Allied Arts Corporation

presents

at ORCHESTRA HALL ★

HAZEL SCOTT

Pianist

BACH TO BOOGIE-WOOGIE

Sat., Feb. 22, at 8:30 P. M.

Tickets Now at Box Office
\$1.20, \$1.80, \$2.40, \$3.00
(Tax included)

EZIO PINZA

Basso

Sun., Feb. 23, at 3:30 P. M.

Tickets Now at Box Office
\$1.20, \$3.00, \$3.60 (Tax included)

LOTTE LEHMANN

Soprano

Sun., Mar. 9, at 3:30 P. M.

Tickets Now by Mail Order, Orchestra
Hall: \$1.20, \$1.80, \$2.40, \$3.00, \$3.60
(Tax included)

TRUDI SCHOOP

AND HER COMIC BALLET

Saturday, March 15, at 8:30 P. M.

Sunday, March 16, at 3:30 P. M.

Tickets Now by Mail Order, Orchestra
Hall: \$1.20, \$1.80, \$2.40, \$3.00, \$3.60
(Tax included)

Phone Information: RANdolph 6933

of the music—part of the first and nearly the whole of the second act—was composed at the little *châlet* which Otto Wesendonck lent to the composer, and which stood in the grounds of that merchant's villa near Zürich. "I have composed only the first act," Wagner wrote shortly after his arrival at the Wesendonck's in April, 1857, "but that is entirely finished, more beautiful and successful than anything that came before it."

The completion of "Siegfried" did not come until 1869, for in June, 1857, Wagner suddenly realized that the hope of obtaining a performance for so vast a work as the Nibelung tetralogy was vain, even if the artistic resources of the opera houses were sufficient to provide for it. Moreover, there was another and pressing contingency that had to be met. Wagner was in need of money, and it was imperative that he should compose that form of dramatic composition which would add to his exchequer. "Siegfried" was dropped, and Wagner determined upon the creation of "Tristan and Isolde."

MILTON

TRESHANSKY

PIANIST -- TEACHER

719 Fine Arts Bldg.

HARRISON 9558



This brilliant young Chicago artist has created a group of abstract non-objective patterns and solid colors that have been heralded by modern architects as the first to function in modern interiors. We selected seven of his most usable patterns and ten solid colors and had them made into fabrics that will be used for draperies, upholstery, slipcovers, etc. See them on display in our

Drapery Section * sixth floor

Carson

Pirie

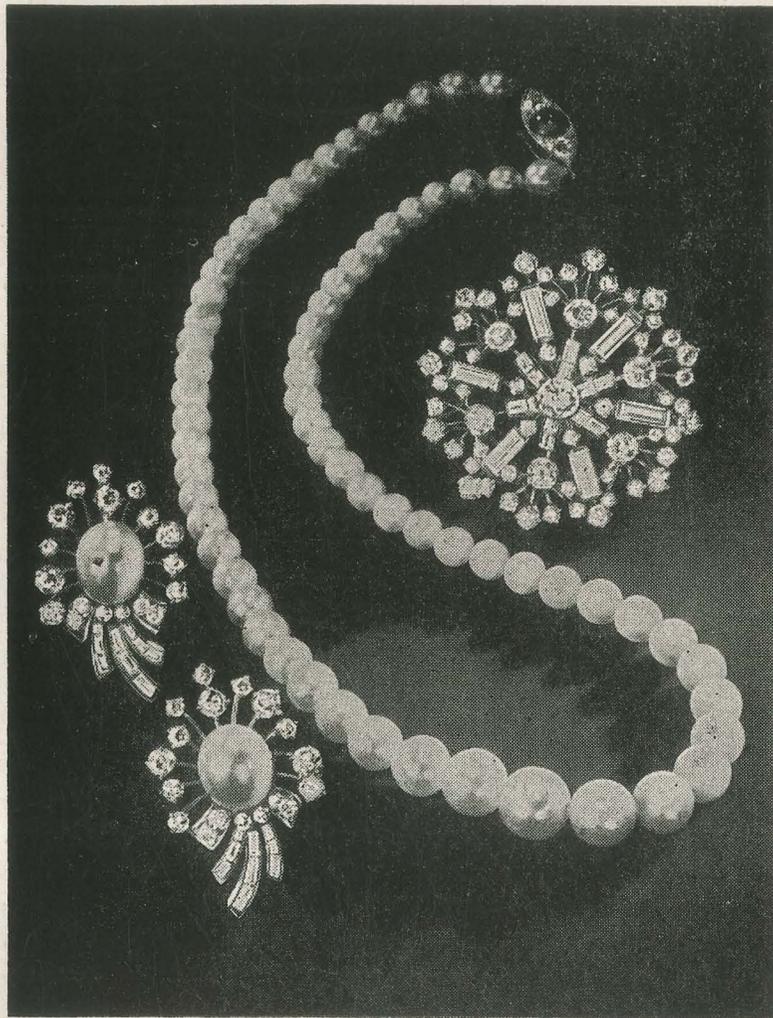
Scott & Co

ANGELO TESTA

and a totally new trend in textile design

GARRARD GARRARD GARRARD
 costs a bit more because it's the finest
 GARRARD GARRARD GARRARD
 GARRARD GARRARD GARRARD
 INSIST ON A GARRARD...
 MARK OF DISTINCTION... IN
 YOUR NEW RADIO-PHONOGRAPH
 AUTOMATIC RECORD CHANGER
 GARRARD GARRARD GARRARD
 SEE YOUR LOCAL DEALER OR WRITE DIRECT FOR BOOKLET GARRARD SALES CORP.
 315 Broadway, New York 7, N. Y.

JEWELS



SPAULDING & COMPANY

959 NORTH MICHIGAN AVENUE

CHICAGO

PROGRAM NOTES—Continued

"This time," he wrote, "I have had to do violence to my feelings; in the midst of the most favorable mood I have torn Siegfried from my heart and put him under lock and key like one buried alive. There I shall keep him, and no one shall get a sight of him, since I have to lock him up even from myself. Well, perhaps the sleep will do him good; but as for the awakening, I can guarantee nothing. It cost me a hard and bitter fight before I got so far. Now let that also be!"

It was not until September, 1869, that the third act of the music-drama was finished. The scoring of the work was not completed until February, 1871. The first performance of "Siegfried" took place at Bayreuth, August 16, 1876.

It is in this act that Siegfried, sitting meditatively under a linden tree, hears the murmuring voices of the forest. This forest music is also incorporated in the piece which Wagner entitled, for concert purposes, "Waldweben."

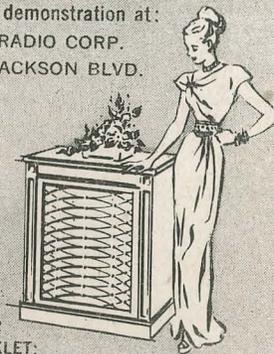
SIEGFRIED'S DEATH MUSIC, FROM "TWILIGHT OF THE GODS"

Siegfried's Death Music is heard in the second scene of the last act of "Twilight of the Gods." Hagen, the son

hear music as you've
never heard it before...

The ALTEC LANSING Speaker

ask for a demonstration at:
ALLIED RADIO CORP.
833 W. JACKSON BLVD.



WRITE FOR
FREE BOOKLET:
"YOU SHALL HEAR NEW HORIZONS"
ALTEC LANSING CORP., 250 W. 57 ST., N. Y. 19

*We will purchase
your*

FINE FURNITURE
ANTIQUES
CURIOS BRIC-A-BRAC
ART OBJECTS PAINTINGS
PORCELAIN
STEINWAY PIANOS
OLD ENGLISH SILVER
SHEFFIELD PLATE

*A Single Piece or Complete
Home Furnishings*

HERMAN SAVNER & SON
117 NORTH WABASH AVENUE
4th Floor Central 2984

Service to Many Prominent Chicagoans



STEVENS

ONLY
Nettie Rosenstein
 HAS THIS SPECIAL
 SOFT TOUCH
 WITH SPRING WOOLS
 SEE STEVENS
 DESIGNERS' SHOP COLLECTION

CHAS. A. STEVENS & CO., STATE STREET, CHICAGO

PROGRAM NOTES—Continued

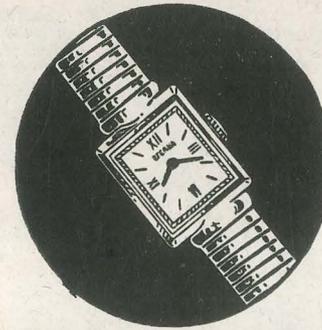
of the dwarf, Alberich, in order to obtain possession of the magic ring whose gold the dwarf had stolen from the Rhine Maidens, treacherously slays Siegfried. Dusk falls as the vassals silently raise the hero's body and bear it on his shield across the distant hills. In this death music the various scenes of Siegfried's life are passed in review. It is, as Lavignac, in his *Music Dramas of Richard Wagner* (1898) puts it, "a funeral oration without words."

CONCERTO FOR PIANOFORTE, A MINOR, OPUS 54

By Robert Schumann.

BORN JUNE 8, 1810, at ZWICKAU.
 DIED JULY 20, 1856, at ENDENICH.

ALTHOUGH the composition now under discussion is the only one of its kind which Schumann bequeathed to the world in a completed form, it is certain that he made other and previous essays in the literature of the piano concerto. We know that in 1830 he sketched a concerto



ETERNA

The Watch of Protected Accuracy

A very dainty and dependable ladies' watch. 17 jewel movement in 14K yellow gold case with 14K yellow gold snake bracelet.

\$250.00 Federal Tax Included

JEWELERS
Leo Killelea

212 SOUTH CLARK

Between Adams and Jackson

Wanted

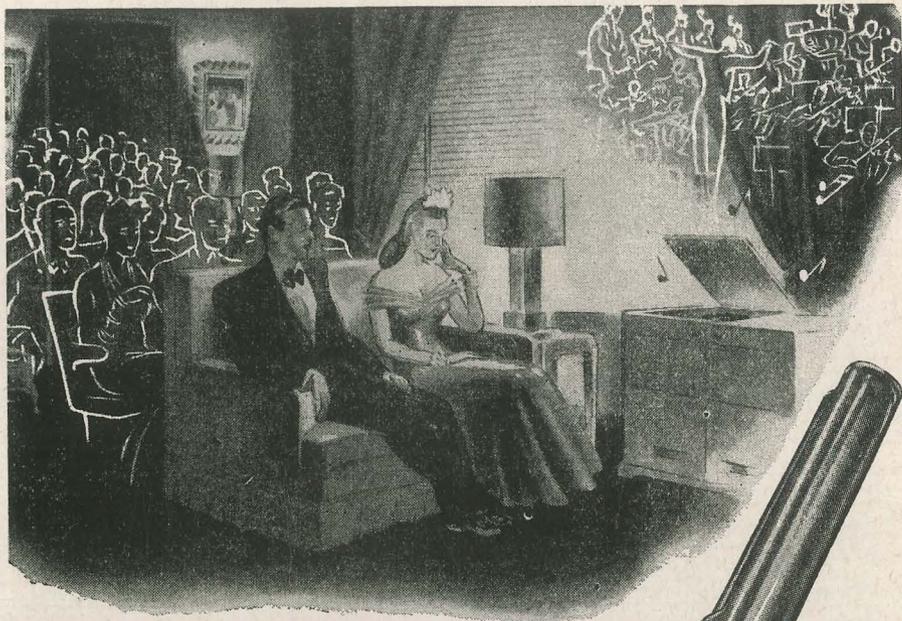
\$250,000

Fine Home Furnishings

Oriental and Broadloom Rugs,
 Objects of Art, Paintings, China,
 Pianos, Silver, Jewelry, Linens,
 Ivories and Fireplace Equip-
 ment, Period Furniture,
 Entire Homes or Single Objects
\$250,000

Sheridan Art Galleries

4818 SHERIDAN RD.
 PHONE LONGBEACH 7671
 Appraisals for Insurance and Probate



Command Performance

The world's greatest music, yours to command in the comfort of your home, recreated with the rich, resonant realism of the concert hall. Purity of tone that matches your musical memories . . . plus exceptionally long needle life. Easy on your treasured records, too. All this from the unique construction of

the needle with **Spring** in its heart

Fidelitone
Supreme

FLOATING
POINT
NEEDLE



\$2.50

Beautifully packaged in a useful record brush . . . brand new . . . At all leading record and music shops. (Other Fidelitone needles at \$1.50, \$1 and 50¢.)

No finer needle at any price!

PERMO, Incorporated CHICAGO 26

More Permo Needles sold than all other longlife needles combined

PROGRAM NOTES—Continued

in F major while he was living at Heidelberg, and in his letters of 1839 there is allusion to a piano concerto, the key of which was unmentioned.

The first movement of the A minor concerto was begun by Schumann in the summer of 1841 at Leipzig; but the piece was not at that time intended for the movement of a concerto, but for a "Phantasie in A moll." Under this title, as also under the title of Concert Allegro for Pianoforte and Orchestra, Schumann made various and ineffectual efforts to dispose of his work to publishers. A semi-public performance of the movement had been given by Mme. Schumann, August 13, 1841, at a rehearsal at the Gewandhaus at Leipzig.

The composer eventually determined to extend the scope of his work, and as a piano concerto it began, in May, 1845—Schumann was then living at Dresden—to take definite shape. It is possible to tell the precise day upon which the last note was set down, for under the date July 31, 1845, Clara Schumann wrote in her diary, "Rob-

Before or After
the concert

Enjoy

Harding's

JUST WONDERFUL FOOD

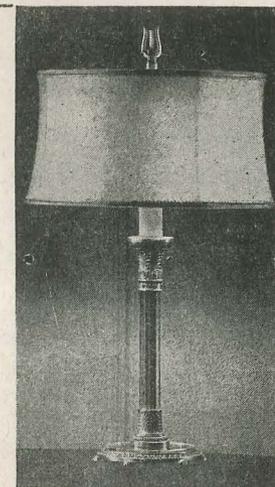
in the beautiful

COLONIAL ROOM

21 South Wabash Avenue

Organ Music

6:00 P. M. to 8:00 P. M.



Crest

The best known name
in decorative lamps

THE CREST COMPANY
1219 Merchandise Mart
1020-40 W. Adams St., Chicago 7, Ill.

• AMERICAN • CONSERVATORY of MUSIC

FOUNDED 1886 BY JOHN J. HATTSTAEDT

JEANNE BOYD

*Eminent Composer-Pianist
and Teacher*



Jeanne Boyd, composer-pianist, is a musician of unusual ability. Her songs have appeared on the programs of many leading artists in all parts of the country and abroad. A Symphonic Poem, "Song Against Ease," composed by Miss Boyd, was recently performed by the Rochester Philharmonic Orchestra, Howard Hanson conducting. Eight leading national firms are publishers of her compositions.

She has made many concert appearances as accompanist for various artists and frequently has featured entire programs of her original compositions.

Miss Boyd accepts piano students in addition to her activities as instructor in theory and composition. She is a most stimulating teacher and has a large class of students who find in their work with this eminent artist a real incentive to musical development.

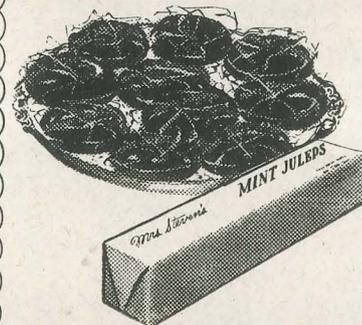
AMERICAN CONSERVATORY
511 Kimball Hall, Chicago
JOHN R. HATTSTAEDT, President and Manager

PROGRAM NOTES—Continued

ert has composed a beautiful last movement for his Phantasie in A minor for pianoforte and orchestra, so that it is now a concerto, and I shall play it next winter. I am very glad about it, for I always wanted a large *bravura* piece by him."

The composer's wife began the study of the work in September, and with her interpretation of the piano part the concerto was brought to its first performance December 4, 1845, at the Hôtel de Saxe, Dresden, Ferdinand Hiller, to whom the concerto was dedicated, having been the conductor. It would seem that the names of the movements were not then as they stand now. When under Mendelssohn's direction the concerto was played by Mme. Schumann at the Gewandhaus, Leipzig, in 1846, the movements were thus described: "*Allegro affetuoso, Andantino and Rondo.*" Verhulst, who attended the rehearsal for this concert, stated that the performance of the concerto was of uncertain excellence, the syncopated rhythms in the finale having given the players particular trouble to understand.

Mrs. Steven's
NATIONALLY FAMOUS
MINT JULEPS



Those delightful mint creams with a thin wafer of peppermint jelly—generously coated with rich chocolate. 39c ½ lb. box.

STOP AT OUR
ORCHESTRA HALL SHOP
AFTER THE SYMPHONY



For the finest
in floor coverings
NAHIGIAN BROS.
offers you the
world's largest collection of
ORIENTAL RUGS

and a fine selection of
reasonably priced
DOMESTIC CARPETINGS
Nahigian Brothers, Inc.

Fine Rugs and Carpeting
169 North Wabash
FRANKLIN 8800

Est. 1890

DePaul

UNIVERSITY

Chicago

THE SCHOOL OF MUSIC

Arthur C. Becker, Dean

WALTER KNUPFER

PIANIST • PEDAGOGUE



Teacher of many pianists now professionally active throughout the country, announces a Recital Series presenting the following students:

Catherine Haseman, Feb. 16

Betty Katz, March 16

Eugene Hopkins, April 20

The recitals will be held in the Little Theatre of De Paul University. Complimentary tickets may be obtained at the School of Music.

For Music School Bulletin and Special Information Address Registrar

DE PAUL UNIVERSITY SCHOOL OF MUSIC

64 East Lake Street, Chicago

Telephone CENTral 8194

PROGRAM NOTES—Continued

It is worthy of remark that Schumann's concerto, as well as the entire bulk of his work, found comparatively few admirers in the middle of the nineteenth century. The work was performed for the first time in England at a New Philharmonic concert, London, May 14, 1856, with Mme. Clara Schumann as the interpreter of the solo part. J. W. Davidson, the powerful reviewer of music for the *London Times*, dismissed the concerto as "a labored and ambitious work." The passage-work in it he found "utterly extravagant." His colleagues on the other papers agreed, in the main, with Davidson.

The first performance of Schumann's concerto in the United States was probably that given by Sebastian Bach Mills* with the Philharmonic Society, New York City,

*Mills (1838-1898) was an Englishman who had studied with Cipriani Potter in London and with Moscheles at Leipzig. He came to America in 1859, making his first appearance with the Philharmonic Society at the concert at which he introduced Schumann's concerto. He became popular with the American public, so popular, indeed, that he played in every season of that organization from 1859 until 1877. Mills also enjoyed considerable vogue as a virtuoso in Germany.

CRANE
for Quality

PLUMBING
HEATING
VALVES
FITTINGS
PIPE

CRANE CO., 836 SO. MICHIGAN AVE.
CHICAGO 5

Why not have
a new coat
or suit, using
your fur coat
for trimmings
or lining?

\$69.50 to \$89.50

Handmacher Co.

216 West Jackson Blvd.

Telephone DEArborn 1402

Chicago, Ill.

THE
ILLINOIS FEDERATION OF MUSIC CLUBS

is proud to announce a

SECOND SERIES

of three

CHAMBER MUSIC CONCERTS

featuring the

CHICAGO SYMPHONY QUARTET

JOHN WEICHER, *Violin* MILTON PREVES, *Viola*
FRANZ POLESNY, *Violin* DUDLEY POWERS, *Violoncello*

assisted by

JENSKA SLEBOS, *Violoncello* JOSEPH VITO, *Harp*

Three Wednesday mornings at eleven o'clock

February 26—April 2—April 16

in the Tower Room of the Hotel Stevens

* * *

You are invited to become a sponsor of this significant series—including admission to the three concerts—by sending your check for ten dollars to Mrs. Grace M. Kirschbaum, State Chairman of Chamber Music of the Illinois Federation of Music Groups, 5943 North Central Park Avenue, Chicago 45, Illinois.

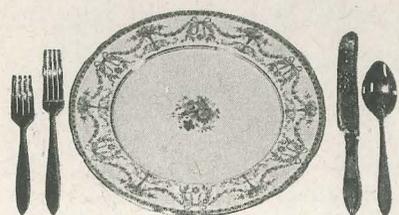
PROGRAM NOTES—Continued

March 26, 1859.

I. (*Allegro affetuoso*, A minor, 4-4 time.) A chord, *forte*, for the orchestra and a descending passage in chords for the piano precede the principal theme, given to the wind and later taken up by the solo instrument. A new idea, first announced by the flutes, clarinets and bassoons, is carried on by the piano. From these two themes much of the succeeding material is developed; for instance, the melody played by the clarinet in C major, accompanied by a triplet figure in the piano, which is taken from the opening theme. A *tutti* precedes a change of *tempo* (*Andante espressivo*, A flat major, 6-4 time), with which the piano brings forward a theme based on the opening subject. This is continued by the clarinet. The mood again changes (*Allegro, tempo primo*) and the solo instrument and the orchestra alternately work out the vigorous octave passage which the piano announced at the beginning of the work.

The Recapitulation opens, as before, with the principal theme in the woodwind. The other portions of the thematic material are not greatly changed. At the close of the Recapitulation a cadenza is introduced which leads into a coda (*Allegro molto*, 2-4 time) based on the principal theme.

II Intermezzo (*Andantino grazioso*, F major, 2-4 time). This division of the work requires but little explanation. Its material is made



Dirilyte, Fine China, Crystal,
Table Accessories
Rare Gifts from Near and Far
DIRIGO, INC.
70 East Jackson Blvd.
"AROUND THE CORNER FROM ORCHESTRA HALL"



Learn Violin Playing
Keyboard System makes it easy. Learn quickly, correctly. Saves time, money, practice. Free demonstration in Loop studio by appointment only.
We need Teachers, we want Students. Advanced or Beginners. For free booklet
Phone Belmont 7472 or write
2537 North Bernard Street, 47
FINNEY VIOLIN KEYBOARD SYSTEM

HARRY ZELZER ATTRACTIONS
at ORCHESTRA HALL

SUNDAY AFTERNOON, FEBRUARY 16 — 3:30

DOROTHY
MAYNOR

FAMOUS NEGRO SOPRANO

Tickets: \$1.20, \$1.80, \$2.40, \$3.60 (Tax included)

MONDAY EVENING, FEBRUARY 24

LEAH
EFFENBACH

PIANIST

Tickets: \$1.20, \$1.80, \$2.40 (Tax included)

Sun. Aft'n, March 2, 1947 3:00 P. M. Shubert Theatre

THE OPERA THEATER, INC.

GIOVANNI CARDELLI GIACOMO RIMINI HARRY ZELZER
General Manager Artistic Director Business Manager

presents

MOZART'S

"The Abduction From The Seraglio"

In English, with a New York cast under the direction of
PAUL BREISACH, Metropolitan Opera Association

Mail Your Orders To

THE OPERA THEATER, INC.

20 N. WACKER DRIVE ROOM 330 CHICAGO 6, ILLINOIS
Phone DEArborn 2985

Please enclose self addressed stamped envelope

Tickets: \$1.20 - \$1.80 - \$2.40 - \$3.60 - \$4.20 - \$4.80

PROGRAM NOTES—Continued

up for the most part of the little conversational phrase which at the opening of the movement is given alternately to the piano and to the orchestra. At the close of this the violoncellos bring forward a broader theme, *con molto espressivo*, the solo instrument accompanying it. This is developed and the conversational phrase is again taken up. The intermezzo leads without pause into the last movement.

III. (*Allegro vivace*, A major, 3-4 time.) The principal theme is set forth by the solo instrument. Passage-work follows, this being succeeded by the second subject, in syncopated rhythm, given to the orchestra in E major. The piano continues it. Development of this figure takes place in the orchestra with passage work in the piano part. There then is heard an extensive working out of the principal theme, episodic matter also being introduced.

The Recapitulation begins with the presentation of the first subject (in D major) by the orchestra. The second theme, now in A major, again is given to the strings. At the close of the Recapitulation the principal subject makes its reappearance in A major in the orchestra. The work is brought to its conclusion by a brilliant coda.



DON'T GUESS!

You can be sure of skilled, conscientious piano tuning and repairing if you consult a professional technician.

The American Society emblem is your assurance of superior service. See your phone book for qualified member.



Fine Arts Quartet

of the AMERICAN BROADCASTING COMPANY

"Enterprising and sparkling performance continue to make the late afternoon 11th Street Theatre concerts of the Fine Arts Quartet one of the choicest dates on the calendar."—*The Chicago Tribune*, Jan. 27, 1947.

ONLY TWO CONCERTS REMAIN ON THE CURRENT SERIES OF
TWILIGHT CHAMBER MUSIC CONCERTS

February 23 and March 23 — 5:30 P. M.

11th Street Theatre — 62 East 11th Street

MARY WICKERHAM CONCERT MANAGEMENT

224 South Michigan Ave., Chicago 4, Ill.

Phone Information: WABash 5866

• ORCHESTRA HALL •

SATURDAY, FEBRUARY 15, at 8:15 P. M.

Concert by

THE CIVIC ORCHESTRA

JOHN WEICHER, *Conductor*

PROGRAM

PRELUDE, CHORALE AND FUGUE.....
.....*Bach-Abert*

SYMPHONY NO. 5, E MINOR, "From the New
World," Opus 95.....*Dvorak*
Adagio—Allegro molto.
Largo.
Scherzo.
Allegro con fuoco.

Intermission

SUITE, "L'Arlesienne," No. 2.....*Bizet*
Pastorale.
Menuetto.
Farandole.

SYMPHONIC POEM NO. 2, "Phaeton,"
Opus 39.....*Saint-Saens*

BALLET MUSIC FROM "LE CID".....*Massenet*
Castellane.
Andalouse.
Aragonaise.
Aubade.
Catalane.
Madrilène.
Navarraise.

Tickets: \$1.10, 70c, 35c (Including Tax)

NOW ON SALE AT BOX OFFICE

GEORGE A. KUYPER, Manager

CHICAGO SYMPHONY ORCHESTRA

Soloist and Symphony Concert Schedule
(Subject to change)

TUESDAY AFTERNOON CONCERTS

February 25	Charles Munch, Guest Conductor Milton Preves, Viola
March 25	Leon Fleisher, Piano
April 8	Tauno Hannikainen, Guest Conductor Dudley Powers, Violoncello
April 22	Witold Malcuzyński, Piano

THURSDAY EVENING-FRIDAY AFTERNOON CONCERTS

February 20-21	Charles Munch, Guest Conductor
February 27-28	Charles Munch, Guest Conductor
March 6-7	Mischa Elman, Violin
March 27-28	Leon Fleisher, Piano
April 3-4	Jascha Heifetz, Violin
April 10-11	Bruno Walter, Guest Conductor Desi Halban, Soprano
April 17-18	Witold Malcuzyński, Piano
*April 24-25	Symphony Concert

Tickets (Tax Included)

*THURSDAY: Main Floor \$3.50, \$2.75, \$2.00; Gallery 60c
All Balcony Seats Have Been Sold on Season Subscription
*FRIDAY: Main Floor \$3.50; Balcony \$2.00, \$1.50; Gallery 60c
*TUESDAY: Main Floor \$3.50, \$2.75, \$2.00; Balcony \$1.50; Gallery 60c

ALL OTHERS

THURSDAY: Main Floor \$4.00, \$3.50, \$2.75; Gallery \$1.50
All Balcony Seats Have Been Sold on Season Subscription
FRIDAY: Main Floor \$4.00; Balcony \$2.75, \$2.00; Gallery \$1.50
TUESDAY: Main Floor \$4.00, \$3.50, \$2.75; Balcony \$2.00; Gallery \$1.50



CHICAGO
SYMPHONY
ORCHESTRA

Under the direction of Désiré Defauw

Presented by

CHICAGO TITLE and TRUST COMPANY

Every Wednesday

8 to 9 P. M.

W C F L

Tickets for these broadcasts which come from the Eighth Street Theatre, may be had by writing to Chicago Title and Trust Company, 69 W. Washington St., Chicago 2.

CHICAGO SYMPHONY ORCHESTRA

Founded by Theodore Thomas in 1891

DÉSIRÉ DEFAUW, *Musical Director and Conductor*

GEORGE A. KUYPER, *Manager*

FIFTY-SIXTH SEASON • 1946-1947

CONCERTMASTER

JOHN WEICHER

VIOLINS

JOSEF FAERBER
FRANZ POLESNY

Principals

WALTER HANCOCK
VICTOR CHARBULAK
EDWARD GRADMAN
CARL RINK
SOL TURNER
PAUL KAHN
WILLIAM HECTOR
JOSEPH MICHALEK
THEUSTON JOHNSON
CHARLES ZIKA
RUDOLPH REINERS
MELVIN MARTINSON
JAMES HANSEN
IRVING ILMER

AARON FINERMAN
CARLO MORELLO
MICHAEL RILL
GASTON DUMOULIN
PHILIP SCHARF
MORRIS MONITZ
SAMUEL LEVITON
ROYAL JOHNSON
NOBERT MUELLER
JOSEPH KOVACS
HAROLD KUPPER
SAMUEL DOLNICK
LEON BRENNER
GEORGE SZPINALSKI
ADRAIN DA PRATO

VIOLAS

MILTON PREVES
CHARLES FOIDART
CLARENCE EVANS
HARRY PERKINS
RUDOLPH FIALA
ISADORE ZVEROW
CHARLES LINKE
SAMUEL FEINZIMER
JOSEPH RODA
FRIEDRICH RITTNER

VIOLONCELLOS

DUDLEY POWERS
JENSKA SLEBOS
RICHARD WAGNER
THEODORE RATZER
ALOIS TRNKA
RICHARD BEIDEL
RUSSELL HENDRICKSON
NICOLAI ZEDLER
ALICE LAWRENCE
ROBERT SMITH

BASSES

VACLAV JISKRA
JAMES VRHEL
RUDOLF FAHSBENDER
OTTO HYNA
VLADIMIR KALINA
ALFRED KOVAR
JAMES LANIGAN
NATHAN ZIMBEROFF
HOWARD HOUGH
JOHN KLIMA

HARPS

JOSEPH VITO
GERALDINE VITO

ORGAN

IRWIN FISCHER

FLUTES

RENE RATEAU
PEGGY HARDIN
RALPH JOHNSON
EMIL ECK

PICCOLOS

EMIL ECK
PEGGY HARDIN

OBOES

FLORIAN MUELLER
JERRY SIRUCEK
JOSEPH FISHMAN
ROBERT MAYER

ENGLISH HORN

ROBERT MAYER

CLARINETS

ROBERT LINDEMANN
JEROME STOWELL
WALTER WOLLWAGE
GEORGE WEBER

BASS CLARINET

GEORGE WEBER

BASSOONS

HUGO FOX
SHERMAN WALT
CLARKE KESSLER
WILBUR SIMPSON

CONTRA-BASSOON

WILBUR SIMPSON

HORNS

HELEN KOTAS
WILLIAM VERSCHOOR
CLYDE WEDGWOOD
HARRY JACOBS
JOSEPH MOUREK

TRUMPETS

SYDNEY BAKER
GERALD HUFFMAN
RENOLD SCHILKE
FRANK HOLZ

TROMBONES

FRANK CRISAFULLI
DAVID ANDERSON
EDWARD KLEINHAMMER

TUBA

ARNOLD JACOBS

TIMPANI

EDWARD METZINGER

PERCUSSIONS

ALLAN GRAHAM
LIONEL SAYERS
THOMAS GLENECKE

LIBRARIAN

FRED BOOS

WALTER HANCOCK, *Personnel Manager*

• ORCHESTRA HALL •

GEORGE A. KUYPER presents

VLADIMIR

HOROWITZ

RETURN ENGAGEMENT

Monday, February 17, at 8:15 P. M.

PROGRAM

1. **Sonata in F Major (Kochel No. 332) . . .Mozart**
Allegro.
Adagio.
Allegro assai.
2. **Pictures at an ExhibitionMoussorgsky**
(New revision, based on the original manuscript,
by Vladimir Horowitz)

Intermission

3. **Sonetto del Petracca, No. 104Liszt**
4. **Au bord d'une SourceLiszt**
5. **Four MazurkasChopin**
A Minor.
B Minor.
F Minor.
C Sharp Minor.
6. **IntermezzoPoulenc**
7. **PrestoPoulenc**
(Dedicated to Vladimir Horowitz)
8. **Toccata, Opus 11Prokofieff**

STEINWAY PIANO — VICTOR RECORDS

ALL SEATS SOLD

SYMPHONY HIGHLIGHTS—Continued

get tangled up or go sour. And, anyway, you haven't the vaguest idea of how it should be played. And, if you did, you wouldn't like it, either.

(3) Argue about music. Especially, with musicians. Sounds are like smells they either do or they don't.

(4) Ask one musician how he likes another one's playing. If he tell you, he's a cad. If he doesn't he's lying.

LAST WORDS:

(1) Don't be restless. At concerts, the end is always the best! Only very great artists can make the Great Masters sound like anything. All of them can play encores.

(2) Don't pretend that watching the performer disturbs you. It disturbs him—but he likes it.

(3) Meet the artists. They are not half as foreign as they sound. Tell them you enjoyed their performance. What else can you say?

(4) Don't say you like "Modern Music." Nobody does.

Lastly, my children, don't be frightened if you should suddenly find that

you love music as a sailor loves the sea. It is nothing to be really ashamed of any more. Lots of people like music. Only the musicians are getting tired of it. Next to going to church, or to bed, hearing good music is about the best thing for you. And not half so conspicuous.

(GERALD F. WARBURG, son of the great philanthropist, Felix M. Warburg, is a distinguished musician, and a slyly practical wit. Educated at Harvard, Mr. Warburg continued his musical study in Vienna, later toured Europe as a 'cello soloist. After his return to America, he organized the Stradivarius Quartet, providing each player with one of his father's four precious "Strads." He played in this quartet, touring both America and Europe for six years. Last year, Mr. Warburg founded and conducted the Brooklyn Symphony Orchestra.)

Reprinted from November 1, 1942, VOGUE. Copyright 1942, The Conde Nast Publications, Inc.

A subscriber writes: "Isn't it possible for you to revive your old custom of printing on all programs 'Ladies please remove your hats'? There is a city ordinance to the effect that women should remove their hats in theatres."

Your attention is hereby called to this ruling.

The University of Chicago

UNIVERSITY COLLEGE

PUBLIC LECTURES DOWNTOWN

WINTER QUARTER, 1947

Midwest America: Its Contribution to American Life. In cooperation with the Chicago Historical Society and Newberry Library.

Chamber Music Series. Ten concerts with explanatory lectures, given during the Winter and Spring quarters.

The University Forum. Lectures by Paul H. Douglas, O. Meredith Wilson, Mortimer J. Adler, Ralph Gerard and Laird Bell.

Organized Labor in American Society. A discussion series based on significant writings on labor problems.

Philosophical Conceptions of God. By Charles Hartshorne.

The Great Ideas. By Mortimer J. Adler.

Our American Heritage and Our Future. By Walter Johnson.

Significant Films. A series of particular interest to persons in adult education.

Sherlock Holmes of Baker Street. By Jay F. Christ.

Lecture-Conferences in Art. Three series by Lucy Driscoll.

Evening, Late Afternoon, and Saturday
Morning Classes

For detailed announcements of Winter quarter lecture series or schedule of classes, address—

UNIVERSITY COLLEGE, 19 South La Salle Street

Telephone DEArborn 7245

The Chicago Symphony Orchestra, during the current season, is bringing the pleasure of its symphony concerts to eighteen cities outside Chicago, in addition to its annual series of ten concerts in Milwaukee. The Orchestra has already given concerts at the University of Wisconsin (2), Peoria, Green Bay, Ishpeming, Superior, and University of Minnesota [second successive year], and will give concerts on the following dates:

March 10—University of Illinois, Urbana

March 11—*Kiel Auditorium, St. Louis

March 12—The Auditorium, Memphis

March 13—War Memorial, Nashville

March 14—*Memorial Auditorium, Louisville

March 15—University of Illinois, Urbana

March 16—**University of Michigan, Ann Arbor

March 17—Masonic Temple, Detroit

March 18—Akron Armory, Akron

March 19—*Palace Theatre, Hamilton (Ontario)

March 20—Kleinhans Auditorium, Buffalo

March 21—Ball State Gymnasium, Muncie

March 22—Purdue University (afternoon and evening),
Lafayette

* for the second successive year

** for the third successive year

• ORCHESTRA HALL •

GEORGE A. KUYPER announces

A Return Recital by

RICHARD
TAUBER

Famous Romantic Tenor

Monday Evening, March 24, at 8:15

Tickets: \$3.60, \$3.00, \$2.50, \$2.00, \$1.50, \$1.20
(Tax included)

MAIL ORDERS NOW

To Box Office, Orchestra Hall, Chicago

THURSDAY EVENING AT 8:15, FEBRUARY 20
FRIDAY AFTERNOON AT 2:15, FEBRUARY 21
[TWENTY-FIRST PROGRAM OF THE THURSDAY EVENING-FRIDAY AFTERNOON SERIES]

Conductor, CHARLES MÜNCH

BERLIOZ *Episode in the Life of an Artist,*
Fantastic Symphony, Opus 14a

- I. Dreams—Passions.
- II. A Ball.
- III. Scene in the Fields.
- IV. The March to the Scaffold.
- V. Walpurgis Night's Dream.

[INTERMISSION]

DEBUSSY *"Iberia": Images No. 2*

- "In the Streets and by the Wayside."
"The Perfumes of the Night."
"The Morning of a Fête Day."

RAVEL *Orchestral Fragments (Second Series), "Daphnis et Chloé"*

Program subject to change

Tickets (Tax Included)
THURSDAY: Main Floor \$4.00, \$3.50, \$2.75; Gallery \$1.50
All Balcony Seats Have Been Sold on Season Subscription
FRIDAY: Main Floor \$4.00; Balcony \$2.75, \$2.00; Gallery \$1.50

The Thursday evening concert will end about 10:00 P. M. and the Friday afternoon concert about 4:00 P. M.



BERNING
SCHOOL OF MUSIC and DANCING
HARRY M. BERNING, Director

The Largest and Foremost School of Music,
Dancing and Expression on the Northwest Side.

Faculty of 30 Teachers. Estab. 1924
4747 Milwaukee Avenue KILDARE 5000
4800 North — 5300 West

25 Years of Fine Weaving



Twenty-five years ago we revived the fast-dying art of hand-weaving. This fall we celebrate by presenting an anniversary climax of a stunning collection of Scarfs, Couch Throws, Baby Blankets—all in our famous exquisite colorings and designs.

CHURCHILL'S of KENTUCKY
Shop 16 Palmer House Arcade Chicago 3, Ill.
119 SOUTH STATE STREET • RANDOLPH 4709

♦ **OPERA HOUSE** ♦

Coming Attractions

Sunday Aff'n, Feb. 16th
One Afternoon Only—at 3:30

Philadelphia
Symphony Orchestra
EUGENE ORMANDY
Conducting

Bach, Passacaglia and Fugue,
C Minor.

Brahms, No. 2, D Major.

Sibelius, "The Swan of Tuonela."
Strauss, "Death & Transfiguration"
\$1.20, \$1.80, \$2.40, \$3.00, \$3.60, \$4.20
(Tax included)

Sunday, March 2nd
ONE AFTERNOON ONLY
AT 3:30

In Person — In Concert

JOSEPH
SZIGETI

Violin Virtuoso

\$1.20, \$1.80, \$2.40, \$3.00, \$3.60
(Tax included)

Sunday, March 16th
ONE AFTERNOON ONLY
AT 3:00

S. Hurok presents

MARTHA GRAHAM
AND
DANCE COMPANY

\$1.20, \$1.80, \$2.40, \$3.00, \$3.60
(Tax included)

Sunday, March 23rd
ONE AFTERNOON ONLY
AT 3:30

In Person — In Concert

JOHN CHARLES
THOMAS

America's Leading Baritone

\$1.20, \$1.80, \$2.40, \$3.00, \$3.60
(Tax included)

Good Seats at Box Office and By Mail
Order for All Above Concerts. Enclose
Self-Addressed Stamped Envelope. In-
formation Phone FRANKLIN 7800.

EXCLUSIVE!

IN THE

Saturday
Review

OF LITERATURE



PAUL HENRY LANG

Educator, author of *Music in Western Civilization*, critic and analyst of music in all its phases, Mr. Lang's department, HEARING THINGS, is one of the chief delights of the SRL.

Take advantage of this special introductory offer to acquaint you with HEARING THINGS, and the SRL.

Send in this coupon **\$3** FOR 40 ISSUES today

SATURDAY REVIEW
25 W. 45 ST., N.Y. 19

Send me the SRL for the next 40 weeks at the special "just-to-prove-it" rate of only \$3.00.

Remittance enclosed Bill me later

Name

Address

City..... Zone..... State.....

CSP

TUESDAY AFTERNOON AT 2:15, FEBRUARY 25
[NINTH PROGRAM OF THE TUESDAY AFTERNOON SERIES]

Conductor, CHARLES MÜNCH

Soloist, MILTON PREVES

BERLIOZ *Episode in the Life of an Artist,*
Fantastic Symphony, Opus 14a

I. Dreams—Passions
II. A Ball.
III. Scene in the Fields.
IV. The March to the Scaffold.
V. Walpurgis Night's Dream.

[INTERMISSION]

HANDEL *Concerto "B" Minor for*
Viola and Orchestra

ROUSSEL *"Ariane et Bacchus," Ballet,*
Second Suite, Opus 43

(First performance in Chicago)

Program subject to change

Tickets (Tax Included)

Main Floor \$4.00, \$3.50, \$2.75; Balcony \$2.00; Gallery \$1.50

This concert will end about 4:00 P. M.

SOLOIST THIS WEEK

GUIOMAR NOVAES, *Piano*

Renowned representative of the musical art of one of our great neighbor republics, Guiomar Novaes, the Brazilian pianist, continues each year to strengthen the cultural solidarity of the Americas. Her annual tours of the United States and Canada have been an important link in the artistic relations of the two continents. She has made her personal contribution toward closer ties between her country and ours by offering the Guiomar Novaes Award for a young American pianist to give concerts in South America under her sponsorship.



Guiomar Novaes is admired and loved as one of the musical great, unique among pianists of today. She was born in Sao Joao da Boa Vista in the State of Sao Paulo, Brazil. Her amazing talent manifested itself almost from babyhood, and her fame having gained the recognition of government officials, she was sent to Paris for study. There, at the age of thirteen, she was admitted to the Paris Conservatoire by winning first honors among 388 contestants. For two years she worked with Isidor Philipp.

Her debut as a mature artist came when she was sixteen and was the beginning of a whirlwind triumphant tour of Europe. That same year she took North America by storm. In one season, her fame here was established—fame whose lustre has been enhanced in her many subsequent tours.

She made her first American visit in 1918; it was at this time, November 1918, that she first appeared with the Chicago Symphony Orchestra, playing the Saint-Saëns Concerto No. 4 in C minor. Madame Novaes has made eight appearances here with the Orchestra.

GUEST CONDUCTOR NEXT WEEK

CHARLES MÜNCH



Charles Münch makes his first appearance as guest conductor with the Chicago Symphony Orchestra at the February 20 and 21 concerts. He will also conduct the concerts on February 25, 27 and 28.

Mr. Münch, the director of the Société des Concerts du Conservatoire of Paris, is on his first visit to the United States. He made his American debut as guest conductor of the Boston Symphony Orchestra in December, of the Cincinnati Symphony Orchestra on January 10 and 11, of the New York Philharmonic Symphony Orchestra on January 23, and the Concerts Symphoniques de Montreal on February 11 and 12.

Born in Strasbourg in 1891, Münch received from his parents a sound musical education and before World War I went to Paris to study the violin under Lucien Capet. In 1919 he was appointed professor at the Conservatory and concertmaster of the orchestra in his native city. After an apprenticeship at the Leipzig Gewandhaus, then headed by Furtwängler, he started his own career on the podium. He made his official debut as conductor in France in 1932, and later directed the Straram Orchestra, the Lamoureux Orchestra, and the Orchestra Symphonique de Paris; he also appeared in Cannes, Biarritz, Prague, Vienna, Budapest and with the B.B.C. in London. In 1935 he was appointed head of the Orchestre de la Société Philharmonique in Paris and his programs during this period featured and promoted the music of his contemporaries. In 1938 he was named head of the Orchestre du Conservatoire, of which he is still director.

After the Liberation, Charles Münch was the first French conductor invited to cross the channel. During 1944-45 he made three separate trips to England, each time for a series of eight to ten concerts. During 1945-46 he returned twice more. Recent continental engagements have included appearances in various parts of Switzerland, in Antwerp, Liège, Amsterdam and Prague, and with the Palestine Symphony in both Palestine and Egypt.

Despite his outside activities, during 1945-46 Münch directed in France in Bordeaux, Lyons, Strasbourg and Mulhouse, and did thirty concerts with his own Conservatoire Orchestra in Paris. His 1946 "season" ends with summer concerts in Brazil.

THURSDAY EVENING AT 8:15, FEBRUARY 27
FRIDAY AFTERNOON AT 2:15, FEBRUARY 28
[TWENTY-SECOND PROGRAM OF THE THURSDAY EVENING-FRIDAY AFTERNOON SERIES]

Conductor, CHARLES MÜNCH

HANDEL "Water Music"
Allegro. Bourrée. Andante.
Air. Hornpipe. Allegro deciso.
(Arranged by Hamilton Harty)

HONEGGER *Symphony for Strings*
I. Molto moderato
II. Adagio mesto
III. Vivace, non troppo

[INTERMISSION]

FRANCK *Symphony, D Minor*
Lento—Allegro non troppo.
Allegretto.
Allegro non troppo.

Program subject to change

Tickets (Tax Included)

THURSDAY: Main Floor \$4.00, \$3.50, \$2.75; Gallery \$1.50

All Balcony Seats Have Been Sold on Season Subscription

FRIDAY: Main Floor \$4.00; Balcony \$2.75, \$2.00; Gallery \$1.50

The Thursday Evening Concert will end about 10:05 P. M. and the Friday Afternoon Concert about 4:05 P. M.

W. Russell Button, Inc.

(Formerly of Ackermann's)

408 South Michigan Avenue

CHICAGO

• • •

PAINTINGS

FINE PRINTS

ANTIQUES

• • •

. . . Recent acquisitions include Thomas Carlyle's Portable Desk, on which he wrote "The French Revolution." From the house in Cheyne Row, Chelsea, where he lived.

The GREGG COLLEGE

A SCHOOL OF BUSINESS . . .

*Preferred
by College Men and Women*

Students represent 135 Colleges and Universities and 32 States.

**Secretarial, Accounting
and Court Reporting**

—∞—

*Four-Month Intensive Course
for College Students and
Graduates*

THE GREGG COLLEGE

President

JOHN ROBERT GREGG, S.C.D.

Director, PAUL M. PAIR, M.A.

**6 N. Michigan Avenue
Chicago 2, Illinois**

ROSE LYON
DU MOULIN
PIANIST

Studio:
607 Fine Arts Building
Wednesday and Saturday
Residence Telephone: BITtersweet 3800

ROSSETTER
COLE

COMPOSITION and THEORY
Cosmopolitan School of Music
1625 Kimball Building
HARRison 4868
Residence Phone: Hyde Park 8217

Harriet Case

VOICE

Cosmopolitan School of Music
Kimball Hall HARRison 4868

FELIX
BOROWSKI
MUSIC THEORY and
COMPOSITION

LECTURES
Orchestra Hall, Chicago

PAUL VERNON
Violinist • Conductor • Teacher

CHICAGO CONSERVATORY
900 Fine Arts Building
HARRison 0500
AUSTIN ACADEMY OF FINE ARTS
631 North Central Avenue
AUSTin 2888

NORTH PARK COLLEGE

A School of Christian Influence
Since 1891

A MUSIC CONSERVATORY
ON A COLLEGE CAMPUS

Foster and Kedzie Avenues
Keystone 8200 Chicago 25

55th SEASON

Bound Volumes of

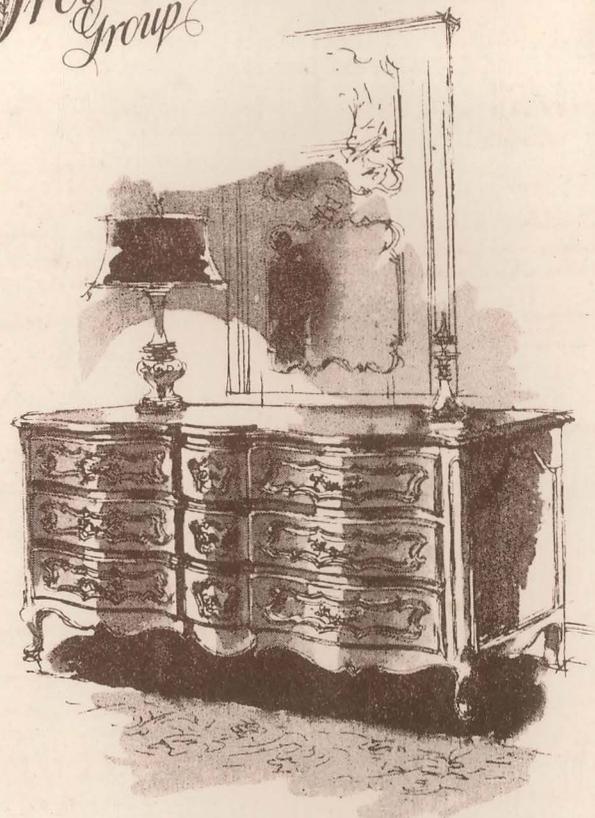
CHICAGO SYMPHONY ORCHESTRA

PROGRAM NOTES

Order Now . . . \$5.00

ORCHESTRA HALL

Colby's Provence Group



Custom Made French Provincial

The simple, good taste of *The Provence Group* of bedroom furniture is reflected in every detail of design, craftsmanship and finish. The quiet charm of French Provincial has never been more carefully reproduced than in this collection where you may choose one or all of the pieces depending on exactly what you want for your bedroom.

John A. Colby & Sons
129 NORTH WABASH
CHICAGO, ILLINOIS