

On the Avenue: 842 North Michigan
In Oak Park: 123 North Marion

Lyon & Healy *hails Mme. Novaes*
STEINWAY
PIANISTE

Wabash at Jackson

from our Good Neighbor—Brazil



GUIMAR
NOVAES

soloist today and
tomorrow with the
Chicago Symphony
Orchestra . . .

Steinway knows no geographical boundaries.

It is universally used on the concert stages of Chicago, New York, Philadelphia, Rio de Janeiro and Buenos Aires. Yet for all its pre-eminence as a concert piano Steinway is an instrument for the home and is found in countless homes of modest income. The Steinway Vertical (from \$595) or a Grand (\$1295) will be delivered for a small amount down. A year and a half to pay the balance.

STEINWAYS sold only by LYON & HEALY

CHICAGO SYMPHONY ORCHESTRA

Founded by THEODORE THOMAS *in* 1891

FREDERICK STOCK

Conductor



THE THURSDAY-FRIDAY SERIES

Concerts Nos. 2663 and 2664

FIFTY-FIRST SEASON

TWENTY-SIXTH PROGRAM

APRIL 9 AND 10, 1942

ORCHESTRA HALL
CHICAGO

HILLISON & ETEN CO., CHICAGO

Now on
Columbia Records



JEROME KERN'S

"SHOWBOAT"

Scenario for Orchestra

SYMPHONIC VERSION

ARTUR RODZINSKI

conducting

THE CLEVELAND ORCHESTRA



Here is a superb symphonic arrangement of your favorite tunes from "Showboat" by the composer himself written especially for Artur Rodzinski and The Cleveland Orchestra. We guarantee you'll

get a new thrill when you hear "Ol' Man River," "Can't Help Lovin' That Man," and "Only Make Believe" superbly played by full symphony orchestra and recorded with unbelievable clarity and opulence!

Set M-MM-495 \$3.68

WURLITZER

111 S. Wabash Ave. Open Eves.

OPEN A
CHARGE
ACCOUNT
BY PHONE
ANDover
3322

The Orchestral Association

1941 — FIFTY-FIRST SEASON — 1942

ORGANIZATION

The Orchestral Association consists of fifty members, from whom fifteen are elected as Trustees. The officers of the Association are elected from the Trustees, and these Officers, with three other Trustees and the Honorary Trustees, compose the Executive Committee.

OFFICERS

EDWARD L. RYERSON, *President*

ALBERT A. SPRAGUE, *Vice-President*

CHARLES H. SWIFT, *Vice-President*

ARTHUR G. CABLE, *Vice-President*

CHALKLEY J. HAMBLETON, *Secretary*

FRANCIS M. KNIGHT, *Treasurer*

HONORARY TRUSTEES

and ex-Officio Members of Executive Committee

JOSEPH ADAMS

RUSSELL TYSON

OTHER MEMBERS OF EXECUTIVE COMMITTEE

CHARLES B. GOODSPEED

RALPH H. NORTON

JOHN P. WELLING

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

OTHER TRUSTEES

CYRUS H. ADAMS

DANIEL H. BURNHAM

J. SANFORD OTIS

ARTHUR B. HALL

OTHER MEMBERS OF THE ASSOCIATION

RICHARD BENTLEY

HARRY S. GRADLE

ERIC OLDBERG

BRUCE BORLAND

WILLIAM B. HALE

WALTER P. PAEPCKE

JOHN ALDEN CARPENTER

GEORGE ROBERTS JONES

THEODORE W. ROBINSON

MRS. CLYDE M. CARR

GWETHALYN JONES

CHARLES WARD SEABURY

WILLIAM B. CUDAHY

FRANK O. LOWDEN

DURAND SMITH

PAUL H. DAVIS

MRS. TELFER MACARTHUR

EDGAR STANTON, JR.

EDISON DICK

CHAUNCEY McCORMICK

ROBERT J. THORNE

GAYLORD DONNELLEY

LEEDS MITCHELL

MRS. THOMAS I. UNDERWOOD

PERCY B. ECKHART

CHARLES H. MORSE

MRS. FREDERIC W. UPHAM

ALBERT D. FARWELL

HOWELL W. MURRAY

ERNEST B. ZEISLER

OFFICES: SIXTH FLOOR, ORCHESTRA BUILDING

220 SOUTH MICHIGAN AVENUE, CHICAGO

HENRY E. VOEGELI, *Business Manager and Assistant Treasurer*

CHARLES F. BOSTETTER, *Assistant Secretary*

FORM FOR GIFTS

I enclose herewith the sum of
.....Dollars
to be added to the Endowment
Fund of The Orchestral Association.

FORM FOR BEQUESTS

I give and bequeath to The
Orchestral Association, Chicago,
Illinois, the sum of.....
.....Dollars

HENRY E. VOEGELI announces...



LOUISE MEISZNER

Soloist with THE CIVIC ORCHESTRA Saturday Evening, April 4
in
PIANO RECITAL

ORCHESTRA HALL

Sunday Aternoon ^{AT} **3:30** **April 19**

PROGRAM

Organ Prelude and Fugue in C Minor.....*Bach-Liszt*
Thirty-Two Variations*Beethoven*
Benediction de Dieu dans la Solitude.....*Liszt-Siloti*

INTERMISSION

Sonate in B Flat Minor.....*Chopin*
Grave-Coppio movimento.
Scherzo.
Marche funebre.
Presto.

Scherzo*Griffes*
A Serenade*Brockway*
Toccata*Ravel*

TICKETS NOW ON SALE: \$2.20, \$1.65, \$1.10, 55c, 25c
Boxes (Seating Six) \$13.20, Tax Included

CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK.....CONDUCTOR
HANS LANGE.....ASSOCIATE CONDUCTOR

The Thursday-Friday Concerts

TWENTY-SIXTH PROGRAM

APRIL 9, AT 8:15 — APRIL 10, AT 2:15
1942

Soloist: **GUIOMAR NOVAES**

CONCERTO No. 4, for Violin, Flutes and String Orchestra,
G MajorBACH

ALLEGRO.

ANDANTE—

PRESTO.

TWENTY-FOUR VARIATIONS ON AN
ORIGINAL THEMELEVY
(First performance)

SYMPHONY No. 5, C Minor, Opus 67.....BEETHOVEN

ALLEGRO CON BRIO.

ANDANTE CON MOTO.

ALLEGRO—

FINALE: ALLEGRO.

INTERMISSION

CONCERTO IN BRAZILIAN FORMS, for Piano
and Orchestra, Opus 105, No. 2.....TAVARES

MODINHA.

PONTEIO.

MARACATÚ.

(First performance in Chicago)

THE PIANO IS A STEINWAY

Patrons are not admitted during the playing of a composition for the obvious reason that their entrance will disturb their neighbors. For this same reason considerate persons will not leave during the playing.

EXTRACT FROM HOUSE RULES: ENCORES NOT PERMITTED

Advance Programs on Pages 33, 35, and 36

"HIS MASTER'S VOICE"



Enjoy the faithful reproduction of

VICTOR RED SEAL **RECORDS**

in these superb moments of music

RELAX TO GOOD MUSIC—ON THESE VICTOR RECORDS

Rachmaninoff—CONCERTO No. 1 IN F SHARP MINOR for Piano and Orchestra. Sergei Rachmaninoff with the Philadelphia Orchestra under the direction of Eugene Ormandy. Album M-865*. 6 sides. List Price \$3.50.

Tschaikowsky—CONCERTO No. 1 IN B FLAT MINOR for Piano and Orchestra. Vladimir Horowitz with Arturo Toscanini and the NBC Symphony Orchestra. Album M-800*. 8 sides. List Price \$4.50. Artur Rubinstein with the London Philharmonic Orchestra under the direction of John Barbirolli. Album M-180*. 8 sides. List Price \$4.50.

PADEREWSKI GOLDEN ANNIVERSARY ALBUM. Schubert—Moment Musical No. 2 in A Flat Major. Mozart—Rondo in A Minor. Chopin—Polonaise in A Flat Major. Haydn—Theme and Variations in F Minor. Ignace Jan Paderewski. Album M-748. 8 sides. List Price \$4.50.

Richard Strauss—ON THE SHORES OF SORRENTO (From Aus Italien). Chicago Symphony Orchestra under the direction of Frederick Stock. Record 18535. List Price \$1.00.

*Available, too, in sequences for automatic record changers.

• Prices shown are list prices exclusive of excise tax. • Listen to the Victor Red Seal Records program on Station WENR at 12 P. M., daily except Saturday.

THE WORLD'S GREATEST ARTISTS ARE ON VICTOR RECORDS

PROGRAM NOTES

By FELIX BOROWSKI

*Concerto No. 4, for Violin,
Flutes and String Orchestra,
G Major.*

Johann Sebastian Bach.

Born Mar. 21, 1685, at Eisenach.
Died July 28, 1750, at Leipzig.

Christian Ludwig, Margrave of Brandenburg (1677-1734), had made the acquaintance of Bach about 1718 or 1720, either at the Meiningen court or at Carlsbad, where the master's patron, Prince Leopold of Cöthen, was accustomed to betake himself and his household. The margrave was devoted to music, and he maintained an orchestra which played for him the large collection of concertos and other works that occupied honored places in the court library. It is certain that Christian Ludwig had been greatly struck by the abilities of Sebastian Bach, and he gave him a commission to write for his orchestra some concertos.

Apparently it required two years to complete the six concertos. In the spring of 1721 Bach forwarded the work to Christian Ludwig, who was then at Berlin, and accompanied it with a somewhat obsequious letter, written in French. What His Royal Highness wrote in answer to this letter—the servility of which was in the customary style of authors and composers when they addressed their social superiors—is not known. It is probable, however, that Christian Ludwig did not set upon Bach's music the value which he placed on music by other, and Italian, composers whose work is now as forgotten as their names. The score of his concertos, which Bach had forwarded to the margrave, fell at a later date into the possession of Johann Philipp Kirnberger, who was a pupil of the master from 1739 to 1741, and that musician bequeathed it to Princess Amalie* of Prussia, whose teacher and kapellmeister he was. The

* Princess Amalie of Prussia, sister of Frederick the Great (1723-87), was herself a composer. Of her works the most important was a setting of Ramler's "Der Tod Jesu," which later was reset by Graun. The princess also composed a number of excellent chorales.

• AMERICAN • CONSERVATORY of MUSIC

FOUNDED 1886 BY JOHN J. HATTSTAEDT



CHARLES LA BERGE

Eminent Teacher of Voice
and Opera Coach

Mr. La Berge is a prominent member of the Voice faculty of the American Conservatory. His extensive American and European training gave him exceptional equipment as the foundation of his successful professional career. Mr. La Berge is an accomplished singer and possesses to an eminent degree the qualifications that have led to success as teacher of voice and operatic coaching. These are thorough knowledge of voice, repertoire, operatic routine, and enthusiasm and ability to teach.

Many prominent young singers of the present day are winning success as concert artists and teachers under Mr. La Berge's guidance. He also directs the American Conservatory School of Opera.

CATALOG AND INFORMATION ON REQUEST

AMERICAN CONSERVATORY

511 Kimball Hall, Chicago

JOHN R. HATTSTAEDT, President and Manager

PROGRAM NOTES—Continued

princess left the concertos in her will to the Joachims-thal Gymnasium, and from there they found their way eventually to the Royal—now the State—Library, Berlin.

The fourth concerto bears the following title upon the autograph score: *Concerto 4to à Violino Principale, due Flauti d'Echo, due Violini, una Viola e Violone in Ripieno, Violoncello e Continuo.*

The concerto contains three movements: I. *Allegro*, G major, 3-8 time. The greater part of the first movement is built on the figure with which it begins in the flutes, and which is taken up by the solo violin at the thirteenth measure. II. *Andante*, E minor, 3-4 time. Like the preceding movement, the material of this is constructed on that which begins it in the solo violin and flutes. It is worthy of remark that Bach was more particular in indicating the *nuances* than in most of his other works. The movement leads without pause into III. *Presto*, G major, 2-2 time. This fugal movement begins with the subject in the violas.

*Twenty-Four Variations on
an Original Theme.*

Heniot Levy.

Born July 19, 1879, at Warsaw.

Heniot Levy received his musical training at the Königliche Hochschule, Berlin, where he studied piano-playing with Oscar Raif and composition with Heinrich von Herzogenberg. Later he became a pupil of Max Bruch at the Meisterschule. He made his début as a pianist with the Philharmonic Orchestra, Berlin, in 1899. Since 1904 Mr. Levy has been a co-director and member of the piano faculty of the American Conservatory, Chicago. For orchestra he has composed Concerto for piano (1898); Variations upon a Chopin Prelude (1899); Concert Overture (1900); Passacaglia for violin and orchestra (1914); Concerto for two pianos, strings and timpani (1934); Symphonietta for strings and timpani (1936); Capriccio Concertante for piano and orchestra (1938); Variations upon an Original Theme (1939); Concertino for violin and orchestra (1940); Slavic Legend (1941); Two Valses (1941).

"Pump No More, My Lady"



The gingerbread Estey that Grandmother labored over when she was a girl has been streamlined! The *Modernistic* model (illustrated) has an electric motor-blower that says "goodbye to pumping" . . . five octaves, eleven stops; double set of Harp Aeolienne, two octaves; 172 reeds (2½ sets). Complete with matching bench.....\$374

See the 2-manual Estey Practice Reed Organ (electric-driven); A. G. O. standards. \$533.50

Lyon & Healy
Wabash Avenue at
Jackson Boulevard

\$37.40

Delivers this Estey
Electric-Driven Organ
for Home, Church, Radio
Station or School

PROGRAM NOTES—Continued

The Variations for Orchestra were composed in July, 1939. In explanation of them Mr. Levy has contributed the following to this program:

"The theme is played by the English horn, unaccompanied. Thereupon the harmonized version is taken up by flutes and bassoons, alternating with other woodwinds and strings.

VARIATION I in the tempo of the theme and also in 6-8 time, with the figuration of sixteenth notes in the strings, the bassoon first and later the 'cellos and horn take up the theme.

VARIATION II is in 3-4 time. Tempo is livelier. The theme in the strings, with the triplets divided between the lower strings and woodwinds supporting it.

VARIATION III. *Risolto*. An energetic variation in 3-4 time in the same A minor key as the preceding variations and the theme.

VARIATION IV. *Vivo leggiero*. 2-4 time divided between strings *pizzicato* with woodwinds and celesta.

VARIATION V. A minor, 6-8 time. A very agitated movement in sixteenth notes in triplets. Interchange between woods and strings and also *tutti*.

VARIATION VI. *Lento*, A minor, 4-4 time, of sustained melody, contrasting with the previous variations.

VARIATION VII. *Energico*, 3-4 time. Rhythmically stirring.

VARIATION VIII. Tranquil in mood, 3-4 time, A minor. The harp and the woodwinds accompanied by the bassoons and double basses in a persistent rhythm of two sixteenths and an eighth note.

VARIATION IX. *Con Brio*, is an energetic contrast to the more subdued preceding variation, with the marked rhythm of two sixteenth notes divided between strings and brasses.

VARIATION X. *Lento cantabile*, 3-4 time, F major, of eighth note rhythm and sustained melody, placed in woodwinds and celesta.

VARIATION XI. *Appassionato*, F major, set only for the strings, and remaining, like the preceding variation, in 3-4 time.

VARIATION XII. *Allegro scherzando*, 3-4 time, B flat major, the bassoons and the lower strings—in rather jolly mood.

VARIATION XIII. *Con Delicatezza*, a duo between lower woodwinds and harp at the beginning, being joined by the rest of the orchestra in the development.

VARIATION XIV. *Tempo di tema*, 6-8 time, E minor. At a slower pace, it starts the theme in the bassoon and violas, later aided by a divided strings section, leading into the full orchestra.

VARIATION XV. *Vivo staccato e leggiero*, 3-4 time, A minor. The woodwinds, celesta and the strings are supported by the brass and harp.

Buy yourself

a Musical

"Endowment Policy"! Handy to the Loop
Handy to Everywhere



\$260



Choose the 1942

ANSLEY

Choose the Ansley automatic phonograph-radio in the Bissell-Weisert Salons, and you assure your musical future! Immediate delivery. The depth, clarity and brilliance of Ansley tone are traditions with discriminating music lovers. The perfection of Ansley record-and-radio performance is enhanced by the precision record-changer. The newly created 1942 Ansley "Winslow" stresses the sturdy elegance of Federal American cabinetry. Priced at \$260 (including Federal Tax), the "Winslow" also stresses thrift! Allowance; terms. Available with FM for slightly additional.

BISSELL-WEISERT

548 NORTH MICHIGAN AVENUE

Parking permitted on the Avenue every afternoon until four

PROGRAM NOTES—Continued

VARIATION XVI. *Preciso leggiero*, 4-4 time, A minor. The woodwinds only, with percussion.

VARIATION XVII. A minor—a free canon in the woodwinds, taken over by the horns and the strings. It is in 6-8 time and in a subdued tempo.

VARIATION XVIII. *Maestoso*—3-4 time, of an impassionate character, in an eighth note rhythm. The horns in unison with the strings in sixteenth notes, and an agitated mood.

VARIATION XIX. *Con brio*, 6-8 time. This continues the lively spirit of the preceding variation, with faster moving sixteenth notes, in A minor.

VARIATION XX. *Con sentimento*, 6-8 time. Continuing in A minor, it brings a tender mood to the set. The flutes and the lower strings, with the harp accompanying.

VARIATION XXI. *Meno mosso lusingando*. This starts with the trombones, later changing to woodwinds and horns. The tenderly and lightly moving variation is in 6-8 time, and of an undertermined tonality.

VARIATION XXII. *Vivo*, for strings, *con sordino*. Later taken over by the woodwind section.

VARIATION XXIII. *Misterioso*. To the sustained A minor harmonies in the woodwinds, *pizzicato* in the strings and *glissandi* in the harp. Between the last variation and the finale, there are four measures for the chimes and gong, leading to

VARIATION XXIV. Starting *con duolo* and in a languid mood, this works up gradually to an agitated movement, which leads to elaborate treatment in the repetition of the theme, this finally concluding the piece."

Symphony No. 5, C Minor,
Opus 67.

Ludwig van Beethoven.

Born Dec. 16, 1770, at Bonn.
Died Mar. 26, 1827, at Vienna.

Several years were spent by Beethoven upon the composition of his C minor symphony. There are sketches for its first three movements in the notebooks in which the master was developing his ideas in 1800 and 1801. Indeed, a sketch for a movement of a C minor symphony was put down in one of his notebooks as early as 1795, and it bears some resemblance to the scherzo of the work under discussion here. It was, however, in

For music at its greatest... this 1942 Stromberg-Carlson



In this new "Autograph Model"* automatic radio-phonograph by Stromberg-Carlson, lovers of fine music have the instrument they have always wished for!

Not only is its radio reception without equal...bringing you all the benefits of Frequency Modulation under the Armstrong System of FM...but its reproduction of recorded music has an entirely new realism and color. The exclusive Acoustical Labyrinth eliminates "cabinet boom." And the "full-floating," tone-true Speaker system prevents distortion at any usable volume. You hear all programs

with concert-hall brilliancel! These other features highlight the "Autograph Model"* as a long-term investment in good music: standard, short wave, and FM reception...push button tuning...automatic record changer plays 10" or 12" records...permanent point—no needles to change!...Hepplewhite cabinet in genuine walnut... \$395. Slightly higher in genuine mahogany.

Other Stromberg-Carlson Radio-Phonographs from \$172.50

CABLE

Piano Company

228 SOUTH WABASH AVENUE

Open Evenings

*Licensed under Armstrong FM Patents.

PROGRAM NOTES—Continued

1804 that Beethoven began serious labor on his C minor symphony, and he was still at work on it during the two following years. In 1806 he put the manuscript aside and, for some reason that never has been explained, applied himself to the composition of the symphony in B flat major, later published as No. 4.

Whatever may have been the reasons for Beethoven's decision to suspend his work upon the fifth symphony, it is certain that he did not take up again his labor on it until the fourth symphony had been completed. The date of this was 1806. The following year Beethoven spent the summer at Heiligenstadt, at that time a little village not far from Vienna; and it was there that the master finished his work and scrawled in red chalk upon the title-page: *Sinfonie de L. van Beethoven*. The manuscript of the symphony was later acquired by Felix Mendelssohn and it remained long in the possession of his heirs. Paul Mendelssohn eventually presented the score to the Royal—now the State—Library, Berlin.

The first production of the work was made at a concert given at the Theater an der Wien, Vienna, December 22, 1808. Five days previously Beethoven had inserted an advertisement in the *Wiener Zeitung*, announcing the performance, and in which he stated that the program would be made up entirely of his own works, which, it was declared, were all entirely new and unpublished. The concert was announced to begin at 7 o'clock and the sale of boxes and orchestra seats was to open at Beethoven's rooms on the second floor of Krüger Strasse No. 1074. That prospective patrons of this entertainment were likely to get full value for the price which they paid for their tickets the concert-giver made clear by publishing the program in his advertisement. In an age in which concerts were of inordinate length, the program of this one must have more than satisfied the most voracious lover of art. The first part was taken up with the "Pastoral" symphony—this was called No. 5; the aria "Ah perfido," sung by Miss Kilitzky; a Latin hymn written in church style for solo and chorus, and

BISSELL WEISERT

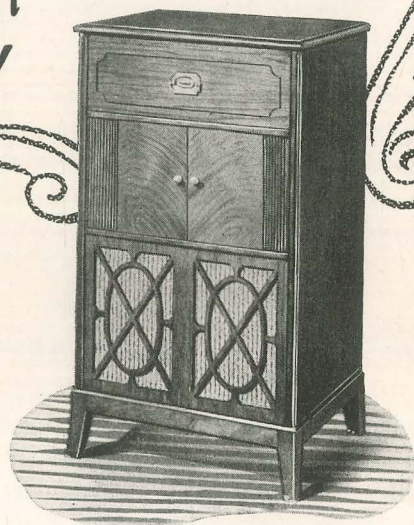
Now Enjoy

CAPEHART-PANAMUSE

quality, prestige and beauty
for only
\$179.50!

Stunning, space-saving
Capehart-Panamuse
"Regency"—glorious
phonograph-radio
tradition thriftily priced
to today!

Immediate
Delivery!



Enjoy superb tone, precision radio-and-record performance, record-changing efficiency, and the permanent satisfaction of distinguished cabinetry—i.e., enjoy the 1942 "Regency" Capehart-Panamuse! Hear it today in the Bissell-Weisert Salons. Capehart quality for as little as \$179.50! (including Federal Tax). Allowance; terms.

BISSELL WEISERT

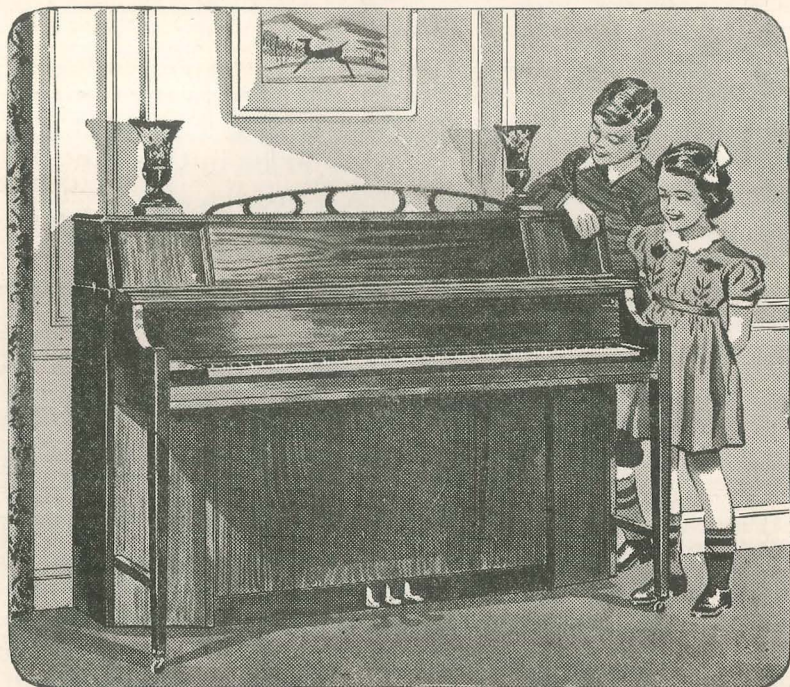
548 NORTH MICHIGAN AVENUE

Parking permitted on the Avenue every afternoon until four

PROGRAM NOTES—Continued

the G major concerto for piano, the solo part performed by Beethoven. The second part opened with the C minor symphony (which was set down as No. 6), and it was followed by the Sanctus from the Mass in C, a fantasia for piano alone and the Choral Fantasia, in which the solo part again was played by Beethoven. The performance of these pieces endured for four hours!

The master's lucky planet was not in the ascendant either before or during the concert. Beethoven's impulsive frankness and his irritability had not made him popular with orchestral players and the rehearsals had been characterized by unpleasant incidents. At the concert the composer was in a curious mood. There had been no large influx of ticket purchasers to Krüger Strasse No. 1074, and the sparseness of the audience in the Theater an der Wien could not have added to Beethoven's *bonhomie*. Of the notabilities resident or staying in Vienna, the only representatives were Prince Lobkowitz and the Russian Prince Wielhorsky, who occupied one of the orchestral stalls. That nobleman informed Ferdinand Hiller later that when Beethoven appeared on the stage he called out to him and bowed in a manner half friendly, half ironical. There was trouble during the performance of the Choral Fantasia. The clarinet player miscounted his bars, and, according to Ferdinand Ries, "Beethoven sprang up in a rage, turned around and in the coarsest way abused all the members of the orchestra, and in such a loud tone that the whole audience heard him. Finally he shouted, 'From the beginning!' The theme began again; everything was now right and the success was brilliant." Anton Schindler, Beethoven's friend and biographer, deprecates this version of the incident and states that Clement, who was the director at the Theater an der Wien, informed him that he knew nothing about any abuse given by Beethoven to the orchestra. We know, however, from a letter written by Beethoven to Breitkopf and Härtel a few days after the concert, that relations between him and the orchestra had been strained.



MUSIC MAINTAINS MORALE

KIMBALL...in the Service, at Home, in School

This marvelous Kimball Consolette is built in the World's Largest Piano Factory. It is *not* an assembled piano, but a superb musical instrument to mark Kimball's 85th consecutive year of unexcelled service. The Kimball Consolette is the only piano with the exclusive Tone-Touch features. Federal tax included.

85TH ANNIVERSARY **\$440** EASY
KIMBALL VALUE TERMS

Allowance for Old Piano

COMPLETE RECORD AND RADIO DEPARTMENTS

W.W. KIMBALL CO.

Eighty-Fifth Anniversary

KIMBALL HALL

306 SOUTH WABASH

PROGRAM NOTES—Continued

"There will probably be some abusive articles in the *Musikalische Zeitung* with regard to my last concert," he wrote. "I certainly do not wish everything that is against me to be suppressed, but people should know that no one has more personal enemies here than myself; and this is all the easier to understand, seeing that the state of music here is ever becoming worse. We have conductors who understand as little about conducting as about conducting themselves—at the Wien it is really at its worst. I had to give my concert there, and on all sides difficulties were placed in my way. . . . The musicians were specially in a rage that through carelessness mistakes arose in the simplest, plainest piece. I suddenly bade them stop, and called out in a loud voice, '*begin again.*' Such a thing had never happened before; the public testified its pleasure. Things become worse every day. The day before my concert the orchestra in the theater in the town got into such a muddle in the little easy opera '*Milton*,' that conductor and director and orchestra came to grief, for the conductor, instead of giving the beat beforehand, gave it after."

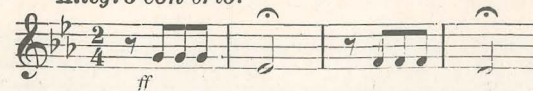
Johann Friedrich Reichardt, who was visiting Vienna at the time of Beethoven's concert, was present at that performance and left an account of it in one of his letters home:

"I accepted with hearty thanks," he wrote, "the kind offer of Prince Lobkowitz to let me sit in his box. There we endured the bitterest cold, too, from half past six to half past ten, and discovered that it was easy to get too much of a good thing, and, still more, of something that is too loud. Nevertheless, I could not leave the box before the end, any more than could the exceedingly good-natured and delicate Prince, for the box was in the first balcony, near the stage, so that the orchestra, and Beethoven conducting it in the middle below us, were near at hand. Thus, many a failure in the performance vexed our patience to the highest degree. * * * Singers and orchestra were composed of heterogeneous elements, and it had been found impossible to obtain a single full rehearsal for all the pieces to be performed, all of them filled with the greatest difficulties."

I. (*Allegro con brio*, C minor, 2-4 time.) There is no introduction. The principal theme is announced at once by the strings and clarinets, the first four notes of which are the rhythmical foundation upon which the whole movement, and indeed, with certain modifications, nearly the whole work is constructed:

No. 1.

Allegro con brio.



ZENITH MICROSTATIC FM RADIO

*Captures Every Nuance
of Musical Tone exactly
as you hear it in a
Concert Hall!*



VISIT the Zenith Display Salon

Hear and see the newest in FM Radios at the Zenith Display Salon at 680 North Michigan Avenue, or at your favorite dealer's.



Frequency Modulation BRINGS YOU EVERYTHING IN THE SCORE! . . .

A NEW TYPE of radio broadcasting plus a new type of radio receiver have been created for your greater musical enjoyment. Daily from 7:30 a.m. till midnight Zenith Frequency Modulation Station W51C, the pioneer FM Station for the entire Chicago area, is on the air with continuous musical programming. No commercial announcements to mar your listening pleasure. Hear this sensational new noise-free, high fidel-

ity broadcasting on a Zenith Microstatic Frequency Modulation receiver specially matched to the transmitter. Zenith uses the patented Armstrong FM Circuit to insure greatest fidelity of reception. Model illustrated is 22-H-698, a four-band receiver that also plays and automatically changes phonograph records. Period cabinet in mahogany is faithful to the finest furniture traditions.

ZENITH RADIO CORPORATION America's oldest manufacturer of fine radios for the home

PROGRAM NOTES—Continued

Schindler declared that Beethoven had said of this portentous motive, "So Fate knocks at the door." One may well be cautious in accepting this statement, as also another in which Beethoven was said to have been inspired to the subject by the notes of a yellow-hammer which he heard on one of his rural walks. Czerny stated that this fact was well known to many of the composer's friends; but Czerny was not always a trustworthy authority. The second theme, in E flat, is called out by the horn *fortissimo*:

No. 2.



Note how the first four notes are drawn from the principal theme. Immediately following the phrase in the horn the strings bring forward a tranquil continuation, which, through a gradual *crescendo*, leads to a vigorous coda based on the first theme. The development is concerned with the opening phrase of the symphony for fifty-five measures, after which the horn figure of the second theme is worked out. In the Recapitulation the first four notes, with the pause, belonging to the principal theme, are given to the full orchestra *ff*. The second subject appears in C minor, and there is a lengthy coda, the material of which is taken from the opening theme.

II. (*Andante con moto*, A flat major, 3-8 time.)

This movement is a double theme and variations. The first theme is announced by the violoncellos and violas, the woodwind, and later the strings continuing it:

No. 3.

*Andante con moto.
dolce.*



The second theme appears in the clarinets and bassoons with triplet accompaniment in the violas, and *pizzicato* bass. There is a sudden modulation to C major and the material is again presented *ff*, the triplets now appearing in the violas and violins.

The first variation is given out, in the original key, by the 'cellos and violas in a sixteenth note figure, accompanied by *pizzicato*

CHICAGO MUSICAL COLLEGE

RUDOLPH GANZ, President

Mollie Margolies—

Brilliant pianist and recognized teacher of authority, fine musicianship and long experience. Miss Margolies has often appeared in recital and with the Philadelphia, St. Louis, Minneapolis, and Kansas City Symphony Orchestras. Many of her students occupy prominent positions in different parts of the country.

Miss Margolies has been the only associate teacher to Rudolph Ganz for over seventeen years. Many of Mr. Ganz' well-known artist pupils have had study with her.

During the Summer Master School of 1942 Miss Margolies will give a special class in Piano Technic.

CHICAGO MUSICAL COLLEGE BUILDING

Van Buren Street, Near Michigan Avenue

R. A. Elmquist, Business Manager

GUSTAV DUNKELBERGER, Dean

LEON SAMETINI, Vice-President

Genevieve Lyngby, Registrar

PROGRAM NOTES—Continued

chords in the remaining strings. The variation of the second theme makes use of thirty-second notes commencing in the violas. The second variation also employs thirty-second notes in the lower strings, *pizzicato* accompaniment in the violins and double basses. This leads to a pause, followed by *pianissimo* chords in the strings over which there comes a little duet between the clarinet and bassoon, with imitations in the other woodwind instruments. The second theme is shouted forth martially by the full orchestra, in C major. Following this there arrives, after some preluding in the strings, a third variation, given out, in A flat minor, by the woodwind with *pizzicato* harmony in all the strings save the first violins, which play a broken chord figure in thirty-second notes. The second theme is omitted. A coda (*Più moto*) is introduced, its theme played first by the bassoon, and later by the violoncellos. The closing portion is built also on portions of the opening theme.

III. (*Allegro*, C minor, 3-4 time.) Although not so named on the score, this movement is a Scherzo. "It is," said Berlioz, "a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fixed upon you." The movement begins with a phrase for the basses, followed by one for all the strings and certain wind instruments, ending with a pause:

No. 4.



This is repeated slightly modified. After the pause a new idea is announced by the horns, *ff*. Note the indebtedness of this theme to the first four notes which opened the principal subject of the first movement. There is much development of this material. The trio begins with a figure in the basses which reminded Berlioz of "the gambols of a frolicsome elephant."

No. 5.



Toward the close of the trio there is a long *diminuendo* leading to a repetition of the first portion of the movement. This rehearsing of the first part brings forward certain modifications. The opening

THE BALDWIN-BUILT

Acrosonic

IS NOT ONLY A THING OF BEAUTY
IT'S A TRULY FINE PIANO



The same gifted technicians who are responsible for the incomparable Baldwin Grand have endowed the Acrosonic with a purity of tone and a responsiveness of action heretofore believed impossible in a small piano.

The Acrosonic is not only a thing of rare beauty, it is a truly

fine piano. To see the Acrosonic as a part of an artistic room design is to recognize its exquisite beauty of line and form.

You must hear it and play it to appreciate the superlative quality of the tone and action which make it the truly superb instrument it is.

PRODUCT OF
Baldwin

THE BALDWIN PIANO COMPANY

323 South Wabash Avenue

PROGRAM NOTES—Continued

theme, *legato* at the beginning of the movement, is now *staccato*, and there are also other changes. At the end there is a long passage (note the persistent beat of the drum) joining this movement to the finale.

IV. (*Allegro*, C major, 4-4 time.) The triumphal subject with which this movement begins is given to the whole orchestra:

No. 6.



A piccolo, double bassoon, and three trombones appear in the movement for the first time in the symphony. A transitional passage with a new idea in the woodwind and horns, leads to the second theme in G, a melody with a triplet figure in the first violins, with triplet accompaniment in the second violins and violas:

No. 7.



There is another section of this subject, following an ascending and descending scale figure in the violins. This division of the theme is brought forward by the violas, reinforced by the clarinet, and then taken up by the full orchestra.

The development works out the second theme. After extended treatment of this there is a *crescendo*, a climax, following which there is interpolated part of the Scherzo. The Recapitulation brings back the subjects as before, the second theme being now in C major, and the movement is brought to its conclusion by a lengthy coda.

*Concerto in Brazilian Forms,
for Piano and Orchestra,
Opus 105, No. 2.*

Hékel Tavares.

Born 1897, at Satuba, Alagoas, Brazil.

The composer of this concerto showed gifts for music at an early age. His father, a prosperous business man, desired a commercial career for his son, but Hékel Tavares obtained sympathy for his artistic in-

COSMOPOLITAN SCHOOL OF MUSIC

SHIRLEY M. K. GANDELL, President

ROSSETTER COLE, Dean



WILLIAM PHILLIPS

TEACHER OF SINGING

WILLIAM PHILLIPS, A.B., baritone; member of the vocal faculty of the Cosmopolitan School of Music, whose training here and abroad, and wide experience as a singer and teacher, contribute to his success in the field of vocal instruction.

For catalog or additional information

Address: EDWIN L. STEPHEN, Manager
Box O, 306 South Wabash Avenue, Chicago

Telephone: HARRison 4868

PROGRAM NOTES—Continued

clinations from the teachers in a school of the Marist Monks, an institution in which those inclinations were fostered by opportunities for organ-playing and music that was sung by trained choirs. Parental opposition to a musical career continuing, Tavares betook himself at the age of twenty to Rio de Janeiro, where he immersed himself in the study of musical theory—largely self-learned—and where his compositions first were given to the world. The composer is best known for his songs, of which the most important is a suite for voice and small orchestra, “O Sapo dourado.”

In regard to the Concerto that is performed on this occasion Enrique Rodriguez Febregat wrote:

“The American esthetic, if it is to be American, requires expression authentically American. This is what Hékel Tavares’ Concerto for Piano and Orchestra proclaims. Although written in three movements, they are not the conventional or classical three movements. They are called after the type of folk-song which inspired them: ‘Modinha,’ ‘Ponteio,’ and ‘Maracatú.’ And there he is—on the revolutionary Left—to set on universal art as an affirmation of the individuality of America. He has a glorious message to deliver to all the people of America. Inspired artificer of the new esthetic of Brazil, he wishes to offer his extraordinary contributions to the development of continental culture.”

On a fly-leaf of the orchestral score of the concerto there is printed the following explanatory matter by João Caldeira Filho:

“The composer did not use folk-lore themes consciously, thus avoiding the outward or objective borrowing which borders on a sort of exotic exhibitionism. Rather, he preferred to steep himself, over a long period of time, in the musical manifestations of the people of his land, Brazil, and to let these influence his artistic sensibility, and color the fountain of his inspiration. Once he had identified himself with the music of his people, he created his own themes, which faithfully reflect the psychological characteristics of the music of his native land.

“Modinha. The ‘Modinha’ has its origin in the lyrical nature of the Portuguese. The love plaint as sung in the ‘Modinha’ was preserved in the modifications which are embodied in the ‘Modinha.’ It is a vocal melody, very expressive, sentimental and sad, in binary or ternary measures with accompaniments of the guitar, the piano, or, as in olden times, the spinet.

“Ponteio. In the Brazilian Northeast the people amuse themselves with ‘challenges.’ That is, they carry on dialogues in rhymed verses

**Save Your
Ticket Stubs!**

- They Entitle You to
SPECIAL LOW
PARKING RATES

at

**ADAMS-WABASH
GARAGE**

219 S. Wabash Ave.

SAVE STEPS!

Use the Entrance in Alley

Directly in back of Orchestra Hall

Huyler's

Since 1876

★

**We Appreciate the Privilege
of Catering to the Patrons of
ORCHESTRA HALL**

★

At 310 South Michigan Avenue
Mr. C. L. Buckley Harrison 0030

At 919 North Michigan Avenue
Mr. Peter Stella Delaware 8473

The University Musical Society

CHARLES A. SINK, President
THOR JOHNSON, Conductor

**The Forty-Ninth Annual
MAY FESTIVAL**

Hill Auditorium, Ann Arbor

SIX CONCERTS

May 6, 7, 8, 9, 1942

THE PHILADELPHIA ORCHESTRA
will participate in all six concerts

OUTLINE OF PROGRAMS

WEDNESDAY EVENING

MISCELLANEOUS PROGRAM

Marian Anderson, Contralto. Eugene Ormandy, Conductor.

THURSDAY EVENING

FIRST PART: Emanuel Feuermann, Violoncellist.

SECOND PART: "King David" (Hor-
egger); Judith Hellwig, Soprano;
Enid Szantho, Contralto; Felix
Knight, Tenor; Rabbi Barnett R.
Brickner, Narrator. The Choral
Union, Thor Johnson, Conductor.

FRIDAY AFTERNOON

FIRST PART: "Walrus and the Car-
penter" (Fletcher); Youth Festival
Chorus.

SECOND PART: Carroll Glenn, Vio-
linist; Saul Caston and Juva Hig-
bee, Conductors.

FRIDAY EVENING

MISCELLANEOUS PROGRAM

Helen Traubel, Soprano; Eugene
Ormandy, Conductor.

SATURDAY AFTERNOON

ALL-RACHMANINOFF PROGRAM

Sergei Rachmaninoff, Pianist; Eu-
gene Ormandy, Conductor.

SATURDAY EVENING

NINTH SYMPHONY (Beethoven)

Judith Hellwig, Soprano; Enid Szan-
tho, Contralto; Jan Pearce, Tenor;
Mack Harrell, Baritone; The Choral
Union, Eugene Ormandy, Conductor.

Season Tickets (Including Tax):

\$8.80 — \$7.70 — \$6.60

Individual Concerts:

\$2.75 — \$2.20 — \$1.65 — \$1.10

Please address University Musical
Society—

CHARLES A. SINK, President
Burton Memorial Tower
Ann Arbor, Michigan

PROGRAM NOTES—Continued

which are sung to binary or ternary rhythms played on the guitar. This accompaniment is the 'Ponteio,' a uniform and permanent rhythmic background. We shall call the 'Song of the Ponteio' the vocal melody of the verses. The structure was used by the composer in the second movement of the Concerto as an artistic form, although he has borrowed merely the beginning of the construction and has left aside the regional themes.

"Maracatú. The Negro slaves, when they revived in the colonial period, the ceremony of the coronation of their sovereigns as it was done in the African forests, used to organize themselves into 'nations' (Nation of the old 'Cabinda,' of Porto Rico, of the Crowned Lion, and others), and 'elected' their 'kings,' who were graciously recognized by the Portuguese viceroys. The ceremony was held in the capital, and the coronation was an extremely dignified proceeding. Every part of the ceremonial was carried on during the dances of the 'Maracatú,' whose rhythms were established by the instruments of percussion which closely followed the songs which described each step of the ceremony. The principal moments of the ceremony, which are expressed by extraordinarily suggestive attitudes and gestures, are: first, the initial 'call' by the 'mistress of ceremonies,' to the players of the percussion instruments; the 'repentance,' which corresponds to a vow of submission to the king; the 'delivery of the body,' which symbolizes the recognition of the absolute power of the king; and the 'salutation,' a homage which is paid by deep bows down to the earth, which is kissed by the followers along the whole route to be traversed by the king. The whole ceremony takes in an atmosphere which is intensely religious. At the end of the Concerto for Piano and Orchestra the composer has expressed this deep religious feeling of the Negro slave in themes of his own inspiration in a remarkable way."

The score of the concerto by Tavares contains the following analysis:

"After a short introduction in the *Tempo di Batuque*,* whose rhythm immediately creates the atmosphere of the composition, comes the 'Modinha'—*Lento con simplità*—which is described by the piano in expressive and mournful terms against a background of simple harmonies from the strings. This theme, which attains majestic proportions, is then taken up by the whole orchestra, the piano contributing with powerful chords from the whole keyboard. From this point forward the piano appears frankly as a solo instrument, with characteristic designs which rise to a 'crescendo' ending with the reappearance of the second theme in D major, this theme being used only as contrast, as throughout the whole first movement the 'Modinha' predominates.

The second theme, enunciated strongly by the piano in incisive rhythm, is based on a pedal, also rhythmical, with an almost exclu-

* The Batuque is a Negro dance.

The School of Music
CENTRAL YMCA COLLEGE

SUMMER SESSION 1942 **NINE WEEKS**
JUNE 22 - AUG. 21

Harmony
Counterpoint
Sight Singing
Ear Training
Dictation
Composition
Orchestration
Arranging
Conducting
Education
Music Education
History of Music
Opera Repertoire
Piano
Organ
Voice
Violin
Violoncello
String Bass
Flute
Oboe
Clarinet
Bassoon
French Horn
Trumpet
Percussions



Private or Class
Lessons

Students desiring to pursue the study of music during the summer will find a wide choice of courses, as well as excellent faculty and facilities at the School of Music of Central YMCA College.

The College is a senior-college member of the North Central Association of Colleges and Secondary Schools and of the Association of American Colleges. Complete programs are offered, day or evening, in Music and Music Education leading to the Bachelor of Music degree.

CLASSES IN RADIO

HENRY KINGSTON, Instructor

Two practical non-credit courses in Radio will be given by Mr. Kingston this summer:

HOW TO SPEAK FOR RADIO

HOW TO ACT FOR RADIO

CALL OR WRITE FOR ILLUSTRATED BULLETIN

The School of Music of
CENTRAL YMCA COLLEGE

Office—Room 1229, Kimball Building, Chicago, Illinois • WEBster 7529

PROGRAM NOTES—Continued

sive effect of percussion in the orchestral part, which carries the soloist into a short cadenza of great sonority, and which serves as an introduction to the reappearance of the 'Modinha.' In this introduction there are interesting details of orchestration, such as a curious *glissando* on the clarinet. The 'Modinha' reappears in delicate arpeggios played in the treble of the piano. There then follows the coda—*Allegro vivace*—in which new elements are introduced. Here is the well worked out *molto cantabile* taken from the 'Modinha' and played by the strings; in this passage the piano presents one of the most interesting formulae of the Concerto—double notes, intervals of fourths, fifths and sixths, chords in rapid movements enrich the orchestral part and produce an effect which is sonorous, delicate and felicitous. Toward the end of the first movement the composition becomes lively, and breaks out into rhythmic inventions which, up to the finale of the first movement, are presented brilliantly by the piano in a dialogue with the orchestra.

II. The second movement—*Molto cantabile ed espressivo*—begins with an orchestral introduction. The piano enters with a short preparatory cadenza, executed in chords and in a *crescendo* from the whole keyboard, after which appears the principal theme, the 'Ponteio-Allegro.' This is played *forte* at first, then diminishes to *pianissimo* so as to constitute a constant background for the orchestral work, in analogy to the function of the 'Ponteio' of the guitar in popular music. With this background there will appear melodic themes, just as above the 'Ponteio' there can be heard the verses of the challengers. The first song of the 'Ponteio' is heard in the strings, the rhythm being accentuated with the 'Maracá' and 'Réco-réco.' In a *crescendo* the orchestra carries on a dialogue with the piano in the rhythm of the 'Ponteio,' preparing the way for the entrance of the piano, which plays again the theme heard at the beginning of the introduction.

The elaboration of this theme becomes richer and richer until it reaches the key of D major, where a new theme is introduced, still of the 'Ponteio,' but happier in mood, which the woodwinds carry on, in dialogue with the piano, and afterward the strings, the piano again taking up the rhythm of the 'Ponteio' after a brilliant cadenza. The process continues, always developing the spirit of the 'Ponteio,' until the re-exposition of the introductory theme is reached with the piano as a background to the whole orchestra. This theme is picked up by the various instruments in successive *crescendo* until it culminates in a magnificent *tutti*. There is a new appearance of the 'Ponteio' on the piano in a regular and insistent rhythm, while the orchestra develops the principal theme, each time more richly until we come to the end of the *Allegro vivace* with a brilliant arabesque on the piano—a most difficult bit. The second movement ends with a passage in octaves and in a *fortissimo* which passes from the treble to the bass.

DE PAUL UNIVERSITY SYMPHONY ORCHESTRA

Richard Czerwonky, Conductor

SOLOISTS:

RAYMOND NIWA, *Violinist* LORENE SCHWIDERSKI, *Contralto*
EUGENE HOPKINS, *Pianist*

THORNE HALL

Lake Shore Drive at Superior Street
CHICAGO

TUESDAY, APRIL 14

8:30 P. M.

PROGRAM

Symphony Pathetique *Tschaikowsky*

Adagio—Allegro non troppo

Allegro con grazia

Allegro molto vivace

Adagio lamentoso

Havanaise (for Violin and Orchestra) *Saint-Saëns*

INTERMISSION

Aria: O Don fatale (from Don Carlos) *Verdi*

Piano Concerto, G Minor *Mendelssohn*

Molto allegro con fuoco

Andante

Presto

Prelude to "Die Meistersinger" *Wagner*

The Piano is a Steinway

The Soloists are Students in the School of Music

De Paul University A Cappella Choir, under the direction of
Arthur C. Becker, will present its annual concert at Thorne
Hall on Friday, May 8th, at 8:30 o'clock.

PROGRAM NOTES—Continued

"III. This begins with the theme, *Lento ma vigoroso*, first heard in a tremolo by the strings, creating an atmosphere of invocation until the piano presents the principal theme, *Tempo di batuque*, whose rhythm is picked up again by the orchestra in a rapid *crescendo*, accentuating the lascivious character of the theme until it gives place to the *Lento assai* motif by the piano. This is a slow dance movement in which Spanish influence, already assimilated, is felt, a motif which is taken up again by the wind instruments. Its development, aided by the rhythmic passages of the piano, permits interesting orchestral effects leading to a reappearance (after the expressive slow dance movement has been heard once more) of the D major *Andante* motif, with its religious character, perhaps the most original and striking of the whole score. There follows an *Allegretto*, in which the piano introduces an extremely interesting technical passage modeled on the preceding theme. After brief dialogues between the soloist and orchestra the composition reaches the key of D major, a coda built on the theme of the introduction, transformed in rhythm and character, and enriched by new elements. The movement becomes increasingly animated for the final dance, exuberant with life, until the orchestra, in continuous *crescendo*, like a peroration, arrives at its climax, full of enthusiasm, exaltation and grandeur."

good values . . . wide selection in

quality **CARPETS**

So many customers tell us how pleasant they find the task of choosing their carpets in our salesroom. Our big selection includes only the most desirable patterns and weaves and that saves their time and patience.

Most of all, of course, they're pleased with our reasonable prices.

carpets \$4.25 up

broadloom \$5.85 up

Nahigian Brothers, Inc.

Direct Importers of Oriental Rugs for 52 Years

169 North Wabash Avenue All Phones: FRanklin 8800

Chicago Symphony Orchestra

FREDERICK STOCK.....Conductor
HANS LANGE.....Associate Conductor

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 are 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 seven appearances here with the Orchestra.

SOLOIST NEXT WEEK

YEHUDI MENUHIN, Violin

Yehudi Menuhin was born in New York, and at the age of nine months was taken by his parents to San Francisco. At three he had a tiny violin; at four a child's size instrument was given to him, and he began lessons on it, first with Sigmund Anker and then with Louis Persinger. At the age of seven, Yehudi made his first big public appearance as soloist with the San Francisco Orchestra. In the following year he gave a recital at the Manhattan Opera House, New York, and after a year of further study sailed with his parents for study in Europe with Georges Enesco and Adolph Busch.



After achieving instant success at his Paris début with the Lamoureux Orchestra, Yehudi returned to his native land for his début with the New York Symphony Orchestra, in 1927. This is Mr. Menuhin's fourth solo appearance with the Chicago Symphony Orchestra.

TUESDAY AFT'N ^{AT 2:15} APRIL. 14

TWELFTH PROGRAM OF THE TUESDAY AFTERNOON SERIES
(PROGRAM SUBJECT TO CHANGE)

Final Concert in the Tuesday Series

Soloist: YEHUDI MENUHIN

Symphony, D Major (Köchel 504).....MOZART

ADAGIO—ALLEGRO.
ANDANTE.
PRESTO.

Symphonie No. 6, Opus 53.....SHOSTAKOVICH

LARGO.
ALLEGRO.
PRESTO.

INTERMISSION

Concerto for Violin, D Major, Opus 77.....BRAHMS

ALLEGRO NON TROPPO.
ADAGIO.
ALLEGRO GIOCO, MA CON TROPPO VIVACE.

Tickets: Main floor \$2.20, \$2.75, \$3.30; Balcony \$1.65, \$2.20; Gallery \$1.10
(Tax included)

Today's Symphony Program on RECORDS at KIMBALL'S

Enjoy today's concert for years to come on Victor and Columbia Records

SYMPHONY, D MAJOR.....Mozart

Stock, Chicago Symphony
MM-410, \$3.68

Walter, Vienna Philharmonic
DM-457, \$3.68

SYMPHONIE No. 6....Shostakovich

Stokowski, Philadelphia Orch.
DM-867, \$5.26

CONCERTO FOR VIOLIN....Brahms

Heifetz, Koussevitzky, Boston
Symphony. DM-581, \$5.26

Come in or call our Record Department—in Kimball Hall—just a block from Orchestra Hall

www.KIMBALLco.

306 S. Wabash Ave. Harrison 4010



Switch to

AUTOMATIC

ELECTRIC WATER HEATING!

Convenient as electric light—dependable—low cost!

COMMONWEALTH EDISON COMPANY

THE CHARLES CARROLL FORUM OF CHICAGO, INC.

Announces An Important Address

"The Solidarity and Defense of The Americas"

by

DR. RICARDO ALFARO

Former President of the Republic of Panama and distinguished Pan-American Diplomat who represented his country as delegate at all the important Pan-American conferences in recent years.

SUNDAY, APR. 12, 3:30 P.M. • Grand Ball Room, Palmer House

Admission free to members
General Public: 75c at door

Executive Office: 506 S. Wabash
Ave. Telephone HARRison 7039

VITALY SCHNEE

PIANIST and TEACHER

Studios:

2052 North Orleans Street
and 728 Kimball Hall

For information call DIVERsey 6223



ASCHOOL of music in a university serves two purposes:

It provides experience and knowledge of music on a level that is distinctly cultural.

It provides technical instruction in music of a type that is distinctly vocational.

**Northwestern University
School of Music . . Evanston**

APRIL 16 and APRIL 17

TWENTY-SEVENTH PROGRAM of the THURSDAY-FRIDAY SERIES
(PROGRAM SUBJECT TO CHANGE)

Last Program, Save One of the Season

Soloist: YEHUDI MENUHIN

Tableau Musical, "Baba-Yaga," Opus 56.....LIADOW

Symphonie No. 6, Opus 53.....SHOSTAKOVICH

LARGO.
ALLEGRO.
PRESTO.

"The Waltz": A Choreographic Poem.....RAVEL

INTERMISSION

Concerto for Violin, No. 1, D Major, Opus 6.....PAGANINI

ALLEGRO MAESTOSO.
ADAGIO ESPRESSIVO.
RONDO: ALLEGRO SPIRITOSO.

Tickets: Main floor \$2.20, \$2.75, \$3.30; Balcony \$1.65, \$2.20; Gallery \$1.10
(Tax included)

THE PHILHARMONIC STRING QUARTET

VIOLIN I John Weicher
VIOLIN II Robert Quick
VIOLA Walter Hancock
CELLO Dudley Powers

OF
CHICAGO

management=henry.e.voegeli
220 SOUTH MICHIGAN AVENUE

Theodora Troendle

"Both as pianist and composer, she is interesting to an uncommon degree."—*Chicago Tribune*.

Assistants:

THERESA E. LAUX
BEATRICE WAGGONER

Studios: 640 Kemper Place

Telephone DIVERsey 0124 - DIVERsey 1862



APRIL 23 and APRIL 24

TWENTY-EIGHTH PROGRAM of the THURSDAY-FRIDAY SERIES
(PROGRAM SUBJECT TO CHANGE)

LAST PROGRAM OF THE SEASON

Passacaglia and Fugue, C Minor.....BACH
Symphony No. 1, C Minor, Opus 68.....BRAHMS
UN POCO SOSTENUTO—ALLEGRO.
ANDANTE SOSTENUTO.
UN POCO ALLEGRETTO E GRAZIOSO.
ADAGIO—PIÙ ANDANTE—ALLEGRO NON TROPPO, MA CON BRIO.

INTERMISSION

Symphonic Waltz, Opus 8.....STOCK
(By Request)
Funeral March and Brünnhilde's Atonement, from
"The Twilight of the Gods".....WAGNER

TICKETS: Main floor \$1.65, \$2.20, \$2.75; Balcony \$1.10, \$1.65; Gallery 55c
(Tax included)

The Symphony and Art Exhibit at The Art Institute

The approaching celebration of Pan-American Week is heralded by the Symphony's performance of a work by a Brazilian composer based on indigenous Brazilian forms and by the Art Institute's exhibition of a Mexican woodcut, which is typical of native expression in that country. In the last few years the people of North America have begun to travel in the southern part of our hemisphere and have joyfully discovered the beauty and the culture of neighboring lands. We have tangoed and congaed to Latin American tunes, and now we are hearing more serious and representative South American music, such as this Concerto for Piano and Orchestra by the Brazilian, Tavares. The print, Going to Market, by Gonzalo de la Paz Pérez, one of Mexico's most original artists, is notable for its stunning black and white design, its bold patterns, its primitive simplification in the figures of the Indian family.

Patrons of the Symphony are cordially invited to view in the foyer of the second floor of Orchestra Hall two prize winning drawings and paintings of the orchestra in rehearsal. These were done by students of the School of The Art Institute and will be shown on Thursday, April 9, and Friday, April 10. The prizes were given by the Orchestral Association.

The next comparison will be made between Ravel's La Valse and Signac's drawing, Chilly.

PROFESSIONAL CARDS

RUDOLPH REINERS

VIOLINIST and TEACHER

Member of the
CHICAGO SYMPHONY ORCHESTRA
THE SYMPHONY SCHOOL OF MUSIC
1229 Kimball Hall — Webster 4643
Residence Telephone: ROGers Park 4018

DORISS BRIGGS HARPIST

Civic Orchestra of Chicago

CONCERT SOLOIST

230 E. Pearson St. Del. 7725

Lillian Poenisch

TEACHER of CLARINET

Home Studio:
926 Bellden Ave.—Phone Lincoln 5945

American Conservatory of Music
Kimball Building

OSWALD JONAS

MUSIC THEORY—INTRODUCTION
IN THE MASTERWORKS—
INTERPRETATION

YMCA SCHOOL OF MUSIC
Kimball Building

ROSSETTER COLE

COMPOSITION and THEORY
Cosmopolitan School of Music
1625 Kimball Building

HARRison 4868
Residence Phone: Hyde Park 8217

ROSE LYON DU MOULIN PIANIST

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

JESSIE L. POCOCK

SCHOOL OF DANCING
BALLET, TAP and BALLROOM



Fortnightlies
By Invitation
Only
Uni. 2485

Evanston—Glencoe—Oak Park—Hinsdale

McCORMICK RESIDENCE of the Y. W. C. A.

A home of gracious living, for young business and professional women and students of the arts.



All Outside
Rooms
Swimming Pool
Coffee Shop
Sun Porches

1001 N. Dearborn
Whitehall 4380