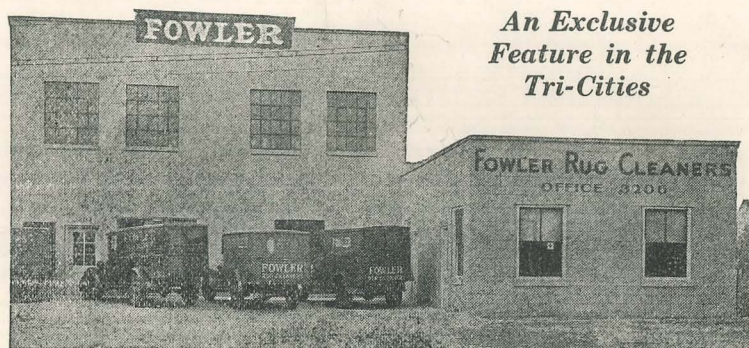


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Tri-City Symphony Orchestra

Twenty-sixth Season

OSCAR ANDERSON, Conductor
GUIOMAR NOVAES, Soloist



MASONIC TEMPLE AUDITORIUM
Davenport, Iowa

Sunday, January 26, 1941
3:00 P.M.

Program

SYMPHONY No. 5, E MINOR, "FROM THE NEW WORLD".....Dvorak

ADAGIO — ALLEGRO MOLTO

LARGO

SCHERZO: MOLTO VIVACE

FINALE: ALLEGRO CON FUOCO

This, the last symphony which Dvorak wrote, was completed during the Bohemian master's residence in New York, while serving as the director of the National Conservatory. Much of the sketching and scoring was done, however, in Spillville, Iowa, a small town in the northeastern part of the State. Dvorak sojourned there at the home of Mr. Kovarik, one of the teachers of the National Conservatory at that time.

The symphony was first played at a concert of the New York Philharmonic Society, December 15, 1893. Upon this occasion Anton Seidl was the conductor and the composer was in attendance. The Symphony was extremely well received at this first hearing—particularly the Largo, which evoked a scene of wild enthusiasm.

Quite a storm of controversy raged in musical circles following this first presentation. It had to do with the manner and degree in which the "New World" was said to be influenced by Characteristic American Music, the music of the Indian and the plantation songs of the Negro.

Whether or not the "New World Symphony" is America's contribution to Music has been discussed these many years, and though prejudices of one kind or another have long since expired, there are those who still insist the work was inspired by American aboriginal and Negro music, and others who assert complete independence of the symphony from anything Dvorak found in the music of America. It is, however, much more to the point to appreciate and enjoy the composition, which is musically rich, highly original and completely sincere. If it be not America's tribute to Music, is is surely Music's beautiful tribute to America.

INTERMISSION

Program

✓ CONCERTO FOR PIANOFORTE, No. 4, C MINOR, OPUS 44.....Saint-Saens

ALLEGRO MODERATO — ANDANTE

ALLEGRO VIVACE

Saint-Saens Composed this, the fourth of his series of five concertos for piano, in 1875. He was the interpreter of the solo part of the work when it was produced October 31, 1875, at one of the Chatelet concerts, Paris. The concerto was, on this occasion, performed from manuscript, and the publication of the piece did not take place until 1877. The work is dedicated to Anton Door, who, until 1901, was teacher of piano at the Vienna Conservatory, a position which he had held since 1869.

The majority of the concertos by Saint-Saens are constructed according to designs which depart radically from the traditional form. That in C minor is of this character.

I. The concerto begins with a movement (Allegro moderato, C minor, 4-4 time), the material of which is given important development in later portions of the work. This is first stated by the first violins and then is taken up by the solo instrument. The theme alternates between the two media, the repetitions of it forming what might be described as variations. The section ends with a scale in the piano part, and proceeds without pause into the next division:

II. Andante (A flat major, 4-4 time). The solo instrument plays arpeggio passages, which serve as an embroidery to the soft harmonies intoned by the orchestra. A hymn-like subject appears in the woodwinds alternating with arpeggios in the piano. This is continued by the solo instrument, the remainder of the movement being a working out of this material.

III. (Allegro vivace, C minor, 2-4 and 6-8 times). Following a chord, pizzicato in the strings, the piano puts forth a lively theme having the character of a scherzo. Later, there appears in the strings a presentation of the subject which opened the concerto, in the violins, and quicker in tempo. Against this the piano plays a broken chord figure, the two hands in contrary motion. A new idea appears in the solo instrument (6-8 time,) somewhat tarantelle-like in character. There is much development of this, after which the material of the first theme of the movement returns, together with that which had begun the concerto. A new section (Andante, C minor, 4-4 time) is announced. The theme of this new section begins in the first violins and has a relationship to a portion of the first Andante. This leads into the final division of the work (Allegro, C major, 3-4 time), in which a subject is stated in lively fashion by the horns and trumpets, with an accompaniment of trills in the strings and piano. The latter now brings forward the main theme (pizzicato accompaniment in the strings). Episodical material is given employment with that which has already been heard, but the occasional appearance of the first theme of the Allegro gives the section something of the character of a rondo.

Third Concert — March 16, 1941
John Carter, Soloist

Fourth Concert — April 27, 1941
Young Artists, Soloists

Steinway concert grand furnished through the Courtesy of Schmidt Music Co.