

Two Soloists Make Debut Here This Week on Programs of National Symphony Orchestra

Listeners and Hearers Of Music Hard to Define

Psychologists and Writers on Esthetics Study Deeply the Manner in Which People Apprehend It but No Two Can Draw Line of Division.

By Ray C. B. Brown.

Psychologists and writers on esthetics have spent much time investigating the manner in which people apprehend music. An attempt has been made to divide auditors in two main classes, those who listen to music and those who merely hear it. Undoubtedly there is such a divisional line between the concentrated auditor and the inattentive, but the trouble is that no two investigators have been able to agree exactly where that line should be drawn. So wide are the divergencies of mental attention that a vague and uncertain border lies between listeners and hearers.

Even a trained musician, when listening to a symphony, will find his attention at times wandering away from the structure of the music, the progression of the ordered tones, the contrapuntal arrangement and the harmonic texture, into some imaginative excursion suggested by the composition. On the other hand, the hearer to whom music is a pleasant accompaniment for day-dreaming to whom inversions of the principal theme and chords of the ninth measure nothing is now and then brought sharply to attention by the vitality and urgency of the music.

Kreisler Using Same Program As in Gotham

Appearing Wednesday Night as First on Schedule of Mrs. Dorsey.

Fritz Kreisler, who will open Mrs. Dorothy Hodgkin Dorsey's series of evening attractions in Constitution Hall on Wednesday night at 8:30 o'clock, will play substantially the same program that he gave in Carnegie Hall, New York, three weeks ago. The program will include three of his own compositions which, until he admitted their authorship last January, had been accepted as early violin music.

They are the "Pugnani" prelude and allegro, the "Couperin" Chanson de Louis XIII and Pavane, and the "Tartini" variations on a theme by Cor III. Kreisler will open his program with the Tartini "Devil's Trill" sonata, which will be followed by an unaccompanied Bach selection, the sarabande and gigue from the Partita in D minor.

The concerto of the evening will be Viotti's in A minor, No. 22. On the program will be one legitimate Kreisler arrangement, his transcription of Ravel's "Habanera," which will be followed by Hartmann's transcription of Debussy's "La Fille aux Cheveux de Lin" and Kreisler's own "Gypsy Caprice." As usual, Carl Lamson will be the accompanist.

Lawrence Tibbett, barytone of the Metropolitan Opera and a favorite singer of the concert stage, radio and screen, will make his only Washington appearance of the season next Sunday afternoon at 4 o'clock in Constitution Hall, opening Mrs. Dorsey's series of 10 Sunday matinees. His program will contain several operatic arias and will include songs by Schubert, Hugo Wolf, Rakhmaninov, Musorgski and Ralph Vaughan Williams. Stewart Wille will be at the piano.

3 Ballets Listed On Presentation Here on Nov. 7

Col. de Basil's Monte Carlo Group Under Albaugh Management.

Col. V. de Basil's Ballet Russe de Monte Carlo will present three ballets in the National Theater on Sunday night, November 17, under the management of W. A. Albaugh, Baltimore. This excellent organization, which carries on the traditions of the famous Diaghilev group, will be seen in "Sheherazade" (music by Rimski-Korsakov), "Les Cent Baisers" (music by Frederic Eclairer), and "Aurora's Wedding" (music by Chaikovsky).

Those unfamiliar with the ballet, as well as those who wish to know more about it, will find profitable reading in Irving Deakin's enthusiastic handbook, "The Ballet." The author gives a short historical sketch of the evolution of the ballet and of its brilliant period under the direction of Sergei Diaghilev. This is followed by resumes of the principal ballets in the repertoire of the Monte Carlo company, and an appendix explaining the technical terms used in ballet dancing.

The reader must be on guard against Mr. Deakin's carelessness with Russian proper names which he spells in the French manner, and against his table of pronunciations. He tells us that the name of the greatest Russian male dancer is to be pronounced "Ni-jinn-ski." There is no "j" in the Russian alphabet, nor does the English sound of that letter exist in the language. The proper pronunciation is Ni-zhin-ski. Moreover, the author goes wrong in Spanish. Manuel de Falla's name is not pronounced "De-Fy-a" but De Fal-ya.

These are minor defects in an entertaining guide. "The Ballet," inexpensively priced, is issued by the Dodge Publishing Co., New York.

Melvin Creamer, pianist, will be the soloist at the Music Hour in the Y. W. C. A. at 5 o'clock this afternoon. J. Delany Nash, violinist, accompanied by Riethal Grimm, will assist in the program.



Margaret Harshaw, American contralto, winner of the Schubert Memorial award in the National Federation of Music Clubs contest, who will make her Washington debut this afternoon as soloist with the National Symphony Orchestra.



Roman Totenberg, brilliant young Polish violinist of excellent European reputation, who has chosen to make his American debut in the National Capital. He will be heard as soloist with the National Symphony Orchestra Thursday night.

Kindler Here Today After Philadelphia Triumph

Program for 3d Concert of the Season Names Margaret Harshaw.

At home again after his appearances as guest conductor of the Philadelphia Orchestra, Hans Kindler will direct the National Symphony Orchestra in its third concert of the season this afternoon at 4 o'clock in Constitution Hall. The program includes Bach's introduction and chorale, "Christus lag in Todesbanden," the symphonic poem, "Don Juan," by Richard Strauss; two of Debussy's orchestral nocturnes, "Nages" and "Fetes"; and the introduction and waltz from Chaikovsky's opera, "Yevgen Onegin."

The soloist today is the young American contralto, Margaret Harshaw, who recently won the Schubert Memorial award in the biennial contest sponsored by the National Federation of Music Clubs. This prize carries with it a certain number of orchestral and operatic appearances. Dr. Kindler was one of the judges in the competition and offered Miss Harshaw the opportunity to make her Washington debut with the National Symphony.

She will be heard this afternoon in two familiar arias: "Che faro senza Euridice," from Gluck's "Orfeo Euridice," and "Mon coeur s'ouvre a ta voix," from Saint-Saens' "Samson et Dalila."

Midweek Concert.
On Thursday night at 8:30 the National Symphony will give the first of eight midweek concerts.

The occasion will be notable for the American debut of Roman Totenberg, a young Polish violinist, who has flouted the convention that foreign artists must appear first in New York, and has chosen to begin his concert tour in the National Capital. He plays on a Stradivarius from the Nicholas Longworth collection.

Totenberg began his musical studies at the age of 8 in the Warsaw Conservatory. From there he went to the Chopin Conservatory, where he studied in 1928 with Mikhalovich, a pupil of Leopold Auer. Carl Flesch, for many years head of the violin department in the Curtis Institute of Music, was his next teacher in the Berlin Hochschule, where the Polish lad won the coveted Mendelssohn prize.

From Germany, Totenberg went to Paris, where he studied for a time at the Instrumental Institute. Then came his formal debut in recital which brought him a acclaim that assured his future. He has

concertized throughout Europe with marked success, and has established a reputation not only as a fine interpreter of the classics, but also as a champion of modern music. His friend and compatriot, Karol Szymanowski, has dedicated to him a new violin concerto which he will introduce in this country.

November 19 at New York.
New York music lovers will hear Totenberg for the first time in a Town Hall recital on November 19. Later he will play at a Schola Cantorum concert and in a Bagby Musicale in the Waldorf-Astoria Hotel. Engagements are also scheduled in Providence and Chicago.

On Thursday night, Totenberg will play the Beethoven concerto. The orchestral program includes "En Saga," by Jan Sibelius; Mozart's overture to "Les Petits Riens," and the Persian dances from Musorgski's "Khovanschina."

In 1778, while Mozart was living

Roman Totenberg Breaks Tradition to Appear Here Thursday.

in Paris, he wrote to his father that he was contemplating an opera on the subject of "Alexandre et Roxane," and Leopold in reply urged him to study French taste before beginning the composition. Nothing came of the project, however, and all that Mozart wrote for the Parisian stage was a portion of a symphonic poem, "Le Petit Sirey," which was given with Piccini's opera, "Le Finte Gemello."

Dr. Kindler, who had previously directed the Philadelphia Orchestra at summer concerts in Robin Hood Dell, made an excellent impression as guest conductor in the regular season. "Thanks to his fine gift with the baton," said Edwin H. Schlosser, music critic for the Philadelphia Record, "the warm response of a sympathetic audience, and the superb support of the orchestra, Kindler's debut came off with the greatest éclat."

"The Washington maestro's reading of Mozart's 'Jupiter' symphony was decisive, but respectful, buoyant, alive, virile, gay and tender. There was no elaborate concluding fuge was especially clean and epigrammatic—the entire performance a refreshing delight."

Tomorrow afternoon at 5 o'clock the Washington Chamber Music Society will present the first of five candlelight concerts in the Phillips Memorial Gallery. The program includes Beethoven's string quartet in D and Ottorino Respighi's "Il Tramonto" for soprano voice and string quartet. Helen Stover, of New York, will be the guest artist assisting Bernard Robbins, Jeno Sevely, Hendrick Essers and Sidney Hamer.

The remaining concerts in the series are scheduled for the same hour on the Monday afternoons of January 6, February 3, March 2 and April 6.

Musical Calendar of the Week

- Today.**
National Symphony Orchestra. Hans Kindler, conductor; Margaret Harshaw, contralto soloist. Constitution Hall, 4 p. m.
- Tomorrow.**
Washington Chamber Music Society. Helen Stover, guest artist. Phillips Memorial Gallery, 5 p. m.
- Tuesday.**
Marine Band. Marine Barracks, 11 a. m.
Soldiers Home Band. Stanley Hall, 5:30 p. m.
- Wednesday.**
Marine Band Orchestra; 8 p. m.
Fritz Kreisler. Violin recital, Constitution Hall, 8:30 p. m.
- Emma Redell, Washington operatic soprano, is the editor of Aria, the official organ of the Grand Opera Artists Association of America, which began publication with the October issue. The managing editor is Marguerite Ringo, and the treasurer, Sylvio Paglia. The association is a branch of the Associated Actors and Artists of America, and is affiliated with the American Federation of Labor.
- Aria stands for "Artists Rights in America," indorses the creation of a Federal department of art, science and literature as provided in the bill introduced by Representative William I. Sirovich and champions Representative John H. Hooppe's bill to protect American musical artists by a reciprocity agreement with foreign countries. It also advocates the singing of all operas in English.

Sibelius Works on Quietly Unmindful of His Future

Constructs His Eighth Symphony and Looks at World Through Telescope, but Public Finds It Hard to Adopt Mind-Your-Business Attitude.

Jan Sibelius at the age of 70 lives quietly in a small village of his native Finland. He worries little, apparently, about the place that has been, or may be, fixed for him in the hall of fame. Instead, he works on his Eighth Symphony.

But the world, which Sibelius prefers to see through a telescope, finds it hard to adopt a mind-your-business attitude on the subject. The Finnish composer, like the rugged land on which he lives, stands out too boldly to be mistaken for a mirage—for something that seems momentarily promising but soon fades.

It is not comforting to all to see Gibraltar in Sibelius. To the musical initiate, he is a strange man indeed, and to those who entered the music realm through the crystalline Eighteenth Century gateway, he is a real bogeyman. Something has to be done about him.

When I first spied this "bad man" as a threat to my musical peace of mind, I tried to laugh him off. Then I decided to ignore him. Haydn, Mozart, Beethoven, Brahms and Cesar Franck had said so much on the subject of the symphony, I could safely skip the rest for a while. That disposed of Sibelius neatly. My conviction was bolstered about two years ago when Serge Koussevitzky and the Boston Symphony played a Sibelius Symphony over the radio. I heard a monotone squirming and writhing through four endless movements. And when the commentator at intermission time reported that Sibelius at that moment was composing an eighth symphony "for the completion of which the world is breathlessly waiting," I found my lungs kept pumping right along.

When last spring Mr. Koussevitzky announced he would conduct the Sibelius Seventh in Constitution Hall, I went to the concert to hear Sibelius at first hand. What I heard was as mysterious as usual. But I didn't laugh. Mr. Koussevitzky was shaking avalanches of tone from his orchestra. The whole symphony throbbled as themes swelled from ripples to a mighty surge, rushing everything before it to an exciting climax. I decided that Sibelius was here to stay—that he was as solid as rock, and thoroughly alive.

Friday Morning Club Will Start 50th Year Soon

Program of Chamber Music Announced for Nov. 22 in Barker Hall.

Beginning its fiftieth season, the Friday Morning Music Club will give its first concert on November 22 at 11 o'clock in Barker Hall, Y. W. C. A. A program of chamber music will be played by the Washington String Quartet, composed of Milton Schwartz, Paul Brightenburgh, George Wargo and Sidney Hamer.

On November 8 the board of governors will hold the first business meeting in the home of the secretary, Dorothy Sherman Pierson. The first business meeting of the active membership will be held on November 15 in the board room of the Y. W. C. A.

Officers of the club for ensuing year are: Mrs. Eugene Byrnes, president; Mrs. Morris Wickersham and Mrs. Walter Hilton, vice presidents; Lucy Brickenstein, musical director; Florence Howard, assistant musical director; Mrs. Charles Fairfax, recording secretary; Dorothy Sherman Pierson, corresponding secretary; Katherine Riggs Burchard, treasurer.

The governors are: Mrs. William Humphrey, Mrs. Hugh Brown, Kathryn Hill Rawls, Alice E. Heselbach, and Margaret Tolson. Chairmen of committees include Mrs. Davis, active membership; Mrs. Paul Tyler, reception; Mrs. Robert Le Fevre, printing; Mrs. Howard, publicity; and Blanche Polkinhorn, associate membership.

The Washington Oratorio Society has issued a final appeal for new members for the presentation of Handel's "Messiah" on December 22 in commemoration of the 250th anniversary of the composer's birth. Applications must be made not later than November 11 to the director, George F. Kortzenborn, 1145 Connecticut avenue.

Thrill of New Album.

These paragraphs may seem to take the long route to a record review, but without them I know not how to explain the thrill that comes out of a new album—the Sibelius Symphony No. 2 in D major played by Mr. Koussevitzky and the Boston Symphony (Victor M-272). It would be hard to say, without an exposition of this background, why I think this is a most important recording—perhaps the most important one of the year.

Koussevitzky, who received praise from the composer when he conducted this Second Symphony of the Sibelius Festival in Helsinki, has now given it permanent interpretation. The album, because of broader authoritative reading, the superb playing and the excellence of the reproduction, does present Sibelius to us.

Much is said about the Second Symphony as an expression of Finnish patriotic fervor. Perhaps it can be interpreted as a super-"Finlandia." But certainly that is not all there is to it. It scans broader horizons. They are the horizons one sees from the deck of an ocean liner—they are far off, inapproachable, impersonal. One must have long vistas in mind if he is to understand Sibelius music, and to sense the grandeur there.

Horizons Indistinct.

It may take the reflection of several hearings to lift the veil that hides these horizons, but sooner or later they become plainly visible, and the flaming reds, the deep purples and the iceberg greens strike with the force of the aurora borealis. After repeated auditions Sibelius suddenly comes through clearly—a simple melody, such as that sung by the oboe in the third movement, as well as the majestic music that sweeps to the finale.

A good recording, therefore, is invaluable as an introduction to the enjoyment of Sibelius. Album M-272 furnishes such a recording.

J. W.



An interpretation that won the praise of Sibelius himself

THE SIBELIUS SECOND SYMPHONY

by the Boston Symphony under Serge Koussevitzky

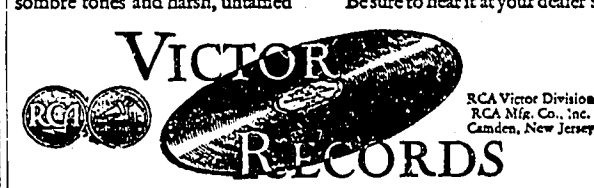
GRADUALLY, throughout the world of music lovers, has been stirring a recognition of the power and the strange beauty of the music of Sibelius—remote, wild and passionately Finnish.

As usual, Victor has led in the presentation of history-making music, with recordings of Sibelius masterpieces. Now comes an event of momentous importance to every Sibelius lover—the thrilling "Higher Fidelity" Victor recording of the Sibelius Second Symphony in D Major. No conductor in the world better understands the music of Sibelius or more unerringly distills the beauty from its sombre tones and harsh, unnamed

spirit, than his great friend, Serge Koussevitzky. It was inevitable that the Boston Symphony Orchestra, under the direction of Mr. Koussevitzky, should make this first Victor recording of the Sibelius Second Symphony.

Victor "Higher Fidelity" recording means everything to the enjoyment of this symphony. The curious dull throbbing of the tympani, more felt than heard—the recurring passages of implacable wildness from the violins—the mounting climaxes calling upon the resources of an entire orchestra—are caught in all their original values.

Be sure to hear it at your dealer's.



Musical Notes

The November meeting of the D. C. Chapter of the American Guild of Organists will be held tomorrow night in Wesley Hall, 1703 K street. There will be a dinner at 6:30, followed by the business session at 8 o'clock.

Jan Kubelik, distinguished Bohemian violinist, will open the series of Concerts Intimes (Elene de Savz, director) with a recital in the Shoreham Hotel on Tuesday afternoon, December 3, at 5 o'clock. He will be accompanied by his son, Rafael, conductor of the Prag Philharmonic. Rafael has appeared in this country as guest conductor of the Cincinnati Orchestra, and will fill several engagements of this kind in the East.

Following Kubelik in the series will come Egon Petri, Dutch pianist, on January 14, and Andrea Scavina, Spanish guitarist, on February 4.

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