

Concert Artists To Open Series Of Broadcasts

San Diego symphony artists under direction of Harry Truehaft, violinist, will broadcast over KFSD at 8:30 tonight in the first of a series of programs advertising Midsummer Night symphony concerts, which will start July 17, 1934.

The series will continue the next three weeks, presenting different artists twice weekly over KFSD and KGB. It is the hope of the San Diego Symphony Orchestra association that they will bring out support for "music under the stars." Ten of the 80 members of the orchestra which annually presents the concerts will make up the radio ensemble.

Members of the ensemble are donating their talent and the stations are donating the half-hour periods. Those who will be heard this evening are Truehaft, Morris Haigh and Elmer Ruth, violinists; Fritz Erbe, viola; Louis Iannucci, flute; Robert Johnson, clarinet; Ed Clay, cello; George E. Nagle, bass; Robert Hester, oboe; A. A. Kendall, piano.

The program: "Bon Vivant" (Zamecnik); Hungarian overture, "Csokonay" (Kellar Bela); "La Encore" (Victor Herbert); "Yesterdays" (Huerter); "Marianna Waltzes" (Waldteufel), and "Scene de Ballet" (Bendix).

Program Tonight Starts Series by Symphony Group

First of three weekly programs, Fridays 7 to 7:30 p.m., featuring an ensemble group from the San Diego Symphony orchestra, will be heard tonight over radio KGB.

A program of favorites, including Victor Herbert's "La Encore" and the Waldteufel "Marianna Waltzes," will offer music lovers a taste of the delights in store for them in the six concerts of the Midsummer Night Symphonies beginning July 17 at the Balboa park organ pavilion.

Musicians in the ensemble, all members of the Symphony orchestra, include Morris Haigh and Elmer Ruth, violins; Fritz Erbe, viola; Louis Iannucci, flute; Robert Johnson, clarinet; Ed Clay, cello; George Nagle, bass; Robert Hester, oboe, and A. A. Kendall, piano. Harry Truehaft, violinist, will conduct.

PARK CONCERT GROUP ON AIR TONIGHT

The first of a series of weekly broadcasts, to be presented by groups of San Diego Symphony orchestra musicians in behalf of the Midsummer Night symphony season which starts at Balboa park organ pavilion July 17, will be given this evening, 8:30 to 9 o'clock, over KFSD.

The series will continue through the next three weeks, offering programs twice weekly over both KFSD and KGB. Time and talent have been donated to the San Diego Symphony Orchestra association, which now is conducting a pre-season ticket sale of boxes, reserve seats and general admission books under the leadership of Mrs. Marshall O. Terry, of Coronado, president, and Mrs. R. de Lecaie Foster, business manager.

This evening's broadcast will feature many favorites of San Diego music lovers, including Zamecnik's vivacious "Bon Vivant," the Hungarian overture, "Csokonay" (Kellar Bela); "La Encore," (Victor Herbert); "Yesterdays" (Huerter); "Marianna Waltzes" (Waldteufel), and "The Divertisemant—Scene de Ballet" (Bendix).

The symphony musician group will be under the direction of Harry Truehaft, prominent violinist. Others include Morris Haigh and Elmer Ruth, violin; Fritz Erbe, viola; Louis Iannucci, flute; Robert Johnson, clarinet; Ed Clay, cello; George Nagle, bass; Robert Hester, oboe, and A. A. Kendall, piano.

FORD BOWL

Music Today and Tonight
Exposition Grounds

San Diego Symphony orchestra, under direction of Nino Marcelli, and with Havrah Hubbard as announcer, will play the following programs this afternoon and evening:

Afternoon, 12 to 2 o'clock
(Columbia broadcast, 12:15 to 12:31)
(NBC broadcast, 12:31 to 12:36)
Minuet, "España" (Chabrier).
March from "The Queen of Sheba" (Gounod).
Intermezzo from "Goyescas" (Granados).
Selection from "Carmen" (Bizet).
Intermission
Waltz, "L'Estudiantina" (Waldteufel).
Spanish Serenade (Albeniz).
"Song of the Andes" (Marcelli).
March, "Pomp and Circumstance" (Elgar), with organ.

Evening, 8 to 10 o'clock
(NBC broadcast, 9 to 9:30)
March from "The Queen of Sheba" (Gounod).
Spanish dances from "Le Cid": Castilian, Andalusian, Aragonaise, Alborada, Catalonian, Madrilenian, Navarraise (Massenet).
Spanish Caprice: Alborada, Variations, Alborada, Gypsy Song, Fandango (Rimsky-Korsakow).
Intermission
Overture to "Oberon" (Weber).
Italian Caprice (Tschalkowsky).
First Suite from "Carmen": Prelude and Aragonaise, Intermezzo, The Dragons of Alica, March of the Toreadores (Bizet).
"Bolero" (Ravel).

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Music Today and Tonight
Exposition Grounds

San Diego Symphony orchestra, under direction of Nino Marcelli, and with Havrah Hubbard as announcer, will play the following programs this afternoon and evening:

AFTERNOON, 2:30 to 4:30 o'clock
KFSD Broadcast 3:00 to 3:30
Entrance of the Heroes Herbert
Selection from "Faust" Gounod
Prairie Sketches Cadman
(a) Dawn; (b) Yuccas; (c) A Legend of the Plains; (d) Whispers of the Night.
Prelude to "Last Dream" Massenet
Ode to a Hero Marcelli
Intermission
Intermezzo Suk
Aubade Printaniere Lacombe
Overture to "The Ball" Strauss
EVENING, 8 to 10 o'clock
Columbia Broadcast 8 to 8:30
Spanish Dances from "Le Cid" Massenet
(a) Castilian; (b) Andalusian; (c) Aragonaise; (d) Alborada; (e) Madrilenian; (f) Navarraise.
Spanish Caprice Rimsky-Korsakow
(a) Alborada; (b) Variations; (c) Alborada; (d) Gypsy Song; (e) Fandango.
Tales from the Vienna Woods Strauss
Intermission
Ballet Music from "Rosamunde" Schubert
(a) March; (b) Intermezzo; (c) Entre Act.
Music Box Minuet Marcelli
Drink to Me Only With Thine Eyes Old English
Leonora Overture No. 3 Beethoven

music.

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Exposition Grounds

San Diego Symphony orchestra, under direction of Nino Marcelli, and with Havrah Hubbard as announcer, will play the following programs this afternoon and evening:

AFTERNOON, 2:30 to 4:30 o'clock
KFSD Broadcast, 4 to 4:30
Overture Mireille Gounod
Cavatina Bohm
(a) Fly Minuet Czibulka
(c) Lareo Handel
Selection from "Ricciotto" Verdi
Intermission
Indian Lament Dvorak
Peer Gynt Suite No. 1 Grieg
(a) Morning; (b) Asa's Death; (c) Ant-
ta's Dance; (d) In the Hall of the
Mountain King.
March Slav Tschalkowsky
EVENING, 8 to 10 o'clock
Overture to "Martha" Plotow
Ballet Baybitten Lysini
(a) Allegro; (b) Allegretto; (c) Andante
espresso; (d) Finale.
Medley of Favorite Airs Herbert
Intermission
Over the Hills and Far Away Grainger
Suite "At the Fair" Powell
(a) The Merry Go-round; (b) The Cir-
cassian Beauty; (c) Hoochee-Koochee
Dance.
Old Black Joe Arr. by Pochon
March Solennelle Gul

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San Diego Symphony orchestra, under direction of Nino Marcelli, and with Havrah Hubbard as announcer, will play the following programs this afternoon and evening:

2:30 TO 4:30 P. M.
Columbia Broadcast 3:30 to 4:00
"Entrance of Montezuma" (Hadley).
"Cameos of London Life" (Ketelbey).
"A State Procession" "The Cockney"
"At the Palais de Danse" (Elez).
"Bank Holiday".
"Love's Dream After the Ball" (Czibulka).
Overture to "Poet and Peasant"
(Suppe).
Intermission
"March of the Tin Soldiers" (Pierne).
"Musical Snuff Box" (Liadow). Minuet for
Strings (Bolzon). Nocturne (Borodin).
"Molly on the Shore" (Grainger).
"Air de Ballet" (Herbert).
Three Scenes from the South (Gulon).
"Bruder Sankiller and His Flock of
Sheep." "The Lonesome Whistler." "The
Harmonica Player."
Coronation march from "The Prophet"
(Meyerbeer).
8:00 TO 10:00 P. M.
Carnival Overture (Dvorak).
Symphony in E Minor (From the New
World) (Dvorak). Adagio-Allegro, Largo,
Scherzo, Finale.
Intermission
"The Enchanted Lake" (Liadow).
"Canzonetta" (Mendelssohn).
Overture to "Tannhauser" (Wagner).

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Music Today and Tonight
Exposition Grounds

San Diego Symphony orchestra, under direction of Nino Marcelli, and with Havrah Hubbard as announcer, will play the following programs this afternoon and evening:

2:30 to 4:30 P. M.
Stradella Overture (Plotow).
Second Suite from "Carmen" (Bizet).
(a) Habanera. (b) Aria of Michaela. (c)
The Guard Mount. (d) Gypsy Dance.
Selection from "Madame Butterfly"
(Puccini).
"March of the Toys" (Herbert).
Intermission
"Marche Joyeuse" (Chabrier).
"Calm as the Night" (Bohm).
Peer Gynt Suite No. 2: (a) Abduction of
the Bride. (b) Stormy Evening on the
Coast. (c) Arabian Dance. (d) Solvej's
Song.
"Inflammatus" (Rossini); Esteben Gra-
teda, trumpet soloist.
Selection from "Il Trovatore" (Verdi).
8 to 10 P. M.
Academic Festival Overture (Brahms).
"Woodland Sketches" (MacDowell). (a)
To a Wild Rose. (b) Will o' the Wisp.
(c) At an Old Trysting Place. (d) In
Autumn. (e) From an Indian Lodge. (f)
To a Water Lily. (g) From Uncle Remus.
(h) A Deserted Farm. (i) By a Meadow
Brook. (j) Told at Sunset.
Intermission
"Nutcracker Suite" (Tschalkowsky): (a)
March Miniature. (b) Dance of Sugar-
plum Fairy. (c) Dance of the Reed Pipes.
(e) Russian Dance. (f) Arabian Dance.
"Italian Caprice" (Tschalkowsky).

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Music Today and Tonight
Exposition Grounds

San Diego Symphony orchestra, under direction of Nino Marcelli, and with Havrah Hubbard as announcer, will play the following programs this afternoon and evening:

2:30 TO 4:30 P. M.
KFSD Broadcast, 3 to 4:30 p. m.
Triumphal March from "Aida" (Verdi).
Hungarian Dances Nos. 5, 6 (Brahms).
Irish Tune from County Derry (Grain-
ser).
Serenade in Four Movements (Mozart).
Allegro, Romance, Minuet, Rondo.
Loin du Ball (Gillet).
Hungarian March from "The Damna-
tion of Faust" (Berlioz).
Intermission
Lustspiel Overture (Keler-Bela).
Selection from "Cavalleria Rusticana"
(Mascagni).
Minuet (Boccherini).
Ruy Blas Overture (Mendelssohn).
8 TO 10 P. M.
Columbia Broadcast, 8 to 8:30 p. m.
March Militaire Francaise (Saint-
Saens).
Symphony in E flat Major (Mozart).
Adagio-Allegro, Andante, Minuetto, Finale.
March from "Tannhauser" (Wagner).
Intermission
Prelude to Lohengrin (Wagner).
Interlude in Ancient Style (Glazounow).
Canzonetta (Mendelssohn).
Symphonic Poem, "Les Preludes" (Liszt).

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Music Today and Tonight
Exposition Grounds

San Diego Symphony orchestra, under direction of Nino Marcelli, and with Havrah Hubbard as announcer, will play the following programs this afternoon and evening.

2:30 TO 4:30 P. M.
(KFSD Broadcast, 4 to 4:30)
Light Cavalry Overture (Suppe).
Ballet Music from Rienz: Introduction, Sword Dance, Fight of the Gladiators, Entrance of the Virgins, Festival Dance (Wagner).
Minuet, Farandole from L'Arlesienne Suite No. 2 (Bizet).
Dance of the Hours (Ponchielli).
Intermission
Selection from "La Traviata" (Verdi).
Herod Overture (Hadley).
Lyric Suite: Shephard's Boy, Norwegian Rustic March, Nocturne, March of the Dwarfs (Grieg).
8 TO 10 P. M.
(KFSD Broadcast, 9 to 9:30)
Overture to "The Merry Wives of Windsor" (Nicolai).
Unfinished Symphony: Allegro, Andante (Schubert).
Oberon Overture (Weber).
Intermission
Leonora Overture No. 3 (Beethoven).
Polovetzian Dances from "Prince Igor": Dance of the Slave Maidens, Dance of the Wild Men, Dance of the Archers, Grand Ensemble (Borodin).
Pavane (Ravel).
Blue Danube Waltz (Strauss).

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Exposition Grounds

San Diego Symphony orchestra, under direction of Nino Marcelli, and with Havrah Hubbard as announcer, will play the following programs this afternoon and evening.

2:30 TO 4:30 P. M.
(KFSD Broadcast, 8 to 3:30)
March of the Toreadors (Bizet).
Selection from "Lucia di Lammermoor" (Donizetti).
Music Box (Friml).
Intermezzo from "Goyescas" (Granados).
Overture to "Martha" (Flotow).
Intermission
Medley of Favorite Tunes (Herbert).
Drink to Me Only With Thine Eyes (Old English).
Caprice Viennois (Kreisler).
Tales from the Vienna Woods (Strauss).
8 TO 10 P. M.
(Columbia Broadcast, 8 to 8:30)
Ode to a Hero (Marcelli).
Festivals (Debussy).
The Sorcerer's Apprentice (Dukas).
March, "Pomp and Circumstance" (Elgar); for orchestra and organ.
Intermission
Hungarian Rhapsody for Violoncello and orchestra (Popper); Misha Gagna, soloist.
Three Numbers for String Orchestra (Bizet): Babilage, Lost Happiness, Gavotte.
Under the Linden (Massenet).
In the Steppes (Borodin).
Nocturne Solitude (Barrows).
March Slav (Tchaikovsky).

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San Diego Symphony orchestra, under direction of Nino Marcelli, and with Havrah Hubbard as announcer, will play the following programs this afternoon and evening.

2:30 TO 4:30 P. M.
(KFSD Broadcast, 4 to 4:30 p. m.)
March Militaire No. 2 (Schubert).
Selection from "Natoma" (Herbert).
Norwegian Dances (Grieg).
Selection from "The Tales of Hoffman" (Offenbach).
Entrance of the Heros (Herbert).
Intermission
Meditation from "Thais" (Massenet).
Violin solo by Russell Keeney.
Intermezzo from "Cavalleria Rusticana" (Mascagni).
Serenade (Rosado).
Overture, "Esmont" (Beethoven).
8 TO 10 P. M.
Overture to "Der Freischutz" (Weber).
Symphony No. 2 in D major: Adagio-Allegro, Andante con moto, Scherzo, Finale (Beethoven).
Symphonic Poem, "Finlandia" (Sibelius).
Intermission
Dance of the Amazons (Ladlow).
Three Spanish Dances (Moszkowsky).
Andante Cantabile (Tschalkowsky).
Angel Gabriel (arranged by Pochon).
Hungarian March (Berlioz).

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San Diego Symphony orchestra, under direction of Nino Marcelli, and with Havrah Hubbard as announcer, will play the following programs this afternoon and evening.

2:30 TO 4:30 P. M.
(Columbia Broadcast, 3:30 to 4 p. m.)
Overture "Orpheus in the Underworld" (Offenbach).
Coppelia Ballet (Dallies).
Funeral March of a Marionette (Gounod).
Morning in the Mountains (Herbert).
Serenade (Pierce).
March Militaire No. 1 (Schubert).
Intermission
Nutcracker Suite (Tschalkowsky). (a) Match Miniature, (b) Dance of the Sugarplum Fairy, (c) Chinese Dance, (d) Dance of the Toy Pipes, (e) Russian Dance, (f) Arabian Dance, (g) Waltz of the Flowers. Academic Festival Overture (Brahms).
8 TO 10 P. M.
(KFSD Broadcast, 9:30 to 10 p. m.)
Herod Overture (Hadley).
Symphony No. 8 "Pathetique" (Tschalkowsky). (a) Adagio-Allegro, (b) Allegro con grazia, (c) Allegro molto vivace, (d) Adagio Lamentoso.
Intermission
Prelude to 3rd Act of "Lohengrin" (Wagner).
L'Arlesienne Suite No. 1 (Bizet). (a) Prelude, (b) Minuet, (c) Adagio, (d) Carillon.
Prelude for Strings (Massenet).
Overture to Rienz (Wagner).

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Music Today and Tonight
Exposition Grounds

San Diego Symphony orchestra, under direction of Nino Marcelli, and with Havrah Hubbard as announcer, will play the following programs this afternoon and evening.

2:30 TO 4:30 P. M.
(KFSD Broadcast, 4 to 4:30)
Overture to "William Tell" (Rossini).
Selection from "Aida" (Verdi).
Musical Snuff Box (Ladlow).
Ave Maria (Schubert).
Valse Triste (Sibelius).
Dance of the Clowns (Rimsky-Korsakov).
Intermission
Overture to "The Merry Wives of Windsor" (Nicolai).
Liebestraum (List).
Thornrose Waltz (Tschalkowsky).
Dance of the Blessed Spirits from "Orpheus" (Gluck). Flute soloist, Louis Tannucci.
Old Black Joe (Ar. by Pochon).
Overture to "The Bar" (Strauss).
8 TO 10 P. M.
Incidental Music to "A Midsummer Night's Dream": Overture, Nocturne, Scherzo (Mendelssohn).
Caucasian Sketches: In the Mountains, In the Village (English horn and Violas solo by Robert Hesser and Garry White).
In the Mosque, Procession of the Sardan (Ivanow).
Intermission
"Scheherazade" Suite from "The Arabian Nights": The Sea and Sinbad's Ship, The Tale of the Prince Kalender, The Young Prince and the Young Princess, Festival at Bagdad, The Shipwreck (Rimsky-Korsakov).
Carnival Overture (Dvorak).

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Music Today and Tonight
Exposition Grounds

San Diego Symphony orchestra, under direction of Nino Marcelli, and with Havrah Hubbard as announcer, will play the following programs this afternoon and evening.

2:30 TO 4:30 P. M.
(KFSD Broadcast 3 to 3:40 p. m.)
Lyric Suite (Grieg). (a) Shephard's Boy, (b) Rustic March, (c) Nocturne, (d) March of the Dwarfs.
Unfinished Symphony (Schubert). (a) Allegro, (b) Andante.
Canzonetta (Mendelssohn).
Dance of the Clowns (Rimsky-Korsakov).
Intermission
Waltz of the Flowers (Tschalkowsky).
Estudaulna Waltz (Waldteufel).
Blue Danube Waltz (Strauss).
8 TO 10 P. M.
Columbia Broadcast 8 to 8:30 p. m.
Overture to "Rienz" (Wagner).
Prelude to "Lohengrin" (Wagner).
Ride of the Valkyrie (Wagner).
Intermission
Indian Suite (MacDowell). (a) Legend, (b) Indian Love Song, (c) In War Time, (d) Dance, (e) Village Festival.
Music Box Minuet (Marcelli).
Minuet for Strings (Bolton).
Overture Solennelle, 1812 (Tschalkowsky).

First Concerts in Ford Bowl Attest Popularity of Symphony Orchestra

By WALLACE MOODY

Concerts in the Ford Bowl for the second and third day of the Exposition attest the immediate popularity of the San Diego Symphony orchestra, under Nino Marcelli, and of wise choice in the matter of the maestro's program material. The Spanish motif has very appropriately predominated. While the immense crowds have been leisurely in their progress about the grounds, exciting Spanish rhythms have been in the air at all times and they seem to set the tempo of the Exposition.

The Ford bowl programs, as announced for Thursday, covered a wide orchestral range. There was Herbert to begin with; selections from "Faust" of Gounod; a Charles Wakefield Cadman suite called "Prairie Sketches" with their tone pictures of "Dawn," the "Yuccas," the "Legend" and "Whispers of the Night;" a Massenet prelude; Marcelli's own spirited march, "Ode to a Hero," an Intermezzo, with a Lacombe work and the Strauss overture to his famous operetta, "The Bat," with its scintillating and delightful melodies. So much for Thursday afternoon.

Spanish Note Introduced

In the evening, the Spanish note again was glamorously introduced in the provincial dances from Massenet's "Le Cid," the warrior on horseback who faces the Arch of the Future on the plaza, and in the "Spanish Caprice," by Rimsky-Korsakoff, with its continuation of Castilian rhythms. Then the swaying Strauss waltzes, "Tales from the Vienna Woods," the beautiful ballet music from the Schubert setting to "Rosamunde," Marcelli's own delightfully characteristic "Music Box Minuet," the graceful arrangement of "Drink to Me Only with Thine Eyes," for strings, and the celebrated Leonora Overture No. 3, of Beethoven.

Yesterday afternoon there was a varied program which included Gounod's "Overture Mirelle," the Bohm "Cavatina," Handel's immortal "Largo," and selections from the Verdi opera, "Rigoletto," bringing the listener to the intermission. Then followed Dvorak's "Indian Lament," played with color and feeling; the Peer Gynt Suite No. 1, with the famous Grieg tone pictures of "Morning," "Ase's Death," "Anitra's Dance," and the characteristic Marcelli reading of the last picture, "In the Hall of the Mountain King," with the frenzied dancing of the Trolls so realistically depicted by the orchestra. The tremendous "March Slav" closed the afternoon program.

Crowds Continue

The night program opened with the overture to "Martha," the lyric opera by Flotow with all its sparkling choruses and lilting airs. Lul-

gin's "Ballet Egyptien" followed with another impressive interpretation of Oriental motif by the maestro in the four divisions of the suite. The music of the evening then took a popular turn with the medley of favorite airs from Herbert catching the fancy of the listeners; the Grainger folk-piece, "Over the Hills and Far Away;" the mirthful, lively Powell Suite, "At the Fair," which included, in Powell's well known vein, "The Merry-Go-Round," "The Circassian Beauty" and the "Hoochee-Koochee Dance," the beautiful Poncho arrangement for strings of "Old Black Joe," the music of the third evening closing on a more musically cultural note, the impressive "March Solennelle" of Cui.

Crowds continue to make the Ford bowl a haven where there is musical entertainment of the finest kind to refresh the soul. In time it promises to become one of the most sought-after spots in the visitor's fascinating round of Exposition delights. The newly invented Hammond electronic organ, as played by Walter Flandorf, of Chicago, was heard for the first time Thursday, again yesterday and will be heard daily hereafter. The organ, in which radio amplifying tubes take the place of pipes, is a modern musical marvel. It was heard with the orchestra yesterday afternoon in the "Largo" of Handel.

Swarthout Sings

After Wednesday's fine showing at the Exposition, with the little surprise of Gladys Swarthout's rendition of Josephine Forsyth's musical setting to the Lord's Prayer at the conclusion of the dedicatory ceremony at the organ amphitheater in the evening (heard by but few because the great Metropolitan artist was not announced in time to hold the crowd), the music department, Harold William Roberts, executive manager, got under way with a vengeance yesterday, concerts by bands and orchestras from noon time until 10 p. m. coming in an almost continuous performance.

At 12:30 the Orange County orchestra of 75 children, under the direction of W. G. Axworthy, held the attention of a good crowd with a splendid program for such youngsters, presenting an hour of orchestral music that reflected credit on the youthful players and their efficient conductor. The children gave a second concert later in the day.

The Pasadena Tournament of Roses band of 130 pieces, with soloists and a trio of charming young ladies, the organization under the direction of Audre Strong, created a more favorable impression than ever, following their appearance Thursday. They play with spirit and precision and make a splendid appearance. Two concerts were given by this band at the organ pa-

vilion yesterday. It will be heard again today.

Then came the Fresno State college band of 55 pieces, the male chorus and the a capella society, a large company of vocalists. A. G. Walberg was the director. Fresno State should be proud of its music. The band is a mighty good one with talented soloists in its ranks. The singing societies were well balanced, many good voices and all heard to advantage in the organ amphitheater. A feature of the Fresno afternoon of music was the playing of Margot Owen, flutist, with band accompaniment. Miss Owen, now attending Fresno State college, is a resident of San Diego county.

Royal A. Brown gave one of his highly enjoyable organ recitals in the evening, followed by another Fresno college concert.

MARCELLI GAINS NEW PRAISES IN BOWL OFFERING

By WALLACE MOODY

The audience at the Ford bowl in the Exposition grounds yesterday afternoon paid a special tribute in attention and applause to the half hour in the afternoon program devoted to a set of numbers that Nino Marcelli, the conductor of the San Diego Symphony orchestra, called a "half-hour of symphonic miniatures," the first, "March of the Tin Soldiers" (Pierne); "Musical Snuff Box" (Liadow); "Minuet," for strings (Balzoni), and the "Nocturne" of Borodin.

These exquisitely played numbers were indeed symphonic miniatures, like a small and delicate painting of great beauty with each one showing, with almost the fidelity of a portrait, the musical characteristics of each composer in this field of the more restrained and imaginative form of composition. The listeners of the afternoon will remember these lovely pieces if they forget all the rest—which is not likely, as both the afternoon and evening programs were so varied and interesting as any that have gone before.

The listener will remember the striking Hadley march, and those clear-cut cameos of London life by Ketelbey; the sensuous "Love's Dream After the Ball," and the well-beloved "Poet and Peasant" overture; Grainger's clever use of the old English genre music in "Molly on the Shore," another Herbert work; amusing musical scenes of the old south by Guion; the unforgettable march from Meyerbeer's "Prophet"; Dvorak's "Carnival Overture"; his celebrated "From the New World Symphony" in E minor; Liadow's "Enchanted Lake"; Mendelssohn's "Canzonetta," and the overture to "Tannhauser." The evening program will be reviewed later.

Havrah Hubbard's interesting oral program notes are continued as a feature of every concert.

MARCELLI DRAWS FINEST EFFORTS FROM MUSICIANS

By WALLACE MOODY

Those who missed the San Diego Symphony orchestra's presentation of Dvorak's "New World" symphony in the Ford bowl Saturday night have something to regret. While it is a popular symphony, popular in the sense it has well defined melodies which are pleasing to the musically unlettered ear, it has a soul-stirring depth that unmistakably reaches the audience when presented by a master reader like Marcelli. He seizes readily upon the mood of the Dvorak's music and with rare subtlety conveys that mood to the listener. It was the first complete symphony of the present series and one in which the orchestra deserves the highest encomiums.

It is obvious that Marcelli is drawing everything possible out of every player. As a whole, the orchestra has been heard enough now to show its measure, and the Ford bowl permits one to appraise each section for its actual worth—which was not possible at the organ pavilion in the past. An almost perfect tonal relationship in the string section; a finely coordinated woodwind section; a brass section that is genuinely musically resonant in the big moments and a percussion department that knows its business is now Marcelli's to do with as he wishes.

In yesterday's concerts the maestro conducted with his usual force and brilliance. There was much on the orchestra's program, both afternoon and evening, that called for tonal picturization, the second suite from "Carmen," the Peer Gynt Suite No. 2 of Greig; the Woodland Sketches of MacDowell, and the famous "Nutcracker Suite" of Tschaikowsky. What could be more contrasting than the passionate music of Bizet with the gentle "To a Wild Rose" and the other lovely poems in tone of MacDowell; the oriental coloring of the Greig suite with the highly imaginative music of Tschaikowsky's "March Miniature," "The Dance of the Sugarplum Fairy," the "Dance of the Reed Pipes" and the rest?

Yesterday evening's program was particularly interesting to the average listener, opening with the Brahms Academic Festival overture in which the entire resources of the orchestra are employed, on to that constantly changing picture of hallowed spots at the MacDowell colony at Peterborough, now enshrined in the "Woodland Sketches." These were "To a Wild Rose," "Will o' the Wisp," "At the Old Trysting Place," "In Autumn," "From an Indian Lodge," "To a Water Lily," "From Uncle Remus," "A Deserted Farm," "By a Meadow Brook" and "Told at Sunset," all full of color and light and shade and interesting contrasts in tempo as played by the orchestra.

MUSICIANS PRAISE LOCAL SYMPHONY; SUPPORT URGED

By WALLACE MOODY

Going back to Wednesday's programs by the San Diego Symphony orchestra, under Nino Marcelli, in the Ford bowl, the works of composers of another day were in the ascendancy, save for a Hadley overture and the genuinely beautiful and melodious (for a modern) "Pavane" of Ravel, which was played as an encore at the end of the night program after continued applause following the "Blue Danube" waltzes. This Ravel piece was a gem, beautifully played.

Other composers, von Suppe, Wagner, Bizet, Ponchielli ("Dance of the Hours"), selections from Verdi's "La Traviata, a Grieg suite, the brilliant overture to "The Merry Wives of Windsor," of Nicolai, Schubert's "Unfinished Symphony," the Oberon overture of von Weber, the celebrated Beethoven "Leonora" overture No. 3, the many-hued Polovetzian dances from Borodin's "Prince Igor," with the popular Strauss waltzes and the final "gift" to the audience of "Pavane."

In a brief canvass of well known musicians who were listeners at the Wednesday evening concert, it was the consensus that the work of orchestra, and the reading of Marcelli, in the "Unfinished Symphony," in particular, were most cogent reasons for the orchestra to go on just as it is as San Diego's own possession—something to be fostered and supported by every citizen with the cultural welfare of the city at heart and by the city as a whole.

Familiar March Played

Yesterday brought to Ford bowl listeners the familiar "March of the Toreadors" of Bizet; selections from "Lucia di Lammermoor; music from the opera "Martha;" from Friml, Granados, Herbert, Kreisler, more of Strauss, of Bizet and Marcelli, of Massenet, Tschaikowsky; the dramatic "From the Steppes" of Borodin; Misha Gegna's performance of Popper's "Hungarian Rhapsody" for cello with orchestra, and the "Solitude" nocturne of John R. Barrows jr., young San Diego composer, with Debussy's "Festivals," "The Sorcerer's Apprentice" of Dukas, and the majestic march, "Pomp and Circumstance" of Elgar," as among the highlights of the day.

The celebrated "Nutcracker" suite, rich in pictorial values, followed with renewed evidence of Marcelli's assured musical grasp, of his ability to shape a phrase equally well whether it be one in which the musical situation is humorous, as in the Tschaikowsky suite, or one of utmost serious import. We must not forget the thrilling trumpet solos of Esteben Grajeda, in Rossini's "Inflammatu" of the afternoon program.

Misha Gegna, nationally known cellist, impressed in the Liszt-Popper work. He has a tone distinctly individual, mellow, warm, brilliant. His sense of musical values is unquestionably unerring and his technical achievements are those of one distinguished in his art. He gave the Popper work a significance over and above what it ordinarily achieves. His instrument sings in richly sonorous fashion and it has been a tower of strength to the local orchestra since the opening of the Ford bowl season of symphonies.

The "Solitude" Nocturne, for strings, harp and English horn (the Nocturne by Barrows initially was played last August by the San Diego Symphony with the composer conducting), was received favorably by the listeners last night. Barrows again conducted. It is a musicianally piece of work, original in its content and in its treatment. Barrows is first French horn of the orchestra. He is a product of the San Diego High school orchestra, the Eastman school of Music at Rochester, N. Y., and the Yale school at New Haven, Conn.

Symphonic Sketch Vivid

Other works which impressed many listeners were the "Scherzo, L'Apprenti Sorcier," the fantastic musical tale of a sorcerer's apprentice who misuses a magic word he has learned to his own discomfiture; the "Festivals" Nocturne of Debussy, "the restless dancing rhythm of the atmosphere interspersed with sudden flashes of light," and Borodin's "In the Steppes of Central Asia," a symphonic sketch which Marcelli makes very vivid in his reading.

Tonight, the Ford bowl audiences will have the pleasure of hearing Garry White, violinist, of the St. Louis Symphony orchestra, in Bruch's poignantly beautiful "Kol Nidrei," with the orchestra. Garry has gone far in his art since leaving San Diego for honors in the east. He, also, has been a power with the orchestra in its present engagement.

The Escondido High school chorus of 85 voices gave a splendid concert at the organ amphitheater, with Miss Alberta E. Carlson conducting. Not only was there good volume and tone, but excellent choice in program material. Their numbers were from Saint-Saens, Koshat, Hahn and Gounod "Unfold, Ye Portals," from "The Redemption," by the full chorus, with songs by the Girls' glee, "Let All My Life Be Music" (Spross); "Will You Remember" (Romberg); "Invocation to Life" (Spross), and "The Sleigh," by Richard Kountz.

There were fine concerts by the Orange County band, Dustan Collins, director; the electronic organ recitals in the Ford bowl, Walter Flandorf, organist, and the usual early evening recital by Royal Brown to which the crowds give attentive ear.

Those who attend the Ford bowl concerts are requested not to worry about the awnings placed for the protection of the musicians in the shell. The awnings now there are but a temporary expedient. Handsome awnings in yellow and black, which will be artistic and yet serve their purpose, are being prepared. It is just another example of the consideration of the Ford company for those who serve it as artists or as laymen.

BOWL AUDIENCES GROW IN NUMBER; MARCELLI STARS

By WALLACE MOODY

Audiences at the Ford bowl are growing in numbers (a warm evening or two would do wonders) and in appreciation, too, if insistent applause at every performance means anything. Friday was another great occasion at the bowl, both afternoon and evening, with Russell J. Keeney, concertmaster of the orchestra, soloist in the afternoon, and Garry White, first violinist, as soloist at night.

The afternoon program was highly diversified, containing several numbers used on other programs, but of such popular appeal as to be as welcome as any of the first-used compositions. The highlight of the afternoon was, of course, the playing of Russell Keeney in the celebrated "Meditation," from the Massenet opera, "Thais." It followed the first number after the intermission when many chance visitors had augmented the faithful regular audience. It was beautifully played by our concertmaster, always a favorite with San Diego audiences and so well known as to make his appearance on any program a welcome one.

In the evening a highly appreciative audience greeted the overture from "Freischutz" with enthusiasm. The Beethoven Symphony in D major was a genuine symphonic achievement, splendidly performed, the second movement outstanding for tonal perfection, finely articulated, with the scherzo and finale as light and gay as Beethoven no doubt intended it to be. It was a typical Marcelli reading. The Sibelius symphonic poem was impressively presented. "Finlandia" is firmly placed in the symphonic repertory.

Then came Garry White and the Bruch "Kol Nidrei." He is first chair with the San Diego symphony and for several seasons past has been second chair violist with the St. Louis orchestra. He was warmly welcomed and at once proceeded to show his fitness for the responsible positions he has occupied in orchestral work. "Kol Nidrei" is one of the most revered of the Hebrew chants, perfectly adaptable to the viola, an instrument capable, in the hands of an artist, of deep and varied emotional expression. That White is such an artist was shown in his beauty of tone, which was felt to the very back rows of the bowl, and there was the feeling that he was imparting to the famous Bruch work a sense of the racial melancholy found in the music of the Jewish church which somehow gives it universal appeal. There was exceptionally fine support from the orchestra. Garry White is a San Diego product, of the schools here and local teachers, with additional work at the Curtis Institute in Philadelphia which took him right into the St. Louis Symphony orchestra. He was repeatedly recalled.

Marcelli Paints Quaint Musical Picture With Symphonic Repertory

By WALLACE MOODY

Music in the Ford bowl on Saturday went to extremes in the symphony repertory. In the afternoon Tchaikovsky's wholly delightful and ear-pleasing "Nutcracker" suite gave Nino Marcelli and the orchestra opportunity to paint the quaint musical pictures of the suite in a fashion to suit the most exacting, the "March Miniature," the "Dance of the Sugarplum Fairy," the "Chinese Dance," the "Dance of the Toy Pipes" with its mellow theme for flutes, the "Russian Dance," the "Arabian Dance," and that favorite of them all, the "Waltz of the Flowers," done with grace and with emphasis on its main theme which keeps humming in the mind until the opening strains of the next number erases it. Offenbach, Delibes, Gounod, Schubert and other composers found a place on the afternoon program.

It was another Tchaikovsky's to which the audience listened at night, a Tchaikovsky of the "Pathétique Symphony," the last great work of the Russian master and one which seems to have foreshadowed his death which occurred a few days after its completion. In this symphony the orchestra rose to its greatest height in the present season at the Ford bowl. It was a profound presentation, one which showed the measure of Marcelli as a conductor and the spirit of the orchestra.

From the principal theme first given by the strings to the surging, sweeping melody of great beauty sung by the violins and cellos in the first movement on to the second with its graceful melody and its changing harmonies; to the third, the allegro molto vivace, with its march theme and its life and vigor, on to the adagio lamentoso, the most poignant expression of despair ever penned in music by mortal hand, yet so beautiful as to enthrall the senses, the orchestra and conductor held the listener in the spell of a monumental work given with the grandeur and emotional power and depth it so richly deserves.

Audience Approves

There were other works, magnificently presented, the Hadley "Herod Overture," the charming L'Arlesienne Suite No. 1 with its old Provencal carol in its prelude; the lively folk minuet of its second part; the romanza of simple tenderness in the adagietto, and the famous Bizet introduction of the ringing of the bells on Christmas eve in the last movement, "Le Carillon." And there was the beautiful wedding music from "Lohengrin," and the exquisite Massenet

prelude for strings. But the mind reverted to the soul-searching strains of the "Pathétique," and the largest audience we yet have seen in the Ford bowl seemed as profoundly impressed as we were with what had gone before.

Yesterday afternoon's program held a feature which met with the unmistakable approval of the audience, the "Dance of the Blessed Spirits," from the opera "Orpheus and Eurydice," by Gluck, with the flute solo played by Louis Iannucci. This grateful piece of writing from Gluck, who tried to bring about a closer relationship between text and music in opera, was beautifully performed, the work of Iannucci calling for the highest praise. Another feature which this writer particularly enjoys is Marcelli's reading of the overture to "Die Fledermaus," by Strauss, with which the afternoon's program closed. There were other fine standard selections.

Striking Theme

In the evening, the incidental music to "A Midsummer Night's Dream," by Mendelssohn, was enjoyed as of yore, the "Overture" of the "magic chords," the "Nocturne" with its lovely theme for French horns, and the "Scherzo" which was so delightfully used in the Hollywood bowl "Midsummer Night's Dream" of Reinhardt, and as delightfully played last night. Followed the "Caucasian Sketches" of Ippolitov-Ivanov, graphic musical scenes of a wild mountain country peopled by half-barbaric, half-oriental peoples, the music exciting, stimulating.

And then the most magnificent of all Oriental symphonic pieces, the famous "Scheherazade" suite of Rimsky-Korsakoff, a musical translation of four exciting episodes from the Arabian Nights. There is a striking theme for solo violin, the thread upon which the four musical episodes hang. Russell Keeney, concert master, was at his best in sustaining this theme throughout. The glamorous music of the suite is temperamentally Marcelli's and he made the most of it last night, with the orchestra scoring one of the greatest successes of its entire engagement.

AT ORGAN AMPHITHEATER

Yesterday's feature at the organ amphitheater was the Pasadena Negro Civic chorus of 100 voices under the direction of George Garner, internationally known Negro tenor, who sang in the American Negro symphony, by David Broekman, "Harlem Heab'n," at the Hollywood bowl last summer, on the night when Nino Marcelli conducted the symphony orchestra in the first half of the bowl program with hundreds of San Diegans in attendance.

Garner graduated from the Chicago musical college and then went to Europe where his voice brought him before the royal family; as soloist with the London Symphony orchestra and at St. Paul's cathedral in London. He has had his famous Pasadena Negro chorus about three years and it has made many successful appearances.

Laidow's characteristic "Dance of the Amazons," the surpassingly beautiful "Andante Cantabile" for strings, of Tchaikovsky, arranged from his string quartet, and the brilliant "Hungarian March" of Berlioz, brought this exceptionally fine program to a close.

Yesterday's concert, which included another rendition of the Tchaikovsky "Nutcracker Suite," and his Symphony No. 6, the "Pathétique," will be reviewed in tomorrow's Union.

PHILHARMONIC GROUP OF 70 FROM NORTH TO BE HEARD AT EXPO TODAY



The Los Angeles Philharmonic orchestra (above), one of the best known musical organizations in the country, today will open a two-week engagement at the Ford music bowl at the Exposition. The group of 70 musicians will be directed by Henry Svedrofsky. The orchestra will play two concerts daily, except Monday, from 2:30 to 4:30 p. m. and from 8 to 10 p. m. Lower is Henry Svedrofsky, director.



FORD BOWL

Music Today and Tonight
Exposition Grounds

Los Angeles Philharmonic orchestra, under direction of Henry Svedrofsky, and announced by Havrah Hubbard, will play the following programs today:

2:30 TO 4:30 P. M.
KFSB Broadcast 1 to 4:30 P. M.
"Pomp and Circumstance" (Elgar).
Overture, "The Roman Carnival" (Berlioz).
The Fifth Symphony (Tchaikowsky).
(a) Andante Cantabile, (b) Finale.
"Ragtime Dream" (Grieg).
Bacchanale from "Ballet of the Seasons" (Glazounov).
"Entrance of the Gods into Valhalla" (Wagner).
Intermission
Overture, "In Spring Time" (Goldmark).
First Symphony (Beethoven), (a) Andante Cantabile, (b) Menuetto.
"Kaiser Waltz" (Strauss).
8 TO 10 P. M.
Overture, "Sicilian Vespers" (Verdi).
First Symphony (Sibelius), (a) Andante, (b) Scherzo.
Prelude to Le Deluge (Saint-Saens).
Violin solo by Sylvain Norek.
Norwegian Dances (Grieg).
Overture, "The Gypsy Baron" (Strauss).
Intermission
Dances from "The Gypsy Baron" (Strauss).
Ballet Suite No. 1 (Gluck); flute solo by Anthony Lincoln.
"Forest Murmur" (Wagner).
"Midsummer Wake" (Allen).
Waltz, "Wine, Woman and Song" (Strauss).

FORD BOWL

Music Today and Tonight
Exposition Grounds

Concerts by the Los Angeles Philharmonic orchestra under direction of Henry Svedrofsky. Havrah Hubbard will announce the selections. The program:

2:30 TO 4:30 P. M.
KGB-CBS Broadcast 3 to 4 p. m.
Prelude to "Die Meistersinger" (Wagner).
Nutcracker Suite (Tchaikowsky).
Intermission
Overture to "The Bat" (Strauss).
Suite, "East of the Sun and West of the Moon" (Fredericksen).
Habanera and Vaguer Song from "Nabucco" (Berlioz).
Prelude and "Love Death" from "Tristan and Isolde" (Wagner).
Waltz, "Blue Danube" (Strauss).
Intermission
"Kikimora" (Ljadoff).
Invitation to the Waltz (Weber-Weingartner).
8 to 10 P. M.
Overture to "Mignon" (Thomas).
Second symphony from "Allegretto" (Beethoven).
Sylvia Ballet Music (Debussy).
Waltz, "Tales from the Vienna Woods" (Strauss).
Siegfried's Rhine Journey" (Wagner).
(a) "Praeludium" (b) "Herceuse" (Jarnet).
Intermission
Hungarian March (Berlioz).
Ballet Music from Rosamunde (Schubert).
Rumanian Rhapsody (Enesco).

FORD BOWL

Music Today and Tonight
Exposition Grounds

Los Angeles Philharmonic orchestra, under direction of Henry Svedrofsky, and announced by Havrah Hubbard, will play the following programs today:

2:30 TO 4:30 P. M.
KFSD Broadcast 3 to 4:30 p. m.
Overture to "Euryanthe" (Weber).
Selections from "The Firefly" (Friml).
"Vocalise" (Rachmaninoff).
Overture to "Russian and Ludmilla" (Glinka).
"Les Preludes" (Liszt).
Waltz, "Where the Citrons Bloom" (Strauss).

INTERMISSION
Polonaise, "Eugene Onegin" (Tchaikovsky).
Ballet Music from "Faust" (Gounod).
Dream Fantasia from "Hansel and Gretel" (Humperdinck).
Hungarian Rhapsody No. 2 (Liszt).

8 TO 10 P. M.
KGB-CBS Network 8 to 8:30 p. m.
Rustic Wedding Symphony—Brancheled.
Serenade. In the Garden. Dance (Goldmark).
Suite from "Le Cid" (Massenet).
Meditation from "Thais" (Massenet); violin solo by Sylvain Noack.
Sixth Symphony—Allegretto. Scherzo (Tchaikovsky).
Entr'acte music from "Rosamunde" (Schubert).
"The Sorcerer's Apprentice" (Dukas).
"Steppenskizze" (Borodin).
Waltz, "Artist Life" (Strauss).

FORD BOWL

Music Today and Tonight
Exposition Grounds

Los Angeles Philharmonic orchestra, under direction of Henry Svedrofsky, and announced by Havrah Hubbard, will play the following programs today:

2:30 P. M. TO 4:30 P. M.
KFSD Broadcast 4 to 4:30 P. M.
Entrance march from the "Queen of Sheba" (Goldmark).
"Alsatian Scenes" (Saint-Saens).
Slavonic Dances Five and Six (Dvorak).
"The Enchanted Lake" (Ljadov).
Waltz, "Seld Umshlungen" (Strauss).

INTERMISSION
Music to a Midsummer Night's Dream (Mendelssohn). (a) Overture. (b) Nocturno. (c) Scherzo. (d) Wedding March.

8 P. M. TO 10 P. M.
KFSD Broadcast 9 to 9:30 P. M.
Overture to "Der Freischutz" (Von Weber).
Peer Gynt Suite No. 1 (Grieg).
"Kamarinskia" (Glinka).
"Polovetsian Dances" from "Prince Igor" (Borodin).

INTERMISSION
Overture to "Eugene Onegin" (Tchaikovsky).
Symphonie Concertante (Haydn), violin. S. Noack; cello, I. Bronson; oboe, H. De Buscher; bassoon, P. Moritz.
"Espans" (Chabrier).
Prelude to Lohengrin (Wagner). (a)
"Dance of the Sylphs" (Berlioz). (b)
"Dance of the Sprites" (Berlioz).
Waltz, "Roses from the South" (Strauss).

FORD BOWL

Music Today and Tonight
Exposition Grounds

Los Angeles Philharmonic orchestra, under direction of Henry Svedrofsky, and announced by Havrah Hubbard, will play the following programs today:

2:30 P. M. TO 4:30 P. M.
KFSD Broadcast 3 to 4:30 P. M.
Overture to "Barber of Seville" (Rossini).
Fifth Symphony (Beethoven), Andante. Scherzo. Finale.
"A Night on Bald Mountain" (Moussoursky).
"Corice Espagnole" (Rimsky-Korsakow).

INTERMISSION
Overture to "Merry Wives of Windsor" (Nicolai).

"A Night in Lisbon" (Saint-Saens).
Schatz Waltz (Strauss).
"Capriccio Italien" (Tchaikovsky).
8:00 P. M. TO 10:00 P. M.
KGB-CBS Broadcast 8 to 8:30 P. M.
Overture to "Sicilian Vespers" (Verdi).
"Ave Maria" (Schubert).
Hungarian Rhapsody No. 1 (Liszt).
Overture, "Fingal's Cave" (Mendelssohn).
Ballet Suite (Rameau).
"Dance of the Nymphs and Satyrs" (Schumann).

INTERMISSION
Adagio and Allegretto from First Symphony (Brahms).
Hungarian Dances No. 5 and 6 (Brahms).
"Kikimora" (Ljadov).
Waltz, "The Girls of Baden" (Komsak).

FORD BOWL

Music Today and Tonight
Exposition Grounds

Los Angeles Philharmonic orchestra, under direction of Henry Svedrofsky, and announced by Havrah Hubbard, will play the following programs today:

2:30 P. M. TO 4:30 P. M.
KFSD Broadcast 4 to 4:30 P. M.
Overture to "Orpheus in the Underworld" (Offenbach).
"Peer Gynt" Suite No. 2 (Grieg).
Third Symphony, Scherzo (Beethoven).
"Moldau" (Smetana).
"Wotan's Farewell and Magic Fire Music" (Wagner).

INTERMISSION
Carnival overture (Dvorak).
Allegretto from Seventh Symphony (Schubert).

"Ride of the Valkyries" (Wagner).
8:00 P. M. TO 10:00 P. M.
Overture to "Hansel and Gretel" (Humperdinck).
Finale to First Symphony (Brahms).
"Carmen" Suite No. 1 (Bizet).
Lyric Pieces for Strings (Grieg). "Heart Wounds" "Spring".
"L'Arlesienne" No. 1 Suite (Bizet).
INTERMISSION
"Scheherazade" (Rimsky-Korsakow).

FORD BOWL

Music Today and Tonight
Exposition Grounds

Los Angeles Philharmonic orchestra, under direction of Henry Svedrofsky, and announced by Havrah Hubbard, will play the following programs today:

2:30 TO 4:30 P. M.
KGB-CBS Network 3 to 4 p. m.
Overture to "Ruy Blas" (Mendelssohn).
Symphony No. 13 (Haydn): Andante. Menuet. Finale.

Overture to "Bartered Bride" (Smetana).
Seventh symphony (Beethoven): Allegretto. Scherzo.
Autumn from the "Ballet of the Seasons" (Glazounow).
"Kaiser Waltz" (Strauss).

INTERMISSION
Scenes Pittoresques (Massenet).

8 TO 10 P. M.
Overture to "Coriolanus" (Beethoven).
Allegretto from Eighth Symphony (Beethoven).

Ballet Egyptian (Liszt).
Ballet Suite (Glazounow).
Melody in F (Rubinstein).
Minuet for Strings (Boccherini).

INTERMISSION
"Romeo and Juliet" (Tchaikovsky).
Waltz, "New Vienna" (Strauss).

FORD BOWL

Music Today and Tonight
Exposition Grounds

Los Angeles Philharmonic orchestra, under direction of Henry Svedrofsky, and announced by Havrah Hubbard, will play the following programs today:

2:30 TO 4:30 P. M.
KFSD Broadcast 4 to 4:30 p. m.
Overture to "Secret of Susanne" (Wolfe-Ferrari).
"Suite Algerienne" (Saint-Saens).
Symphony No. 6 (Haydn). (a) Andante. (b) Menuet. (c) Finale.
Suite (Dohnanyi).

INTERMISSION
Overture to "King Stephen" (Beethoven).
"Siegfried's Rhine Journey" (Wagner).
Waltz, "Artist Life" (Strauss).

8 TO 10 P. M.
KFSD Broadcast 8:30 to 9 p. m.
"Serenade Elbe Kleine Nacht Musik" (Mozart).
"Serenade a' Mabel" (Godard): oboe solo by Henry De Buscher.
Overture to "Le Roi d'ys" (Lalo).
Fourth Symphony (Tchaikovsky): (a) Andante Con Moto. (b) Finalito.

INTERMISSION
"Carmen" Suite No. 2 (Bizet).
"Lamance" (Rubinstein).
"Sigurd Jarulfar" Suite (Grieg).
"Roumanian Rhapsody" (Enesco).

FORD BOWL

Music Today and Tonight
Exposition Grounds

Los Angeles Philharmonic orchestra, under direction of Henry Svedrofsky, and announced by Havrah Hubbard, will play the following programs today:

2:30 TO 4:30 P. M.
KFSD Broadcast 3 to 3:30 p.m.
Academic Festival Overture (Brahms).
Symphony No. 11 (Haydn); Allegretto.
Menuet, Finale.

INTERMISSION
Overture to "Oberon" (Weber).
New World Symphony (Dvorak); Largo.
Scherzo.

INTERMISSION
Overture to "Merry Wives of Windsor" (Nicolai).
Prelude to "Khwantschina" (Moussorgsky).

"Baba-Yaga" (Lidow).
"1812 Overture" (Tchaikovsky).

8 TO 10 P. M.
KGB-CBS Network, 8 to 8:30 p.m.
Overture to "Marriage of Figaro" (Mozart).

Concerto for Viola — Andante Manon
Tropu in B Minor (Handel). soloist,
Philip Kahgan.

"A Night on Bald Mountain" (Moussorgsky).
"Bolero" (Moskowsky).

INTERMISSION
Overture, "Solenelle" (Glazounow).
Selections from "Pavilacci" (Leoncavallo).

"Afternoon of a Faun" (De Bussy).
INTERMISSION
Overture to "Phedra" (Massenet).
Valse and March to "The Scaffold,"
from Symphonie Fantastique (Berlioz).
"Carmen" Suite No. 2 (Bizet).

FORD BOWL

Music Today and Tonight
Exposition Grounds

Los Angeles Philharmonic orchestra, under direction of Henry Svedrofsky, and announced by Havrah Hubbard, will play the following programs today:

2:30 TO 4:30 P. M.
KFSD Broadcast, 3 to 3:30 p.m.
"American Fantasy" (Herbert).
Overture, "Comes Autumn Time" (Sow-
erby).
"Pan Americana" (Herbert).
New World Symphony, Nos. 1, 2 and 4
(Dvorak).

Intermission
"Jubilee" from Symphonic Sketches
(Ondadwick).
Dirge from "Indian Suite," "To a Wild
Rose," "Autumn" (McDowell).
"Händel in the Strand," "Irish Tune,"
"Molly on the Shore" (Grainier).
Waltz, "Music of the Spheres" (Strauss).

8 TO 10 P. M.
KGB-CBS Broadcast, 8 to 8:30 p.m.
Overture to "Tannhauser" (Wagner).
First Movement of Fifth Symphony
(Tchaikovsky).
"Irish Rhapsody" (Herbert).
"First Hungarian Rhapsody" (Liszt).

Intermission
"Suite Scheherazade" (Rimsky-Korsakow).

FORD BOWL

Music Today and Tonight
Exposition Grounds

Los Angeles Philharmonic orchestra, under direction of Henry Svedrofsky, and announced by Havrah Hubbard, will play the following programs today:

2:30 TO 4:30 P. M.
KFSD Broadcast 4 to 4:30 P. M.
"March Militaire" (Schubert).
"Midsummer Wake" (Alfven).
"Valse Triste" (Sibelius).
"España" (Chabrier).
Intermezzo from "Jewels of the Madonna" (Wolfe-Ferrari).
L'Arlesienne No. 2 (Bizet).
Waltz, "Geschichten aus dem Wiener Wald" (Strauss).

INTERMISSION
Overture to "Der Freischütz" (Von Weber).

8 TO 10 P. M.
KFSD Broadcast 9 to 9:30 P. M.
Brandenburg Concerto No. 3 for Strings
(Bach).

Overture to "Egmont" (Beethoven).
"Andante Cantabile" from "String Quartet" (Tchaikovsky).
"Music Box" (Lidow).
Gopak (Moussorgsky).
"Bumblebee Flight" (Rimsky-Korsakow).

"Prize Song" (Wagner).
"Entrance of the Gods into Valhalla" (Wagner).

INTERMISSION
Unfinished Symphony (Schubert).
Symphony in G Minor (Mozart).
Waltz, "Wiener Blut" (Strauss).
"Dance of the Hours" (Ponchielli).
"Roumanian Rhapsody" (Enesco).

L. A. ORCHESTRA TO OPEN 2-WEEK CONCERT SESSION

By WALLACE MOODY

In continuing the symphony concerts in the Ford music bowl this afternoon and evening with the Los Angeles Philharmonic orchestra, Henry Svedrofsky, conducting, the Ford Motor Co. pays the music lovers of southern California in general, and of San Diego in particular, a compliment which it would be most ungracious not to return. And the way to make that return a most effective one is to see to it that there are no empty seats in the Ford bowl when the Philharmonic orchestra and others to follow bring us the great symphonies of the past and the intriguing works of the modernists.

Our own symphony orchestra has gallantly dedicated the bowl when there was much to do of an experimental nature, when music lovers themselves were wrestling with the urge to see the Exposition first (especially when the nights were cool) rather than go directly to the bowl which might have been their original inclination. Now, a major orchestra under a highly competent director is at hand; much has been done to add to the enjoyment of the listener in certain changes that have been made at the bowl, in the seating arrangements and in the general plan for the engagement as a whole; skill has been used in

building the programs for the first day and for succeeding days; even the weather seems to be cooperating and there is no good reason for anything but generous numbers in attendance from now on.

The programs for today have a decided "draw" in themselves. Elgar's Coronation March, "Pomp and Circumstance," makes a more or less conventional but always welcome beginning. This is followed by the "Roman Carnival" overture of Berlioz. Then two movements, the Andante Cantabile and Finale, from Tchaikovsky's Symphony No. 5 in E minor. The Andante Cantabile is marked by a solo horn which sounds a poignant melody, yet one of beauty and nobility. The Finale, which suggests many moods, majestic, joyous, sad, comes to an end with the full orchestra sounding the main theme of the first movement (not played), now heard in a triumphant conclusion.

Then follows Mascagni's "Ratcliffe Dream," the Bacchanale from Glazounow's "Ballet of the Seasons" and Wagner's "Entrance of the Gods into Valhalla," from the music-drama, "Rheingold," a glowing, imaginative mural in tone and color; Goldmark's overture, "In Springtime; two movements from Beethoven's First Symphony, the Andante Cantabile and the Menuetto, with the last number on the afternoon program the "Kaiser" waltz of Strauss.

In the evening there is to be the overture to "The Sicilian Vespers," an opera by Verdi; the Andante and the Scherzo from the Sibelius First symphony; the impressive "Prelude to the Deluge, of Saint-Saens, with the violin solo by Sylvian Noack, concertmaster of the orchestra; the Norwegian Dances of Grieg; the overture to "The Gypsy Baron" of Strauss; Dances from Smetana's "Bartered Bride;" Gluck's Ballet Suite No. 1, with flute solo by Anthony Linden; "Forest Murmurs" from Wagner's "Siegfried;" the "Midsummer Waka" of Alfven, and the glorious "Wine, Woman and Song" waltzes of Strauss.

Havrah Hubbard will continue as announcer and commentator throughout the engagement of the Los Angeles Philharmonic orchestra.

FORD BOWL DEBUT OF PHILHARMONIC IS WELL RECEIVED

By WALLACE MOODY

Proving to be the magnet for great throngs of music lovers in the opening concerts of its engagement yesterday at the Ford music bowl, the Los Angeles Philharmonic orchestra, with Henry Svedrofsky as conductor, gave two programs of such compelling interest as to hold its audiences almost intact, both afternoon and evening, which is something to speak of with a great Exposition pulling the crowds in a thousand different directions.

The magnificent orchestra, with little enough time to get the feel of the bowl and its shell in the brief hours of its first appearance, seemed perfectly at home, with the audience enthusiastically responsive to the gorgeous music they were hearing under conditions which were almost perfect throughout the afternoon and evening. The famous organization is here in almost its full strength, with many soloists of national repute in its various sections, musicians well known to San Diego audiences and affectionately welcomed in past seasons in concerts sponsored by the San Diego Philharmonic Orchestra society.

Svedrofsky has conducted the orchestra in past San Diego concerts and has always impressed with his poise, his sincerity and his recourse to an extensive musical knowledge which includes the profoundest symphonies, the shorter classics and an array of those lighter things in symphonic music of general audience appeal. He is in touch with his men, a mutual understanding that finds its receptive way to the audience and which induces a most comfortable feeling all around.

Opening Numbers

Elgar's "Pomp and Circumstance" opened the day's music, and thence flowed from the already famous bowl a stream of symphonic music that must have had an enriching influence on every listener. The brilliant overture to an almost forgotten Berlioz work, "The Roman Carnival," followed, with two movements, the Andante Cantabile, with its theme for horn beautifully played by Hofmann, first chair of this section, and the sounding Finale in addition from Tchaikowsky's Fifth symphony coming after as superlative examples of what may be expected of the orchestra in days to come.

Then followed the Dream Scene to Mascagni's "William Ratcliffe." It has interest and melodic beauty comparable to "Cavalleria Rusticana." Svedrofsky conducted with due regard to the instrumental "singers" in the ensemble. The flashing Bacchanale from Glazounov's "Ballet of the Seasons" brought a spontaneous hand, and this was followed by the rhythmic "Gavotte" of Gluck. The "Entrance of the Gods into Walhalla" from the

grandiose music of Wagner's "Rhinegold," was impressively given, the afternoon closing with Goldmark's overture, "In Springtime," and the little known "Kaiser Waltz" of Strauss.

Evening Concert

The highlights of the evening concert were the overture to Verdi's opera, "Cicilian Vespers," two movements from Sibelius' First symphony, the Andante and the Scherzo, the first of real beauty and the second done with clarity and strength; the beautiful work of Sylvain Noack, concertmaster, in the prelude to "The Deluge," by Saint-Saens, (the great composer was a visiting conductor at the Panama-Pacific Exposition); the Gluck-Mottl suite with its exquisite flute theme played by Anthony Linden; the dances from Smetana's "Bartered Bride," merry Bohemian folk music with sparkling instrumentation; the "Forest Murmurs" from Wagner's "Siegfried," the stir of the forest as pictured by the great master, and the concluding "Wine, Women and Song" waltzes of Strauss.

With warm evenings at hand, there is every reason to believe that the Ford bowl will become a great musical center, one toward which thousands of music lovers will gravitate throughout the Exposition year.

L. A. PHILHARMONIC IS PLEASING LARGE CROWDS AT EXPO

By WALLACE MOODY

Another day of satisfying symphonic music was offered by the Los Angeles Philharmonic orchestra, under Henry Svedrofsky, Saturday, and two programs yesterday afternoon and evening called for superlatives. One of the most stimulating and exciting things about the opening concerts of the present series in the Ford bowl is the large audiences for every concert. As may be expected, there is some movement of the crowds in the intermissions, but the audiences that remain throughout are large, running into the thousands thus early in the engagement.

Saturday afternoon there was Wagner, Tchaikowsky, Strauss, Weber, Laidoff, Herbert and Fredrickson. The "Nutteracker Suite" held its usual appeal; the Habanera and the Vaquero song from Victor Herbert's opera "Natoma," received just recognition from the audience in a vigorous round of applause. An interesting work, "East of the Sun and West of the Moon," by Sigurd Fredrickson, a member of the orchestra, also was warmly received by the audience. We hope to have a word of this composer later. In the evening, the overture to "Mignon"; a movement from a Beethoven symphony; the Sylvia Ballet Music of Delibes; more of Strauss, the moving music of "Siegfried's Rhine Journey," from Wagner.

On this program also—the "Praeludium" and "Berceuse" of Jarnefelt, conventional erechtsar pieces, but with a beautiful theme for solo violin as beautifully played by Sylvain Noack in the "Berceuse"; the pulse-stirring music of the Berlioz Hungarian (Rakoczy) march, the air first heard by Berlioz on a visit to Budapest and about which he wrote the tremendously popular orchestral composition; the fascinating ballet music which Schubert wrote for the play, Rosamunde, and the Rumanian Rhapsody of Enesco of an ingeniously diverting character.

Yesterday afternoon opened with the Rossini overture, "William Tell," with the old war horse noisily received by an audience large enough to make the bowl seem a real center of music at last. Audiences in general like the Rossini overture and this one also rose enthusiastically to the horrific "Dance Macabre" of Saint-Saens, gruesome in its subject matter but intensely fascinating, with skillful interpretations of the solo violin themes by Concertmaster Noack. The Nevin suite was gracefully

done. The Frederickson arrangement of Schubert's "Ave Maria," is an especially effective piece of orchestration. Listeners within range of the writer exclaimed over this, and the beauty of its interpretation.

The brilliant "Artist Carnival" overture of Svendsen followed, with the introduction to the third act of "The Mastersingers of Nuremberg" and the "Dance of Apprentices," which proves that Wagner could write a real country dance, coming after the Svendsen work. Two movements from Cesar Franck's magnificent symphony in D minor, the lovely Andante and the triumphant Finale, with its recurring theme, so lately stolen to bring success to a well known popular song, and the swaying Strauss waltz, "Voices of Spring," closed the afternoon of rare symphonic delights.

In the night concert the most familiar of all Wagner's compositions was heard, the overture from "Tannhauser" with its Pilgrims Chorus, its Venusberg music, and its spiritually triumphant surge of sound. The Bach suite in B minor, originally for flute, strings and harpsichord, was done in its symphonic form, profoundly read by Svedrofsky, and there were vivid contrasts, as in the "Italian Caprice" of Tchaikowsky, with its concessions to the brass choir, and the moving dances from the "Henry Eighth Suite" by German.

Anthony Linden's exquisite flute work was again made manifest in the Chaminade concertino, and there was more of the Schubert "Rosamunde" music which so captivated the audience the day before. Two movements from the Brahms Symphony No. 2, the broad singing Adagio and the Scherzo in minuet tempo, graceful yet vivacious, and another Strauss waltz closed the third day of the orchestra's engagement. No orchestra concerts today.

VARIETY OFFERED BY PHILHARMONIC IN BOWL PROGRAM

By WALLACE MOODY

In building his programs for the Los Angeles Philharmonic orchestra concerts in the Ford music bowl yesterday, Conductor Svedrofsky gave evidence that he understands crowd psychology, albeit the crowd referred to is a music loving one. There was a wise admixture of works of known appeal and others admittedly of the so-called "popular" field with classics and semi-classics not so well known to general audiences but of abiding interest to the listener who finds the concerts of a great symphony orchestra the last word in music. This may be one of the reasons for the throngs now pouring into the bowl for every concert.

Yesterday's opening number, the popular overture to Carl Maria von Weber's lamentably unpopular opera, "Euryanthe," unquestionably was in high favor with the audience, many of its principal themes entirely familiar to every ear. The same may be said of the Liszt Hungarian Rhapsody No. 2, coming later on the program, a work which has become of real significance to the average American musical mind bent on knowing something of symphonic music. That Svedrofsky and the orchestra give these well known works the same careful, intensive consideration accorded the more profound symphonies of the masters is assurance that comes to the listener when a really great orchestra is in performance.

The two sparkling Bohemian folk dances from Smetana's "Bartered Bride," played by the orchestra on the opening program were repeated by request and again emphatically registered with the audience as did the overture to "Russian and Ludmilla" by Glinka, a work of sound structure and strongly national in character. The "Vocalise" of Rachmaninoff, which is everything its name implies, a well sustained largo with the "voice" in the first violins, was done in impeccable style.

Liszt's 'Preludes'

Liszt's "Le Preludes" which has become just a part of the orchestral routine for most conductors, was made an inspiring example of tonal magnificence by Svedrofsky yesterday; it was a splendid, full reading of the score quite in its proper dimensions. The Polonaise from Tchaikovsky's opera, "Eugene Onegin," and the ballet music from Gounod's opera "Faust," the one characteristic of the great Russian composer and the other, lovely, suave and graceful in its dance divertissements, with its spirited finale, presented the orchestra in new facets for the enjoyment of the listener, which was further enhanced by the ethereally beautiful music of the "golden staircase dream" from "Hansel and Gretel."

One of the joys Svedrofsky has brought us comes with a lot of Strauss waltzes, some of which are as new as the latest song to the bowl audiences. The one played yesterday, "Where the Citrons Bloom"—have you heard it? It is one of the "swayiest" of them all, and one of the most charming in the Strauss Waltz repertoire of the orchestra.

It is easy to see that Svedrofsky is very well liked. The first impression of the assistant Philharmonic conductor as one of assured musical grasp, of technical accomplishments and personal magnetism has been emphasized in these last concerts.

The night program was one of wide variety. The "Rustic Wedding Symphony," of Goldmark, is not a symphony in the conventional sense but a really charming, colorful suite, a pictorialization of a country wedding. There is the singing of the bridal song, the serenade, the tender music of the lovers in the garden and the lively country dance at the end of the celebration. The ever welcome dances from the Massenet opera "Le Cid," were played with the color only realized by as great an orchestra as the Philharmonic.

Massenet Highlight

Highlighting the night of music, from the viewpoint of the audience, was the magnificently played Meditation from "Thais," of Massenet, by Concertmaster Sylvian Noack, a masterpiece in violinistic art in tone and technic. Then two movements from Tchaikovsky's Sixth Symphony, his last, the allegro done with great charm in its opening theme, with power and feeling in the middle section and then the return to its tranquil close, was most impressive. The Scherzo, with its rapid opening passages and its final triumphant march theme, brought spontaneous and continued recognition.

The Dukas "Sorcerer's Apprentice," played with real if fantastic humor, seemed to delight the audience and there was another delightful Strauss waltz, the familiar "Artist Life." There was another large audience making an unusually fine day of music for the Ford music bowl.

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HAYDN SELECTION WINS PRAISE FOR L. A. ORCHESTRA

By WALLACE MOODY

Music lovers fortunate enough to be present at the Wednesday night concert of the Los Angeles Philharmonic orchestra in the Ford bowl at the Exposition are still in raptures over the beautifully played Sinfonie Concertante by Haydn for violin, cello, oboe, bassoon and orchestra, the soloists, Messrs. Noack, Bronson, de Busscher and Moritz. Conductor Svedrofsky's reading and the work of the orchestra making it the most satisfying number of a program rich in the best that symphony affords. The charm and grace of the Haydn composition as it was given to the bowl listeners will be one of the most fragrant memories of the orchestra's visit here.

Yesterday's program at the bowl began with the bright and merry music found in the overture to the "Barber of Seville," music which put the audience in a most receptive mood. Then followed the third movement of Beethoven's No. 5 Symphony in C minor, a Scherzo, leading without pause into the triumphant Finale of one of the most profound symphonies ever created by mortal mind. Its interpretation by a conductor of understanding such as Svedrofsky was one of its genuinely satisfying sides yesterday. The beautiful work in every department, especially the tonal quality of the woodwinds, the innate artistry of such players as Henri de Busscher, Anthony Linden and others in that department; the marvelously fleet work of the cellos and the double-basses all contributed to this memorable presentation.

An intriguing number for the audience was Moussorgsky's sketch, "A Night on Bald Mountain," considered to be a daring essay into the imaginative field where black mountain gods and witches and spirits of darkness fought for supremacy. The now famous sketch, neglected and only partly written by the dissolute Russian composer, was completed and scored by Rimsky-Korsakoff. Rimsky-Korsakoff himself was represented on the bowl program in his Caprice on Spanish Themes. The piece is in five movements and they were played brilliantly yesterday. The composer thought well of them himself for he wrote: "I composed my Spanish Caprice from Sketches for my projected virtuoso phantasy for violin on Spanish themes. According to my plans the Caprice was to glitter with dazzling orchestral color and manifestly I had not been wrong!"

The overture to "The Merry Wives of Windsor," of Nicolai, will survive as long as audiences like it as much as the Bowl audience did yesterday. Its general appeal makes it a popular concert number. The beauty of the melodic line and the underlying richness of Saint-Saens' "Night in Lisbon" was tellingly brought to the listener as the afternoon program drew to its close. But there was another delightful Strauss waltz, the Schatz (Village Swallows) waltz, this time by Joseph Strauss, brother of Johann, and Tchaikovsky's "Italian Caprice," played on an earlier program. Its songs, its bugle calls and its piquant folk airs again were enjoyed greatly.

On the night program were works of Verdi, Schubert, Liszt, Mendelssohn, Rameau, Schumann, Brahms, Liadow and Komsak and another large audience assembled in the

bowl to hear this magnificent orchestra.

Other Exposition music of the day included two fine concerts by the Exposition Senior band, under Joseph De Luca; a concert by the Eagles' band in several spirited marches and special numbers, and two snappy programs by the Canoga Park High school girls' drum and bugle corps as the organ amphitheater.

Organ recitals by Walter Flandorf on the Ford bowl electronic organ, and the "Music at Dusk" recitals of Royal A. Brown continue to attract the crowds. Jose Manzanarez and his "South Americans" are heard daily in the Ford building patio. Jose Arias and the strolling troubadours still wend their picturesque and tuneful way about the Exposition grounds.

ORCHESTRA WINS PRAISE FOR SUITE IN BOWL CONCERT

By WALLACE MOODY

So vividly impressed were the listeners by Conductor Svedrofsky's very remarkable and highly effective reading of the "Scheherazade" suite and the magnificent response of the orchestra at the Ford bowl concert Friday night that H. L. McClin-ton, who presides over the bowl events for the Ford Co., has persuaded the conductor (who, by-the-way, has made himself a great favorite here) to play the suite again before the Los Angeles Philharmonic orchestra engagement closes—and this probably will be done at one of the concerts on July 4.

This reviewer also confesses to being mightily stirred by the orchestra's work in the finale to the Brahms First symphony, the majesty of it all as it leads the listener to the culminating moment of the last movement—the mighty proclamation of the chorale in the coda, an overwhelming peroration to the symphony as a whole. It was superbly done.

Yesterday's orchestra program began with the brilliant overture to Mendelssohn's "Ruy Blas." Then came Haydn, one of his innumerable symphonies and a great joy to every person in the large audience, judging by the enthusiastic and continued applause. It was given in all its perfection of form and beautifully phrased throughout, evidenced of Svedrofsky's fine discrimination and taste and, one sensed, a deep love for the music of this master.

'Bartered Bride'

Smetana's "Bartered Bride" music, with its various national Bohemian dances, its light-heartedness, its infectious gayety, came a very welcome second time to the listener, followed by two movements, the Allegretto and the Scherzo, from Beethoven's Seventh, the march effect on the second movement very stimulating and, in its way, preparing the listener for the celebrated Scherzo, whereupon the audience again moved to tumultuous applause.

One of the most beautiful pieces of individual work of the orchestra's bowl engagement was the flute solo played by Anthony Linden, a pastorella from the pen of Sigurd Fredrickson, a member of the cello choir. Linden has a luscious, mellow quality to his tone and an amazing technic. The Fredrickson composition is a gem, pure in its melodic line and supported by an orchestral accompaniment that is a work of art in itself, with very clever employment of certain percussion instruments surprisingly effective.

Other Selections

Then followed another splendid reading of a movement, the second, from Tchaikowsky's Sixth; the dazzling "Ballet of the Seasons" music of Glazounow; the most brilliant of all the Strauss waltzes, the "Kaiser Waltz," langorous one moment and sprightly the next, read as only a conductor with a Vienes back-

ground such as Svedrofsky has had could hope to read it, and the colorful "Scenes Pittoresques" of Massenet as the last glowing moment of the afternoon.

In the evening the orchestra again was heard in momentous works of Beethoven, Luigini, Glazounow, Rubenstein, Boccherini, the lovely minuet for strings, from Tchaikowsky's "Romeo and Juliet," the "New Vienna Waltz" of Strauss and the "Prince Igor" dances of Borodin. Walter Flandorf's recitals on the electronic organ drew the usual crowds.

Other programs of great interest today, sponsored by the department of music, Harold William Roberts, executive manager, were the concerts by the Sons of Veterans band; a program by the Exposition Junior Symphony orchestra, under Frank Close; a violin quartet and trio

Los Angeles Symphony and Soloist Are Acclaimed at Exposition Concert

By WALLACE MOODY

One of the most scintillant, most intriguing, most satisfying concerts of the present series by the Los Angeles Philharmonic Symphony orchestra, under Henry Svedrofsky, was that of Sunday night, given before an audience so enthusiastic as to bring the conductor forward again and again at the close of almost every number.

Henri De Buscher was soloist in the celebrated "Serenade a Mabel," of Godard. This air for oboe is one of great purity. It was so exquisitely played that the rest of the orchestra seemed to be under the same spell which held the audience in thrall and there was continued

Philip Kahgen, assistant solo viola player with the Los Angeles Philharmonic orchestra, will be soloist tonight from 8 to 10 at a concert by the group in the Ford Music bowl. He will play a Handel concerto.

applause from players and listeners alike. It is entirely reasonable to say that no other oboeist of the major orchestras of this country has the tonal perfection of De Buscher; and assuredly he has no superior in the matter of artistry.

Goldmark's "Sakuntala" overture was the opening number, a work of solid symphonic values splendidly interpreted. The De Buscher solo was followed by the brilliant overture to Lalo's opera, "Le Roi d'Ys."

which was in the nature of a triumph for Svedrofsky, the orchestra and those first-chair men of the Philharmonic who play as artists inspired when music of this kind calls. There is the plaintive oboe theme, De Buscher again; the strain for clarinet which has something of tenderness in its song as beautifully given by Pierre Perrier, and that unforgettable cello solo melody, poignant, heart-searching, played with the depth of feeling and marvelous richness of tone by Ilya Bronson, distinguished first cellist of the Philharmonic orchestra.

Two movements from Tchaikowsky's Fourth symphony, the Andante and the famous Pizzicato Ostinato, followed. The Andante, with its ominous phrase for horns and bassoons; its turning away from reality to dreams, as expressed in the theme for flutes and oboe, and the rude awakening, was impressively done. The Pizzicato, capricious, intensely fascinating and done with utmost skill by the orchestra, drew a storm of applause.

The Carmen Suite No. 2, with its familiar airs from the opera, also was received with great favor. Sylvain Noack, concertmaster, gave the suite more than its usual significance, his violin solos, as ever, worthy of the highest praise. Grieg's incidental music to Bjornsen's "Sigurd, the Crusader," the "Sigurd Jorsalfar" music, was another tremendous reading by Svedrofsky. It included the majestic "March of Homage," with its triumphal finale.

For the closing number, Conductor Svedrofsky used the Enescu "Roumanian Rhapsody," repeated by special request following its spectacular presentation on one of last week's programs. The "kaleidoscopic" work (there is no other word to describe this whirlwind of symphonic invention) was received with even more enthusiasm than at its first hearing.

Orchestra Will Arrive by Auto From Portland

The vanguard of the Portland Ore. Symphony orchestra which will begin its concert series at the Exposition Ford bowl Friday at 2:30 will arrive today by auto. The first rehearsal will be held in the bowl Friday morning.

The Los Angeles Philharmonic orchestra, with Henry Svedersky conducting, will complete its two-weeks' engagement in the bowl tomorrow night.

William van Hoogstraten, conductor of the Portland Symphony, is internationally recognized as one of the outstanding orchestra leaders of the day. He recently completed his 10th year as director of the Portland orchestra.

The Portland conductor was born in Utrecht, Holland, and from early childhood seemed destined to become a musician. Until his 17th year he studied violin in his native Holland and in that year went to Cologne to register at the world-famous conservatory there. For seven years he steeped himself in musical lore at Cologne under some of the outstanding masters of that time.

In 1925 van Hoogstraten resigned as conductor of the New York Philharmonic orchestra to accept the conductorship of the Portland symphony.

L. A. SYMPHONY NEARING CLOSE OF BOWL SERIES

By WALLACE MOODY

With the present series of concerts by the Los Angeles Philharmonic orchestra, under Henry Svedersky, drawing to a close, it must be very gratifying to both conductor and orchestra that the success of the concert has been a consistent one from the beginning. Tuesday's concert was notably fine in program material and in the work of the orchestra. The Brahms "Academic Festival" overture, with its fantasia on German student songs, ingenious and effective, and its famous "Gaudamus Igitur" climax, was a splendid start, followed by two movements from the "Military Symphony" in G major, of Haydn, the Minuet and the Finale, with its use of bass drum, cymbals and triangle and its brisk tempo from which it takes its subtitle.

Then the Overture to "Baron of Weber, a favorite concert work, and two movements from the "New World" symphony by Dvorak, with the famous Largo theme so beautifully introduced by the English horn as played by Vincent Schipili-

lli. Schipili was again heard in the first of the Caucasian Sketches in the "conversation" with the viola. Emilie Fari, first violinist of the orchestra, who in this and other works has given marvelously of his art. His tone is that of the richest of voices. Other works from Moussorgsky, Tchaikowsky and Strauss filled the afternoon.

Bright and Spirited

On Tuesday evening there was the bright, spirited music from Mozart's "Marriage of Figaro," the overture. Violins and brasses start the jollity which soon is contagiously taken up by the other instruments. Svedersky gives inimitable readings of this kind of music.

Philip Kahgan, of the viola section, again demonstrated the artist that he is in his playing of the Andante from the Handel Concerto for viola. He plays with the assurance of a thorough musician, has a firm, solid tone which loses nothing of color and warmth in its delivery. His work was greatly admired and won the acclaim of the listeners.

Goldmark's overture, "In Springtime," is one of the loveliest, most charming works of the orchestra's repertory. Conductor Svedersky gave it that touch of lightness and song which made it a joy for all who heard. We must not forget his second and highly effective reading of Moussorgsky's "Night on Bald Mountain," with its clash and clamor of warring spirits and its quiet, peaceful conclusion.

The "Water Music Suite" of Handel, as rearranged and enriched by the instrumentation of the modern orchestra served to move the audience to continued applause, which certainly justified Svedersky in the changes he made from the first draft of the program. It was the work of a great orchestra in a beloved classic, the lyrical quality of it all a real delight.

Habba'd to Continue

In Debussy's "Afternoon of a Faun" the string section brought out that evanescent tone always looked for and in its reading there were all those subtleties that seem to lie just below the surface but are never boldly displayed. The woodwinds have their opportunity in the Debussy composition, the flutist, Anthony Linders, taking justly deserved honors. And especially interesting was the Debussy Suite with which the day of symphonic music closed. Suggestive of the Far East, it served to bring to the late Concertmaster Natch, Cellist Davidson and Oboist De Byschew in its striking incidental solo.

Musicians San Diego and the musically inclined Exposition visitor from abroad will unquestionably regret that the present Philharmonic orchestra series of concerts, under Henry Svedersky, whom we have learned to admire and respect, is almost at an end. But there are other weeks and other months in Exposition days.

Havrah Hubbard, announcer and commentator since the beginning of the Ford bowl concerts, has been so eminently satisfied that he is to continue throughout the season.

L. A. Philharmonic Ends Bowl Term; Portland Symphony to Play Today

By WALLACE MOODY

Two record-breaking audiences in the Ford bowl yesterday said a regretful goodbye to the Los Angeles Philharmonic orchestra and to Henry Svedrofsky after two weeks of concerts superbly presented by a conductor who has a keen sense of proportion in the matter of program building and an orchestra as loyally responsive to that conductor as they are to the great figure in music who is to lead these players in their coming Hollywood bowl engagement and throughout the regular winter season. Svedrofsky's splendid musicianship, his command of his men and his technique as a conductor has set him high in the regard of music lovers here who have listened to the orchestra from day to day.

Yesterday afternoon's program was devoted mostly to the works of American composers although Wagner and Strauss did play an important part in that program, much

to the great delight of the great crowd in the bowl. Herbert provided the patriotic touch in his "American Fantasy," with its Foster songs, its militant air and its "Star Spangled Banner" at the end, upon which the audience arose in tribute to the national anthem.

The next number was a tremendously interesting orchestral piece by Leo Sowerby, his overture, "Comes Autumn Time," modern in its structure yet exceedingly pleasing to the ear. Then came part of a work of Skilton, the "War Dance" from his famous "Indian Suite," which aroused a good deal of enthusiasm. This was followed by music as American as any music could well be, the favorite of Dvorak, the "New World" symphony. Already reviewed by this writer, it impressed more than ever and again was wonderfully well done.

Two lovely MacDowell poems came next, the familiar "To a Wild Rose" and the colorful "Autumn." The music of MacDowell is very close to the great American heart. It was given a most sympathetic reading. Svedrofsky then presented a gorgeous gift in symphonic music to the bowl audience, the overture to the opera, "Rienzi," by Wagner. The overture is built on themes covering almost the entire content of the opera, two of these noteworthy, the trumpet theme and the "prayer."

When Havrah Hubbard announced the 18th Strauss waltz of the present engagement, a ripple of approbation passed through the audience. Svedrofsky has given many examples of the work of the famous Viennese composer, Johann Strauss, and one or two by his brother Joseph. It will be a kind of tradition of the Philharmonic orchestra's visit to the Ford music bowl. And so the afternoon's music closed to the strains of "Artist Life," one of the favorites of the Strauss music.

For the evening hours there was the music of Wagner, Tchaikowsky, Herbert, Liszt and Rimsky-Korsakoff, works which already have been commented upon by this reviewer and which will be treasured memories of all who heard them. Of special moment was the repetition of the Rimsky-Korsakoff "Scheherazade Suite" which came at the request of many listeners.

It is very true that San Diego music lovers hope for a return engagement of the Philharmonic orchestra; we have heard it on all sides. Perhaps the fates, in this instance the Ford Motor Co., will be kind to us.

The Portland Symphony orchestra, Willem Van Hoogstraten, conductor, will begin a two-week engagement in the Ford bowl today with its full complement of musicians and a repertory covering almost the entire field of symphonic music. It is one of the five great orchestras of the Pacific coast.

Famous Conductor



Willem van Hoogstraten, conductor of the Portland Symphony Orchestra, which yesterday opened its season at the Exposition in the Ford bowl.

FORD BOWL

Music Today and Tonight
Exposition Grounds

Los Angeles Philharmonic orchestra, under direction of Henry Svedrofsky, and announced by Hayrah Hubbard, will play the following programs today:

The Portland Symphony, under the direction of Willem van Hoogstraten, will present the following concert. Hayrah Hubbard will announce the selections.

2:30 TO 4:30 P. M.
KFSD Broadcast 4 to 4:30 p. m.
Overture to "Oberon" (Weber).
Scenes Pittoresques (Massenet).
Andante Cantabile (Tschalkowsky).
Minuet for Strings (Boccherini).
The Moldau (Smetana).
Intermission
"Peer Gynt" Suite (Grieg).
Prelude to "Die Meistersinger" (Wagner).
"Voices of Spring" (Strauss).
"Londonderry Air" (Gralinger).
Entr'act Music from "Rosamunde" (Schubert).
Hungarian Dance No. 5 (Brahms).

8 TO 10 O'CLOCK P. M.
Overture to "Ruy Blas" (Mendelssohn).
"New World" Symphony (Dvorak).
Intermission
Dream Pantomime from "Hansel and Gretel" (Humperdinck).
Ballet Music from "Le Old" (Massenet).
Hungarian Rhapsody No. 2 (Liszt).
"Valse Triste" (Sibelius).
Overture to "Tannhauser" (Wagner).

FORD BOWL

Music Today and Tonight
Exposition Grounds

The Portland Symphony, under the direction of Willem van Hoogstraten, will present the following concert. Hayrah Hubbard will announce the selections.

2:30 TO 4:30 P. M.
KFSD Broadcast 4 to 4:30 p. m.
Overture to "The Bartered Bride" (Smetana).
"Anitra's Dance" (Grieg).
"Nutcracker" Suite (Tschalkowsky).
Intermezzo, "Jewels of the Madonna" (Wolf-Ferrari).
Intermission
Symphony in E Flat (Mozart).
Overture to the "Barber of Seville" (Rossini).
Third Movement, Symphony No. 3 (Brahms).
"Tales from the Vienna Woods" (Strauss).
"Invitation to the Dance" (Weber-Weingartner).

8 TO 10 P. M.
KFSD Broadcast 8:30 to 9 p. m.
"Pomp and Circumstance" (Elgar).
Slavic Dances 1, 2 and 3 (Dvorak).
"Nero Rhapsody" (Goldmark).
Minuet from Divertimento No. 17 (Mozart).
Overture to "Mignon" (Thomas).
"Flight of the Bumble Bee" (Rimsky-Korsakow).
Scherzo from "Midsummer Night's Dream" (Mendelssohn).
Prelude and Love Death, "Tristan and Isolde" (Wagner).
Intermission
Nocturne "Midsummer Night's Dream" (Mendelssohn).
Unfinished Symphony (Schubert).
Excerpt from the "Damnation of Faust" (Berlioz).

FORD BOWL

Music Today and Tonight
Exposition Grounds

The Portland Symphony under the direction of Willem van Hoogstraten will present the following concert. Hayrah Hubbard will announce the selections:

2:30 TO 4:30 P. M.
KGB-CBS Network 3 to 4 p. m.
Overture to the "Merry Wives of Windsor" (Nicolai).
"The Last Spring" (Grieg).
"Night on Bald Mountain" (Moussorgsky).
"Scheherazade" suite (Rimsky-Korsakow).
"Moment Musica" (Schubert).
"March Militaire" (Schubert).
Overture to "Der Freischutz" (Weber).
Intermission
"The Blue Danube Waltz" (Strauss).
Walter's Prize Song from "Die Meistersinger" (Wagner).
"Rakoczy March" (Berlioz).
8 TO 10 P. M.
Overture to "William Tell" (Rossini).
Symphony No. 4 (Tchaikovsky).
Intermission
Overture to "Symoni" (Beethoven).
"Siegfried's Rhine Journey" (Wagner).
"Emperor Waltz" (Strauss).
"Molly on the Shore" (Gralinger).
"Finlandia" (Sibelius).

FORD BOWL

Music Today and Tonight
Exposition Grounds

The Portland Symphony, under the direction of Willem van Hoogstraten, will present the following concert. Hayrah Hubbard will announce the selections.

2:30 TO 4:30 P. M.
KFSD Broadcast 3 to 3:30 P. M.
"Pisgah's Cave" Overture (Mendelssohn).
"Arlene's Suite" (Elizet).
"Eine Kleine Nachtmusik" (Mozart).
"Moment Musica" (Schubert).
"Danse Macabre" (Saint-Saens).
Intermission
Symphony No. 5 (Tschalkowsky).
8 TO 10 P. M.
KGB-CBS Network 8 to 8:30 P. M.
"Rosamunde" Overture (Schubert).
"Symphony No. 8" (Beethoven).
"Spanish Caprice" (Rimsky-Korsakow).
Intermission
Overture to "Romeo and Juliet" (Tschalkowsky).
"Piet Hein" Rhapsody (Van Amrooy).
"Wiener Blut" (Strauss).
Love songs from "Indian" Suite (MacDowell).
"Les Preludes" (Liszt).

FORD BOWL

Music Today and Tonight
Exposition Grounds

The Portland Symphony, under the direction of Willem van Hoogstraten, will present the following concert. Hayrah Hubbard will announce the selections.

2:30 TO 4:30 P. M.
KFSD Broadcast 4 to 4:30 P. M.
Overture, "Jubilee" (Weber).
"s kommt ein Vogel geflogen" (Ochs).
Japanese Rhapsody (Schaefer).
Ballet Egyptian (Lugli).
Intermission
Overture to "Die Fledermaus" (Strauss).
Introduction to Act 3 of "Die Meistersinger" (Wagner).
Gavotte from "Idomeneo" (Mozart).
Pizzicato from "Sylvana" (Delibes).
Minuet for Strings (Bolton).
Hungarian Dance No. 8 (Brahms).
Polovetsian Dances from "Prince Igor" (Borodin).
8 TO 10 P. M.
KFSD Broadcast 9 to 9:30 P. M.
Overture, "Roman Carnival" (Berlioz).
Symphony in D Minor (Franck).
Intermission
Overture to "Midsummer Night's Dream" (Mendelssohn).
Praeludium (Jarnesfelt).
Air for G String (Bach).
Shepherd's Boy (Gralinger).
Rhapsody Espana (Chabrier).
Symphonic Intermezzo (Gralinger).
Sarabande and Dance (Debussy).
"Waltz of the Flowers" (Tschalkowsky).
Irish Rhapsody (Herbert).

FORD BOWL

Music Today and Tonight
Exposition Grounds

The Portland Symphony, under the direction of Willem van Hoogstraten, will present the following concert. Havrah Hubbard will announce the selections.

2:30 TO 4:30 P. M.
KFSB Broadcast 3 to 3:30 P. M.
Overture to "The Secret of Suzanne" (Wolf-Ferrari).
La Peri (Dukas).
Ase's Death from "Peer Gynt" Suite (Grieg).
Overture, "Benvenuto Cellini" (Berlioz).
Suite (Gluck Mottl).
Hungarian Rhapsody No. 2 (Liszt).
"Rustic Wedding" Symphony (Goldmark).

8 TO 10 P. M.
KGB-CBS Network 8 to 8:30 P. M.
Overture, "Sakuntala" (Goldmark).
Allegretto from C Major Symphony (Schubert).
"Roses from the South" (Strauss).
Scotch Symphony (Mendelssohn).
INTERMISSION
Overture, "Phedre" (Massenet).
Ballet suite from "Sylvia" (Delibes).
"A Victory Ball" (Schelling).

FORD BOWL

Music Today and Tonight
Exposition Grounds

The Portland Symphony, under the direction of Willem van Hoogstraten, will present the following concert. Havrah Hubbard will announce the selections.

FRIDAY, JULY 12
Afternoon, 2:30 to 4:30 o'clock
KFSB Broadcast 4 to 4:30
1. "Suite" (Gretry-Mottl).
2. "Spring Song" (Mendelssohn).
3. "Spanish Dance" (Moszkowski).
4. "The Sorcerer's Apprentice" (Dukas).
5. Last movement Symphony No. 4 (Tchaikovsky).

INTERMISSION
6. "Caucasian Sketches" (Ippolitow-Iwanow).
7. Overture to "Russian and Ludmilla" (Glinka).
8. Andante from "Clock" Symphony (Haydn).
9. "Heart Wounds" (for strings). (Grieg).
10. "Minuet des Follets" (Berlioz).
11. "Slavic Dance" (Dvorak).
Evening, 8 to 10 o'clock

1. Overture to "The Flying Dutchman" (Wagner).
2. Symphony No. 6 (Tchaikovsky).
INTERMISSION
3. Overture to "Euryanthe" (Weber).
4. "Le Rouet d'Omphale" (Saint-Saens).
5. "Artists' Life Waltz" (Strauss).
6. "Francesca da Rimini" (Tchaikovsky).
*Radio broadcast.

FORD BOWL

Music Today and Tonight
Exposition Grounds

The Portland Symphony, under the direction of Willem van Hoogstraten, will present the following concert. Havrah Hubbard will announce the selections.

2:30 TO 4:30 P. M.
KGB-CBS Network 3 to 4 P. M.
Overture "Rienzi" (Wagner).
"Arabesque" (Debussy).
Second Movement from Fantastic Symphony (Berlioz).
Prelude, Chorale and Fugue (Bach-Albert).
Symphony No. 1 (Brahms).
Air for Strings (Bach).

INTERMISSION
Suite Algerienne (Saint-Saens).
8 TO 10 P. M.
"Phedre" Overture (Massenet).
Intermezzo, "Cavalleria Rusticana" (Mascagni).
Dance Americaine (Dent Mowrey).
"Whispering Willows" and "Al Fresco" (Herbert).
"L'Arlesienne" Suite (Bizet).

INTERMISSION
"Italian" Symphony No. 4 (Mendelssohn).
1812 Overture (Tchaikovsky).

FORD BOWL

Music Today and Tonight
Exposition Grounds

The Portland Symphony, under the direction of Willem van Hoogstraten, will present the following concert. Havrah Hubbard will announce the selections.

2:30 TO 4:30 P. M.
KFSB Broadcast 4 to 4:30 p. m.
Overture, "If I Were King" (Adam).
"Jupiter" Symphony (Mozart).
"Academic Festival" overture (Brahms).
INTERMISSION
Overture, "Meerestille und Gluckliche Fahrt" (Mendelssohn).
Eight Russian Folk Songs (Liadow).
"Afternoon of a Faun" (Debussy).
"March Militaire" (Schubert).

8 TO 10 P. M.
KFSB Broadcast 8:30 to 9 p. m.
Prelude, "Lohengrin" (Wagner).
"Scenes Alsaciennes" (Massenet).
Overture to "Coriolanus" (Beethoven).
"En Saca" (Sibelius).
"Folk Song and Fairy Tale" (Komzak).
Introduction to Act 3, "Lohengrin" (Wagner).

INTERMISSION
Symphony No. 2 (Brahms).

FORD BOWL

Music Today and Tonight
Exposition Grounds

The Portland Symphony, under the direction of Willem van Hoogstraten, will present the following concert. Havrah Hubbard will announce the selections.

2:30 TO 4:30 P. M.
KFSB Broadcast, 3 to 3:30 p. m.
Overture to "Die Fledermaus" (Johann Strauss).
Scenes de Ballet (Glazounov).
Overture to "Hansel and Gretel" (Humperdinck).

Siegfried Idyl (Wagner).
"Dreams" (Wagner).
INTERMISSION
Overture to "Marriage of Figaro" (Mozart).
Symphony No. 7 (Beethoven).

8 TO 10 P. M.
KGB-CBS Network 8 to 8:30 p. m.
Overture to "Ichigenia in Aulis" (Gluck).
"Surprise" symphony (Haydn).
Air, "Marie" (Bach-Gounod).
Overture to "Oberon" (Weber).
Prelude to "Parsifal" (Wagner).
"Scherzade" suite (Rimsky-Korsakoff).

FORD BOWL

Music Today and Tonight
Exposition Grounds

The Portland Symphony, under the direction of Willem van Hoogstraten, will present the following concert. Havrah Hubbard will announce the selections.

2:30 TO 4:30 P. M.
KFSB Broadcast, 4 to 4:30 p. m.
Overture to "Der Freischutz" (Weber).
Symphony No. 1 (Beethoven).
"Spanish Caprice" (Rimsky-Korsakoff).
"Jubilee" overture (Weber).
"S'kommt ein Vogel Gefloren" (Ochs).
"Prelude" (Liszt).

8 TO 10 P. M.
KFSB Broadcast, 9 to 9:30 p. m.
Cesar Franck Symphony.
"Leonore" overture (Beethoven).
Serenade, "In the Garden" (Goldmark).
Folk Song (Kernak).
Slavonic Dance (Dvorak)—Benvenuto Cellini (Berlioz).

FORD BOWL

Music Today and Tonight
Exposition Grounds

The Portland Symphony, under the direction of Willem van Hoogstraten, will present the following concert. Havrah Hubbard will announce the selections.

2:30 TO 4:30 P. M.
KFSB Broadcast, 3 to 3:30 p. m.
"Robespierre" overture (Litolff).
"To a Wild Rose" (MacDowell).
Dance Macbre (Saint-Saens).
Overture to "The Merry Wives of Windsor" (Nicolai).
Heart Wounds, Last Spring (Grieg).
"The Blue Danube" (Strauss).

INTERMISSION
Symphony No. 4 (Brahms).
8 TO 10 P. M.
Overture to "Die Meistersinger" (Wagner).
Unfinished Symphony (Schubert).
Overture to "Romeo and Juliet" (Tchaikovsky).
Invitation to the Dance (Weber-Wein-gartner).

INTERMISSION
Symphony No. 5 (Beethoven).

PORTLAND GROUP WINS PRAISE IN OPENING SERIES

By WALLACE MOODY

The lines of those who love symphony at its best have assuredly fallen in pleasant places for San Diegans and Exposition visitors this summer in the splendid orchestras brought from the larger cities of the Pacific coast, including our own, by the Ford Motor company to grace the music bowl at the very doors of its marvelous building in Balboa park.

And now it is the Portland Symphony orchestra, under its internationally famous conductor Willem van Hoogstraten, here for two weeks which means 24 concerts of symphonic music no concert goer will want to miss if the work of the orchestra yesterday is indicative of that which is to follow. While there was that inevitable falling away in attendance incident to the aftermath of a major holiday, it may be safely predicted that Conductor van Hoogstraten and the highly efficient company of musicians over which he presides soon will see thousands of eager listeners in their accustomed places.

Conductor Van Hoogstraten impressed at once yesterday with his authoritative readings, with the clean-cut articulation always in evidence, in his work with the baton, with the skillful and discriminating way in which his program was assembled and that entire absence of exhibitionism which makes it a joy for the layman as well as the musician to watch him in action. We are going to like Van Hoogstraten and his fine orchestra.

Splitted Opening

To begin with, the Weber overture to "Oberon" was a spirited opening to the day of music in the bowl. It was quite obvious that this fine old orchestral war horse was just as important to the conductor, in his consideration of the audience, as Tchaikowsky, Wagner or Brahms that came later. The "Scenes Pittoresques," of Massenet, but lately heard from the same platform, took on new color and new beauty as the conductor invested them with his own personality; and this may also be said of the dreamy, exotically beautiful "Andante Cantabile" of Tchaikowsky, and the composition which Havrah Hubbard justly called "beloved," the Boccherini Minuet for strings.

Van Hoogstraten's reading of "The Moldau," of Smetana, was a revelation to the listeners who find his greatest symphonic joy in the tone poem. The Moldau is Bohemia's principal river. Smetana gives its incomparable depiction in tone and Van Hoogstraten repeats it in all its turbulences, its tranquilities, its deeply flowing mysteries and its romance. The familiar "Peer Gynt" suite of Grieg followed and again there were new colors in the four pictures. We hope to get acquainted with the first chair men, as well as the rest of the orchestra. It will be gratifying to know from whom these effective solo bits come.

Skillful Continuity

The prelude to "Die Meistersinger" was done with profound respect for its opening theme and for the exhilarating airs that follow, the contrapuntal play of different orchestral voices being particularly effective. Then came one of the most popular of the Strauss waltz repertory, "Voices of Spring," and a very dramatic presentation of the Brahms Hungarian Dance No. 5.

In the evening there were representative works from Mendelssohn, Dvorak, Humperdink, Massenet, Liszt, Sibelius and Wagner which the reviewer heard with growing respect and admiration for Conductor Van Hoogstraten and his splendid orchestra of some 70 musicians, and upon which there will be comment at a later date. It behooves San Diego music lovers to hear these first concerts of the Portland Symphony orchestra. There has been skillful continuity in program building that makes regular attendance very much worth while.

RECORD CROWDS ATTEND CONCERTS ON EXPO PROGRAM

By WALLACE MOODY

The Portland Symphony orchestra and Willem van Hoogstraten, conductor, got a real Exposition welcome at the Ford bowl yesterday in two Sunday audiences larger than any previous audience of that particular day and as enthusiastically appreciative as any audience since the opening day of the Exposition concerts. It is no little task for the reviewer to keep a true perspective in covering symphony concerts almost day after day for more than five weeks, but there was no mistaking the popularity of the Portland orchestra and its conductor in its third day at the bowl.

That the orchestra is well trained and thoroughly routinized in the symphonic repertory is a foregone conclusion, with so notable a conductor at its head, but audiences yesterday found a good many things to admire which have to do with its talented personnel and its spirited and highly intelligent response to its director. The months and years of work together have welded the players into a compact body of musicians with mutual understandings and mutual aspirations for the success of the orchestra as a whole. The listener senses this very clearly.

Stresses Atmosphere

In the first number, the overture to "The Bartered Bride," by Smetana, Van Hoogstraten stresses the folk atmosphere of the music in alluring fashion. The lively drama of it all was tonally there. "Anitra's Dance," from the "Peer Gynt" suite came next with new color in its train, and the familiar and beloved "Nutcracker" suite of Tchaikovsky stirred the audience to enthusiastic applause as of yore. The Van Hoogstraten touch is there, however, and he gives it new magic. This was followed by the sparkling intermezzo from the "Jewels of the Madonna" of Wolf-Ferrari.

There was a scholarly and yet very beautiful reading of the Mozart Symphony in E flat. From the first movement, with its slow introduction leading to a livelier theme, to the graceful minuet of the third and the vigorous and cheerful finale, there was a true Mozartean spirit to it all and a finish naturally to be expected of this splendid symphony orchestra.

The third movement from the Brahms symphony No. 3 was given all the richness of its "song," with the cellos tonefully prominent in its most important melody. We must not forget the overture to the "Barber of Seville" of Rossini, delightful and merry.

Master of Rhythm

In his reading of the Strauss waltzes, the one heard on the first program and again yesterday, "Tales From the Vienna Woods," Conductor van Hoogstraten shows himself to be a master of rhythm as exemplified in the sensuous dance measures of the great Viennese composer, music which has been adopted by every country for its symphonies, its dance orchestras and, in some of the Strauss melodies, for its stars of the concert stage. Bowl audiences have grown fond of Strauss; he makes fine savor for any program.

In the evening the orchestra was heard by another large audience in works from Elgar, Dvorak, Goldmark, Thomas, Rimsky-Korsakoff, Mendelssohn, Wagner, Schubert and Berlioz. The work of the orchestra in these numbers will be commented upon later in the engagement. There will be no concerts today.

ORCHESTRA RISES TO NEW HEIGHTS IN BOWL CONCERT

By WALLACE MOODY

It may have been a bit warm (and haven't we been asking for it?) in the Ford bowl yesterday afternoon, but we venture to say that every music lover in that surprisingly large audience long will remember Willem van Hoogstraten's magnificent reading of Tchaikowsky's Symphony No. 5 in E minor and the orchestra's splendid response to his every behest from the march-like rhythm of the first movement, the Andante-Allegro con anima, into the second, the Andante Cantabile, with its exquisitely beautiful melody, on to the strangely placed yet charming waltz of the third and the triumphant Finale that still is with us.

There was something of a demonstration after the last note of the symphony had been played. There were calls of "brava" and that solid sound of applause which means that the listener has been deeply impressed and must give vent to his emotions. Conductor van Hoogstraten is a distinguished musician and needs no special encomium here, but one cannot refrain from expressing admiration for his work. His interpretations, while conforming to everything that is fine, are as individual as the striking personality of the man himself, scholarly yet alive with a vivid human quality. There is no misunderstanding that decisive beat or that command for the effects he wants.

Praise Is Heard

Praise for the work of the orchestra yesterday was heard on all sides. There is notably good balance and a tonal solidarity which has especially shown itself in the last two or three concerts. First chair men are beginning to disclose their exceptional gifts, the very beautiful tone of J. E. Walitt, French horn, showing in the Andante to the Tchaikowsky symphony, and again in the work of Concertmaster E. Hurlimann in the violin themes of Saint-Saens' "Danse Macabre."

The overture, "Fingal's Cave," of Felix Mendelssohn-Bartholdy, was done with all the surge and swell of this magnificent musical seascape splendidly portrayed, followed by van Hoogstraten's own fascinating reading of the Bizet "L'Arlesienne Suite," and two works in a quieter vein, the delightful "Eine Kleine Nachtmusik" of Mozart, and Schubert's "Moment Musical." These were veritable works of art in their gentle fashion, some of their beauty missed in the great out-of-doors but highly appreciated nevertheless. We confess a predilection for the more heroic types of symphonic music as heard in the confines of the bowl, but there must be the lovely "Eine Kleine Nachtmusik" and the dainty string minuets to keep us reminded of their beauty. The deliciously grisly "Danse Macabre" of Saint Saens never fails to intrigue us as an audience.

Concert Opens

Last night's concert opened with the overture to Chezy's romantic drama, "Rosamunde," as written by that great genius of lieder, Franz Schubert. It has the Schubert charms as read by van Hoogstraten, which is saying all that may be said. Following its Tchaikowsky of the afternoon, the orchestra rose to new heights—heights in an entirely different direction. It was Beethoven's Eighth Symphony, a work which has been called "incomparably bright." It was interpreted with due regard for that brightness and with that grasp of fundamentals so essential to this great master of form. Joyous in content, it was joyously played.

An interesting and novel work which caught the fancy of the audience was the "Piet Hein" rhapsody by Van Amrooy, conductor of The Hague symphony and a personal friend of Mr. van Hoogstraten. Piet Hein was high admiral of the Dutch fleet in the 17th century, a hero in his conflict with the Spanish armada and a national hero of Holland ever since. His exploits eventually were made into a folk song which is even now popular in that country. The Van Amrooy rhapsody is a colorful, fascinating piece of writing for symphony orchestra composed when he was a young man. Other works of the evening were from Rimsky-Korsakoff, MacDowell, Tchaikowsky, Strauss and Liszt.

Classic Compositions Find Favor With Audiences at Bowl Concerts

By WALLACE MOODY

One of the surprises of the Ford music bowl series of symphony concerts has been the appreciation shown the heavier numbers, the symphonies, the Wagnerian preludes, the Brahms works, the Liszt Hungarian rhapsodies, the Mendelssohn overtures and the Schubert music. It began with our own orchestra and carried right along throughout the Los Angeles Philharmonic series. This desire for the finer, more serious things in symphonic music is more than ever in evidence in the attitude of bowl attendances toward the programs of the Portland Symphony, under Willem van Hoogstraten.

As witness the impression made on the Wednesday night audience by the Cesar Franck Symphony in D minor. Van Hoogstraten gave it a fine reading, measuring its profundities, its soaring loftiness, its deep religious fervor and that element of mysticism which it seems to contain with such understanding and completeness as to lift the orchestra to one of its most inspirational renditions. The first long movement, with its stormy questions, its reaching for truth; its allegretto, contemplative in mood and yet joyous in the quite mysterious dance with which it concludes, and the exultant finale were memorably played.

Following, the fascinating music of Mendelssohn's overture to "A Midsummer Night's Dream;" the beautiful "Praeludium" of Jarnefelt; the deeply moving melody by Bach known as the "Air on the G String" arranged for string ensemble; the

flashing "Rhapsody Espana" of Chabrier; the Grainger piece; the famous "Irish Rhapsody" of Herbert, and a very fine piece of symphonic writing, the "Symphonic Intermezzo," modern and yet beautifully melodious with a middle section decidedly oriental in character, a work by a young Chicago composer, Florence Gallajikian, completed the evening's music.

In presenting the "Symphonic Intermezzo," Conductor van Hoogstraten pays tribute to the American composer. He has done a great deal in this direction; he believes in encouraging native talent whenever the opportunity presents itself. Mrs. Galajikian is a Chicago girl who married an Armenian.

Yesterday's symphonic programs were of the same splendid character which has marked the Portland Symphony concerts to this time. There was the Allegretto from Schubert's C Major symphony; the Mendelssohn "Scotch Symphony," and notable contributions from Wolf-Ferreri, Dukas, Grieg, Berlioz, Liszt, Goldmark, Strauss, Massenet, Delibes and Schelling.

Today bowl auditors are to hear from Gretry-Mottl, Mendelssohn, Moszkowski, Dukas, the last movement from Tchaikowsky's Symphony No. 4; from Ippolitow-Ivanof; Glinka, the Andante from Haydn's "Clock" symphony; from Grieg, Berlioz, Dvorak, the overture to the "Flying Dutchman," of Wagner; Tchaikowsky's Symphony No. 6; from Weber, Saint-Saens, and another waltz from Strauss.

Portland Symphony Scores Again; Winners in Finals of Allied Arts Festival Heard in Expo Programs

By WALLACE MOODY

Symphony lovers found much to interest them in the Friday music of the Portland Symphony orchestra, under Willem van Hoogstraten. The afternoon program was of great variety, with standard selections, some of them already heard and all of them, in their interpretations, adding to the regard which Exposition music lovers by the thousands now hold for this fine orchestra and its distinguished conductor. The part of the concert caught by the reviewer included a spirited presentation of the Glinka overture to "Russian and Ludmilla" with its changing colors; the Andante from Haydn's "Clock" symphony, descriptive, lovely in its melody and yet of a preciseness; the beautiful Grieg theme for strings and the first of the Dvorak Slavic dances.

The evening concert was impressively marked by the work of orchestra and the reading of the conductor in the Tchaikowsky Symphony No. 6, in B minor, the celebrated "Pathétique." It was the consensus that this presentation of the No. 6 was one of the highlights of the Portland orchestra's bowl engagement thus far.

Yesterday's music began with the overture to Wagner's "Rienzi," with its ringing trumpet call, its "prayer" theme, first heard in the strings, then fortissimo in the woodwinds and brass—excellent work in these departments, the brasses having much to do throughout the overture. The Debussy "Arabesque," with its delicately traced tone patterns, was artistically done. The second movement from the Berlioz "Fantastic Symphony," the "ball scene," followed, with the stately Bach-Abert prelude, the rich chorale and the fugue finding real favor with the audience.

In the Brahms Symphony No. 1, the orchestra reached another high plane in this field, the second and fourth movements being particularly impressive. Then the beautiful "Air for Strings" by Bach; the familiar overture to William Tell, and the Smetana tone poem, "The Moldau," a picture in music which makes of the great Bohemian river almost a human entity with a background of all the emotions, and the afternoon of symphonic music was over.

At night there were favorite numbers from Massenet, Mascagni, Dent, Mobrey, Herbert Bizet, Mendelssohn and Tchaikowsky, with the great symphony, the "New World" of Dvorak, repeated by a general request. Two large audiences enjoyed the symphonies (and the shower) yesterday. Included in today's programs are the "Jupiter" symphony of Mozart; the Academic Festival overture of Brahms and the Brahms Symphony No. 2.

'If I Were King,' 'Jupiter Symphony' Feature Program of Orchestra; Santa Monica Lyric Club Scores

By WALLACE MOODY

Following an admirable presentation of the overture "If I Were King," by Adam, known to modern ears as the composer of "O, Holy Night," rather than as a composer of comic operas, the Portland Symphony orchestra, under Willem van Hoogstraten, gave one of its most pretentious offerings, the "Jupiter Symphony" of Mozart, the last symphony written by the great master and so named because of the loftiness of its musical ideas and the nobility of its proportions, the high mark of yesterday's programs in the Ford bowl at the Exposition.

The first movement, with its variations in rhythm, structural treatment, transposition into different keys and its varied orchestral coloring was done in exceptional fashion. The second or slow movement, with its melodic ornamentation, and the graceful minuet of the third with its canonical writing in which the oboe, the bassoons and the flutes follow one another in repetition of the first theme, moved with precision and style to the marvelous fugal Finale, one of the most remarkable examples of contrapuntal complexity in all symphonic literature. There was evidence throughout of Conductor van Hoogstraten's command of his players.

In its second presentation of the Academic Festival Overture of Brahms, the orchestra again favorably impressed. This was followed by one of the most attractive pieces in the Portland repertory, or that of any orchestra, for that matter, the eight Russian folk songs as built into orchestral pictures of great charm by Laidow. The children's chant and processional; the Christmas carol; the "Plaintive Melody," in which the first cellist, M. Aren-

stein, gave of his richly singing tone; the "Humorous Song," in which a buzzing mosquito becomes partner to a peasant in the dance; the "Legend of the Birds," with bird voices in the orchestra; a "Round Song," with its lively, crisp pizzicato, and the village folk dance in merry measure, all were in their proper orchestral colors.

In closing the afternoon of music, Van Hoogstraten used the "dream pantomime" of "Hansel and Gretel," which was played with all its ethereal as well as its iridescent values sustained, and the famous "March Militaire" of Schubert as arranged for symphony orchestra by Damrosch.

Brahms provided the symphony for the evening performance, with notable presentations from the works of Wagner, Massenet, Beethoven, Sibelius and Komzak. Havrah Hubbard continued with his illuminative and informative comment on compositions and composers.

PORTLAND GROUP⁷ ENDS SYMPHONY SERIES TONIGHT

The Portland Symphony orchestra, conducted by Willem van Hoogstraten, will end its series of 24 concerts in the Exposition Ford Bowl tonight. The next musical attraction in the Bowl will be the appearance of the Mormon Tabernacle choir of Salt Lake City, which will open a week's presentation of choral music tomorrow from 3 to 4 each afternoon and from 8 to 9 each night.

Hundreds of admirers of Director van Hoogstraten have voiced, verbally and literally, their appreciation of the programs he has given for the enjoyment of Exposition visitors.

Albert J. Southwick will conduct the Mormon choir, which is composed of more than 300 mixed voices. The choir will be accompanied on the electronic organ by Frank W. Asper, official organist for the Salt Lake City singers.

Havrah Hubbard, who has been announcing the selections on the symphonic programs, will continue to add his colorful details of the historic background of each number and its composer.

For tomorrow the soloists will include Jessie Williams, soprano; Jessie Evans, contralto; P. Melvin Peterson, baritone, and William M. Hardiman, violinist.

The Mormon Tabernacle choir is said to have one of the largest repertoires of any musical organization in the world. Its program will be composed of sacred and secular music and will include many of the compositions of Mozart, Mendelssohn, Stephens, Tschaiowsky, Handel, Beethoven and Bach.

Portland Symphony Orchestra Plays⁸ Last Concert in Ford Bowl at Expo

By WALLACE MOODY

With the regretful goodbyes of San Diego music lovers and Exposition visitors heard on every side, the Portland Symphony orchestra, under Willem van Hoogstraten, closed its two-week engagement at the Ford music bowl last night with a brilliant concert following the equally brilliant one of the afternoon. Large and enthusiastic audiences have prevailed throughout the series, and Portland has been brought very close to San Diego in this visit of so many of its fine musicians.

The bowl was filled almost to capacity and the director and musicians were applauded enthusiastically. Havrah Hubbard, announcer, paid tribute to the leader and players and the orchestra in turn applauded him.

The impression made upon the concert-going public by the distinguished conductor, Willem van Hoogstraten unquestionably will be one of the lasting ones in the complete series of momentous musical events prepared by the Ford company for its music bowl from the opening to the closing days of the Exposition. Dr. van Hoogstraten has given a striking demonstration of how a semi-civic organization like the Portland orchestra may be brought to a point of excellence which makes it outstanding among symphonic bodies of its character in this country.

For its closing concerts the orchestra played from Litoff, MacDowell, Saint-Saens, numbers called for by admirers as were all of those on the last programs, a sparkling rendition of the Nicolai overture to "The Merry Wives of Windsor;" the lovely songs in symphonic form of Grieg, "Heart Wounds" and "Spring;" the international waltz, "The Blue Danube," which has carried the name of Strauss into every

tongue; the Brahms Symphony No. 4; and then in the evening hours the overture to "Die Meistersinger," another welling, poignant presentation of the "Unfinished Symphony;" the Ernest Schelling "Victory Ball;" the invitingly played "Invitation to the Dance" of Weber-Weingartner, and an unforgettable reading of the Beethoven Fifth symphony.

Most of these great symphonic works have received consideration at the hands of the reviewer throughout the 24 programs played by the Portland symphony. To further dilate upon them would simply mean a search for new superlatives in saying any last word that might be said. The orchestra covered a tremendously wide field in its programs, all of which were most acceptable, although it is known that some of them were done with but one rehearsal, a tribute to the orchestra's inspired conductor and to the musicianship of the individual members.

The most estimable manager of the orchestra, Mrs. Spencer, made many friends here who marveled at her ability to co-ordinate so successfully all the interests of the large company of musicians. In the words of Havrah Hubbard at the last concert, San Diego regretfully says good-bye with the hope that the Portland Symphony orchestra and its eminent conductor may be with us again at no distant day.

HOLDS CONCERT REHEARSAL

SEATTLE, July 18 (A.P.)—The Seattle Symphony orchestra today held its final rehearsal before leaving here Tuesday for an engagement of 24 concerts at the San Diego Exposition.

Basil Cameron, conductor, and 63 members of the orchestra will make the trip.

Matters Musical

By Wallace E. Moody

When the Mormon Tabernacle choir comes to the Ford music bowl Friday it will be an event extraordinary for the music lovers of San Diego and the Exposition visitor. Most of us know little of the history of that famous organization, where it had its origin and as to how it grew into such nation-wide favor. When we asked Mr. Long of the Ford company if he could help us in this matter, he had the data right before him—these Ford men have a trick of anticipating your wants—and we pass it on to you.

Almost a century ago a little band of courageous men and women pushed on past the frontiers of their native states to a wild and barren country, braving privation, heat and cold, hunger and death, that they might find their "kingdom of Zion," and there worship their God according to the dictates of their conscience.

And from that land, now a vast green garden flowered from a sagebrush desert, the children of these dauntless Mormon pioneers come to the Exposition and to the Ford bowl with their brave songs, their oratorio, their opera choruses and their classic and semi-classic works of many masters.

The choir was first officially organized in 1870 but a group singing in the church began long before that date. It was a vital part of the Mormon church itself, playing an important part from the very beginning in the recreational and cultural life of its people as it does today.

Perhaps the present Tabernacle choir had its first inspiration from that long line of worshippers who crossed the western plains so long ago. We do know that every night as the day's march was over, and the covered wagons and carts were drawn into a great circle as protection from the marauding red men, the road-weary men and women would gather round the huge campfires and lift their voices in song.

After becoming established in the Great Salt Lake valley the years saw many small choirs in the Mormon churches. As time went on students were sent to the east and to Europe for training. In the early 60s four pianos and several organs, packed in straw, were hauled over the plains by ox teams. Finally, in 1870, recognizing the need for organization in the music department of the church's activities, Brigham Young formed the original Tabernacle choir.

In time there was demand for the choir in various music centers of this country and it was sent on tour to win national acclaim. It was the musical sensation of the first World's fair in Chicago, of the Denver International Eisteddfod, in New York, in Washington, D. C., in the great northwest, and in 1934 at the Century of Progress Exposition in Chicago.

Following their appearances at the Exposition yesterday, the winners of some of the most important events in the recent southern Cali-

fornia festival of allied arts competitions will be given a reception, from 3 to 6 this afternoon, at the Casa de Bandini, across from Ramona's Marriage Place, by Town Hall of California, of which Grace Widney Mabree of Los Angeles is chairman, with Margaret Falconer of San Diego local chairman. A short program will be given. Mrs. Mabree, who also is chairman of the festival of allied arts committee, asks us to extend an invitation to the reception to musical San Diego and to those interested in the dance.

Tabernacle Choir Of Salt Lake to Play in Big Bowl

The Church of Jesus Christ of the Latter Day Saints, commonly known as the Mormon church, is playing a prominent part in Exposition activities. One of only two religious demoninations having their own buildings on the Exposition grounds, the other being the Christian Science Monitor's structure, the Mormons have a splendid location near the House of Pacific Relations and are daily entertaining thousands of visitors.

July 24, Utah day, is expected to bring a host of present and former residents of that state to the Exposition, most of whom are members of the Mormon faith. Last Thursday was dominated by the Mormons when President Heber J. Grant and a party of distinguished Mormons from Salt Lake City and Los Angeles visited the fair.

On Friday the Ford Motor Co. is bringing the famous Mormon Tabernacle choir of Salt Lake City to begin a week's engagement at the Ford music bowl. Their repertoire is not limited to any one type of music but includes the leading choral numbers of the master composers of both oratorio and opera, ancient and modern, and solo and group interpretations of modern, classic and semi-classic compositions.

The Mormon choir has become internationally known as a musical institution which has done much to preserve the philosophy and devotion of its members' ancestors who, almost a century ago, braved many hardships to carve themselves in a barren country their own "Empire of Zion."

The Mormon choir was officially organized in 1870. Music has played an important part in church activities and, because of the important part the church organization has played in the development of the southwest, the Ford Motor Co. thought it most fitting that the Mormon Tabernacle choir should be given a week in the Bowl. The choir numbers nearly 400 voices.

Mormon Conductor



Albert J. Southwick, conductor of the Mormon Tabernacle choir which arrives here today for a week's engagement in the Ford bowl at the Exposition.

TABERNACLE CHOIR TO ARRIVE TODAY

Three hundred and thirty-five members of the Mormon Tabernacle choir will arrive here today at noon from Salt Lake City for a week's engagement at the Exposition and will be heard in their first concert this afternoon in the Ford bowl from 3 to 4 p. m. Albert J. Southwick is conductor of the choir.

Ernest Kimball, chairman of local arrangements for the Church of Jesus Christ of the Latter Day Saints, will meet the choristers outside the city and welcome them to the Exposition. Later the choir members will be greeted at the Santa Fe railroad station by representatives of the Ford Motor Co., under whose auspices they will appear at the Exposition, and officials of the fair.

The choir concerts will be given daily, 3 to 4 p. m., and again in the evening, 8 to 9 o'clock.

On the program this afternoon will be heard Jessie Williams, soprano; Jessie Evans, contralto; P. Melvin Peterson, baritone, and William M. Hardiman, violinist. The choir will be accompanied at the organ by Frank W. Asper, official organist for the Salt Lake City singers.

FORD BOWL

Music Today and Tonight
Exposition Grounds

The Mormon Tabernacle choir will present the following programs today. Albert J. Southwick is conductor, Frank W. Asper, organist, and Havrah Hubbard, announcer. The programs:

3 TO 4 P. M.
"Gloria," from 12th Mass (Mozart).
"How Lovely Are the Messengers," from "St. Paul" (Mendelssohn).
"For the Strength of the Hills" (Stephens).

Vocal solo.
"Longing" (Tchaikovsky).
"Fly, Singing Bird, Fly" (Elgar); Chaminade Ladies' chorus.
"Build Thee More Stately Mansions" (Farwell).

Violin solo.
"Sweet and Low" (Barnby).
"Before Jehovah's Glorious Throne" (Handel).
"The Heavens Are Telling" from "The Creation" (Haydn).

8 TO 9 P. M.
Chorale from "Die Meistersinger" (Wagner).
"Farewell to the Forest" (Mendelssohn).
"Captain of Israel's Host" (Rossini).

Vocal solo.
"Eventide" (Abb).
"W. Um" (Lieurance); Chaminade Ladies' chorus.
"Rise Up, Arise," from "St. Paul" (Mendelssohn).

"Crossing the Bar" (Holden Huss).
"Massa Dear" (Dvorak).
Violin solo.
"Glory Now to Thee Be Given" (Bach).
"Glorious Things Are Sung of Zion" (Daynes).

"Then Shall Your Light Break Forth," from "The Elijah" (Mendelssohn).

FORD BOWL

Music Today and Tonight
Exposition Grounds

The Mormon Tabernacle choir will present the following programs today. Albert J. Southwick is conductor, Frank W. Asper, organist, and Havrah Hubbard, announcer. The programs:

3 TO 4 P. M.
"Triumph, Thanksgiving" (Rachmaninoff).
"Ave Verum" (Mozart).
"Hark, Listen to the Trumpeter" (Careless).

Violin solo.
"Devotion" (Mascagni).
"A Mighty Fortress" (Luther).
"Mornrise" (Czibuka), by Chaminade Ladies' chorus.

"The Lost Chord" (Sullivan).
"Come Unto Me" (Parks).
Austrian Hymn (Haydn).
Vocal solo.
"Old Folks at Home" (Foster).
The Inflammatus from "Stabat Mater" (Rossini).

8 TO 9 P. M.
"Let the Mountains Shout" (Stephens).
"O Be Gracious" from "St. Paul" (Mendelssohn).
"Great God Attend" (Daynes).

Vocal solo.
"My Love Dwelt in a northern land" (Elgar).
"Holy Redeemer" (Gounod), by Chaminade Ladies' chorus.
"Where Cedars Rise" (Lieurance).

Violin solo.
"Calm As the Night" (Bohm).
"My Lark, My Love" (Lieurance).
"Lean on My Ample Arm" (Stephens).
"God Is Our Refuge" (Dudley Buck).

FORD BOWL

Music Today and Tonight
Exposition Grounds

The Mormon Tabernacle choir will present the following programs today. Albert J. Southwick is conductor, Frank W. Asper, organist, and Havrah Hubbard, announcer. The programs:

3 TO 4 P. M.
"Be Not Afraid," from "The Elijah" (Mendelssohn).
"Jehovah" (Auerbach-Lund).
"Happy and Blest," from "St. Paul" (Mendelssohn).

Violin solo.
"I'll Praise Thee O Lord," from "St. Paul" (Mendelssohn).
Twenty-third Psalm (Schubert); Chaminade Ladies' chorus.
"Author of Faith" (Careless).

Vocal solo.
"Sanctus," from "St. Cecilia" (Gounod).
"The Morning Breaks" (Careless).
"I Will Arise" (Parks).
"Great Is Jehovah" (Schubert).

8 TO 9 P. M.
"O Great Is the Depth," from "St. Paul" (Mendelssohn).
"Jesus Lover of My Soul" (Holbrook).
"Jerusalem, O Turn Thee," from "Gallia" (Gounod).

Vocal solo.
"Awake My Soul" (Stephens).
"The King of Love" (Lange); Chaminade Ladies' chorus.
"O for the Wings of a Dove" (Mendelssohn).

"He Watching Over Israel," from "The Elijah" (Mendelssohn).
"The Pilgrims Chorus," from "Tannhauser" (Wagner).
Violin solo.
"O Come Let Us Worship" (Palestrina).

"O God, Our Help in Area Past" (Careless).
"The Lord Now Victorious," from "Cavalleria Rusticana" (Mascagni).

FORD BOWL

Music Today and Tonight
Exposition Grounds

The Mormon Tabernacle choir will present the following programs today. Albert J. Southwick is conductor, Frank W. Asper, organist, and Havrah Hubbard, announcer. The programs:

3 TO 4 P. M.
"Glory and Worship" (Purcell).
"Lo, a Voice from Heaven" (Bartiniansky).
"Onward, Christian Soldiers" (Sullivan).
Violin solo.

"O Thou from Whom All Blessings Come" (Tchaikowsky).
"W. Um" (Lieurance), Chaminade Ladies' chorus.
"All We Like Sheep," from "The Messiah" (Handel).

"Soldiers Farewell" (Kinkil).
Vocal solo.
"Oh, My Father" (McGranchan-Stephens).
"Build Thee More Stately Mansions" (Farwell).

"The God Thor" (Elgar).
8 TO 9 P. M.
"Behold, God the Lord Passed By," from "The Elijah" (Mendelssohn).
"Prayer" (Beethoven).

"O Say What Is Truth" (Welling).
Vocal solo.
"I Waited for the Lord" (Mendelssohn).
"The Pilgrims Chorus," from "Tannhauser" (Wagner).

"My Love Dwelt in a Northern Land" (Elgar).
Violin solo.
"Juanita," Spanish melody.
"Where Cedars Rise" (Lieurance).
"On Wings of Song" (Mendelssohn).
Chaminade Ladies' chorus.
"Hallelujah, Amen," from "Judas Macabees" (Handel).

FORD BOWL

11 A. M. TO NOON

The following musical selections will be played by Bonham Brothers Boys band as part of the Utah state program:

March, "Military Escort" (Bennett).
Overture, "Lustspiel" (Keler-Bela).
Trumpet solo, "Three Kings" (Smith); William Oikmen.
March, "Washington Post" (Sousa).
March, "El Capitan" (Sousa).
March, "W.M.B." (Hall).

3 TO 4 P. M.

Concert by the Mormon Tabernacle choir with Albert J. Southwick, conductor; Frank W. Asper, organist, and Havrah Hubbard, announcer. The program:

"Let the Mountains Shout for Joy" (Stephens).
"O God We Pray" (Arensky).
"For the Strength of the Hills" (Stephens).

Violin solo.
"The Morning Breaks" (Careless).
"Hallelujah Chorus" from "The Messiah" (Handel).

"In the Heart of the Hills" (Lee).
Chaminade Ladies' chorus.
"Ye Shall Dwell in the Land" (Stainer).
Vocal solo.

"Grant Us Peace" (Stephens).
"Come, O Thou King of Kings".
"The Nations Are Now the Lord's" from "St. Paul" (Mendelssohn).

8 TO 9 P. M.

Concert by the Mormon Tabernacle choir. The program:
"And the Glory of the Lord" from "The Messiah" (Handel).
"Come, Come Ye Saints."

Vocal solo.
"How Beautiful Are the Feet" from "The Messiah" (Handel).
"The Story of Old" (Parks).
"Lift Thine Eyes" from "The Elijah" (Mendelssohn).
Chaminade Ladies' chorus.

"Recessional" (DeKoven).
"Daybreak" (Chopin).
"Hark, Listen to the Trumpeter" (Careless).
Violin solo.
"Carry Me Back to Old Virginny" (Bland).

"Lo, the Mighty God Appearing" (Stephens).
"Worthy Is the Lamb" from "The Messiah" (Handel).

FORD BOWL

3 TO 4 P. M.

Concert by the Mormon Tabernacle choir under the direction of Albert J. Southwick. The program:

"Hail, Lord," from "The Elijah" (Mendelssohn).
"In Thee, O Lord" (Handel).
"Hail, Bright Millennial Day" (Smythe).
Violin solo.

"Happy Days" (Strelaski).
"Murmuring Breezes" (Jensen); Chaminade Ladies' chorus.
"My Lark, My Love" (Lieurance).
"He That Shall Endure to the End," from "The Elijah" (Mendelssohn).

"The Sunset Trail" (Cadman).
Vocal solo.
"How Can I Leave Thee" (Schubert).
"Thanks Be to God" from "The Elijah" (Mendelssohn).

8 TO 9 P. M.
Concert by Mormon choir. The program:
"O Great Is the Depth," from "St. Paul" (Mendelssohn).
"Jehovah Lord of Heaven and Earth" (Norwegian hymn).
"Jesus Only" (Eotoll).

Vocal solo.
"Hope Thou in God" (Parks).
"Ecclesi" (Arditt); Chaminade Ladies' chorus.
"Garden" march (Bket).

"Good Night, Good Night Beloved" (Pinsuti).
Violin solo.
"Love's Old Sweet Song" (Malloy).

"Pilgrims Chorus," from "Il Lombardi" (Verdi).
"Hail, Bright Abode," from "Tannhauser" (Wagner).

Many In Audience Moved to Song At Mormon Choirs' Opening Program

By WALLACE MOODY

It has been said that there is "no place for the melancholy or the tragic in the philosophy of the Mormon church on music" and that the one dominant note about which the Mormon singers build their programs is that of "pulsating joy in the glory of life and living." This philosophy was beautifully exemplified in the work of the choir in its first program in the Ford music bowl yesterday.

The 335 members of the choir arrived this noon from Salt Lake City, being met by Ernest Kimball, chairman of local arrangements for the church; representatives of the Ford Motor Co. under whose auspices this great company of chorists and soloists appear, and by officials of the Exposition. Albert J. Southwick is director of the choir; Frank W. Asper, official organist, using the electronic organ, the console being moved down to the stage; Jessie Williams, soprano, and P. Melvin Peterson, baritone, soloists; William M. Hardiman, violinist, and Jessie Evans, contralto.

One of the most enthusiastic bowl audiences of the season gathered for the debut of the choir. There was real friendliness in its greeting, with hundreds, doubtless, seeing it for the first time, yet having heard it over and over again by radio. One auditor near the reviewer said: "I've heard it scores of times, and it is just as I had visualized it in my mental picture. It is a happy occasion for me."

The program of the day was indeed one of the joy of life and living. The Gloria from Mozart's 12th Mass was the opening number, and no more fitting introduction to the work of the choir could have been made. Every choir singer in the world has at one time or another lifted his voice in the magnificent Gloria, and there were many lips moving, among them the writer's, as the great choir sang "Glorious Is Thy Name!"

And then the lovely, ingratiating music of Mendelssohn to the divinely beautiful words: "How lovely are the messengers that bring us the Gospel of Peace," followed by the splendid anthem, "For the Strength of the Hills," by Mr. Stevens, a member of the choir. There have been larger audiences in the bowl, but the applause was more consistently general than on any previous occasion.

The first vocal soloist to be heard in the bowl, as announced by Harry Hubbard, was Miss Jessie Evans, contralto, who sang the favorite "Creole Love Song," by Dudley Buck. Miss Evans has a voice of real contralto timber, well controlled and of fine quality. She has had operatic experience in the United States and Canada, and it shows in her work as a vocalist.

Continuing, the choir sang "Longing," by Tchaikovsky, with that color demanded of Russian music, and then the Chaminade Ladies' chorus, under the direction of Miss Ivy Einstein, gave a delightful rendition of Elgar's "Fly, Singing Bird, Fly." William M. Hardiman, violinist with the choir, gave of his really

fine tone in the Prize Song from Wagner's "Die Meistersinger." It is known that Hardiman was a pupil of Willard Weihe, of Leopold Auer, of Carr Flesch and Greza von Kerz in Berlin; was winner of the gold medal in the all-Canadian contest for violinists, and associate professor of violin at Hamburg conservatory.

"Sweet and Low," charmingly presented; "Build Thee More Stately Mansions," by Arthur Farwell; the favorite Handel hymn, "Before Jehovah's Glorious Throne," and the inspiring "The Heavens Are Telling," from Haydn's oratorio, "The Creation," completed the afternoon's programs, and there was an equally inspiring one at night from the works of Wagner, Mendelssohn, Rossini, Abt, Lieurance, Huss, Dvorak, Bach and Daynes which will receive comment later. Brief talks were made by Bishop David A. Smith, president of the choir, and Richard Evans, the choir's radio announcer, whose voice is familiar to radio listeners everywhere.

Yesterday the Tabernacle choir gave two splendid programs at the Ford bowl, with Lucy Gates, soprano; Jessie Evans, contralto; P. Melvin Peterson, baritone, and William M. Hardiman, violinist, as soloists, under the direction of Albert J. Southwick and with Frank W. Asper as accompanist on the famous electronic organ. The afternoon program was from the works of Rachmaninoff, Mozart, Carless, Mascagni, Luther, Czibulka, Sullivan, Parks, Haydn, Stephen Foster and Rossini. In the evening the music was from Stephens, Mendelssohn, Daynes, Elgar, Gounod, Lieurance, Bohm, and Dudley Buck.

CHOIR SCORES HIT WITH SELECTIONS FROM ORATORIOS

By WALLACE MOODY

Capacity audiences for the Tabernacle choir concerts at the Ford music bowl Saturday and again Sunday, despite the counter attraction of the "Elijah" presentations at the organ amphitheater testify to the drawing power of that famous organization. Saturday's audiences made a gala day of the two performances, and there was enough enthusiasm for choir and soloists to keep the concerts going beyond their allotted time.

When the Mormon Tabernacle choir sang to the accompaniment of the marvelous electronic organ in the Ford bowl at its opening Friday, someone compared it with the mammoth instrument in the Salt Lake City temple, whose mellow tones are heard as part of the regular choir broadcast over the Columbia broadcasting system Sunday mornings. The splendid work of the choir with the bowl organ will not soon be forgotten, but the picture of the Temple organ still persists.

Constructed more than 70 years ago, it was built by Utah artisans, and in large part from native materials. In later years, when improvements were necessary to keep it abreast of the times, the finest organ-masters of the world were employed to bring the great organ to the peak of perfection. The front towers of the instrument are 48 feet high. There are over 100 different stops and 7000 pipes ranging from 1 foot 4 inches to 32 feet. In the construction of the original organ the larger pipes were made of white vertical grain pine hauled to Salt Lake City in wagons a distance of 300 miles from the forests of southern Utah. Power for the organ is furnished by an electric motor which pumps 5000 cubic feet of air a minute at full capacity to the pipes.

The Tabernacle choir has proven its great drawing power in the audiences that have thronged the bowl since the opening Friday afternoon.

Sunday afternoon's concert also found great favor with the audience, with every seat filled. The program was rich in familiar selections, from Mendelssohn oratorios, "Elijah" and "St. Paul." Schubert's setting to the 23rd Psalm, as sung by the Chaminade Ladies' chorus, under direction of Miss Ivie Ensign; "The Omnipotence," by Schubert, sung by the full choir; hymns by Carless; the "Sanctus," from Gounod's "St. Cecelia" mass; "I Will Arise," by Parks; violin solos played by William M. Hardiman, and solos by the contralto, Jessie Evans, so warmly received that encores were given.

The evening program was equally well received. Works sung were from Mendelssohn, Holbrook Gounod, Stephens, Lange, Wagner, Palestrina and Mascagni.

We are sure of one thing in connection with music at the bowl: choral presentations have quite the same appeal as the symphonies so recently heard. Perhaps the interest is more general. We must have both. And the Ford Co. puts musical San Diego and the musically inclined Exposition visitor under obligations anew.

The Tabernacle choir programs are essentially churchly, but not altogether so, although the existence of the choir has its basis in the work of the church. The programs have general appeal whatever their character to musician and laymen alike. They are interpreted in the same musicianly way which gained the Mormon choir fame over the radio and in their accustomed place in the temple services. Albert J. Southwick is conductor, with Frank W. Asper, organist.

Mormon Choir Leader Tells Basis Of Singing Organization's Success

The story of the success of the famous Mormon Tabernacle choir, which is appearing twice daily in the Ford Bowl, Balboa park, is a tale of co-operation and unified effort unique in these days of keen individualism.

The full membership of the choir body includes from three to four hundred members. Each rehearsal and concert, of which there are three a week, finds an attendance of more than 75 percent of the complete roll. In view of the fact that the members receive no remuneration of any kind for their services, this is considered remarkable. Too, many of the choir members must travel many miles from their homes to the rehearsals, and during the severe intermountain winters this is a considerable hardship.

The choir practices on Thursday evenings. Sunday mornings it sings over CBS, and on Sunday afternoons it is part of the regular services in the huge Mormon tabernacle. In addition to this, it is often called upon to provide the musical background for personal appearances of noted musicians and speakers.

"There are no professional jealousies among the members of the choir," asserts Bishop David A.

Smith, a leading member of the Bishop's council of the Mormon church, and manager of the choir.

"Unlike professional organizations, there is never any fussing over trifles, never any temperamental outbursts or troublesome jealousies within our organization. Outsiders whom I revel at the smoothness and calmness of our rehearsals have come to know us as one big happy family.

"We have a service to perform and we do it willingly. We are never concerned with dollars and cents. With such a spirit of loyalty existent in every member of our organization, we have built up a morale which is the envy of professional groups everywhere."

MORMONS GATHER AT EXPO IN UTAH PIONEER DAY FETE

History of Great Westward
Hegira Told by Bishop;
Tabernacle Choir Heard.

Eighty-eight years ago yesterday—July 24, 1847—Brigham Young led a band of 145 persons westward, seeking the "Land of Zion" where they might worship as their hearts dictated. That group of hardy souls had traveled 1000 miles from Winter Quarters, Neb., which was their last stand before pushing west where they hoped to find a land of peace.

Brigham Young was taken ill, but he sent a young civil engineer ahead with his assistant to survey a road. The young engineer was Orson Pratt and the assistant was Lorenzo Snow. Both men were riding the same horse when Snow lost his coat and turned the horse back to search for it. Pratt, however, continued for five or six miles and became the first white man to set foot on the site where now stands Salt Lake City.

And yesterday, in commemoration of the birth of Salt Lake City and the state of Utah, was Utah Pioneer day at the Exposition. More than 6000 Mormons from all parts of California and neighboring states and thousands of others were on the Exposition grounds for the day's celebration.

The day's program started at 10:30 a. m. when the Mormons gathered

at the Indian Village and, led by Bonham Brothers boys' band, marched to the Ford bowl for a special program of music and speaking. En route to the bowl, the parade halted at the Mormon exhibit building, where the band played "Onward, Christian Soldiers."

Greeted by Bailey

In the bowl, with Richard Evans, KSL radio station announcer of Salt Lake City, as master of ceremonies, the visitors were welcomed formally by Elwood Bailey, Exposition vice president, who made them know that the day was theirs.

Bishop David A. Smith, president of the Mormon Tabernacle choir, which now is filling a week's engagement at the fair, was the chief speaker at the bowl program.

"The struggle of the Mormon church for existence was one hardship after another," said Bishop Smith. "The first Mormon gathering was at Kirtland, O., but because of misunderstandings they were driven from there. From Kirtland they moved to Jackson county, Mo., and later went to Nauvoo, Ill., where a city of 20,000 persons was established. Nauvoo was not destined to be the Mormons' permanent home and they next went to Winter Quarters, Neb. However, the Mormons, under leadership of Brigham Young were seeking a place where they could worship in peace and as they saw fit.

"It was then that Brigham Young and his small band of men and women started westward and finally settled on the shores of the Great Salt lake and built Salt Lake City. The early days of building Salt Lake City were not without difficulties and hardships. In the winter there was severe cold and snows and in the summer crickets all but ate the first crops."

Kin of Young Sings

Interspersed with the program of speaking was music which included a trumpet solo, "Three Kings," by William Olinier; two solos, "Knowest Thou Not That Fair Land?" from the opera "Mignon," and "Sunshine Song," by Pearl Kimball Davis, granddaughter of the first man to set foot on the present site of Salt Lake City, and the singing of "America for Me," by Emma Lucy Gates, coloratura soprano and granddaughter of Brigham Young.

Still another feature of the bowl program was the introduction of four Utah pioneers, who trekked across the country before the days of a railroad to settle in Salt Lake City—Mrs. Ida Jacoby, 3626 Cottonwood ave.; Mrs. Christiana Turnbaugh, 2986 Main st.; Mrs. Anna Slick, 1827 Thirty-second st., and Mrs. Laura Hammer, 1224 W. Lewis st., all of San Diego. As each of these women was introduced she was presented with a small Utah banner by Miss Lois Westover.

Following the bowl program, hundreds of the Utah visitors went to the House of Hospitality, where they made new friendships and renewed old acquaintances.

However, not all of the Utah Pioneer day program was in the bowl yesterday morning. In the afternoon and again in the evening, between visiting many of the Exposition exhibits and buildings, the Utahans gathered in Ford bowl to hear the famous Mormon Tabernacle choir.

Mormon Choir Will Sing Last Time in Ford Bowl Tonight

By WALLACE MOODY

With such a marvelous repertory, the famous Mormon Tabernacle choir at the Ford bowl has been able to follow its printed programs with but slight deviation and then, for the most part, changes have been made because of the urgent demand of hundreds of listeners for the repetition of this number or that. A striking instance of the kind was the call Tuesday night for a second hearing of the anthem by Parks, "The Glory of God," in which the splendid contralto of Jessie Evans is heard to such fine effect. Deep and true and of that quality one likes to find in the genuine contralto voice is the tone of this splendid artist. Her work has been greatly appreciated by bowl audiences.

Lucy Gates, coloratura soprano, a granddaughter of Brigham Young, is another artist musical San Diego and the musically inclined Exposition visitor have delighted in. Her voice is lyrically beautiful, as nature

sings with virility and his interpretations are highly interesting.

William M. Hardiman, violinist, has found great favor with bowl audiences during the week. As the instrumental soloist with the choir, he has greatly added to the joy of the thousands of listeners there every day. He has a very beautiful tone and a technical equipment which has won him the acclaim of audiences in this country as well as in Europe. His repertory includes outstanding works of the classic and modern schools. In his bowl selections he has been discriminating without sacrificing his art in any way and has made many friends here.

Conductor Efficient

The conductor of the choir, Albert J. Southwick, has demonstrated his musicianship and his command of the chorus in a most consistent way throughout the week. While he has been assistant conductor for several years, he has had but three weeks to prepare for the daily concerts at the Ford music bowl and he has made a most creditable showing. As for the chorus, its fame is so thoroughly established that any comment here of a technical nature would be superfluous. The great crowds in the bowl during the last week, so alive with enthusiasm and insistent demands for more at every concert, are testimony to its worth musically and spiritually.

Frank W. Asper, the organist of the choir, is a tower of strength to this famous company of singers. He has done wonders with the electronic organ in the Ford bowl, and it is certain that every listener during the last week who has had the good fortune to see him at the console of the great tabernacle organ in Salt Lake City would be only too happy to congratulate him for his work here.

In conversation with Bishop David A. Smith, a leading member of the council of the Mormon church, and manager of the choir, he expressed to the writer the joy of the choir and everyone associated with it in any capacity at the splendid reception the choir had received here in every way. The review of its closing concerts today will appear in tomorrow's Union.

The farewell appearance of the Mormon Tabernacle choir will be tonight in the Ford bowl when the last of a series of choral recitals will be given by the 283 singers under leadership of Alfred J. Southwick. The Mormons, with Bishop David A. Smith, choir president, will return to Salt Lake City on the train on which they have been staying since their arrival here.

gave it to her, but there has been work with some of the greatest teachers in the vocal field to give it that finish and control and intelligent use, all of which proclaims the really great artist. Her experience in the oratorio, opera and concert fields has been extensive.

Extensive Experience

She has had engagements with every major symphony orchestra in this country except the Boston Symphony. These include concert appearances with the Philadelphia Symphony and on tour; with the New York Philharmonic; the Los Angeles Philharmonic; the Cincinnati Symphony; the Detroit Symphony; the Chicago Symphony and others. Aside from her professional work she is Lucy Gates Bowen. Mrs. Bowen has a charming personality which has much to do with her winning of an audience before she sings at all. Her audiences here regret that this is the last day of the choir in San Diego.

Speaking of P. Melvin Peterson, the baritone soloist of the choir, we recall his fine work and his notably fine voice in the air from the Berlioz opera, "Benvenuto Cellini," the other night, with the popular "Because" following as the result of continued applause. He

7/23/35

ORCHESTRA GROUP TO LEAVE SEATTLE FOR EXPO TODAY

SEATTLE, July 22 (A.P.)—With music for their engagement filling two large packing cases, members of the Seattle symphony orchestra were preparing today to leave tomorrow for San Diego where they will give 24 concerts of two hours each at the San Diego Exposition.

Basil Cameron, conductor of the orchestra, who concluded an appearance as guest conductor of the San Francisco orchestra in San Mateo, Calif., Sunday, will meet his musicians in the south.

The first concert is scheduled for Friday. The Seattle musicians will reach the Exposition city one day in advance. They will have little time for leisure as their schedule is heavy during their engagement. Cameron has promised that few numbers will be repeated during the concert series. This will mean many days of practice for the orchestra.

Carl Rotter, 6, will be the youngest musician on the 1500-mile trip. While there will be other children along, he will be the only musician among the younger generation.

He is the son of Louis Rotter, violinist known as "the busiest man" in the orchestra, and already he knows considerable about music.

Sixty-three members of the orchestra will participate in the San Diego programs.

7/26/35

OPENING CONCERT BY SEATTLE GROUP SCHEDULED TODAY

First in a series of 24 concerts to be offered by the Seattle Symphony orchestra, Basil Cameron, conducting, at the Exposition Ford music bowl during a two-weeks' engagement will be heard from 2:30 to 4:30 p. m. today. Thousands of music lovers have become "symphony-minded" during the Exposition appearances of the San Diego, Los Angeles and Portland symphony organizations.

While the general orchestra personnel arrived here Wednesday, they were preceded by a day by Cameron, who completed arrangements for the first concert. The orchestra itself contains more than 60 artists and soloists.

A native of England, Cameron is well known in Pacific coast music circles. He comes to San Diego direct from San Francisco, where he conducted the San Francisco symphony last Sunday. He also has spent two winter seasons as guest conductor of the Bay City symphony. He had headed the Seattle organization for three years.

Born in Reading, Eng., and educated at the Royal conservatory of music, Berlin, Cameron has conducted many of the famous symphony orchestras of the world, including the Czech National Philharmonic orchestra, the Royal Philharmonic orchestra and Queens Hall orchestra of London, the British Broadcasting symphony orchestra, and others of international note.

Among soloists with the Seattle symphony are Theodore Anderson, concert master, Miss Viola Wastelaine and Mrs. Fenton Hopper.

Except for Mondays, the concerts will be presented twice daily, from 2:30 to 4:30 p. m. and 8 to 10 p. m.

7/27/35

A brilliant series of concerts by the Seattle symphony orchestra, directed by Basil Cameron, will begin with the premiere broadcast over KGB and the Columbia network at 3 p. m. today from the Ford bowl, Exposition.

The program will open with Liszt's famous tone-poem, "Les Preludes," followed by the "Water Music" of Handel; "The Swan of Tuonela" by the Finnish composer, Sibelius, and the Ballet Music from Massenet's "Le Cid."

Basil Cameron began his career as a concert violinist. Leopold Auer, the great pedagogue, early recognized his ability and for several years Cameron assisted at Auer's London classes. In 1911 he took up conducting as a career, and soon was directing the venerated Handel society in London. Since, he has conducted England's most famous orchestras, including the Royal Philharmonic society, the Liverpool, Bradford, and Birmingham symphonies, the BBC orchestra and noted symphonic groups on the continent. The Seattle symphony is entering its fourth season under Cameron's baton.

FORD BOWL

2:30 TO 4:30 P. M.

KFSB Broadcast 4 to 4:30 p. m.
Concert by the Seattle Symphony orchestra under the direction of Basil Cameron. Havrah Hubbard will announce. The program:

Overture, "Oberon" (Weber).
Ballet music, "Rosamunde" (Schubert).
Suite, "L'Arlésienne" (Bizet).
"Dreams" (Wagner).
Introduction to Act III "Lohengrin" (Wagner).

INTERMISSION

Nocturne and Scherzo, "Midsummer Nights Dream" (Mendelssohn).
"Dance of the Sylphs" (Berlioz).
Hungarian march from "Faust" (Gounod).
Spanish Caprice (Rimsky-Korsakow).
Melody for strings, "The Last Spring" (Grieg).
Finale from Symphony No. 4 (Tschalkowsky).

8 TO 10 P. M.

Concert by the Seattle Symphony orchestra. The program:
Overture, "Orpheus in the Underworld" (Offenbach).
Suite in D (for strings) (Bach).
Irish tune from "County Derby" (arr. Grainger).

"Molly on the Shore" (Grainger).
Dream pantomime from "Hansel and Gretel" (Humperdinck).
Suite, "Neapolitan Scenes" (Massenet).

INTERMISSION

Overture and Venusberg music from "Tannhauser" (Wagner).
Valse from "Nutcracker" suite (Tschalkowsky).
Prelude, "Le Deluge" (Saint-Saens).
Violin solo by Theodore Anderson.
Overture, "Fra Diavolo" (Auber).

FORD BOWL

2:30 TO 4:30 P. M.

KGB-CBS Broadcast, 3 to 4 p. m.
Concert by the Seattle Symphony orchestra under the direction of Basil Cameron. Havrah Hubbard will announce. The program:

Overture, "Semiramide" (Rossini).
"Funeral March of a Marionette" (Gounod).
Three Dances from "Henry VIII" (German).
Tone Poem, "The Preludes" (Liszt).
Suite, "Water Music" (Handel).
Tone Poem, "The Swan of Tuonela" (Sibelius).
Ballet Music, "Le Cid" (Massenet).

INTERMISSION

Waltz, "Tales from the Vienna Woods" (Strauss).
Two Hungarian Dances (Brahms).

8 TO 10 P. M.

Concert by the Seattle Symphony orchestra. The program:
March, "Pomp and Circumstance" (Elgar).
Overture, "Mignon" (Thomas).
Lyric Suite (Grieg).
Cello solo, "The Swan" (Saint-Saens).
Italian Caprice (Tschalkowsky).

INTERMISSION

Overture, "The Bat" (Strauss).
Minuet (Boccherini).
Negro Melody, "Deep River" (Coleridge Taylor).

HOUSE OF HOSPITALITY

2:30 TO 3:30 P. M.

Recital by the Florence Norman Shaw recital students assisted by Mrs. Axel L. Kettels, pianist. Soloists will include: William Farrel, Ray Fellows, Paul A. Winn, Louis Johnson. The program:
Sonata in D, violins and piano (Tartini).
"Night Song" violins (Cadman).
Sonata No. 2, violin and piano (Sjogren).
Elfen March, violins (Mendelssohn).
Serenata Napolitana, violins and piano (d'Aleccio).
Ballata, violins and piano (Papini).

ORGAN AMPHITHEATER

1 P. M.

Concert by the Exposition Junior Symphony orchestra under the leadership of Frank T. Close.

2:30 P. M.

Concert by the Exposition band under the direction of Joseph de Luca. The program:
March, "Liberty Bell" (Souza).
Overture, "Esmond" (Beethoven).
"Song of India" (Rimsky-Korsakow).
Selection, "La Traviata" (Verdi).
Waltz, "Gold and Silver" (Lehar).
Ballet Music from "Faust" (Gounod).
Let Me Call You Sweetheart" (Guentzel).
Second Hungarian Rhapsody (Liszt).

5:30 P. M.

Concert by the Exposition Junior Symphony orchestra under the direction of Frank T. Close.

"Music at Sunset" organ recital by Royal A. Brown. The program:
Organ suite, "Four Miniatures" (Rogers).
Legende, No. 1, "Saint Francis of Assisi Talking to the Birds" (Liszt).
Minuet, from the Sonata in B Flat (Wagner).
Hindu Song (Bemberg).
"On the Trail," from the "Grand Canyon" Suite (Ferde Grofe).
The Royal March (R. G. Hallings).

FORD BOWL

2:30 P. M.

KFSB Broadcast 4 to 4:30 p. m.
Concert by the Seattle Symphony orchestra under the leadership of Basil Cameron. The program:

Overture, "If I Were King" (Adam).
Norwegian Folk Songs (Ole Bull).
Ballet Music, "Sylvia" (Delibes).
Allegretto from Symphony No. 7 (Beethoven).
Overture, "Masaniello" (Auber).

INTERMISSION

Prelude le Deluge (St. Saens).
Ballet Egyptian (Luisini).
Overture, "Figaro" (Mozart).
"Neil Gwyn" Dances (German).
Valse Bluette (Drigo).
Finale from Symphony No. 2 (Sibelius).

8 P. M.

KFSB Broadcast 9 to 9:30 p. m.
Concert by the Seattle Symphony orchestra. The program:

March, "Entry of the Boyards" (Halvorsen).
Overture, "Rosamunde" (Schubert).
Concerto for two violins (Bach).
Tone Poem, "Finlandia" (Sibelius).
Overture, "Raymond" (Thomas).
Andante and Minuet from Symphony in E Flat (Mozart).
"March of the Dwarfs" (Grieg).
Suite, "Carmen" (Bizet).
"Invitation to the Waltz" (Weber).

FORD BOWL

2:30 TO 4:30 P. M.

KFSB Broadcast 4 to 4:30 P. M.
Concert by the Seattle Symphony orchestra under the direction of Basil Cameron. Havrah Hubbard will announce. The program:

Overture, "The Magic Flute" (Mozart).
Entr'acte, "Rosamunde" (Schubert).
"Unfinished" Symphony (Schubert).
"Academic Festival Overture" (Brahms).

INTERMISSION

Overture, "The Flying Dutchman" (Wagner).
Prelude and Love Death" from "Tristan and Isolde" (Wagner).
"The Ride of the Walkyries" (Wagner).

8 TO 10 P. M.

KFSB Broadcast 8:30 to 9 p. m.
Concert by the Seattle Symphony orchestra. The program:
Overture, "The Bartered Bride" (Smetana).
Two songs, "Spring Song," "Bees Wedding" (Mendelssohn).
Selections from Symphony No. 4 (Tschalkowsky).
"Andante" Cantabile for Strings (Tschalkowsky).
Dances from "Prince Igor" (Borodin).

INTERMISSION

Overture, "Lenora" No. 3 (Beethoven).
Violin solo, "Meditation" from "Thais" (Massenet)—Theodore Anderson.
Prelude, "The Afternoon of a Faun" (Debussy).
Overture, "The Merry Wives of Windsor" (Nicolai).

FORD BOWL

2:30 P. M.

Concert by the Seattle Symphony orchestra under the leadership of Basil Cameron. The program:

Overture, "A Midsummer Night's Dream" (Mendelssohn).
Symphonic Dances (Grieg).
Solveig's Song (Grieg).
Overture, "Mornings, Noon and Night" (Suppe).
Allegro Con grazia from Symphonie Pathétique (Tschalkowsky).
Olesto Vivace from Symphonie Pathétique (Tschalkowsky).

INTERMISSION

Algerian Suite (Saint-Saens).
Symphony No. 5 (Beethoven).
Concert by the Seattle Symphony orchestra. The program:
Overture, "Russian and Ludmilla" (Olinka).
Valse Triste (Sibelius).
Suite No. 1 (Gluck-Mottl).
Finale from Symphony No. 2 (Rachmaninoff).

INTERMISSION

Overture, "Sakuntala" (Goldmark).
Suite, "La Perla" (Lacome).
Après l'été (Schmitt).
"Faust" Ballet Music (Gounod).

The Valparaiso quake and fire in 1906 killed 3000 and rendered homeless 100,000.

Signboards on the railway stations in Japan are written in English as well as Japanese.

FORD BOWL

2:30 TO 4:30 P. M.

KFSB Broadcast 3 to 3:30 p. m.
Overture, "Le Roi l'a dit" (Delibes).
Tone Poem, "On Hearing the First Cuckoo" (Dellius).

"Serenade for Strings" (Mozart).
Overture, "Fingal's Cave" (Mendelssohn).
Praeludium (Jarnefeld).
Suite No. 1, "Peer Gynt" (Grieg).

INTERMISSION

Symphony, "From the New World" (Dvorak).

8 TO 10 P. M.

KGB-CBS Network, 8 to 8:30 p. m.
Overture, "Rienzi" (Wagner).
"Valse Triste" (Sibelius).
Prelude "Lohengrin" (Wagner).
"Dance of the Tumbler" from "The Snow Maiden" (Rimsky-Korsakow).
Adagio, from Second Symphony (Rachmaninoff).
March, from "Tannhauser" (Wagner).

INTERMISSION

Overture, "March" (Flotow).
Eight Russian Folk Tunes (Liadov).
Selection, "The Student Prince" (Romberg).

FORD BOWL

2:30 P. M.

Seattle Symphony orchestra, Basil Cameron, conductor; Havrah Hubbard, announcer. The program:

Overture, "Coriolan" (Beethoven).
Suite (for strings) in C" (Purcell).
Symphony No. 2 in D" (Haydn).

INTERMISSION

"Eight Russian Folk Tunes" (Liadov).
"A Night in Lisbon" (Saint-Saens).
"Night on the Bald Mountain" (Moussorgsky).

"Humoresque" (Dvorak).
"Bacchanale" from "Samson and Delilah" (Saint-Saens).
Dances from "The Bartered Bride" (Smetana).

Extra, "Loin du Bal".

KFSB broadcast, 4 to 4:30 p. m.

Seattle Symphony orchestra. The program:
Overture, "Roman Carnival" (Berlioz).
"Serenade" (Pierne).
Violin concerto (2nd and 3rd movements) Miss Viola Wasterlain (Max Bruch).
Fantasia, "Francesca de Rimini" (Tschalkowsky).

INTERMISSION

Rhapsody, "Espana" (Grieg).
Selection, "Carmen" (Bizet).
"Slavonic March" (Tschalkowsky).
Extra, "Minuet in G" (Beethoven).

FORD BOWL

2:30 TO 4:30 P. M.

Seattle Symphony orchestra, Basil Cameron, conductor; Havrah Hubbard, announcer. The program:

Overture, "Esmond" (Beethoven).
Tone poem, "Le Roi l'a dit" (Delibes).
"Salut d'Amour" (Elgar).
"Allegretto Scherzando" from "Symphony No. 8" (Beethoven).

Prelude, "Die Meistersinger" (Wagner).
"Symphony No. 5 in E Minor" (Tschalkowsky).

INTERMISSION

"Cavatina" (Raff).
"March of the Toys" (Herbert).
Extra, "The Bee" (Schubert).

KGB and CBS network, 3 to 4 p. m.

Seattle Symphony orchestra. The program:

Overture, "A Midsummer Night's Dream" (Mendelssohn).
Melody for strings, "The Last Spring" (Grieg).

Violin concerto, Theodore Anderson. "Andante and Finale" (Mendelssohn).
Overture, "William Tell" (Rossini).

INTERMISSION

Suite, "Scenes Pittoresques" (Massenet).
Serenade (Schubert).
Selection, "The Fortune Teller" (Herbert).

"La Lettre de Manon" (Gillet).
"Neapolitan Scenes" (Massenet).
Extra, "The Flight of the Bumble Bee" (Rimsky-Korsakow).

FORD BOWL

2:30 to 4:30 p.m.
Seattle Symphony orchestra. Basil Cameron, conductor; Havrah Hubbard, announcer. The program:
Overture, "Carnival" (Dvorak).
Nocturne and Scherzo from "Midsummer Night's Dream" (Mendelssohn).
Symphony No. 41 in C (Jupiter) (Mozart).

INTERMISSION

Dream Pantomime, "Hansel and Gretel" (Humperdick).
Prelude "Le Deluge" (Saint Saens).
Dances from "The Bartered Bride" (Smetana).
Overture, "Romeo and Juliet" (Tchaikovsky).
KFSB broadcast, 4 to 4:30 p.m.

8 to 10 p.m.
Seattle Symphony orchestra. The program:
March, "The Queen of Sheba" (Gounod).
Waltz, "Wine, Woman and Song" (Strauss).

Overture, "Egmont" (Beethoven).
Chanson de Nuit (Elgar).
Irish Tune (Graninger).
Second Hungarian Rhapsody (Liszt).

INTERMISSION

Overture, "Stradella" (Piotow).
Ballet Music, "William Tell" (Rossini).
Meditation from "Thais" (Massenet).
Ballet Music, "La Cid" (Massenet).
KFSB broadcast, 8:30 to 9 p.m.

FORD BOWL

2:30 TO 4:30 P. M.
Seattle symphony orchestra. Basil Cameron, conductor; Havrah Hubbard, announcer. The program:
Overture, "Der Freischutz" (Weber).
Norwegian Rhapsody (Lalo).
Nutcracker Suite (Tchaikovsky).
Choral prelude, "Jesus, We Are Here" (Bach).

"Canzona," from "Symphony No. 4" (Tchaikovsky).
Pizzicato, from "Symphony No. 4" (Tchaikovsky).

INTERMISSION

Introduction and Wedding March from "The Golden Cockerel" (Rimsky-Korsakov).
Selection, "The Student Prince" (Romberg).

Ballet music, "Boadil" (Moszkowski).
Three English dances (Quilter).
Extra, "Serenade" (Moszkowski).
KFSB broadcast, 4 to 4:30 p.m.

8 TO 10 P. M.
Seattle symphony orchestra. The program:

Overture, "Oberon" (Weber).
Norwegian folk song (Ole Bull).
Valse Bluette (Drigo).
First Hungarian Rhapsody (Liszt).

Symphonic Dances (Grieg).
Overture, 1812 (Tchaikovsky).

INTERMISSION

Suite, "Peer Gynt," No. 2 (Grieg).
Ballet music, "Rosamunde" (Schubert).
Largo, from "The New World Symphony" (Dvorak).

Finale, from "Symphony No. 4" (Tchaikovsky).
Extra, "Turkey in the Straw".
KGB and CBS network, 8 to 8:30 p.m.

FORD BOWL

2:30 TO 4:30 P.M.
Seattle symphony orchestra. Basil Cameron, conductor; Havrah Hubbard, announcer. The program:
Overture "Phedre" (Massenet).
Variations on a Theme of Tchaikowsky (Arensky).
Norwegian Dances (Grieg).
Andante from "Symphony No. 7" (Schubert).

"Dance of the Hours" (Ponchielli).

INTERMISSION

"Carmen" (Bizet).
"If I Were King" (Adam).
Lyric Suite (Grieg).
March from "Tannhauser" (Wagner).

EXTRA—"Dreaming" (Schumann).
KFSB broadcast, 4 to 4:30 p.m.

8 TO 10 P.M.

Seattle Symphony orchestra. The program:

Overture "Masaniello" (Auber).
Serenade for Strings (Haydn).
Sous le Balcon, "La Fera" (Lacombe).
Suite, "L'Arlesienne" (Bizet).

Luet, "Petit Mari, Petite Femme" (Bizet).
Introduction to Act III, "Lohengrin" (Wagner).

INTERMISSION

Overture, "Tannhauser" (Wagner).
Dreams (Wagner).
Valse Caprice (Rubenstein).

Three English Dances (Quilter).
Andante Cantabile (Tchaikovsky).
Overture, "Miknon" (Thomas).

EXTRA—"Serenade Pierre".
KFSB broadcast, 9 to 9:30 p.m.

FORD BOWL

2:30 to 4:30 P. M.
Seattle symphony orchestra. Basil Cameron, conductor; Havrah Hubbard, announcer. The program:
Overture, "Ruy Blas" (Mendelssohn).
Pilgrims' March and Moderato, from "Italian" symphony (Mendelssohn).
The Steppes of Central Asia (Borodin).

Two Spanish dances (Moszkowski).
Dream Pantomime (Humperdick).
Dances from "Prince Igor" (Borodin).

INTERMISSION

Suite in D, for strings (Bach).
Valse "Dornreschen" (Tchaikovsky).
Serenade (Schubert).
Finale, from "Symphony No. 5" (Tchaikovsky).

KFSB broadcast, 3 to 3:30 p.m.
8 TO 10 P. M.

Seattle symphony orchestra. The program:

Homage march, "Sigurd Jorsalfar" (Grieg).
Air on the G String (Bach).

Capriccio Espagnol (Rimsky-Korsakov).
Romance and Rondo, from "Serenade" (Mozart).

Hungarian March (Berlioz).

INTERMISSION

Overture, "Morning, Noon and Night" (Suppe).
The Swan of Tuonela (Sibelius).
Three dances, "Nell Gwyn" (German).
Norwegian Rhapsody (Lalo).

Italian Caprice (Tchaikovsky).
KGB and CBS network, 8 to 8:30 p.m.

sini as a brilliant opening to the day's music; the "Funeral March of a Marionette," of Gounod, a humorous bit of story-telling music which as light as it is, received genuine consideration from the orchestra and its conductor—and thereby endeared the Seattle group to every listener in the bowl at that time; the "Shepherd Dance" from the German suite; a very dramatic presentation of "Les Preludes," Symphonic Poem No. 3, of Liszt; and the graceful, tuneful, fascinating "Water Music" of Handel; the tone poem, "The Swan of Tuonela" from the Sibelius epic; the Spanish dances of Massenet, and other works that filled the two hours with unalloyed symphonic delights.

Bowl audiences for the Seattle orchestra are running true to form. While Sir Hamilton Harty has modernized the Handel "Water Music" to a certain extent, with instrumentation only possible in this age, it is still "old fashioned music" to many listeners of this generation, but the attention of the audience was breathless, as has been the Ford bowl audiences to all the classics. It has been noted at almost every concert since the Exposition opened that the finer things, the recognized masterpieces of symphony, have received the best attention and the most applause.

Last night's concert was from the works of Elgar, Thomas, Grieg, Saint-Saens, Tchaikovsky, Strauss, Boccherini, Coleridge-Taylor and Ponchielli. This concert will be reviewed in tomorrow's Union.

SEATTLE GROUP WINS ACCLAIM IN BOWL CONCERTS

By WALLACE MOODY

Praise is heard on every side for the work of the Seattle Symphony orchestra in the first four concerts of its engagement at the Ford bowl, with much satisfaction expressed that there are 20 more to follow before the engagement ends. Yesterday's audiences were large and it may be safely predicted that capacity audiences will be the rule as word of the excellence of this fine company of symphonists, under their distinguished conductor, Dr. Basil Cameron, is spread abroad.

Yesterday afternoon there was the "Semiramide" overture of Ros-

ORCHESTRA PLAYS TO FILLED BOWL, WINS HIGH PRAISE

By WALLACE MOODY

Those who heard the evening concert of the Seattle Symphony orchestra on its opening day still are sounding the praises of Conductor Basil Cameron's reading of Bach and the response of the players, to say nothing of the especially fine program as a whole. And there still is wonder on the part of the regular attendants at the Ford bowl symphonies that the Seattle orchestra so soon "found itself" in its new environment.

Word of this kind has a way of getting around, and consequently an audience which almost filled the great bowl greeted the orchestra and its splendid conductor on Saturday night. There was ample reward, even for the late comers, Elgar's "Pomp and Circumstance," as inevitable as it seems to be, came to the listener with surprising freshness and with tempos, although something of a departure from that of other conductors we have had, very much to the liking of this reviewer. The familiar second theme was stateliness personified.

The overture to the Thomas opera, "Mignon," followed, crowded with melodies familiar to all and affording opportunity for solo voices in the orchestra that already have very definitely placed themselves with those listeners who know something of symphony, as well as with others who cannot locate the instrument and the artist, but who acknowledge that it is all extremely pleasing as they listen. The "Lyric Suite" of Edward Grieg was far-reaching in its effect on the audience as a whole. The simple beauty of its pastorelle scenes; the poignant melody of its Nocturne with exquisite work from the strings and the woodwinds; the pizzicato strings bringing to life the legendary dwarfs of the forest, the riot which follows and the peaceful melody which soon is lost in the return of the opening theme—not a soul in that great audience to feel it as being anything else but music of their very own.

"The Swan"

In "The Swan," from the famous "Carnival of Animals," of Saint-Saens, we heard the warm, beautiful tone of Donald Strain, the first cellist of the Seattle orchestra. There is tonal quality here akin to that of Theodore Anderson, concert master of the orchestra, in an entirely different groove, of course, which inclines us toward the belief that here is the secret of the splendid tonal unity of the string section. And we learn that Dr. Cameron has been very firm in his choice of players to obtain this very objective.

While the "Italian Caprice" of Tchaikowsky may find critics in the "higher brackets" of musicians who live on the purist plane, the or-

Bowl Crowds 'Sit Up and Take Notice' As Seattle Symphony Wins Acclaim

By WALLACE MOODY

Seventy-two symphony concerts and a week of music by one of the famous choirs of America—and then came the Seattle Symphony orchestra under Dr. Basil Cameron, with the monumental task of continuing the interest already aroused and of restimulating the thousands of music lovers who have made the Ford bowl at the Exposition the mecca of their symphonic desires. The first concert on Friday made the listeners (in the language of the street) sit up and take notice and then followed one concert after another of such excellence as to awaken everyone to the musical worth of this splendid organization and to the fact that it had as its conductor a man of high musical purpose, of assured interpretative gifts and of that kind of personal magnetism which immediately establishes a genuinely sympathetic contact between orchestra and audience.

With Tuesday afternoon there came works of Delibes, Mozart, Mendelssohn, Grieg and Dvorak. The "Fingal's Cave" overture came to the writer, who was listening over the air, with remarkable clarity. Cameron's gift of interpretation which he so splendidly passes on to his players made the rolling, surging theme of the opening, the swell of the waves and the gush of its eddying waters highly realistic. And then the "Praeludium" of Jarnefelt, suggesting a dance in which there is a building up of one figure after another, with that basso ostinato plucked from the strings until the last note is played. In proper sequence came the "Peer Gynt" suite No. 1 of Grieg, in which the familiar pictures of the dawn, of Ase's death, of Anitra's dance and the frenzied dance of the Trolls in the "Hall of the Mountain King" were faithfully portrayed.

At night, in our accustomed places, we listened to the brilliantly executed overture to "Rienzi;" the "Valse Triste" of Jean Sibelius, with its reflection of tragedy in one of its gruesome if mystic forms; the prelude to "Lohengrin" with its theme of the Holy Grail; the sprightly highly-colored "Dance of the Tumblers" from Rimsky-Korsakoff's "The Snow Maiden," and then the Adagio from Rachmaninoff's Second Symphony, with its intermingled themes, its beauty in form and in the manner of its playing; its solo voices so finely employed—this made its impress on musician and layman alike.

There was the singing of many orchestral voices in the march from "Tannhauser," and then came the eight Russian folk tunes of Laidow. Cameron's reading of these little songs and dances of the Russian peoples filled them with color, light

and shade. They were immensely popular with the audience. By request, the orchestra gave at this point the Strauss waltz, "Tales of the Vienna Woods," the conductor investing the old favorite with his own individuality, the tempos and the rhythm beautifully regular with less of the rubati employed by bowl conductors who have preceded him. The concert closed with the brilliant "Semiramide" overture of Rossini.

Yesterday's concerts were largely attended, the evening concert featuring the Bach concerto for two violins, with Miss Viola Wasterlain and Helen Fenton Hopper as the violinists. The evening concert will be reviewed in tomorrow's issue of The Union.

chestra and Dr. Cameron's reading in the concert so stirred the audience that there were many bows and the orchestra was brought to its feet at least twice. Eventually it became necessary for Announcer Havrah Hubbard to break into the applause with the following pertinent comment: "It may not be the best Tchaikowsky, but when played with such rare understanding, clean attack and nicety of accent, it is mighty good music to listen to."

Strauss Melodies

There was brilliant interpretation of Strauss melodies in the overture to "The Bat"; a warmly received rendition of the lovely Boccherini "Minuet"; a genuinely impressive reading of Coleridge-Taylor's highly involved symphonic treatment of the simple and beloved Negro melody, "Deep River," and the many-hued "Dance of the Hours," of Ponchielli as the last part of the evening program.

Yesterday was a day of Mozart, Schubert, Brahms, Smetana, Mendelssohn, Tchaikowsky again, Borodin, Beethoven, Massenet, Debussy and Nicolai. The Wagner group of the afternoon concert was memorable, including the Prelude and Love Death from "Tristan and Isolde," and the overture to "The Flying Dutchman." The Prelude and Love Death, epochal in all music as it is held by many, gave the listener a new facet of the orchestra to consider. It is known that an actual storm at sea served Wagner as a model for the music of "The Flying Dutchman." Its interpretation by the Seattle orchestra was also something of a revelation of its resources. Concertmaster Anderson's solo had to be missed. We are hoping for the "Meditation" again at an early concert.

SYMPHONY LAUDED ON MUSICIANSHIP, PROGRAM CHOICE

By WALLACE MOODY

In following the Seattle Symphony orchestra programs as they are played in the Ford bowl from day to day, one is impressed by their solid musical worth and by a certain attractive contrast in their arrangements despite that the half-hour broadcasts sometimes do make advisable the more or less sudden switches which might be slightly demoralizing to the process of building programs in a more intimate environment. That orchestra and audience find little to disturb them in these readjustments at a moment's notice is part of the genuine good nature which has obtained in the bowl presentations since the opening day.

The afternoon concert Wednesday was marked by great diversity in its program, with particular emphasis on the part of the orchestra, and in the matter of reception by the audience, laid upon the Finale from the Second Symphony of Sibelius. And again, in the evening concert, the superbly played tone poem of the same composer, "Finlandia." Conductor Cameron finds the mood of Sibelius at once, which is quickly sensed by the understanding listener. While there is infinite care as to detail in the matter of phrasing and the development of themes, there is no loss to the tremendous sweep of it all nor in the emotional appeal which Sibelius has for everyone.

Number Bears Repeating

In the evening we heard a work that will bear repeating, not only because it was Bach in a guise in which we seldom hear him but also for the charm of the work conveyed to the listeners by Viola Westerlain and Helen Fenton Hopper and the orchestra in the Bach Concerto for two violins, a composition written in the style of the old-time concerto grosso. It is in three movements, the first a fugue; the second a song with a beautiful counter melody, and the last a brilliant finale. There is a splendid recording of this double violin concerto made by Yehudi Menuhin and Georges Enesco, with Pierre Monteux, who conducted at the Hollywood bowl this week, as the director of the string orchestra for that recording, which attests its importance as program material for the modern audience. It was beautifully done by Miss Westerlain and Miss Hopper; may we have it again?

Works of Halvorsen, Schubert, in addition to "Finlandia" already mentioned, were greatly enjoyed. And there was a true Mozartean flavor to Doctor Cameron's reading of the Andante and the cheerful Minuetto of the great master's Sym-

phony in E Flat Major. Thanks again to Doctor Cameron for the melodically beautiful Nocturno and the stirring, exciting "Dance of the Dwarfs," from the Grieg suite. Then the dazzling first "Carmen" suite of Bizet, and the sense-alluring Weber-Weingartner "Invitation to the Dance," developed by Felix Weingartner from a comparatively simple piano piece to a real symphonic poem for the orchestra.

Conductor Wins Favor

The Thursday afternoon concert was marked by one of the brightest and most popular overtures of them all, "Morning, Noon and Night," of von Suppe, and a memorable reading of the Allegro con Grazia and the Allegro Vivace from Tchaikovsky's "Symphony Pathetic," the latter particularly enjoyed by this reviewer. The evening's and yesterday's concerts pretty much ran the gamut of the symphonic repertory, with Beethoven, Rachmaninoff, Mendelssohn, Gounod, Purcell, Haydn, Saint-Saens, Moussorgsky, Berlioz, Chabrier, Smetana and others splendidly represented. The highlight of last night's concert was the violin concerto, second and third movements, of Max Bruch, played by Miss Viola Westerlain. This concert will be reviewed in a later issue.

It is easy to see that Doctor Cameron has definitely won Ford bowl audiences. His every appearance is the signal for enthusiastic applause, a personal tribute to the conductor that is richly deserved.

tion of that awful scene where Dante and Virgil encounter Francesca and Paolo among those tormented souls who are being driven incessantly to and fro in the darkness by violent winds. The tonal picture of the appalling gloom, the wailing of the wind and the cries of the doomed as interpreted in the fantasy make its hearing unforgettable.

In striking contrast came the selection from "Carmen," all the familiar melodies and scenes with an outstanding piece of work by Concertmaster Theodore Anderson in his rendition of the flower song. Here also is tone of exceptional beauty. Tchaikovsky's "March Slav" brought this tremendously interesting concert to a brilliant close.

3 RARE MUSICAL FEATURES MARK MEMORABLE DAY

By WALLACE MOODY

Music lovers in the Ford bowl on Friday night will long remember the exceptionally fine work of Miss Viola Westerlain in the violin concerto, second and third movements, of Max Bruch, the G minor Concerto which is included in the repertoire of every great violinist in the world. While amplification sometimes does strange things to the tone of the player in the great out-of-doors, the acoustics of the Ford bowl are so finely balanced (if that is the right term) that the real quality is still there—and Miss Westerlain's tone is a beautiful one, perfectly moulded and skillfully projected. She had an abundant technic which was assuredly needed in the brilliant third movement.

Cameron's reading of the "Carnaval Romain" overture of Berlioz was characteristic, in a spirited vein. The "Serenade" of Pierre so pleased the audience that its repetition was warranted. The orchestra piece de resistance of the evening came with the reading by the distinguished conductor of the Seattle symphony and the work of the orchestra in the Tchaikovsky fantasy, "Francesca da Rimini." Based on the episode Dante relates in the fifth canto of the "Inferno," the music begins with the descrip-

CROWD ENTHUSED OVER PLAYING OF SEATTLE GROUP

By WALLACE MOODY

The characteristic virtues of the Seattle Symphony orchestra, and its distinguished conductor, Basil Cameron, never were more in evidence than in the concerts of Saturday and Sunday in the Ford bowl. While the veriest tyro in music would understand that in 24 consecutive concerts within two weeks there must be many numbers, some of them, perhaps, of the greatest symphonies, which have to be played with only slight preparation and some with no rehearsing at all, yet these men and women of the Seattle Symphony play together with the sympathy towards each other that one ordinarily expects only in a chamber music organization.

"How do you account for it?" was the question asked of one of the first chair men. His answer was a significant gesture toward Dr. Cameron who was in conversation with some friends during the intermission.

One of the most enthusiastic audiences of the season just about filled the bowl Saturday night and, despite the somewhat annoying appearance of a brass band at the head of the bowl when the concerto was in progress, the enthusiasm did not abate until Dr. Cameron, after repeated acknowledgement of the applause at the end of the concert, took the podium and gave the delighted audience the "Praeludium" of Jarnetel.

Sportsmanship Praised

May we pay tribute to the sportsmanship of Dr. Cameron and Concertmaster Theodore Anderson in the matter of these "off stage effects" during the concerto which, after all, must be accepted good-naturedly as part of a great Exposition such as our own. When the shots and drum beats subsided the concerto went on as if nothing had happened—and what a reward for the audience! Theodore Anderson, in the Mendelssohn concerto, gave a most exemplary performance, his work containing those elements of real virtuosity demanded of the player who gives it the consideration its greatness deserves. We have spoken of the beauty of his tone as employed in other works, and now there must be word of his abundant technic as displayed in the concerto. The Finale, which is more or less familiar to the average listener, was brilliantly executed. There was continued and resounding applause as the concerto came to an end.

Other numbers of this concert, some of them heard for a second time but with renewed interest as Dr. Cameron reads them, were the overture to "A Midsummer Night's Dream" of Mendelssohn, with its suggestion of the exquisite music of the fairy ballet; the poignant melody for strings of Grieg's "The Last Spring;" the ever popular "William Tell" overture of Rossini; the three pictures in tone of Massenet; an ex-

ceptionally beautiful presentation of Schubert's beloved "Serenade;" the lively airs from Herbert's "Fortune Teller;" the sensuous and extravagantly colored music of Chabrier's "Rhapsody Espana," with its Jota, its Malaguena, and its dances of Aragon and Andalusia, and the very welcome "Praeludium" as the extra gift of the orchestra to the clamorous audience.

Repetition Appreciated

Sunday's concerts were on the high plane of all the others. Dvorak's "Carnival Overture" opened the day of music in the bowl. Its three well-contrasted themes suggest an elaborate sort of festival. Then came the ever welcome Nocturne and Scherzo from "A Midsum-

mer Night's Dream," followed by an astonishingly fine performance of the famous "Jupiter" Symphony of Mozart. It is conceivable that the orchestra had only little time to prepare for the bowl presentation of this monumental work but Dr. Cameron gave it a magnificent reading and nothing was lost of the nobility of its proportions.

The Dream Pantomime music from "Hansel and Gretel" was beautifully given and there was a stunning performance of the highly characteristic dances from Smetana's "Bartered Bride." The audience (and this writer) appreciated the repetition of the "Meditation," from "Thais" with another fine piece of work by the concertmaster. The highly emotional music of the overture to "Romeo and Juliet" of Tschalkowsky, as read by Cameron, won another ovation for conductor and orchestra.

Cameron Discusses Orchestra Work, Sees Secure Future for Symphony Music, Praises Local Audiences

By WALLACE MOODY

To watch Dr. Basil Cameron, conductor of the Seattle Symphony orchestra, in action from a vantage point on the stage itself, whether it be in rehearsal or at the actual performance later on, is an illuminating experience one is likely to carry in the mind's eye for a long time to come. And in that experience is revealed one of the potent reasons for the orchestra's consistently good playing from day to day, and why there are so few anxious moments when a new work is being presented where circumstances have prevented what might be con-

tion, that despite inevitable distractions by land and—may I add—air, physical matters incident to any great exposition, the attendance and attention has been most remarkable, with emphasis on the fact that the finer things, the standard symphonies and the earlier classics have been among those most warmly received from day to day. I am speaking from my own experience in the matter and I understand that this has been characteristic of bowl audiences since the beginning."

What of the Future?

"In the face of present difficulties in raising funds for the adequate support of symphony orchestras throughout the land, what of the future?"

"I have no fears for the future of symphony in this country," was Dr. Cameron's reply, "as long as music remains an important part of the curriculum of our schools and colleges. As in any other business or profession, the depression has placed its heavy hand on music in all of its branches, and that which seems the most luxurious of all has probably suffered most, the symphony orchestra. But young people are coming along with firmly ingrained ideas of the place of good music in the scheme of life, and with this new blood mingling with that of loyal symphony lovers who still are legion in every community, symphony will go on and on. It has weathered the centuries and will continue."

"In some quarters," it was suggested to Dr. Cameron, "there has been the disposition to get along with guest conductors alone at long intervals as a measure of economy."

"Guest conductors are all very well," he said. "Who would want to get along without them? And to be a guest conductor with this great orchestra or that is an enriching experience no conductor would wish to forego. But in my opinion an orchestra committed to the policy of guest conductors for an entire season would lose something of its entity and certainly something of its solidarity. There must be a chief, a head, a musical executive might we say, to coordinate values too easily lost without someone definitely responsible to look to at all times. In justice to the guest conductor, the organization should be at its highest level when that guest conductor takes the stand."

Assistant Conductor

"Wouldn't the assistant conductor be acceptable in the interim between guest conductors?"

"Ordinarily, no. There are, of course, exceptions. The assistant conductor is invaluable, as I have good reason to know. It may be a matter of psychology. But it is my conviction that there must be one reputable head to see a symphony orchestra through to a successful season. I am not alone in this, I am sure."

Before attaining international

fame as a conductor, Dr. Cameron was a violinist acclaimed in the concert field on both sides of the Atlantic. Occasionally he is heard in solos over the air and perhaps will appear in that capacity when the Seattle orchestra takes its place on the Standard hour with other coast orchestras this winter. Dr. Cameron says he has enjoyed San Diego and its people in his visit here, and that he is sure every member of the orchestra echoes this sentiment.

The Seattle Symphony will complete its Exposition engagement with today's concerts at 2:30 and 8 p. m. The San Francisco Symphony, Alfred Hertz, conductor, will start its Ford Bowl series tomorrow. Wallace Moody's review of the Seattle orchestra's programs Wednesday and yesterday will be published tomorrow.

sidered adequate rehearsal. As one watches there is no conscious strain on the part of any member of this fine organization; in fact, there is a remarkable sense of freedom about it all that is communicated to the listener and which immeasurably adds to the enjoyment of the work in hand.

In approaching Dr. Cameron for an interview, which was granted with the fine courtesy so characteristic of the noted conductor, this feature of the work of the orchestra first came to mind.

Background Told

"I like what you say about the sense of freedom in our work," he said, "but you know and I know that ordinarily that which seems so perfectly spontaneous in the work of an artist or an organization is usually the result of intensive application over a considerable period of time. I will say, however, that with 24 two-hour symphony concerts staring us in the face, to be played within two weeks, with our own regular season in Seattle of but 12 weeks duration, we found something of a problem in program-building on our hands despite the fact that we have one of the largest libraries in this country."

"Which makes it all the more remarkable—"

"You are quite generous," he interrupted, with that rare smile bowl audiences have learned to know. "It was principally a matter of decision—one of two qualities, (the other is precision), which I have striven to make a part of the psychology of the work we have undertaken in building a real symphonic body for the music lovers of Seattle and its adjacent territory."

"Has San Diego and the Exposition visitor measured up to your expectations in appreciation of Henry Ford's splendid gift of symphony—if this is not too personal a question?"

"May I say, in reply to your ques-

Dr. Basil Cameron will conclude the two week's engagement of the Seattle Symphony orchestra in the Ford bowl this evening. This orchestra has drawn increasingly large attendance to the bowl concerts during its 24 appearances. The climax of the concerts was reached Wednesday night when Cameron presented the 1812 Overture by Tchaikowsky. On this occasion two navy one-pounder saluting guns were used to augment the martial composition by firing 18 rounds of ammunition.

WARM FAREWELL MARKS CLOSE OF SEATTLE SERIES

By WALLACE MOODY

Closing its Exposition engagement in the Ford bowl with two memorable days of music, the Seattle Symphony orchestra, under its distinguished conductor, Dr. Basil Cameron, received a farewell last night which must have warmed the hearts of the players, every one, and must have been especially gratifying to their conductor as a convincing demonstration of the regard in which San Diego music lovers and those others who have sojourned here during the last two weeks now hold him. Each orchestra in turn has found high favor here, beginning with our own, and none will begrudge the splendid success attendant upon the visit of the Seattle orchestra.

In an appraisal of the two days of music, we like to go back to Wednesday afternoon closing with a glowing presentation of the Grieg lyric suite and the inspiring rendition of the march from "Tannhauser" as the knights and the guests enter the Hall of Song in that great scene. It was the beginning of the end and there were expressions of regret even then that the Seattle orchestra was so near the close of its series.

Young Violinist Plays

There were novelties for the evening concert that drew an almost capacity audience to the bowl. For the first time a musician not a member of the orchestra was honored by a bowl appearance, Hector Vilmo's, young Long Beach violinist, playing the Concerto in E minor by Jules Conus, with Dr. Cameron conducting. The concerto was new to San Diego audiences, our only record, in fact, being that it was first played in southern California by Frances Berkova, Russian violinist, with the Los Angeles Philharmonic orchestra in 1928. The young violinist has a good deal of style, a firm bow and an abundance of technic. As Dr. Cameron said of him afterwards: "This young man has a great deal of talent and should make a fine artist as he matures." He is 18.

That concert opened with the overture to "Russian and Ludmilla" of Glinka, with its story in music of the days of pagan Russia. And then came the concerto with a spectacular presentation of Tschaikowsky's Overture Solenne, "1812," following. As Tschaikowsky himself has described it, it was a noisy affair. The score calls for bells, canons, and a double brass choir. It was planned for an outdoor performance in front of the Church of the Saviour in Moscow's public square but, according to some historians, this performance never took place. Tschaikowsky left this word about it: "I wrote it without much warmth of enthusiasm, therefore, it has no great artistic value." At any rate, the guns "volleyed and thundered" and Con-

ductor Cameron valiantly led his players through the cloud of smoke that blew directly into the shell.

"Valse Caprice" Offered

The overture from "Tannhauser" again held its potent and eloquent sway, musically speaking; the lovely Pierne "Serenade" for strings never was done more beautifully—and this should be said of the Tschaikowsky "Andante Cantabile" as well. Rubenstein's "Valse Caprice" was interesting and the last number of the regular program, the Finale from the Sibelius 2nd symphony came to the listener as great-hearted music played in great-hearted fashion. Recalls followed and there had to be an extra number, the "Dance of the Clowns," from "The Snow Maiden," by Rimsky-Korsakoff.

Yesterday's programs were in the nature of reviews, with two or three numbers heard for the first time but mostly works that have found especial favor with bowl audiences during the Seattle orchestra engagement. They were from Mendelssohn, Borodin, Moszkowski, Humperdinck, Bach, Tschaikowsky, Schubert, Grieg, Rimsky-Korsakoff, Mozart, Berlioz, von Suppe, Sibelius, German and Lalo. All have received comment here. They served to make the regret at Seattle's going that much the stronger.

71 WITH HERTZ AS S.F. NEXT IN BOWL

Seventy-one members of the San Francisco Symphony orchestra, Dr. Alfred Hertz conductor, arrived in San Diego this noon and will hold their first rehearsal in the Ford bowl tomorrow morning. The orchestra is preparing to present a series of 24 concerts starting tomorrow afternoon at 2:30 o'clock.

Hertz has been known for years as the "father" of the internationally famous Hollywood bowl. He opened the first year's symphony season there 14 years ago. At that time he was one of the few directors of America's orchestras who believed in the movement to hold symphonies under the stars at popular prices. His directorial prowess and his selection of popular symphonic compositions are credited with having been largely responsible for the success of the Hollywood bowl's inaugural season.

HOUSE OF HOSPITALITY

2 TO 3 P.M.
Program selected from works of Mary Carr Moore, American composer:
Four Love Songs—
(a) "Renunciation" (Text, Grace Bush).
(b) "Compensation" (Text, Eleanor Flaiss).
(c) "Consummation" (Text, Walt Whitman).
(d) "Dedication" (Text, Mary Carr Moore).
Mary Booth, contralto.
The composer at the piano.
Suite for Strings and Piano, Saul, op. 80.
(I) "Andante Sostenuto."
(IV) "Moderato. Con Moto."
(V) "Lento."
First violin, Clementine Chappelle; viola, Philip Arns; second violin, Jeanne Henrich; cello, Doris Savary. Composer at the piano.
Selections from Narcissa: American Historical Music-Drama, Op. 71 (Libretto, Sarah Pratt Carr).
(a) "Tis Now a Well-Told Tale" (Marcus Whitman).
(b) "Ah, Longer Stay" (Narcissa).
(c) "Royal Soul" (Narcissa and Mar-

FORD BOWL

2:30 TO 4:30 P. M.
San Francisco Symphony orchestra, Alfred Hertz, conductor; Havrah Hubbard, announcer. The program:
Tone poem, "Don Juan" (Strauss).
"Andante Cantabile" from "Siring Quartet, Opus 11" (Tschalkowsky).
"Danse Macabre" (Saint-Saens).
"Dreams" (Wagner).
"March Slav" (Tschalkowsky).
INTERMISSION
Overture to "Fra Diavolo" (Auber).
"Dance of the Sylphs and Satyrs" (Schumann).
"Peters" (Debussy).
"Entr'acte" from "Rosamunde" (Schubert).
"Music Box" (Lidow).
"Carmen Suite No. 1" (Bizet).
"Dance of the Sylphs" (Berlioz).
"Symphonic poem, 'Les Preludes'" (Liszt).
*KFSD broadcast, 4 to 4:30 p.m.
8 TO 10 P. M.
San Francisco Symphony orchestra. The program:
Selections from "A Midsummer Night's Dream" (Mendelssohn).
"Overture," "Scherzo," "Nocturne," "Wedding March," "Finale: Entrance of the Gods into Valhalla" from "The Rhinegold" (Wagner).
"Astarte Scenes" (Massenet).
"Sunday Morning," "At the Tavern," "Under the Linden Trees," "Sunday Evening."
INTERMISSION
Overture to "Der Freischütz" (Weber).
"Heart Wounds" and "The Last Spring" (Greig).
"A Night on Bald Mountain" (Moussorgsky).
Symphonic poem, "Phaeton" (Saint-Saens).
"Hungarian Rhapsody No. 2" (Liszt).

FORD BOWL

1:15 TO 2:15 P. M.
Sciot's band, Guy Tufford, director. The program:
"Star-Spangled Banner" (Key). Sciot's band.
Address of welcome, Elwood T. Bailey.
Introduction of master of ceremonies, Judge Lacy D. Jennings, past high priest, San Diego chapter No. 1.
"Open the Gates of the Temple" (Knapp). W. E. Morris, solo; Victor Boden, accompanist.
Introduction of the grand officers.
"Oh, That Summer Smiles for Ave" (Davis). W. E. Morris, solo.
Oration, Eminent Sir C. Stanley Chapman, past grand commander of grand commandery Knights Templar of California.
"American Legion March."
"Overture" (Barnhouse).
"Tales of Hoffman."
"Mills in the Forest."
"March."
Sciot's band exhibition drills. San Diego commandery drill team.
2:30 TO 4:30 P. M.
San Francisco Symphony orchestra, Alfred Hertz, conductor; Havrah Hubbard, announcer. The program:
Symphonic Suite, "Scheherazade" (Rimsky-Korsakow).
INTERMISSION
Overture to "Rienzi" (Wagner).
"L'Arlesienne Suite No. 1" (Bizet).
(a) "Prelude."
(b) "Menuet."
(c) "Adagio." (d) "Carillon."
"Symphony in B Minor," "Unfinished" (Schubert).
(a) "Allegro moderato."
(b) "Andante con moto."
"Overture to 'Euryanthe'" (Weber).
*KFSD broadcast, 4 to 4:30 p.m.
8 TO 10 P. M.
San Francisco Symphony orchestra. The program:
Suite from the ballet, "Sylvia" (Delibes).
(a) "Prelude and les Chasseurs."
(b) "Intermezzo" and "Valse Lente."
(c) "Pizzicato."
(d) "Cortège de Bacchus."
Swedish rhapsody, "Midsommervaka" (Alfred).
Overture to "Mignon" (Thomas).
Prelude to "The Deluge" (Saint-Saens).
"Peer Gynt Suite No. 1" (Grieg).

(a) "Morning."
(b) "Ase's Death."
(c) "Anitra's Dance."
(d) "In the Hall of the Mountain King."
INTERMISSION
"Symphonie Pathétique" (Tschalkowsky).
(a) "Adagio. Allegro. Andante. Allegro Vivo."
(b) "Allegro con grazia."
(c) "Allegro molto vivace."
(d) "Adagio lamentoso."
*KFSD broadcast, 8:30 to 9 p.m.

FORD BOWL

2:30 TO 4:30 P. M.
San Francisco Symphony orchestra, Alfred Hertz, conductor; Havrah Hubbard, announcer. The program:
"Scenes Pittoresques" (Massenet). (a) "Marche" (b) "Air de Ballet" (c) "Angelus" (d) "Fete Boheme."
"Suite, 'Le Cid'" (Massenet). (a) "Castilane" (b) "Andalous" (c) "Aubade" (d) "Catalane" (e) "Madrilene" (f) "Navarraise" (g) "Irish Tune from County Derry" (Grainker).
Spanish Caprice" (Rimsky-Korsakow).
INTERMISSION
"Overture to 'The Bartered Bride'" (Smetana).
Suite No. 3, in G major (Tschalkowsky). (a) "Elegie" (b) "Scherzo" (c) Theme and Variations.
"In the Village," from "Caucasian Sketches" (Ippolitow-Ivanow).
Waltz, "Winer Blut" (Johann Strauss).
*KGB and CBS network, 3:30 to 4:30 p.m.
8 TO 10 P. M.
San Francisco Symphony orchestra. The program:
Prelude to "Lohengrin" (Wagner).
"L'Arlesienne" Suite No. 2 (Bizet). (a) "Pastorale" (b) "Minuet" (c) "Farandole."
Dream Fantomime from "Hansel and Gretel" (Humperdinck).
Waltzes (Brahms).
Tone poem, "Finlandia" (Sibelius).
INTERMISSION
Overture, "Romeo and Juliet" (Tschalkowsky).
Russian Folk Tunes (Lidow).
"Dream of Love," Nocturne (Liszt).
"Ave Maria" (Schubert).
"Moment Musical" (Schubert).
"On the Beautiful Blue Danube," Waltz (Johann Strauss).

Music Programs at Expo Today

2:30 TO 4:30 P. M.
San Francisco Symphony orchestra, Alfred Hertz, conductor; Havrah Hubbard, announcer.
"Passaglia from Symphony No. 4" (Grahms).
"Slavonic Dance No. 3" (Dvorak).
"Orchestra Suite No. 5" (Bach-Wood).
(a) Prelude, (b) Lament, (c) Scherzo, (d) Gavotte and Musette, (e) Andante Mystique, (f) Finale.
"Introduction to Act III and Dance of the Apprentices, from 'Die Meistersinger'" (Wagner).
"Entr'acte from 'Rosamunde'" (Schubert).
"Le Rouet d'Omphale" (Saint-Saens).
Selections from "The Damnation of Faust" (Berlioz). (a) Minuet des Follets, (b) Danse des Sylphes, (c) Rakoczy, Suite from the Ballet "Coppelia" (Delibes). (a) Slavonic Theme with Variations, (b) Festive Dance and Waltz, (c) Nocturne, (d) Dance of the Automations and Waltz, (e) Czardas.
"Irish Tune from County Derry" (Grainker).
Waltz, "Wine, Women and Song" (Johann Strauss).
*KFSD broadcast, 3 to 3:30.
8 TO 10 P. M.
"Overture to 'Tannhauser'" (Wagner).
"Air from D Major Suite" (Bach).
"The Sorcerer's Apprentice" (Dukas).
"Dance of the Blessed Spirits" (Gluck).
Overture, "Phedre" (Massenet).
INTERMISSION
"Eine Kleine Nacht Musik" (Mozart).
(a) Allegro, (b) Romanze, (c) Menuetto, (d) Rondo.
Symphonic Poem, "The Swan of Tuonela" (Sibelius).
"Nutcracker" suite (Tschalkowsky).
Overture, II. (a) March, (b) Dance of the "Fee Dragger" (c) Russian Dance, (d) Arabian Dance, (e) Chinese Dance, (f) Dance of the Miriltions. III. Waltz of the Flowers.
"Humoresque" (Dvorak).
Overture to "The Gypsy Baron" (Johann Strauss).
*Radio broadcast, CBS network, 8 to 8:30 p.m.

FORD BOWL

2:30 to 4:30 p.m.

San Francisco Symphony orchestra, Alfred Hertz, conductor; Havrah Hubbard, announcer.
Overture to "William Tell" (Rossini).
"Norwegian Wedding Procession" (Grieg).
"Fundamental March of a Marionette" (Gounod).
"Andante Cantabile" from string quartet, Opus II. (Tchaikowsky).
"Molly on the Shore" (Grainger).
"Caprice Viennois" (Kreiser).
"Hungarian Rhapsody," No. 2 (Liszt).

INTERMISSION

Largo from the "New World" Symphony (Dvorak).
"Valse de Concert," Opus 47 (Glazounow).
Meditation from "Thais" (Massenet).
Overture to "The Merry Wives of Windsor" (Nichols).
"Prelude, 'The Afternoon of a Faun'" (Debussy).
"Rumanian Rhapsody, No. 1" (Enesco).
*KFSD broadcast 2:30 to 4:30 p.m.

8:00 to 10:00 p.m.
San Francisco Symphony orchestra.
KFSD broadcast 8:00-9:30 p.m.
Symphony No. 5 in E minor (Tchaikowsky). (a) Andante-Allegro con anima; (b) Andante cantabile con alcuna licenza; (c) Valse; Allegro Moderato; (d) Finale; Andante Maestoso-Allegro-Allegro vivace.

INTERMISSION

"Swedish rhapsody, 'Midsommervaka'" (Alfven).
"Prize song from 'Die Meistersinger'" (Wagner).
"Waltz, 'The Beautiful Blue Danube'" (Strauss).
"Asiatic Scenes" (Massenet). (a) Sunday Morning; (b) At the Tavern; (c) Under the Linden Trees; (d) Sunday Evening; "Pomp and Circumstance" march (Elgar).
*KFSD broadcast 9 to 9:30 p.m.

FORD BOWL

2:30 to 4:30 p.m.

San Francisco Symphony orchestra; Alfred Hertz, conductor; Havrah Hubbard, announcer.
Symphonic poem, "Finlandia" (Sibelius).
"Heart Wounds and the Last Spring" (Grieg).
"Tsar Saltan," suite (Rimsky-Korsakov).
"Aubade" (Luisini).
"Caprice Viennois" (Kreiser).
Ballet music from "Prince Igor" (Borodin).

INTERMISSION

Overture to "A Midsummer Night's Dream" (Mendelssohn).
"Symphony No. 1 in G minor" (Brahms): (a) Un poco sostenuto, allegro; (b) Andante sostenuto; (c) Un poco allegretto e grazioso; (d) Adagio. Più andante, Allegro non troppo ma con brio.
*CBS network broadcast, 3:30 to 4:30 p.m.

8 to 10 p.m.
Orchestra suite (Bach-Wood): (a) Gavotte and Minuet, (b) Finale.
Symphony No. 5, "From the New World" (Dvorak): (a) Adagio, Allegro Molto; (b) Largo; (c) Scherzo: Molto vivace; (d) Allegro con fuoco.

INTERMISSION

Prelude from "Tristan and Isolde" (Wagner).
Scherzo from "A Midsummer Night's Dream" (Mendelssohn).
"Spinning Wheel of Omphale" (Saint-Saens).
Prelude (Liszt).

FORD BOWL

2:30 to 4:30 p.m.

San Francisco Symphony orchestra, Alfred Hertz, conductor; Havrah Hubbard, announcer.
Overture, "Esmont" (Beethoven).
Dream pantomime from "Hansel and Gretel" (Humperdinck).
"Aubade" (Luisini).
"Murmuring Zephyrs" (Jensen).
"Spanish Caprice" (Rimsky-Korsakov).
"A Sketch of the Steppes of Middle Asia" (Borodin).
"Fetes" (Debussy).

INTERMISSION

Overture, "Light Cavalry" (Suppe).
Ballet music from "Prince Igor" (Borodin).
"Andante from Symphony in C Major" (Schubert).
Symphonic poem, "Les Preludes" (Liszt).
*KFSD broadcast 2:30 to 4:30 o'clock.

San Francisco Symphony orchestra:
Overture, "Romeo and Juliet" (Tchaikowsky).
"Ave Maria" (Schubert).
"Waltzes" (Brahms).
"Siegfried Idyll" (Wagner).

INTERMISSION

"Academic" festival overture (Brahms).
"Dreams" (Wagner).
"Minuet" (Beethoven).
Suite No. 3, in G Major, "Elegie," (Schubert).
"Scherzo," "Theme and Variations" (Tchaikowsky).
*CBS network broadcast 8 to 8:30.

FORD BOWL

2:30 to 4:30 p.m.

San Francisco Symphony orchestra, Alfred Hertz, conductor; Havrah Hubbard, announcer.
"Gavotte and Minuet from Orchestra Suite" (Bach-Wood).
Overture to "The Marriage of Figaro" (Mozart).
"On Mule Back" from "Impressions of Italy" (Charpentier).
"Military March" (Schubert).
"Symphony No. 4" (Tchaikowsky). Andantino in modo di canzone; Scherzo; Pizzicato ostinato; Finale: Allegro con fuoco.

INTERMISSION

Overture to "The Gypsy Baron" (Johann Strauss).
"Music Box" (Liadow).
Suite L'Arlesienne, No. 1 (Bizet).
Prelude, minuet, adagio, carillon.
"Eine Kleine Nachtmusik" (Mozart).
"Selections from 'The Damnation of Faust'" (Berlioz).
*KFSD broadcast, 4 to 4:30 p.m.

8 to 10 p.m.
Symphony No. 6, "Pathétique" (Tchaikowsky). Adagio, allegro, andante, allegro vivo; allegro con grazia; allegro molto vivace, adagio lamentoso.

INTERMISSION

"Hungarian Dance, No. 1" (Brahms).
"Hungarian Dance, No. 2" (Brahms).
Rondo from the "Haffner" serenade (Mozart).
Scenes Pittoresques (Massenet). Marche. Air de Ballet. Angelus. Fete Boheme. "Liebesleid" (Kreiser).
"Russian Folk Tunes" (Liadow).
Waltz, "Wine, Women and Song" (Johann Strauss).

Music Programs at Expo Today

FORD BOWL

2:30 TO 5:30 P. M.

San Francisco Symphony orchestra, Alfred Hertz, conductor; Havrah Hubbard, announcer.
Symphony No. 5 in E minor (Tchaikowsky).

INTERMISSION

"Carmen" suite, (Bizet).
"Ball Scene" (Helmberger).
"Dance of the Nymphs and Satyrs" (George Schumann).
"Humoresque" (Dvorak).
"Danse Macabre" (Saint-Saens).
"A Night on the Bald Mountain" (Moussorgsky).
Ballet music from "LeCid" (Massenet).
*KFSD broadcast, 4 to 4:30.

8 TO 10 P. M.

Overture to "William Tell" (Rossini).
Prize Song from "Die Meistersinger" (Wagner).
"Dance of the Hours" from "La Gioconda" (Ponchielli).
Overture, "Rienzi" (Wagner).
"Scenes Pittoresques" (Massenet).
INTERMISSION
"The Sorcerer's Apprentice" (Dukas).
Prelude, "The Afternoon of a Faun" (Debussy).
"Italian Caprice" (Tchaikowsky).
Waltz, "Wiener Blut" (Johann Strauss).
*KFSD broadcast 8:30 to 9.

Music Programs at Expo Today

FORD BOWL

2:30 to 4:30 p.m.

KFSD Broadcast, 3 to 3:30
San Francisco Symphony orchestra, Alfred Hertz, conductor; Havrah Hubbard, announcer. The program:
"Coriolan" overture (Beethoven).
Elegie from Third Suite (Tchaikowsky).
Andante from C major symphony (Schubert).
Rondo from "Haffner" serenade (Mozart).
Ave Maria (Schubert).
"L'Arlesienne" No. 2 (Bizet).

Intermission

Eight Russian Folk Tunes (Liadow).
Hungarian Dance No. 1, No. 2, No. 3 (Brahms).
"Nutcracker" Suite (Tchaikowsky).
*KFSD broadcast, 3 to 3:30.

8 TO 10 P. M.

KGB-CBS Network, 8 to 8:30 p.m.
Prelude to "Die Meistersinger" (Wagner).
"Symphony in B minor, 'Unfinished'" (Schubert).
Overture to "Fra Diavolo" (Auber).
Two Norwegian Dances (Grieg).
Pizzicato and Finale from Symphony No. 4 (Tchaikowsky).

Intermission

Suite from the ballet, "Sylvia" (Delibes).
On Mule Back, from "Impressions of Italy" (Charpentier).
Ball scene (Helmberger).
Overture to "Mignon" (Thomas).
Rumanian Rhapsody No. 1 (Enesco).

FORD BOWL

2:30 to 4:30 p. m.

The Ford Motor Co. presents San Francisco Symphony orchestra, Alfred Hertz, conductor; Havrah Hubbard, announcer.
Symphonic poem, "Phaeton" (Saint-Saens).
Slavonic dances, Nos. 1 and 3 (Dvorak).
The Swan of Tuonela (Sibelius).
"Spinning Wheel of Omphale" (Saint-Saens).
Military march (Schubert).

INTERMISSION

"Finlandia" (Sibelius).
"Dance of the Nymphs and Satyrs" (George Schumann).
"Ave Maria" (Bach-Gounod).
"Liebesleid" (Kreiser).
Overture to "The Marriage of Figaro" (Mozart).
"Prize song from 'Die Meistersinger'" (Wagner).
Second and third movements, "Symphonie Pathétique" (Tchaikowsky).
*KFSD broadcast, 4 to 4:30.

8 TO 10 P. M.

San Francisco Symphony Orchestra
Overture to "The Marriage of Figaro" (Mozart).
Symphony in D Minor (Franck).

INTERMISSION

"Lohengrin prelude (Wagner).
"Dance of the Hours" (Ponchielli).
Waltz, "Wiener Blut" (Strauss).
Prelude to "The Deluge" (Saint-Saens).
Hungarian Rhapsody No. 1 (Liszt).
Valse de Concert, Opus 47 (Glazounow).
*KFSD broadcast, 9 to 9:30.

FORD BOWL

2:30 to 4:30 p.m.

The Ford Motor Co. presents San Francisco Symphony orchestra, Alfred Hertz, conductor; Havrah Hubbard, announcer.
Overture to "Der Freischutz" (Weber).
"Dance of the Hours" from "La Gioconda" (Ponchielli).
"Two Norwegian Dances" (Grieg).
"Liebesleid" (Love Joy) (Kreiser).
"Theme and variations from 'Suite No. 3'" (Tchaikowsky).
Overture to "William Tell" (Rossini).

INTERMISSION

Symphonic suite, "Schenehazade" (Rimsky-Korsakov).
*KFSD broadcast, 3 to 3:30 p.m.

8 TO 10 P. M.

San Francisco Symphony orchestra, Alfred Hertz, conductor; Havrah Hubbard, announcer.
Overture, "Coriolan" (Beethoven).
"Dreams" (Wagner).
"Tone poem, 'Don Juan'" (Richard Strauss).
"Andante Cantabile" from string quartet, Opus 11 (Tchaikowsky).
"Moment Musical" (Schubert).
Waltz, "Wine, Women and Song" (Johann Strauss).

INTERMISSION

Introduction to Act III, "Lohengrin" (Wagner).
"Peer Gynt," suite No. 1 (Grieg).
Waltzes (Brahms).
"Murmuring Zephyrs" (Jensen).
"Italian Caprice" (Tchaikowsky).
"Tristan and Isolde, Prelude and Love Death" (Wagner).
*CBS network broadcast, 8 to 8:30 p.m.

HERTZ, ORCHESTRA WARMLY GREETED IN FIRST CONCERT

By WALLACE MOODY

There was no mistaking the "warmth" of the reception at the Ford bowl yesterday afternoon to Dr. Alfred Hertz and the San Francisco Symphony orchestra in the opening concert of the Exposition's last weeks of outdoor symphonies. This may be regarded in two ways, however, as the faithful were there and they were not hesitant in showing their appreciation for the work of this great orchestra, one of larger symphonic proportions than we have had since the Los Angeles Philharmonic orchestra of 75 players and our own of 85. There was power and strength and a sense of orchestral bigness which augurs well for the feast of Wagner we are to have, no less than 20 works of the great master being on the two weeks schedule, with one of the greatest Wagnerian exponents of this day in the conductor's stand.

While it will be necessary for the listener to readjust his hearing apparatus to a different timber than that which he has become accustomed to in the Portland and Seattle orchestras, there is marvelous promise in this last orchestra with its dynamic conductor, its wide range in program material and its full choirs with a brass section which awakened everyone present yesterday to its possibilities when it is called upon in the larger symphonic works.

The first number was the tone poem, "Don Juan," of Richard Strauss. It was given with all the glowing orchestral colors, the melodic flow and rhythmic vigor that Strauss obviously intended it to have and gave the first San Francisco Symphony bowl audience a splendid idea of what it is to expect from Dr. Hertz and his great company of thoroughly routined musicians, many of them in the virtuoso class. Then followed the Andante Cantabile, from the Tchaikowsky string quartet, and there was a fine first impression of this section of the orchestra. Its dreamy melody and its exotic beauty again appealed.

Vivid Contrast Presented

In the "Danse Macabre" of Saint-Saens, another facet of the orchestra was shown in which its imaginative side came into play. The poignant melodies of Wagner's "Dreams" came to the listener at the touch of this magic hand, and there was the vivid contrast immediately following of Tchaikowsky's "March Slav" about which we have written several times in the last eight weeks. Music in a lighter vein, the overture to Auber's "Fra Diavolo," delighted the hundreds of listeners who by this time had found some grateful shade at the top of the bowl, followed by Schumann's "Dance of the Nymphs and Satyrs," and the restless, dancing rhythms of Debussy's "Fetes." Then came the entracte music from "Rosamunde" of Schubert; a brilliant reading of the Carmen Suite No. 1; the "Dance of the

Sylphs," from "The Damnation of Faust," of Berlioz, and a magnificent presentation Liszt symphonic poem, "Les Preludes," about which there will be comment later.

In the evening the heat was tempered by the pleasant, balmy air typical of southern California at night, and again the bowl held its now customary large audience. The program was rich in content, with selections from Mendelssohn's "Midsummer Night's Dream;" the "Entrance of the Gods Into Walhalla," from "The Rhinegold" of Richard Wagner; Massenet's "Alsatian Scenes," and other works from Weber, Grieg, Moussorgsky, Saint-Saens and Liszt. This concert will be reviewed in tomorrow's Union.

CROWDS ACCLAIM HERTZ, ORCHESTRA IN BOWL CONCERT

By WALLACE MOODY

Before an acclaiming audience of thousands that filled the Ford bowl on Friday night, the San Francisco Symphony orchestra and Dr. Alfred Hertz, always a tremendous favorite here, must have been thoroughly conscious of the fact that San Diego symphony lovers and the Exposition's music-minded visitors had taken them to heart, and that something more than admiration for a magnificently played concert was in the air, a spirit of friendliness that manifested itself in the very beginning when the great crowd broke into wave on wave of applause which continued long after Dr. Hertz had taken the podium. The same thing had happened in the afternoon but the thousands at night made the welcome to the genial conductor a most impressive one.

And of the concert itself. Perhaps we are a bit prejudiced but nothing more inspiring to the imagination has come to bowl audiences this summer than the Hertz reading of the entrance of the gods into Walhalla from "The Rhinegold" of Wagner. It was superlatively great music, one of the most exalted, majestic episodes of the Wagnerian music-drama translated for the bowl listener as only this master painter in tone of the "Ring" music, of which the entrance to the gods is but the prologue, can do it. Those who were listening will remember that terrifically dramatic moment when Donner, the god of thunder, climbs a rock, swings his mighty hammer against the mountain-side with the resultant crash of thunder (the brasses sounding Donner's behest to the forces of nature and the drum its thunder-crash); the clearing of the air and the rainbow bridge over which the gods ascend to Walhalla; the soft plaint of the Rhine-maidens and the glorious chords which bring the scene to a close.

There was something of the same feeling during the playing of the Saint-Saens symphonic poem, "Phaeton," a work based on one of

the Greek myths, heard for the first time in San Diego. There was another kind of picturization in tone, another great crash of thunder, highly realistic, as "Phaeton," the Chariot of the Gods, is struck and falls to earth. The symphonic gamut is run in this marvelous work, its type eminently fitted to certain highly individualistic gifts of the noted San Francisco conductor, Truly great readings, and in the back of the mind the constantly revolving thought that here, also, is a great orchestra.

No less individualistic was the Hertz reading of the Overture, the Scherzo, the lovely Nocturne and the familiar Wedding march of Mendelssohn's "Midsummer Night's Dream." As in the works already mentioned, the fine brass choir gave sonority to it all, the French horn soloist displaying a warm, mellow tone in the Nocturne. In the "Alsatian Scenes" of Massenet there were glowing orchestral effects realistic in character. One recalls the richly harmonious horn theme in "At the Tavern" and the beautiful tone of the first cellist in "Under the Linden Trees."

That the orchestra and its conductor were in their element was perfectly obvious in the overture from Weber's "der Freischutz," with its famous chorale and its inspiring music. And when the Liszt Hungarian Rhapsody was announced there was a brisk round of applause and a genuine ovation followed its last note. The harp cadenza, not always included in its rendition, was one of the most brilliant things of its kind ever heard here. We hope to have the names of the first chair men and this splendid soloist as soon as possible.

Saturday's programs were from Massenet, Grainger, Rimsky-Korsakoff, Smetana, Tchaikowsky, Ippolitov-Ivanov, the Johann Strauss waltz, "Wiener Blut," with the brilliant evening program from Wagner, Bizet, Humperdinck, Brahms waltzes (arranged by Hertz himself), the Tchaikowsky overture to "Romeo and Juliet," the lovely "Liebestraum" of Liszt, and a Hertzian reading of "The Beautiful Blue Danube" that won a tremendous ovation for conductor and orchestra from the largest audience the bowl has yet held—an inspiring sight from the stage.

Yesterday's programs from Rimsky-Korsakoff, Wagner, Bizet, Schubert, Weber, Delibes, Alfvén, Thomas, Saint-Saens, Grieg, and the great "Symphony Pathétique" of Tchaikowsky, played in full at night to another great audience, together with Saturday night's concert, will be reviewed in tomorrow's Union. There are no bowl concerts today.

FIFTH SYMPHONY STIRS AUDIENCE AT EXPO CONCERT

By WALLACE MOODY

It must be tremendously satisfying to the Ford officials in charge of the bowl symphonies at the Exposition, as well as to Dr. Hertz and the San Francisco orchestra members, to witness the appreciation of San Diego and Exposition visitors as expressed in attendance at the evening concerts—to see the bowl fill with eager listeners and to find almost 100 percent of these listeners on their feet at the end of the concert in an ovation to conductor and orchestra such as that of Wednesday night and which is of regular occurrence.

In the afternoon we were fortunate enough to catch the broadcast numbers of a program which must have been a rare treat from the beginning. After a brilliant rendition of the overture to "The Merry Wives of Windsor" came Debussy's "Afternoon of a Faun," with deserved praise going to Walter Oesterreicher, first flutist, and manager of the orchestra. The flutist has a beautiful, clear tone with a gratifying absence of breathiness which sometimes mars the work of the artist in this field. Then came a vivid reading by Dr. Hertz of the fantastic Moussorgsky work, "A Night on Bald Mountain."

At night came the second complete Tchaikowsky symphony of the San Francisco orchestra series, the mighty Fifth. Remarkable for its unity and the constant use of a given phrase, a somewhat somber phrase it must be said, there is nevertheless much of cheer in this symphony. There is a lively air patterned after a well known Polish folk song given out by the clarinet and bassoon—excellent work on the part of the first chair men—with a soaring melody in synepated time given out by the strings in the first movement which ends in a tremendous climax with full orchestra.

The second movement, with its lovely melody for French horn, was beautifully done and taken up with rare artistry by the cello and other choirs in turn into the third movement, the waltz, with a new theme of superlative melodic values. The finale with the same melody as that which opened the symphony, played by all the violins and cellos and the trumpets announcing the air of the introduction in the spirited march with which the work closes, all came to the listener as music that lived and breathed and had its being at the hands of a great conductor and a great company of musicians.

There was the Swedish Rhapsody, "Midsommervaka" of Alfvén again, with its merry dances and its remarkable orchestral effects; the Prize Song from "Die Meistersinger" as we may expect it only from Hertz; the "Beautiful Blue Danube" and a stirring rendition of the Elgar march, "Pomp and Circumstance," with the great electronic organ and

Symphony Lovers Flocking to Ford Bowl to Attend Closing Concerts Of Great San Francisco Orchestra

By WALLACE MOODY

With the San Francisco orchestra engagement drawing to a close, symphony lovers have taken advantage of the last concerts in great numbers, and with unabated enthusiasm for the work of Dr. Alfred Hertz and his inspired company of musicians. Tuesday was a notable day, with Beethoven, Tchaikowsky, Bizet, Schubert, Liadow and Brahms in the afternoon, marked by the brilliant work of Naoum Blinder, concertmaster, in the Rondo from the "Haffner" Serenade of Mozart, and the artistry of the Hertz reading of the Basil Cameron arrangement of Schubert's "Ave Maria," a beautiful piece of work and a fine gesture on the part of the eminent San Francisco conductor.

In the evening there was the Coriolanus Overture of Beethoven, a tonal portrait of the Roman warrior and his tragic background in music, the modd of the old historic tale altogether preserved in the Hertz reading; and then a particularly effective reading of the beloved "Unfinished Symphony" of Schubert; the dashing overture to Auber's "Fra Diavolo;" the characteristic Norwegian Dances of Grieg, and an all-comprehensive presentation of the glorious Finale from Tchaikowsky's Fourth Symphony as a fitting climax for the first half of that concert.

The overture to the opera, "Mignon," followed, its familiar airs greatly enjoyed as before, and then one of the most colorful and novel of the orchestra's repertory, the Charpentier highly descriptive, "On Mule Back," from his suite, "Impressions in Italy." The famous

"Nutcracker Suite" of Tchaikowsky again delighted the audience. There was some mixup in the announcement of the suite which seemed to make it necessary to leave out the familiar and beloved "Waltz of the Flowers," with its rich colors and its more emotional mood, a part of the suite almost as familiar to the general listener as the "Largo" from the "New World" symphony of Dvorak. The concert closed with a dynamic reading of the "Rumanian Rhapsody No. 1," of Enesco, first played in the Ford bowl by the Los Angeles Philharmonic orchestra, under Henry Svedrosky. Dr. Hertz maintained a terrific tempo throughout, with one of the most exciting finishes the bowl has yet experienced. Our own Gertrude Peterson, harpist, was again called upon for work in this program as associate with the brilliant regular harpist of the orchestra, Kajetan Attil. May we pay tribute also at this time to Walter Hornig, first horn, and W. Dehe, first cellist.

For yesterday's concerts Dr. Hertz gave a splendidly balanced program of favorites from Dvorak, Saint-Saens, Sibelius, Schubert, Schumann, Bach-Gounod, Kreisler, Mozart, Wagner, Ponchielli, Strauss, Listz and Glazounow, with an impressive presentation of the profound Symphony in D Minor of Cesar Franck in the evening, which will be commented on, with today's programs, in The Union tomorrow morning. For its last concerts today, the orchestra will play another series of compositions which have been received with especial favor during its engagement in the bowl.

Walter Flandorf, to add to its tremendous climax. Then the usual ovation and the evening of music was over.

Thursday had its symphonic treasures, several of them heard before but all welcomed again, as they would be if they were played 20 times with such readings and such responses from the orchestra. These concerts will be touched upon with Sunday's review of the Saturday concerts which promise unusual features.

First Concerts

The bowl series of concerts opened with the San Diego Symphony orchestra, under Nino Marcelli, on the afternoon of May 29, the opening day of the Exposition, and carried through to June 11. This was an experimental period, but the orchestra received its two weeks with praise for its fine work and public. It was the first in the series and a

justly deserved honor, according to Ford officials and local admirers.

Following, on June 21, came the Los Angeles Philharmonic Symphony orchestra, under its associate conductor, Henry Svedersky, with two concerts daily up to and including its two brilliant concerts on July 4. Attendance records had climbed and the Exposition visitor had begun to show a symphony-mindedness most encouraging. The

Los Angeles orchestra came down with its virtuoso first chair men and made a splendid impression.

Then came the Portland Symphony orchestra, under Willem von Hoogstraten, playing from July 5 to July 18, with increasing crowds and growing enthusiasm. There was an entirely different color in the work of this orchestra, under its eminent conductor, which kept the interest thoroughly alive through-

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SAN FRANCISCO ORCHESTRA NEARS END OF TWO-WEEK ENGAGEMENT HERE



The San Francisco Symphony orchestra, which will close its two-week engagement at the Ford bowl tomorrow night. Attendance at the San Francisco group's programs was 78,795 Monday with three days to go. Lower is Alfred Hertz, conductor of the orchestra.



GROUP WILL PLAY CLOSING CONCERT TOMORROW NIGHT

By WALLACE MOODY

With the closing concert of the San Francisco Symphony orchestra, under Alfred Hertz, in the Ford music bowl tomorrow night, an event is written into the history of music in this country which is epochal in character and which probably will stand as an achievement not likely to be duplicated for years to come, namely—the presentation of five great symphony orchestras of the Pacific coast, under their own nationally and internationally famous conductors, in 120 concerts so superlatively fine in the matter of actual work and in the selection of program material as to excite the admiration of not only the casual Exposition concert-goer but also of music critics, artists of international repute and symphony lovers from all over the world—and all have paid tribute to Henry Ford for making this unparalleled symphonic feast possible for everyone.

In the matter of attendance at the bowl concerts, the astounding figures here given answer the question as to the drawing power of symphonic music, acknowledged by the discriminating listener as music's highest form of expression. The first weeks of concerts were given under more or less trying circumstances which include untoward weather conditions, experimentation with the bowl's acoustical properties, the matter of sound amplifica-

tion as yet untried, and the disposition of the early Exposition visitor to "see everything at once." Nevertheless, in those first two weeks more than 60,000 music lovers enjoyed the bowl concerts. The figures quoted here are from the carefully and conscientiously prepared records of the Ford bowl officials.

Number Gains

With the advent of warm evenings, the attendance figures jumped until they reached the 100,000-mark and beyond. There are indications that the San Francisco orchestra, with three more days to go beyond the quoted figures, will equal or probably break the 101,094 attendance record of the Seattle symphony. With the additional concerts to hear from, and with the 56,068 listeners during the Mormon Tabernacle choir week, well over half a million music lovers will have Mr. Ford and the Ford Motor Co. to thank for an experience of a life-time.

Aside from the entertainment provided, these symphony concerts have had incalculable educational values. Concert-goers of long standing have renewed acquaintance with symphonic works in the lighter vein that seldom find places on the regular symphony concert program. And the standard symphonies of old masters have been invested with new interest as they have been read week by week by the several conductors, each with certain intriguing, individual conceptions of these symphonies as to make the repeated hearings most welcome rather than monotonous. Students, singly and in groups, known to the writer, have been regular attendants at the symphonies. Human interest also has entered into the situation in the many listeners who obviously expected to be bored but who came again and again.

times overflowing when some great Wagnerian presentation was the piece de resistance of the program. Throughout the 11 weeks of concert in the Ford music bowl, Harvard Hubbard has been the announcer and program commentator. His pertinent and highly informative comment from day to day has made his work an outstanding feature of the bowl series.

Music lovers, thousands of them, are now wondering what is to happen next at the Ford bowl. It was made for symphonies and it seems unthinkable for anything else to be its dominant feature. San Diegans especially are hoping that something may be done to have them continued.

out engagement. The Salt Lake City Mormon Tabernacle choir, under the direction of Albert J. Southwick, practically filled the Ford music bowl for its week of July 19.

Cameron Next

The Seattle Symphony orchestra, under Dr. Basil Cameron, came next and at once won its way to the regard of bowl audiences. Here, again, was individually expressed in a symphonic organization, with a notably fine string section as an outstanding feature. Audiences for Seattle's two weeks ran past the 100,000 mark.

Under its dynamic conductor, Alfred Hertz, the San Francisco Symphony orchestra began the last two weeks of the bowl series on Aug. 9, bringing another facet of symphonic expression to the great audiences now consistently of almost capacity proportions and at

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San Diego Is Fertile Area For Symphony, Says Hertz

Music Students in Public
Schools Finely Developed,
Asserts Conductor of
Famed S. F. Orchestra.

By WALLACE MOODY

"Of course I like it here. Haven't I been here enough to prove it? Have you forgotten that warm day in Balboa park years ago when I conducted San Diego's fine symphony orchestra for my friend, Nino Marcelli, and the thousands of music lovers before me in the organ pavilion on that occasion?"

It was a joy for the interviewer to find Alfred Hertz, famous conductor of the San Francisco symphony, in such an expansive mood, although his generous attitude toward representatives of the press is well known.

"I have enjoyed the last two weeks in the Ford bowl. It did not seem possible when I surveyed the material we had to prepare for two concerts every day, enough for an ordinary season of 20 weeks or more. In the afternoons," he chuckled, "I will admit it was pretty warm work. But in the evenings, ah!" he looked heavenward with ecstatic gaze, "it was glorious! It was wonderful to find the tenseness and strain incidental to two hours of symphonic reading, to say nothing of the sense of physical exertion, magically lifted after half an hour of relaxation. It must be the climate!

"And such audiences! To look up into a great sea of faces is no new experience for me but there was something different here in the bowl, something of eagerness for what we had to give which was expressed at most unexpected moments and which we found extremely gratifying even if it occasionally did break into the continuity of a symphony or an orchestral suite. It was not the typical symphony audience of the concert hall and could not be by the very nature of things, which is one of the reasons why I was so delighted with the expressions of appreciation which came from every part of the bowl. I think I figuratively shook hands with every soul in those great audiences."

Crowds At Concerts

"In view of troublous times for even the major symphony associations of the country, do you regard the situation as hopeless?" he was asked.

"By no means. The demonstrations in the Ford bowl this summer are evidence enough to the contrary. Thousands have been at one concert or another throughout the weeks, many of them hearing a symphony concert 'in the flesh,' may I say, for the first time. It has been a revelation to the great majority and I venture to say that future symphony concerts in San Diego will find hundreds of these converts in the audience."

"What of radio?"

"It is the greatest single factor in making not only a community but the whole world symphony-minded. I believe the day will come when

Expresses Fondness



Alfred Hertz, conductor of the San Francisco Symphony orchestra, who yesterday expressed fondness for San Diego

the great broadcasting systems will maintain symphony orchestras of virtuoso material, or that they will be subsidized by the government for broadcasting purposes with some slight return from the listener in a small license fee as in England. This does not mean that the major symphony orchestras of the country will cease to function. They will serve their various communities with adequate support from great numbers rather than the well-to-do few—which does not mean that the large givers are to be discouraged in making their contributions."

"Would this be a deterrent as far as the civic symphony orchestra is concerned?"

"There will be always the civic symphony orchestra as long as instrumental music receives the attention in the public schools such as you have it here in San Diego. Fortunately, your music student is so finely developed that you can go farther with this material, beyond the civic idea, may I say, than most communities. This does not mean that we are to be altogether content with what we may produce ourselves. The visiting orchestra, if it is a great one, should be a welcome guest."

Guest Conductors

"When Dr. Cameron was here he scouted the idea that an efficient symphony orchestra might be maintained with guest conductors, the contention of Iturbi and some others."

There was a moment of deep silence in which the interviewer began to have his qualms.

"You ask me that question, too? I don't think the policy of guest conductors alone ever will work out," he said, with emphasis. "I quite agree with Cameron. There must be a distinctly responsible person continually at the head of an organization as intricate as the symphony orchestra. The contact between the

Conductor Brilliant

The last concerts of the San Francisco orchestra were glowing examples of what symphony lovers have been having for two weeks, brilliant expositions of the best in symphonic music as presented by an eminent conductor and a virtuoso instrumental ensemble which never will be forgotten by thousands who have heard it. Wednesday night it was the Cesar Franck Symphony in D minor—and this will be the most precious memory of the last two days of the orchestra in the bowl, to this writer, at least. It was essentially Hertzian in its reading, gloriously beautiful in its eloquent themes and touched with that degree of spirituality which is commanded by its very nature.

Other numbers and those of yesterday's concerts were from the orchestra's repertory in generous measure, works beloved by all who know their symphonies and responsive, as played by the San Francisco orchestra in the bowl, for hundreds of new followers who now see beauty and enjoyment in a form of music which heretofore they have regarded as something beyond their ken. Dr. Hertz and the San Francisco Symphony orchestra will always have a warm place in the affections of San Diego concert-goers and that great host of Exposition visitors who came from afar.

ATTENDANCE AT CONCERTS NEARS 500,000 TOTAL

With figures for three days yet to be determined, total attendance at the Ford music bowl concerts has reached 479,730, and is expected to top the half-million mark by the final concert of the San Francisco Symphony orchestra tomorrow. The following attendance figures were released yesterday by Ford officials:

San Diego Symphony, Nino Marcelli, May 29 through June 11—63,442.

Los Angeles Symphony, Henry Svedofsky, June 21 through July 4—88,981.

Portland Symphony, Willem von Hoogstraten, July 5 through July 18—91,350.

Salt Lake City Mormon Tabernacle Choir, Albert J. Southwick, July 19 through July 25—56,068 (one week).

Seattle Symphony, Basil Cameron, July 26 through Aug. 18—101,094.

San Francisco Symphony, Alfred Hertz, Aug. 9, through Aug. 19—78,795 (three more days).

"worker" and the "executive" in the business of conducting a great orchestra is closer, perhaps, than in any other form of endeavor.

"It would be just as sensible to have 'guest' managers of railroads; 'guest' presidents of banks, and so on. The analogy ends there, of course, because an occasional guest conductor during a regular symphony season is usually welcomed by the regular conductor and the orchestra following as well. But guest conductors alone for an orchestra? No!"

ANOTHER FAIR ENGAGEMENT ANNOUNCED



San Diego symphony orchestra, which will open another week's engagement at the Exposition Ford bowl Aug. 31. Announcement of the concert series was made last night in the bowl as the San Francisco symphony orchestra played its final program. Nino Marcelli will conduct.

LOCAL SYMPHONY WILL PLAY AGAIN IN FORD CONCERTS

San Diego's Orchestra to
Begin Second Series
Of Programs August 31.

By WALLACE MOODY

With the magnificent tribute to Dr. Alfred Hertz and the San Francisco Symphony orchestra still ringing in its ears, and with deep regret expressed on every side that the engagement was over for the orchestra from the north, the Ford bowl audience was electrified by the announcement last night that San Diego's symphony orchestra will play a return engagement of a week of symphonies. As an addition to Henry Ford's gift to the Exposition of music throughout the summer, the new series of concerts will open Aug. 31 and to continue each evening including Sept. 6.

After the concert, Ford bowl officials were overwhelmed with expressions of gratitude for this graceful recognition of the worth of the San Diego Symphony orchestra—for the honors conferred upon it as the first orchestra to play in the bowl and thus added distinction in making it the last of the five great Pacific coast symphonic organizations to appear in the amphitheater under auspices of the company.

When music lovers here recall the handicaps under which our symphony orchestra worked in the first two weeks of the bowl symphonies, handicaps recognized by the bowl

officials and genuinely regretted by them, this new opportunity under more favorable conditions will afford great satisfaction not only to the orchestra and its conductor but to its hosts of friends. The orchestra immediately will go into intensive rehearsals for its week of evening symphonies.

Midway in the week of Aug. 31 the orchestra will recognize Cadman day at the Exposition by playing a program made up entirely of works of the internationally famous composer, a resident of San Diego. This concert will be sponsored by Mrs. Marshall O. Terry, president of the San Diego Symphony Orchestra association, and friends. Included on this program will be the new orchestral suite, "Trail Pictures," recently finished by Cadman, and his orchestral fantasy, "Dark Dancers of the Mardi Gras," which has been played by several of the major symphony orchestras.

8 to 10 p.m.
San Diego symphony orchestra. Nino Marcelli, conductor; Havrah Hubbard, announcer. The program:
"Carnival Overture" (Dvorak).
Symphony No. 5, in B Minor, "Pathétique" (Tchaikovsky). Adagio, Allegro non troppo, Allegro con grando, Allegro molto vivace, Adagio Lamentoso.
INTERMISSION
Overture to "The Merry Wives of Windsor" (Nicolai).
Prelude for Strings" (Massenet).
"Serenade" (Haydn).
"Nocturne" (Borodin).
Prelude to "Die Meistersinger" (Wagner). 8/31/35

8 to 10 p.m.
San Diego symphony orchestra Spanish night. Nino Marcelli, conductor; Havrah Hubbard, announcer. The program:
First Suite from "Carmen" (Bizet).
Prelude and Aragonaise. "Intermezzo." "The Dragons of Alcala." "March of the Toreadores."
Intermezzo from the opera "Goyescas" (Granados).
"Song of the Andes" (Marcelli).
"Spanish Caprice" (Rimsky-Korsakow).
"Alborada." "Variations." "Alborada." "Scene and Gypsy Love Song." "Fandango of the Asturias" (played without pause).
INTERMISSION
"Rhapsody Espana" (Chabrier).
"Spanish Dances" from "Le Cid" (Massenet). "Castilian." "Andalusian." "Aragonaise." "Alborada." "Catalonian." "Madrilenian." "Navarraise."
"Serenade Espagnole" (Albeniz).
"Bolero" (Ravel). 8/31/35

8 to 10 p.m.
San Diego symphony orchestra, with Nino Marcelli, conductor, and Havrah Hubbard, announcer. The program:
Academic Festival Overture (Brahms).
Ballet music from "Rosamunde" (Schubert).
Unfinished Symphony (Schubert).
"Blue Danube Waltz" (Strauss).
INTERMISSION
"Tales from the Vienna Woods" (Strauss).
"Moment Musical" (Schubert).
"Caprice Viennois" (Kreisl).
"Hungarian Dances Nos. 5 and 6" (Brahms).
Overture to "The Bat" (Strauss). 8/23/35

FORD BOWL
8 to 10 p.m.
San Diego symphony orchestra. Nino Marcelli, conductor; Havrah Hubbard, announcer. The program:
"Interlude in Ancient Style" (Glazounov).
"The Enchanted Lake" (Ladlow).
"Polovetzian Dances" from "Prince Igor" (Borodin).
"Dance of the Slave Maidens." "Dance of the Wild Men." "Dance of the Archers." "Grand Ensemble." Two movements from "Caucasian Sketches" (Ivanov).
"In the Village." "Procession of the Sardar." "Persian Dance" from the Opera "Khovanchichina" (Moussourgsky).
INTERMISSION
"Symphony No. 4 in F minor" (Tchaikovsky).
"Andante Sostenuto—Moderato con Anima." "Andantino in Modo di Canzone." "Scherzo—Pizzicato Ostinato." "Finale—Allegro con Fuoco."
*RGB and CBS broadcast, 8 to 8:30 p.m. 9/3/35

For 9/4/35 program see "Cadman Day".

8 to 10 p.m.
San Diego symphony orchestra. Nino Marcelli, conductor; Havrah Hubbard, announcer. German and Scandinavian night. The program:
"Symphony in E flat Major" (Mozart).
"Adagio." "Allegro." "Menuetto." "Andante con Moto." "Finale." "Prelude to third act of "Lohengrin" (Wagner).
Chorale. "Nun ruhen alle Wälder" (Isaac-Flandorf).
"The Swan of Tuonela" (Sibelius).
Overture to "Rienzi" (Wagner).
INTERMISSION
"Finale's Cave Overture" (Mendelssohn).
Nocturne from "Lyric Suite" (Grieg).
"Romance in G" (Sibelius).
Two Norwegian Dances (Grieg).
"Valse Triste" (Sibelius).
Symphonic poem, "Finlandia" (Sibelius).
*RGB and CBS broadcast, 8 to 8:30 p.m. 9/4/35

S. D. ORCHESTRA'S FIRST CONCERT EARNS OVATION

Welcomed back to the Ford bowl last night by a large crowd of admirers, the San Diego Symphony orchestra, Nino Marcelli, conductor, won an enthusiastic ovation following the first splendidly performed concert of its second series in the bowl. A reception for the orchestra and its conductor was held in the Ford building after the concert, attended by representatives of various musical societies in San Diego. Wallace Moody's review of last night's concert will appear in tomorrow's Union.

VARIED PROGRAM ANNOUNCED FOR S. D. SYMPHONY

Music lovers of San Diego and those from other places here for the Exposition will do well to plan their time that they may enjoy the symphonies in the Ford bowl to-night and continuing every night until Friday, Sept. 6. The concerts will be given from 8 to 10 each night, featuring the music of composers of various nations, as announced by Nino Marcelli, conductor of the San Diego Symphony orchestra, in the programs he has prepared for the entire week.

The opening programs for to-night is general in character with the immortal Tchaikovsky "Symphony Pathétique" as the outstanding work. It will be played in full. Dvorak, Nicolai, Massenet, Haydn, Borodin and Wagner are the other composers represented.

3 Famous Suites Sifted

Music characteristic of Spain will be heard tomorrow evening, with three famous suites, the "First Suite from Carmen," the "Spanish Caprice" of Rimsky-Korsakoff, with its five characteristic movements; the "Spanish Dances" of Massenet, the Castilian, the Andalusian, the Aragonaise, the Alborada, the Catalonian, the Madrilian and the Navarraise; the Intermezzo from the opera "Goyescas" of Granados; Marcelli's own beautiful work, "The Song of the Andes," Chabrier's "Rhapsody Espana," the "Serenade Espagnole" of Albéniz, and the pulse-ticking "Bolero" of Ravel, all in one glorious program. Music lovers who really know Nino Marcelli will not miss his concert.

With Brahms, Schubert, Strauss and the beloved Tchaikovsky of today alternating in their works, Monday will be known as "Viennese Night." There will be the "Academic Festival Overture" of Brahms; the Ballet Music from "Rosa munda"; the "Unfinished" symphony of Schubert; two famous waltzes of Strauss; and the famous overture to "The Bar"; Schubert's "Moment Musical"; the "Capriccio Viennois" of Kreisler; and the "Aca-

LARGE AUDIENCE RESPONDS WARMLY TO S. D. SYMPHONY

BY WALLACE MOODY

Despite a low ceiling of fog and a feeling of dampness in the air, a fine crowd assembled in the Ford bowl on Saturday night for the opening concert of the San Diego Symphony orchestra's second visit to that shrine of summer symphonies, a structure soon to take on other characteristics by reason of the multifarious nature of the entertainment to be seen and heard there following the last of the symphonies on Friday night.

Maestro Marcelli and the orchestra, the latter augmented (as has been other bowl orchestras) by a number of exceptionally fine musicians from other symphonic organizations available at this time, made a brave appearance as the dynamic San Diego conductor took the stand, and were warmly received—an enthusiastic welcome for our own type on their return to the bowl stage, a return made possible by the generous recognition of the Ford company, sponsors of a series of symphonies at the Exposition making history for musical America. Immedi-ate response to this greeting came in a spirited rendition of the "Carnival" overture of Dvorak, with the orchestra altogether alive to the brilliancy of this three-fold picture of festival music. The first theme, introducing the full orchestra, was a revelation of symphonic

garian Dances" Nos. 5 and 6 of Brahms.

In the fourth concert of the series there will be some of the most famous compositions of the Russian school on the program. Glazounow's "Interlude in Ancient Style"; the "Enchanted Lake" of Lisadow, one of the most fascinating tone pictures of the impressionistic school; the dashing Polovizian Dances from Borodin's "Prince Igor"; two movements from the "Caucasian Sketches" of Ivanow; the Persian Dance from Mchassorgsky's opera, "Khovanshchina"; and the Tchaikovsky Symphony in F minor in its entirety will be offered.

Cadman to Be Honored

Wednesday night, Charles Wakefield Cadman will be honored in an all-Cadman program. These include his "Festal March," the orchestral fantasy, "Dark Dancers of the Mardi Gras," the "Thunderbird Suite," the Intermezzo from his opera, "Shanewis," his new suite, "Troll Pictures," the "Spring Song of the Robin Woman" from "Shanewis," and a group of Cadman songs to be sung by Margaret Messer, soprano of Los Angeles, the first artist to sing his operatic arias on the Pacific coast. Cadman will appear in the piano part in the "Dark Dancers of the Mardi Gras" and as accompanist for the soloist.

Designated as German-Scandinavian night, the Thursday program will include the Meant Symphony in E flat major; the Prelude to the third act of "Lehngarden"; the Choral, "Nun ruhen alle Wälder" of Isen; as transcribed by Florenz; the "Song of Tachela" by Sibelius; Wagner's overture to "Parsifal"; the "Fingals Cave" overture of Mendelssohn; the "Nocturne" from Grieg's Lyric Suite; the Sibelius "Romeo and Juliet"; the Norwegian dances of Grieg; the "Valse Triste" of Sibelius and the symphonic poem, "Finlandia," of Sibelius.

Repeat numbers will be played for the last concert Friday evening. There will be an overture, a symphony, a symphonic poem, three miscellaneous numbers, a waltz, two numbers for strings alone, and the final number, the "Overture Solemn" (1912), of Tchaikovsky, with orchestra, band and voices—W. M.

Work Is Effective

The Marcelli reading of the Tchaikovsky "pathétique" symphony, which followed, was more academic, more a stressing of the scholarly than we are accustomed to hear from the maestro in this immortal work, but none the less effective when a complete appraisal is made. There was no lack of emphasis, but rather a somewhat subdued expression of that Latin fire and emotional sweep which has been his in reading this work in past evenings. It was a "first night" performance of the symphony in a way. May we have it again, on request night.

In the overture to "The Merry Wives of Windsor" of Nicolai, with its brightness and vivacity and its occasional romantic indication, there was a real expression of the conductor's temperament and of just how scintillating he can be when occasion requires. The delighted audience gave every indication that a repetition would have been most welcome. Then came three works for the string section of the orchestra, the Massenet "Prelude for Strings," a Haydn "Serenade," arranged by Ponchon, and the famous Borodin "Nocturne," also arranged by Ponchon. These were as splendidly done as any mid-season performance could have made them, especially the Massenet "Last Dream of the Virgin," with its theme for cello beautifully given out by Gagnat, principal of the cello section. There was a sensitive fusion of tone in these string selections most remarkable when the brief time for preparation is taken into account.

Display Genius

The concert closed with a genuinely brilliant rendition of the Prelude to "Die Meistersinger," and if this work alone had been played it would be reason enough for the reviewer to cry from the house-tops that musical San Diego and the musically-minded Exposition visitor must not miss one of the remaining concerts of these last few days at the bowl.

Last night was "Spanish" night and another great audience enjoyed a program of music in which Maestro Marcelli himself takes special delight and for which his gift of interpretation amounts to nothing short of genius. This concert will be reviewed tomorrow. Tonight is "Viennese" night, with Brahms and Schubert, and Strauss in the ascendancy. And there will be Strauss waltzes in plenty, of which you may be certain.

MARCELLI WINS OVATIONS FROM BOWL AUDIENCES

By WALLACE MOODY

"As far as I am concerned," said one auditor at the Ford bowl concert Sunday night, "Mr. Marcelli can repeat this program for the request concert Friday night. I'd be perfectly happy to hear it all over again from the first suite of Bizet's 'Carmen' to the fascinating, pulsating, hypnotizing and eventually wildly exciting 'Bolero' of Ravel."

And judging from the ovation accorded conductor and orchestra after the final musically spectacular (if discordant) crash of that celebrated work, this might be the sentiment of hundreds of others in the great audience which filled the bowl for the second concert of the San Diego Symphony orchestra. Far from being the one-color program its content would seem to indicate. Conductor Marcelli gave it a dozen dazzling orchestral hues and other colors warm and glowing which, translated into human emotions, meant radiant glimpses of old Spain, its dances, its songs, its glitter of soldiery, its drama of the arena, its gypsy life, its fandangoes and its wildly exciting folk festivals as painted in tone by Bizet, Granados, Rimsky-Korsakoff, Chabrier, Massenet, Albeniz and Ravel. Add to these the lovely "Song of the Andes," composed by Marcelli himself, and what more could be asked along this line?

Warmly Applauded

The orchestra has settled down to its true form, with the first chair men doing splendid work in the solo passages for woodwind, string and brass. The first suite from "Carmen" was done with the customary Marcelli dash and verve in the "Dragoons of Alcala" and the "March of the Toreadores," and with artistry in the introduction to the suite and the "Intermezzo." The

Intermezzo from the opera, "Goyescas," of Granados, was beautifully played with due regard for its romantic values and the beauty of its melodic line. The Marcelli piece, "Song of the Andes," warmly applauded when it was announced by Havrah Hubbard, and enthusiastically approved at its conclusion, was one of the gems of the evening from every point of view.

In the "Spanish Caprice" of Rimsky-Korsakoff there was the folk music of old Spain as it appealed to this great Russian composer (there were but two Spanish composers represented on the program) with certain variations and elaborations typical of this composer. This was followed by the "Rhapsody Espana" of Chabrier, a brilliant orchestral fantasia based upon the "Jota" and "Malaguena" rhythms, the first a waltz, the second a fandango. There was the sound of castanets and guitars in the colorful orchestral arrangement, made genuinely Spanish for all its having been written by a Frenchman. Then came the brilliant set of Spanish dances from "Le Cid" of Massenet, an achievement by orchestra and conductor in the projection of the characteristic dances of Castile, Andalusia, the Aragonaise, the Alborado, Catalonia, Madrid and Navarre. A demonstration by the audience followed.

Viennese Night

As a kind of meditative pause the beautiful "Serenade Espagnole" of Albeniz came next, tonally satisfying, a grateful contribution. And then—the "Bolero," stunning and compelling as Marcelli does it, building up its bit of a theme until every listener is safely hypnotized only to be rudely awakened by that tonal clamor which betokens its end. Spanish night was a tremendous success both as to concert and audience.

Last night was "Viennese" night, with the "Academic Festival Overture" of Brahms; the Schubert ballet music from "Rosamunde"; the two movements of the "unfinished" symphony of Schubert, as the weightier works of the evening, with Strauss waltzes, Brahms Hungarian dances, and a Kreisler favorite following. Comment on these will be included in the review of a later bowl concert. Another capacity audience tendered Conductor Marcelli and the orchestra another overwhelming ovation. Tonight is "Russian" night.

INDIAN VILLAGE

1:30 to 2:30 p.m.

Special Cadman day program:

Songs by the Indians. Group of Cadman songs, including "La Fiesta" on two California folk songs. Terese Kremer.

Short talk on Indian folk music, illustrated with Indian flute and rattle (Cadman).

Group of songs by Grunn, Leurance and Cadman, sung by Taliana, Indian mezzo soprano, formerly and prominently associated with Cadman.

Dances by the Indians.

HOUSE OF HOSPITALITY AUDITORIUM

2:30 to 3:30 p.m.

Cadman song cycle, "White Enchantment," text by Nellie Richmond Eberhart, sung by Lyric quartet, Augusta Bispham Starkey, soprano; Lois Bonnie Bell, contralto; William Hughes, tenor; Percy Riker, baritone; Charles Wakefield Cadman at the piano.

3:30 to 5:30 p.m.

Sixty-third Coast Artillery band concert. The program:

"My Regiment" (Blankenburgs).
"Barber of Seville" (Rossini).
"Janina" (Drum).
Brass sextette, "Pride Song" (Bohme).
Gregory, Johnson, Clark and Allen, Spanish waltz, "Espanita" (Rosey).
Romance, "Arabian Night" (Mildenberg).
Selection, "The Student Prince" (Romberg).
Descriptive, "Mood Mauve" (Howland).
March, "Flying Eagle" (Blankenburgs).
Finale, "Star Spangled Banner" (Key).

"CADMAN DAY" Programs.

Music Programs at Expo Today

ORGAN AMPHITHEATER

1:30 to 2:30 p.m.

Exposition band, Joseph DeLuca, director. The program:

"Arizona March" (Cadman).
"Barber of Seville" (Rossini).
"At Dawning" (Cadman).
"The Heart of Her" (Cadman).
"The Serenade" (Herbert).
"L'Estudiantina Walts" (Waldteufel).
"Prairie Sketches Suite" (Cadman).
"Dawn."
"Yuccas."
"A Legend of the Plains."
"Whispers of the Night."
"The Builder" (Cadman).
"Medieval Pageantry" (DeLuca).

4 to 5 p.m.

Royal A. Brown, organist. Special Cadman day program:

Two selections from the Organ Group.

Opus 30.

"Caprice in G Major."
"Legende in F Major."
Suite, Opus 34, "Four Idealized Indian Themes."
"The Pleasant Moon of Strawberries" (based on two Indian melodies).
"From the Land of the Sky-blue Water" (based on an Omaha Indian melody).
"The Sadness of the Lodge" (based on an Omaha Indian melody).
Marche Fantastique, "The Return of the Braves" (based on two Omaha Indian war songs).
Three celebrated melodies:
"Love Song" Opus 40.
"Music Without Words."
"At Dawning."
March in C Major.

8 to 9 p.m.

Sixty-third Coast Artillery band, Robert Resta, director; Victor M. Gregory, horn soloist; Asher E. Kulpak, flute soloist.

The program:

"The Middy" (Alford).
"Grand Fantasia" from "Aida" (Verdi).
"In a Persian Market" (Ketelbey).
Duet for Flute and Horn—Serenade (Titl), played by Musicians Gregory and Kulpak.
"Circibiribi" (Pestalozza).
"Desert Song" (Romberg).
"Territorial March" (Blankenburgs).
"Star Spangled Banner" (Key).

FORD BOWL

7 to 8 p.m.

Exposition Junior chorus, W. F. Reyer, director; Mrs. W. F. Reyer, accompanist.

Special Cadman day program:

"Star Spangled Banner" (Key).
"The Sons of Men" (Cadman). Junior Exposition chorus, soloist, Meredith Moser.

Selected reading, Rosalie Maixs.

"From the Land of the Sky Blue Water" (Cadman). Walter Wiemeyer, violinist. Norman Johnson, accompanist.

"At Dawning" (Cadman). "The World's Prayer" (Cadman). Junior Exposition chorus.

"The Minstrel of Capistrano" (Cadman). Norman Johnson, pianist.

"Jerusalem from Gallia" (Gounod). Junior Exposition chorus, soloist, Eleanor Morrison.

"Kamennol-Ostrow" (Rubenstein). Dorothy Randel and Charles Burch, xylophonists; Charles Shatto, organ, and Mrs. W. F. Reyer, piano.

"The Builders" (Cadman). Hugh Morgan, baritone.

"The March of the Musketeers" (Primi). "Legend" (Cadman). Charles Shatto, organist.

Selections, male quartet.

"Glory" (Cadman). Alma Mater, "San Diego High School" (Royer). Junior Exposition chorus.

8 to 10 p.m.

San Diego Symphony orchestra, Nino Marcelli, conductor. The program:

"Festral March" (Cadman).

"Dark Dancers of the Mardi Gras" (Cadman), fantasy for orchestra with incidental piano part, Cadman at piano.

"The Spring Song of the Robin Woman" from Shanewis, (Cadman). Miss Margaret Messer, soloist.

"Thunderbird Suite" (Cadman). "Before the Sunrise," "Night Song," "Nuwana's Love Song," "Wolf Dance," "The Passing of Nuwana."

INTERMISSION

"Intermezzo" from "Shanewis" (Cadman).

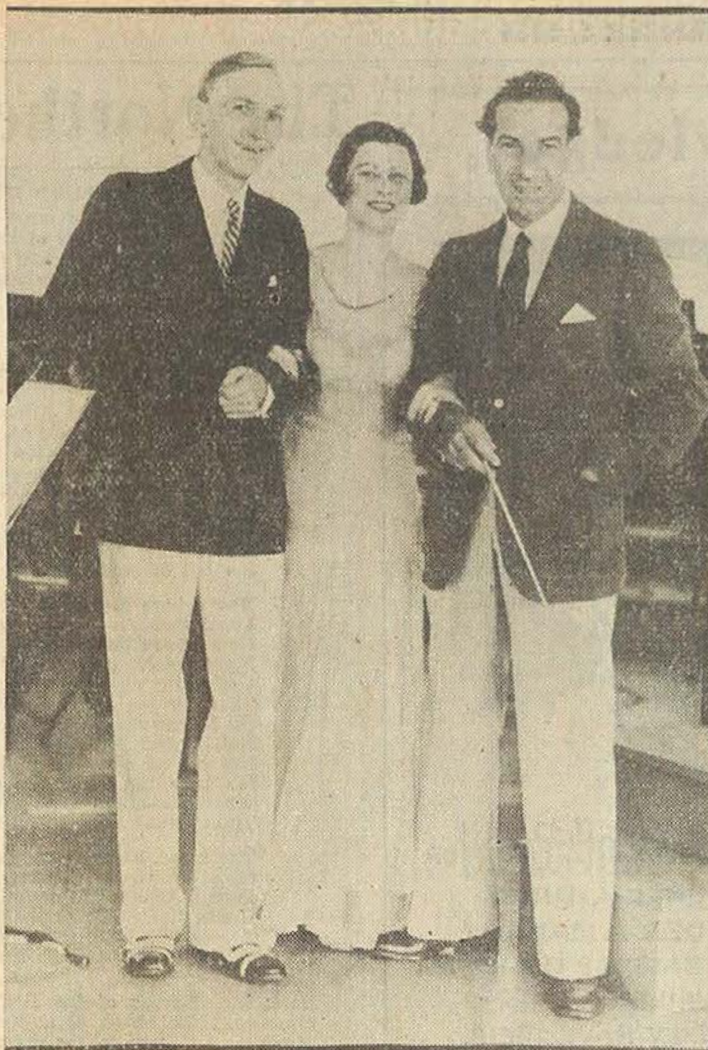
Songs with piano (Cadman), soprano, aria from Act One "Shanewis," "The Banished Song" from "A Witch of Salem," "There Is a Pool in Mayo," from "A Witch of Salem," Miss Margaret Messer, soloist; Cadman at piano.

"Trail Pictures" (Cadman). "Cheerful Indian" Oklahoma; "Stars Over the Hills," New Hampshire; "Red Rock Gnomes,"

Colorado; "The First Snow Fell," Pennsylvania; "Evening in the Ozarks," Arkansas.

See next Page for write up.

FAMOUS COMPOSER IS HONORED



A feature of Charles Wakefield Cadman day yesterday at the Exposition was an all-Cadman program presented in the Ford bowl by the San Diego Symphony orchestra. Pictured (left to right) are Cadman, beloved San Diego composer; Margaret Messer, celebrated soprano on the program, and Nino Marcelli, conductor of the orchestra.

San Diego Symphony Orchestra Strikes Popular Vein in Concert In Viennese Night at Ford Bowl

By WALLACE MOODY

In its "Viennese" night at the Ford music bowl Monday, the San Diego Symphony orchestra struck a popular vein and, no doubt, there will be many votes from this program for the request program Friday night. The "Academic Festival Overture" of Brahms; the Schubert ballet music from "Rosamunde;" the Strauss waltzes and the Hungarian dances of Brahms, with added numbers from Schubert and Kreisler found high favor with the audience. Maestro Marcelli's reading of Schubert's "Unfinished" symphony was not heard by this writer, but the general report is that it was an outstanding piece of work, with the orchestra and its conductor at one in its presentation.

The concert Tuesday night was from the works of Russian composers. There was a sensitive reading of Glazounow's "Interlude;" a presentation of Liadov's "Enchanted Lake," which always has been a favorite with San Diego symphony audiences in the summer concerts, and then the Polovtsian Dances from Borodin's opera, "Prince Igor," with their vivid coloring, their rhythmic sonority, their wild charm and their unique harmonization, oriental melodies and motifs so different from those of any other writer or any other period, with prisoners and slaves, warriors and maidens flashing into the mind's eye as the orchestra wove them into the fanciful pictures of the Borodin dances.

Two other Oriental pictures were presented from the Caucasian Sketches of Ippolitov-Ivanov, "In the Village" and the "Procession of the Sardar." The suite from which these were taken is the composer's impression of the wild mountain people of the Caucasian range. "In the Village" brought special encomiums to Robert Hester, English horn, and Garry White, viola, for their splendid work alone and together in this somewhat quiet phase of the suite. The "Procession of the Sardar," with its intriguing march in which the piccolo and the bassoon sound a somewhat weird theme, three octaves apart in its development, seemed to catch the fancy of the audience and there was continued applause. This was followed by the Persian Dance from the opera, "Khovanchtchina," of Moussorgsky, a colorful interpolation in this musical version of the conflict between the old and new Russia in the time of Peter the Great.

Following the intermission came the Tchaikovsky Symphony in F minor, No. 4, with an interesting presentation of Tchaikovsky's own "program" for the symphony in Havrah Hubbard's announcement. This symphony is probably the only one ever written with such an expression from the composer. Marcelli's reading held the close interest of the audience throughout. The first movement, with its ominous and unrelenting announcement of fate's decree; the second, with its sad, sweet memories; the third, with its wandering capriciousness, the marvelous Scherzo with its pizzicato ostinato, and the last, with its resignation to a life of vicarious joys, was faithfully pictured in tone as the symphony progressed.

Last night lovers of Cadman music crowded the bowl for the orchestra's tribute in symphony to the famous American composer. This concert, which will be reviewed later, was one of the most successful of the season and probably established a precedent in the presentation of one composer's major works on a single program.

Following the magnificently presented program of Charles Wakefield Cadman's compositions at the Ford bowl last night by the San Diego Symphony orchestra, under Nino Marcelli, a brilliant reception was tendered the internationally famous composer as the last event of the day in which he was honored by Exposition officials.

Wallace Moody's review of this concert and other programs of Cadman day will appear in tomorrow's Union.

Cadman Music to Feature Noted Composer's Expo 'Day'

Brilliant Series of Events
Has Been Prepared for
Today's Celebration to
Honor Famous Musician.

Charles Wakefield Cadman, beloved American composer residing in San Diego, will be guest of honor at the Exposition today and will participate in a brilliant series of events prepared by the music department under the direction of Miss Harriett Mortell. The day will be climaxed by the San Diego Symphony orchestra's presentation in the Ford bowl of an entire program of Cadman orchestral works, assisted by Margaret Messer, soprano of Los Angeles, a long-time friend and concert associate of the composer.

Under the direction of Nino Macceli, the orchestra will play the following works of the famous composer: "Festal March," a work of the early Cadman period; "Dark Dancers of the Mardi Gras," composed in 1933 and described by the composer as a fantastic, bizarre picture of the New Orleans fete; the "Spring Song of the Robin Woman," sung by Miss Messer, an air from "Shanewis," the only American work to survive two seasons at the Metropolitan; the "Thunderbird Suite," regarded as the best of Cadman's Indian theme music and performed in all the music centers of the world; the Intermezzo from "Shanewis," two songs from the opera "The Witch of Salem," produced by the Civic Grand Opera company of Chicago; "Song of the Banshee" and "A Fool in Mayo," the aria, "Amy's Song," from "Shanewis," and the orchestral suite "Trail Pictures," titled as follows: "Cheerful Indian," "Stars Over the Hills," "Red Rock Gnomes," "The First Snow" and "Evening in the Ozarks."

Extra Feature

The Cadman day symphony concert, it was pointed out, is an extra feature of the week's presentations by the San Diego Symphony orchestra. The evening concert is made possible by the sponsorship of Mrs. Marshall C. Terry, president of the San Diego Symphony Orchestra association, with the Exposition music department assisting.

Other Cadman day features include the following: From 4:30 to 2:30 p. m., program at the Indian Village featuring Cadman in a talk on Indian music illustrated with a native flageolet and rattle. Also appearing on this program will be the internationally famous Indian prima donna, Princess Tsaurini, who, as a concert artist, was featured with the composer on a Cadman day program at the Panama-Pacific exposition in 1915. At the same hour Cadman music will be offered in the organ amphitheater by the official Exposition band under Joseph De Luca.

Sings His Songs



Princess Tsaurina (top), noted Indian prima donna, who will sing a group of songs at a program honoring Charles Wakefield Cadman (below), famous composer, today from 4:30 to 2:30 p. m. in the Exposition Indian Village.

Song Cycle

From 2:30 to 3:20 p. m., there will be a Cadman program in the House of Hospitality auditorium in which the Lyric concert quartet will sing the celebrated Cadman song cycle, "White Enchantment," the text by Nellie Richmond Everhart, author of the text of much of Cadman's work.

MUSIC FEATURES CHARLES CADMAN EXPOSITION DAY

San Diego's beloved composer, Charles Wakefield Cadman, was the center of admiring throngs yesterday as the Exposition observed a day in his honor. He received much enthusiastic applause as he appeared at the various programs in his honor.

The San Diego Symphony orchestra played an entire program of Cadman compositions in the Ford bowl. Included in the concert was the "Festal March," an early work; "Trail Pictures," "Dark Dancers of the Mardi Gras," the "Thunderbird Suite," and the aria, "Amy's Song," from "Shanewis." Margaret Messer, Los Angeles soprano and a long time friend of Cadman, sang "Spring Song of the Robin Woman," from "Shanewis."

Royal A. Brown presented a program honoring the composer in the organ amphitheater. A recital including Princess Tsaurini, famous Indian prima donna, and Theresa Kramer, local soprano, was given in the Indian Village. The program featured Cadman in a talk on Indian music illustrated with a native flageolet and rattle.

The Exposition Junior chorus under the direction of William F. Reyer, and the Exposition band under the leadership of Joseph de Luca presented programs honoring Cadman. The Lyric concert quartet sang the celebrated Cadman song cycle, "White Enchantment," in the House of Hospitality. The quartet included Augusta Bispham Starkey, soprano; Lois Bonnie Bell, contralto; William Hughes, tenor, and Percy Riker, baritone. The evening closed with a reception in Cadman's honor in the House of Hospitality.

Wallace Moody's reviews of the Cadman day programs will appear in The Union tomorrow.

The quartet is composed of Augusta Bispham Starkey, soprano; Lois Bonnie Bell, contralto; William Hughes, tenor, and Percy Riker, baritone, with the composer as accompanist.

Royal A. Brown, official Exposition organist, will play a program of Cadman music at the organ amphitheater from 4:30 to 5:30 p. m., and at 6 o'clock there will be an invitational dinner honoring Cadman at the Casa del Rey Moro cafe. At 7 p. m., in the Ford bowl, the Exposition Junior chorus, under William F. Reyer, with Mrs. Reyer as accompanist, will repeat its Friday night concert in which it honored the San Diego composer.

Following the symphony concert, in the bowl, Cadman will be tendered a reception at the House of Hospitality with many notables in the receiving line.—W. M.

Noted Composer's Works Acclaimed As Expo Observes Cadman Day

By WALLACE MOODY

"Memories to treasure for the rest of his lifetime."

In these words, a friend of Charles Wakefield Cadman summed up a day at the Exposition devoted to the presentation of his world famous compositions and the premier performance of a new one—a day dedicated to the beloved American composer by the Exposition officials and observed by thousands who greeted him at the Indian village and the House of Hospitality in the afternoon and at the Ford music bowl Wednesday evening. It was a red-letter day for Cadman and the host of Cadman admirers.

At the Indian village there was a welcome dance of the braves. Chief Shooting Star, a great grandson of Sitting Bull, presided in an impressive ceremony making Cadman an honorary chief. Following this spectacular event, Therese Kremer, guest soloist, was heard in three songs of Cadman, "La Fiesta," "Land of the Sky Blue Water" and the "Spring Song of the Robin Woman" from his opera, "Shanewis." Miss Kremer, who was in fine voice and who has assisted Cadman on recent programs here, gave of her lyric soprano "as one inspired," said a friend, singing as she had never sung before.

Talk on Indian Music

Cadman gave a talk on Indian music, illustrating with an Indian flute, a rattle and an ancient Indian drum. Next came the most picturesque and at the same time cultural feature of the day, a group of songs by Princess Tsianina, descendant of a great chieftain who once toured the country with the famous composer as his concert associate. Her voice was heard in two songs by other composers and one from Cadman's opera, "Shanewis." The great crowd rose to the picture she made as she sang "On a Cloud I Will Ride" (Grunn); the "Indian Lament" (Lieurance), and the "Canoe Song" from the opera.

Later in the afternoon at the House of Hospitality there was a presentation of Cadman's celebrated song cycle, "White Enchantment," by the Lyric quartet, Augusta Bisham Starkey, soprano; Lois Bonnie Bell, contralto; William Hughes, tenor, and Percy Riker, baritone, with the composer as the pianist. This song cycle has been reviewed here before but never has it been done with better style, finish and individual excellence. Mrs. Starkey's lovely voice is particularly suited to the music of this brilliant cycle;

Miss Bell's rich mezzo-contralto was never heard to better advantage; Mr. Hughes gave the arias assigned to him the best of his splendid tenor, and Percy Riker was his usual virile, resonantly vocal self in the fine baritone part. The composer provided admirable support at the piano. There was a capacity audience.

Royal A. Brown; Walter Flandorf, organists, gave enthusiastically received programs of Cadman compositions, as did the official Exposition band under Joseph DeLucca.

FORD BOWL

In the evening the San Diego Symphony orchestra, under Nino Marcelli, assisted by Margaret Messer, soprano, of Los Angeles, and the composer, gave a brilliant program of Cadman works to a capacity audience in the bowl. Here Cadman received an ovation which must have warmed his heart. The orchestra was first heard in his "Festal March," an early Cadman piece written for the organ. This was done with fine spirit. Cadman's new orchestral suite, "Trail Pictures," followed, and, with but little time for preparation, the orchestra and conductor gave the five pictures in tone real consideration, "Stars Over the Hills" and "Red Rock Gnomes" being particularly effective.

The first picture, "Cheerful Indian," is bold, spirited, lively. "Stars Over the Hills," beautifully lyric. "Red Rock Gnomes" is a grotesque march. The "First Snow" begins with gusty vigor, suggesting the approach of a storm; then the wind dies away and the snow softly falls. The "Evening in the Ozarks" is in the genre of that part of the country. There is a dance; the old fiddler calls the figures, "do-se-do! Eight hands around!" The main theme is introduced by the piccolo, reinforced by the flute, and then taken up by other instruments in turn. For the second theme the composer makes use of an old fiddler's tune, "Wake Up Susan," first brought out by the violas and clarinets with trumpets and violins added later in fortissimo. The themes intertwine, the pace becomes swifter and the work ends in an atmosphere of boisterous jollity. The demonstration which followed brought out the composer and there were felicitations all around on the first presentation of "Trail Pictures."

Then came Margaret Messer and her voice, which combines lyric beauty with dramatic power. She gave a brilliant presentation of the air, "Spring Song of the Robin

Woman," from the Cadman opera, "Shanewis." There were thrilling high tones that needed no amplification and an enunciation which was a joy to hear. Her other songs, the "Song of the Banshee" and "A Pool in Mayo," fine examples of the greatness of Cadman's creative gifts, were from his second grand opera success, "A Witch of Salem." These were done with rare artistry. There was an ovation for the singer.

Cadman's "Thunderbird" suite is known to symphony audiences in all the music centers of the world. The San Diego music lover knows it and the orchestra gave it its true symphonic values on Cadman night in the bowl. Conductor Marcelli gave it a notable reading and the audience acclaimed it. The eagerly awaited orchestral fantasy, "Dark Dancers of the Mardi Gras," with the composer in the piano part, aroused new enthusiasm. It gains with each hearing, already has been played by major orchestras in this country and unquestionably is destined to find its way into European symphony programs as well. A detailed appraisal of the suite has been made by this reviewer in the past.

Following an ovation and a rising tribute of affection by the great audience, Conductor Marcelli graciously turned over his baton to Cadman, and the audience was again stirred to see him conduct the intermezzo from his opera, "Shanewis" with a spirited response from the orchestra. Havrah Hubbard paid glowing tribute to the composer in his announcements.

Preceding the symphony concert, the Exposition Junior chorus, under William F. Reyer, repeated its highly successful concert of Friday night (reviewed at that time) given in Cadman's honor, with popular approval accorded its fine program and with the composer a participant.

FINAL SYMPHONY TO BE DEDICATED TO FORDS TONIGHT

Dedication of the final symphony concert to be given tonight in Ford bowl by the San Diego Symphony orchestra, to Henry and Edsel Ford, only partially expresses the appreciation of symphony orchestra members and San Diego music lovers generally for the splendid gift of good music this summer at the Exposition, according to Nino Marcelli, conductor.

"I am expressing the heartfelt gratitude of every member of the San Diego Symphony orchestra in the dedication this evening of our final request night program to Henry and Edsel Ford and the Ford Motor Co.," Marcelli said. "Their splendid generosity is having a far-reaching effect. The Fords have made a lasting contribution to the future of good music in San Diego."

Part of this contribution, Marcelli pointed out, was the gift to San Diego of the beautiful music bowl as a permanent addition to Balboa park. This was the realization of a dream of the San Diego Symphony Orchestra association, which has long desired an adequate, acoustically perfect shell from which to present the annual midsummer night symphony concerts.

"What has been done this summer by the Ford Motor Co. is but a promise of what can be done by San Diego itself in future years," said Mrs. Marshall O. Terry, president of the orchestra association.

Now, with the splendid music bowl, San Diego has an opportunity to make full use of the talent that abounds here.

"We of the San Diego Symphony association appreciate the signal honor shown our own orchestra, and our director, Nino Marcelli, in inviting them to close the symphony season at the fair with another week of concerts. We also feel deeply the honor they paid us in inviting us to open the season May 29."

Tonight's symphony concert will offer a program of request numbers, compiled from ballots passed out at foregoing concerts. The 86-piece San Diego Symphony orchestra will be augmented for the presentation of this work by a 24-piece military band for the presentation of Tchaikovsky's '1812 Symphony.'

'1812 OVERTURE' CLOSES CONCERT SEASON AT EXPO

By WALLACE MOODY

With the roar of guns and clamor of jangling bells brought from a mission retreat for the occasion, a company of 110 musicians under an inspired leader gave voice to one of the greatest overtures in the symphonic repertory—the musically spectacular "1812" of Tchaikowsky—at the Exposition last night.

It was the close of the Ford company's history-making series of symphony concerts. A capacity audience acclaimed Edsel Ford, Henry Ford, the Ford Motor Co., Nino Marcelli, the San Diego Symphony orchestra and Havvah Hubbard, the bowl's distinguished announcer, in a scene which will long be remembered.

Augmented by 24 players, most of whom were in the brass section, the orchestra gave a magnificent account of itself in the famous Tchaikowsky overture. All the effects as written into the original score were there, a stunning surprise for the audience prepared by Maestro Marcelli with the cooperation of the bowl officials and one which gave the last of the 126 Ford symphony concerts a dramatic and fitting conclusion. It also was highly fitting that Roy Brown, who has played to many thousands of listeners, as Exposition organist, should have his place in this last of the summer symphonies.

Last night's program was arranged as the result of ballots turned in during the week. More than 10,000 votes were cast, with the "1812" overture one of the highest on the list. All the numbers have received comment in these columns but there was added verve and understanding in everything that was played. The "Merry Wives of Windsor" of Nicolai seemed to glow under the baton of the magnetic Marcelli; the poignant melodies and moving symphonic passages of the great Schubert "Unfinished" held the audience in thrall as has always been so when we have heard it before the great organ in the Midsummer Night symphonies.

The week's voters were almost in accord in their selection of "Spanish Caprice," Rimsky-Korsakoff, and the first suite from "Carmen" of Bizet. Brilliant playing by the orchestra marked both works and the maestro again gave these pieces a "dozen dazzling orchestral hues and other colors warm and glowing which, translated into human emotions, meant radiant glimpses of old Spain, its dances, its songs and its folk festivals" as portrayed by Rimsky-Korsakoff and Bizet. The prelude to the third act of "Lohengrin" was done so splendidly as to make the regret at the closing of the symphonies all the more keen. It is likely that everyone in the audience felt that same regret as the last strains of the "Beautiful Blue Danube" sounded on the night air.

Then came the dramatic "1812" overture and the Exposition's never-to-be-forgotten series of symphony concerts by the San Diego Symphony orchestra under Nino Marcelli; the Los Angeles Philharmonic Symphony orchestra, under Henry Svedrofsky; the Portland Symphony orchestra, under William von Hoogstraten; the Seattle Symphony orchestra, under Basil Cameron; the San Francisco Symphony orchestra, under Alfred Hertz; and again the San Diego Symphony orchestra.

In his introductory remarks, Havvah Hubbard dedicated the last concert to Henry and Edsel Ford, paying high tribute to all concerned in making the symphony series possible for the hundreds of thousands of visitors to the Exposition throughout the summer.

There must be a few words as to Thursday night's concert. It was German-Scandinavian night which brought the beautifully cheerful music of the Mozart Symphony in E flat major; the Preludette, the third act of "Lohengrin" already referred to, and a genuinely fine orchestral arrangement of the Isaac Choral, "Nun ruhen alle Weider," with Walter Flindorf, who made the arrangement, in the conductor's stand; and works of Sibelius, Mendelssohn and Grieg, concluding with the greatest of modern tone poems, the "Finlandia," of Sibelius. Cards asking for an expression as to continuance of the orchestra for the regular season were distributed to the audience last night.

LOCAL SYMPHONY WILL PLAY MUSIC BY U. S. WRITERS

7/4/36
Interesting information comes from Nino Marcelli, conductor of the San Diego Symphony orchestra.

Knowing the difficulties young American composers encounter when seeking a presentation of their work by leading orchestras—American still being tied to the apron-strings of European composers, or to endless repetitions of the classics of the early centuries—Nino Marcelli had a wonderful idea.

The idea was to play three or four times a week, compositions by American composers. Mr. Marcelli consulted the Ford company as to whether they would be agreeable to such a procedure. Evidently they were, for they made public in the east the opportunity for such a hearing and in consequence Mr. Marcelli has been overwhelmed with orchestral scores, many still in manuscript form.

This is a fine thing for the orchestra and the audiences which should fill Ford bowl for the series of symphony concerts, especially while our own orchestra and conductor are thus complimented by the Ford company. Several times a week we shall hear something we have never heard before. Could anything be more welcome?

Mr. Marcelli always has been wise in his program making. He seeks to play something during the evening that will appeal to every listener. To please everyone all the time is hardly possible but his programs will be varied and broad in scope. Intensive rehearsals have begun and we may expect a most satisfactory orchestra under the direction of a brilliant conductor.

Announcement is made by the San Diego Symphony association of an alternating concert master with Russell Keeney, identified with the orchestra since its inception. Enzo Pascarella, violinist, and Caesar Pascarella, his brother, both family friends of Nino Marcelli in Italy but established in New York City for the last decade with another brother, Carl, pianist, as the Pascarella Trio, will become guest members of the San Diego orchestra for the summer. Enzo Pascarella will share with Mr. Keeney in the first chair of the violin section and his brother Caesar will occupy the first chair in the cello section.—S. B. M.

I played this season

SUMMER SYMPHONY SERIES TO BEGIN AT EXPO FRIDAY

Nino Marcelli will begin rehearsals with the San Diego Symphony orchestra of 86 musicians Tuesday morning at 9 in the Expo Ford bowl and will continue the rehearsals daily until the opening performance Friday night at 8. Both the symphonies and the bowl are gifts to the Exposition of the Ford Motor Co., and the programs which will end Aug. 22 have been arranged under the personal direction of Edsel Ford. The San Francisco Symphony orchestra, directed by Alfred Hertz, will follow the San Diego organization at the fair.

The two concertmasters for the six weeks of concerts by the San Diego orchestra were announced yesterday by Marcelli. Russell Keeney, San Diego, and Enzo Pascarella, New York, will alternate as concertmasters. Pascarella is expected to arrive here from the east tomorrow in time for first rehearsals.

Keeney is one of the southwest's best known musicians and the New York violinist is an artist of exceptional ability, according to Marcelli. Havrah Hubbard again will be commentator for the Exposition's symphonies under the stars. The San Diego Symphony orchestra was organized in 1927 by Marcelli and this year will give concerts nightly for six weeks at 8 in Ford bowl, except Mondays, and there is to be a week-end afternoon performance.

The first of the programs and the personnel of the orchestra will be announced this week, Marcelli said yesterday.

Concertmaster



Russell Keeney, one of the concertmasters with the San Diego Symphony orchestra which will open the Exposition symphonic season in Ford bowl Friday night.

FORD SYMPHONIES TO START FRIDAY; 32 CONCERTS SET

Swinging into its midsummer season, after a week-end that brought record crowds of 1936, the Exposition will offer a variety of programs this week which includes the initial appearance of the Ford symphonies under the stars.

Under the sponsorship of Ford Motor Co., the San Diego Symphony orchestra will open a series of 32 concerts in Ford bowl at 8:15 p. m. Friday, with Nino Marcelli directing. Sunday there will be a matinee from 3 to 4 p. m. The concerts are to be given every evening of the season, except Mondays.

The noted San Francisco orchestra, under the baton of Alfred Hertz, will follow the San Diego orchestra giving concerts from Aug. 11 to 23. The symphonies will be broadcast weekly over a coast to coast network.

Famous Italian Virtuoso Joins S. D. Orchestra for Ford Symphony Series

**Celebrated Violinist Bears
Distinction of Having
Played Before Two Kings;
Rehearsals Start Today.**

Memories of a command performance before King Victor Emanuel of Italy still linger in the mind of Enzo Pascarella, violin virtuoso, who arrived here yesterday to be alternate concertmaster with the San Diego Symphony orchestra in its Exposition concert beginning Friday at 8 p. m.

Recognized by many of the musical celebrities of Europe as one of the greatest violinists of modern times, the 25-year-old musician said he traveled across the nation to play in the Ford symphonies because "I heard the broadcast of the symphonies last year."

The talented Italian, who has played with many of America's leading symphonies, was accompanied by his younger brother, Caesar Pascarella, an accomplished cellist, who will alternate with Misha Gega as principal cellist during the 32 concerts in Ford Bowl.

One of the highspots of Enzo Pascarella's colorful career was his concert before the King of Italy.

"Ah, that was in 1920," sighed the virtuoso. "I was only 19. When I walked into the royal palace my knees were shaking like a leaf. It was all so grand—the guards, the brilliant court, the ceremony and all. I was accompanied by the Milan Royal Palace orchestra. But after I began to play my nervousness disappeared. His majesty was kind enough to compliment my work."

The older Pascarella has the distinction of playing for another monarch, the late King Fuad of Egypt, when he visited in Naples in 1919 as crown prince.

"He was one of my most attentive listeners," the musician recalled. "He admitted later that he played the violin himself for his own amusement."

Enzo and Caesar are members of the famous Pascarella Trio, which is often heard over NBC. The third brother is Carl, now in New York.

The Pascarella brothers will start rehearsals with the San Diego symphony this morning. The concerts will be given nightly at 8 except Mondays and on Sunday from 2 to 4 p. m. under direction of Nino Marcelli. The San Francisco Symphony orchestra, under the baton of Alfred Hertz, will play a series of concerts from Aug. 11 to 23.

Concert Artist



Enzo Pascarella, famous concert violinist, who arrived here yesterday to play with the San Diego Symphony orchestra in the Ford Bowl concerts at the Exposition beginning Friday

not only impressed with Marcelli's ability as a director, which is so great that I cannot understand this love for California that keeps him away from New York, but also by his inspired choice of material for the series of concerts. He has included many of the loveliest works ever written."

Following intermission Friday night, there will be three numbers of Spanish inspiration, only the first,

Beauty, Exquisite Melodic Themes To Feature First Symphony Program

A symphonic program of beauty, combining exquisite melodic themes with much that is most substantial in musical literature, has been announced by Nino Marcelli for the opening performance of the San Diego Symphony orchestra's season in the Exposition Ford bowl Friday at 8 p. m.

Each of the five numbers on the program has decided popular appeal, at the same time being among the favorites of those who have had advantages of higher musical education. First on the program is one of the most beautiful works of Dvorak, the "Carnival Overture," with its haunting descriptive melodies. This will be followed by Tschalkowsky's magnificent Symphony No. 6 in E minor, "Pathétique." The four movements are "Adagio, Allegro non troppo," "Allegro con grazia," "Allegro molto vivace" and "Adagio Lamentoso."

After the first rehearsal of the concert, held in the bowl yesterday, Enzo Pascarella, graduate of the Royal Conservatory of Music, Naples, Italy, and here to be a concert master with the San Diego symphony, said: "Those who attend the opening program will hear what is to my mind the loveliest of the Tschalkowsky symphonies. I am

"Goyescas," having been written by a Spaniard Granados.

The second number of the group is the Spanish dances from the opera "Le Cid," work of the Frenchman, Massenet. The opera is based on incidents of the 11th century campaign of the Spanish against Moorish invaders. El Cid (the conqueror) is one of the Spanish leaders and at a feast for him the dances are performed by entertainers. The dances are the "Castilian," "Andalusian," "Anagonaise," "Alborado," "Catalonian," "Madrilenian" and "Navarraise." Final number on the program is "Rhapsody Espana," by the French composer, Chabrier.

Rehearsals are being held each morning in Ford bowl.

LOCAL SYMPHONY IMPROVED UNIT, LISTENERS FIND

7/10/36
The San Diego Symphony orchestra, a fine organization in itself as everyone knows who heard it, is an even greater musical unit this season in the opinion of many who have attended rehearsals held each morning this week in the Exposition Ford bowl.

Nino Marcelli, mindful of the wealth of musical talent available in San Diego, has gone out of the county, where exceptional musicianship along special lines was needed, to make his orchestra one of the best.

"I had been told what to expect from the San Diego orchestra and Nino Marcelli," said one of the imported musicians, James Stamp, at rehearsals yesterday, "and I am still impressed. Standard works that many of the country's greatest symphony orchestras do not attack until mid-season, Marcelli already has in fine form for presentation to Exposition audiences."

Minneapolis Veteran

Stamp, here to play first trumpet, has been a member of the Minneapolis Symphony orchestra for the last eight seasons. Guest conductor each year with the orchestra is Eugene Ormandy, now director of the famous Philadelphia orchestra. He is an instructor of music at the University of Minnesota and with his wife and small daughters, Barbara and Maria, will spend the summer in San Diego.

John B. Barrows, who was graduated from San Diego High school in 1930, has been called home from the east to play first French horn with the local orchestra. The son of Mr. and Mrs. J. B. Barrows of 3775 Utah st., he has been at the Yale school of music the last two years and expects to receive his degree of bach-

Musician Returns



John B. Barrows, gifted musician who has returned from the east to play with Nino Marcelli's orchestra in Ford symphonies, beginning tomorrow

elor of music there next June. He has a Garland scholarship for next year and is a member of the New Haven symphony. Barrows is composing a string quartet, which he hopes to have ready for presentation before the season end.

The symphony season will open at the Exposition tomorrow at 8 p. m. sponsored by Ford Motor Co. in its great bowl. There will be concerts every night except Monday, and matinees on Sunday afternoons.

An ounce of prevention is better than a 200-pound physician.

Resumed

7/10/36

TONIGHT, through the generosity of the Messrs. Henry and Edsel Ford a fine local tradition will be resumed in Balboa Park as another series of summer symphonies begins. In the end the community must rely upon its own resources to perpetuate this custom, but in the meantime outside sponsorship has done everything possible to ensure that San Diego and San Diego's visitors will learn the possibilities of musical evenings presented in the Balboa Park setting. Response to the concerts is now assured, guaranteed by the habit thousands of local residents have formed. But appreciation is not enough in this case. It remains for the community to recognize the opportunity to develop this successful experiment into a settled tradition. The interest in music which first produced the summer concerts in the old organ pavilion was built up through years of generous effort by local music lovers. The San Diego Amphion club and other associations of devotees can boast of long records in serving both themselves and the community. Now, on the impetus provided by two annual seasons of symphony concerts, it should be entirely possible to build a permanent institution.

The community is doubly grateful for this gift. It offers many evenings of thoroughly satisfying enjoyment and it contributes to a community effort representing many years of consistent labor.

First Cellist



Mischa Gega, first cellist with the San Diego Symphony orchestra, opening the season of symphonies under the stars in Ford bowl last night.

SYMPHONY SEASON WILL START TONIGHT; SOUTHLAND EYES S. D.

CONCERT CONDUCTOR IN ACTION



The symphonies under the stars, sponsored by Henry and Edsel Ford at the Exposition, will begin tonight with Nino Marcelli conducting the opening program.

7/10/36
This is the day of days at the Exposition for thousands of southern California music lovers. Tonight at 8, the 1936 symphonic concert season, sponsored by the Ford Motor Co., will open in Ford bowl.

The honor of playing the first 32 concerts of the season falls to the San Diego Symphony orchestra of 88 musicians, some recruited for the summer from famous orchestras of the east, midwest and northwest.

The orchestra is conducted by its founder, Nino Marcelli, whose fame has spread far beyond San Diego.

The San Diego Symphony orchestra will end its series of concerts Aug. 9, giving programs in that period every night, except Mondays, and Sunday afternoon matinees. The San Francisco Symphony orchestra, directed by the eminent Alfred Hertz, will begin Aug. 11 a series of 14 concerts ending Aug. 23.

Programs have been selected by Marcelli with a sympathetic understanding of mixed audiences where listeners range from people who are themselves musicians of note to the man who merely knows what he likes and prefers a tune he can whistle.

Without sacrificing one musical standard to popular taste, the conductor through taking infinite pains has included standard symphonic works that carry the greatest appeal in melody and rhythm.

The program for tonight includes two of the most beautiful works in the best musical literature, composed by Dvorak and Tchaikovsky. The second half of the program is devoted to Spanish themes by Granados, Massenet and Chabrier.

Bovingdon Arrives

Outstanding musicians who arrived this week to play with the orchestra include Charles Bovingdon, 29, who will play first trombone. He is a member of the Seattle Symphony orchestra. Between seasons, he lives in Los Angeles and works in musical motion pictures. One of his recent pictures was "Show Boat."

The program:

Carnival Overture (Dvorak).
Symphony No. 6, in B Minor, "Pathetique" (Tchaikovsky).
Adagio, Allegro non troppo
Allegro con grazia.
Allegro molto vivace.
Adagio Lamentoso.

INTERMISSION

Intermezzo from the opera "Goyescas" (Granados).

Spanish dances from "Le Cid" (Massenet): (a) Castilian, (b) Andalusian, (c) Argonaire, (d) Alborado, (e) Catalanian, (f) Madrilenian, (g) Navarraise.

Rhapsody "Espana" (Chabrier).

FORD BOWL 7/10/36
8 TO 10 P. M.
San Diego Symphony orchestra concert under leadership of Nino Marcelli. The program:
Carnival Overture (Dvorak).
Symphony No. 6 in B Minor, "Pathétique" (Tchaikowsky). Adagio, Allegro non troppo, Allegro con grazia; Allegro molto vivace; Adagio Lamentoso.
INTERMISSION
Intermezzo from the opera, "Goyescas" (Granados).
Spanish dances from "Le Cid" (Massenet), Castilian, Andalusian, Argonaise, Aragonese, Catalonian, Madrilian, Navarraise.
Rhapsody, "España" (Chabrier).

The program: 7-14-36
"Professional March — from the 'Queen of Sheba' (Gounod).
Symphony in E minor, from the 'New World Symphony' (Dvorak).
INTERMISSION
Overture to "Phedre" (Massenet).
Tone poem: "Los Cargadores" (Leo Scheer).
Minuet (Boccherini).
Musical Snuff-box (Liadow).
"Molly on the Shore" (Grainger).

The program for tonight:
Marche Militaire Française..... (Saint-Saens)
L'Arlésienne Suite No. 1.... (Bizet)
(a) Prelude.
(b) Adagietto.
(c) Minuet.
(d) Carillon.
Polovetzian Dances From "Prince Igor" (Borodin)
Intermission
Overture to "The Merry Wives of Windsor" (Nicolai)
The Swan of Tuonela..... (Sibelius) (English horn solo by Robert Hester).
Intermezzo from "The Jewels of the Madonna" ... (Wolf-Ferrara)
Interlude in Ancient Style..... (Glazounow)
Hungarian Rhapsody No. 2 (Liszt)

Program for tonight:
Overture to "The Merry Wives of Windsor" (Nicolai).
Symphony No. 5, in C Minor (Beethoven).
Intermission
Overture to "Rosamunde" (Schubert).
Two miniatures for string orchestra (first performance in San Diego), "Slumber Song" and "Serenade" (Cheslock).
Italian Caprice (Tchaikowsky).

The program for tonight at 8:
Unfinished Symphony (Schubert): Allegro moderato, Andante con moto.
"Death and Transfiguration" (Strauss).
INTERMISSION
"Festivals" (Debussy).
Five Miniatures for Orchestra (White) (first performance in San Diego): "By the Lake," "The Caravan Song," "Waltz for Teenie's Doll," "Hippo Dance," "Mosquito Dance."
"Romance in C" (Sibelius).
"The Sorcerer's Apprentice" (Dukas).
—R. T.

FORD BOWL 7/11/36
8 TO 10 P. M.
Concert by San Diego Symphony orchestra under the direction of Nino Marcelli. The program:
Prelude to "Die Meistersinger" (Wagner).
Symphony in E Flat Major (Mozart).
Adagio, Allegro; Andante, Minuette, Finale.
"Pomp and Circumstance" (Elgar).
Intermission
Nutcracker Suite (Tchaikowsky). March Miniature, Dance of the Sugar-plum Fairy, Chinese Dance, Dance of the Toy Pipes, Russian Dance, Trepak, Arabian Dance, Waltz of the Flowers.
Two numbers for strings: "Drink to Me Only with Thine Eyes," Minuet (Boccherini).
Tales from the Vienna Woods (Strauss).

The program for tonight:
Lohengrin: Prelude to Act 3 (Wagner).
Incidental music to "A Midsummer Night's Dream" (Mendelssohn). (a) Overture, (b) Nocturne, (c) Scherzo, (d) Wedding March.
INTERMISSION
American Sketch (Joseph Giovanazzi).
Two numbers for strings: "Nocturne" (Borodin), "The Mill" (Arr. Pochon).
Symphonic Poem, "Les Preludes" (Liszt).

The program for tonight:
Soloists: Enzo Pascarella, violinist; Frank Kuchynka, contrabassist.
Leonore Overture 3 (Beethoven).
Peer Gynt Suite 2 (Grieg), a, Ingrid's Lament; b, Arabian Dance; c, The Return of Peer Gynt; d, Solvejg's Song.
Hungarian March, from "The Damnation of Faust" (Berlioz).
Intermission
Duo Concertante for Violin and String-Bass (Bottesini), Enzo Pascarella and Frank Kuchynka, soloists.
First Suite from "Carmen" (Bizet).
Overture to "The Bat" (Strauss).

SEE 7/21/36
writeup for
PROGRAM.

Program for tonight in Ford bowl:
Overture to "Phedre" (Massenet).
Lyric suite, "Shepherd's Boy," "Rustic March," "Nocturne," "March of the Dwarfs" (Grieg).
Two movements from "Caucasian Sketches," "In the Village," "Procession of the Sardar" (Ivanow).
Intermission
Overture to "Raymond" (Thomas).
"Valse Triste" (Sibelius).
"Musical Snuff-Box" (Liadow).
Minuet (Boccherini).
Prelude to "Die Meistersinger" (Wagner).

The program for this afternoon and tonight:
AFTERNOON
March from "Algerian Suite" (Saint-Saens).
Peer Gynt Suite No. 1 (a) Morning, (b) Asa's Death, (c) Anitra's Dance, (d) In the Hall of the Mountain King (Grieg).
Hungarian March from "The Damnation of Faust" (Berlioz).
INTERMISSION
Estudiantina Waltz (Waldteufel).
Ballet Music from "Rosamunde" (a) March, (b) Intermezzo, (c) Entre Act (Schubert).
Two numbers for Strings (a) Moment Musical (Schubert); (b) Flight of the Bumblebee (Rimsky-Korsakov).
Overture to "William Tell" (Rossini).
Guest conductor Miguel Lerdo Tejada-Tipica orchestra.

EVENING AT 8 o'CLOCK
PART ONE
Rico Marcelli, Guest Conductor
Overture to "Mignon" (Thomas).
Tone poem, "Immortal Light" (Rico Marcelli). (For orchestra and male chorus).
First performance anywhere.
Minuet for Strings (Boccherini).
First Suite from "Carmen" (Bizet).
PART TWO
Nino Marcelli, Conducting
Two Movements from "A Midsummer Night's Dream" (Mendelssohn): Overture, Scherzo.
Symphonic Poem, "Les Preludes" (Liszt).

FORD BOWL 7/12/36
2 to 4 p. m.
Concert by San Diego Symphony orchestra under the direction of Nino Marcelli. The program:
Overture to "Raymond" (Thomas).
Caucasian Sketches, "In the Mountains," "In the Village," "In the Mosque," "Procession of the Sardar" (Ivanow).
"Loves Dream After the Ball" (Czibulka).
"Toreador and Andalous" (Rubinstein).
INTERMISSION
"March Militaire" (Schubert).
Minuet, "Farandole," from Arlesienne Suite No. 2 (Bizet).
"Tambourin Chinois" (Kreisler).
"Blue Danube Waltz" (Strauss).
8 to 10 p. m.
San Diego Symphony orchestra. The program:

"Freischütz" Overture (Von Weber).
"Unfinished Symphony," Allegro Moderato, Andante con moto (Schubert).
Polovetzian Dances from Prince Igor, "Dance of the Slave Maidens," "Dance of the Wild Men," "Dance of the Archers," "Grand Ensemble" (Borodin).
INTERMISSION
Pilgrim's Chorus from "Tannhauser" (Wagner).
"Dance of the Blessed Spirits" (Gluck).
Louis Lannucci, flute soloist.
Two numbers for strings, "Prelude for Strings" (Massenet), "Canzonetta" (Mendelssohn).
"Valse Triste" (Sibelius).
"March Slav" (Tchaikowsky).

The complete program: 7/15/36
Prelude to "Lohengrin" (Wagner).
Symphony in D Minor (Franck).
Ode to a Hero (Marcell).
Ballet music from "Rosamunde" (Schubert): (a) March; (b) Intermezzo; (c) Entre Act.
The Enchanted Lake (Liadow).
Rhapsody "España" (Chabrier).

The two programs for today:
2 p. m.
Pomp and Circumstance (Elgar).
Nutcracker Suite (Tchaikowsky).
Molly on the Shore (Grainger).
Intermission
Spanish dances from "Le Cid" (Massenet).
Tales from the Vienna Woods (Strauss).
March Slav (Tchaikowsky).
8 p. m.
Oberon Overture (von Weber).
Symphony 4, in F Minor.
Andante Sostenuto-Moderato con animo.
Andantino in mode di canzone.
Scherzo: Pizzicato ostinato.
Finale: Allegro con fuoco.
Intermission
Carnaval Overture (Dvorak).
Two numbers for strings: (a) Moment Musical (Schubert); (b) Flight of the Bumblebee (Rimsky-Korsakov).
Symphonic Poem "Finlandia" (Sibelius).

Tonight's program, featuring Mischa Gagna, Russian concert soloist and alternate first cellist with the orchestra, follows:
Overture to "Le Roi d'Yse" (Lalo).
Concerto No. 1 for violinello and orchestra (Saint-Saens); soloist, Mischa Gagna.
Intermission
Oberon overture (von Weber).
The Enchanted Lake (Liadow).
Two numbers for string orchestra: The Girl with the Flaxen Hair (Debussy); Minuet (Boccherini).
Academic Festival overture (Brahms).

The program for tonight:
Overture to "William Tell" (Rossini).
Scotch Symphony (Mendelssohn).
Intermission.
Two Spanish Dances (Lecuona).
Reverie for String Orchestra (Leftwich).
Lullaby (Brahms).
"Tambourin Chinois" (Kreisler).
"Shepherd's Hey" (Grainger).
—(R. T.)

Program for tonight: 7-29-36
Ruy Blas Overture (Mendelssohn).
Symphony No. 6, Pathétique; Adagio-Allegro, Scherzo, Finale (Tchaikowsky).
Intermission
Overture to the Caminae (Edward Janowsky).
Scherzo Humouristique for Four Bassoons (Prokofiev), first performance in San Diego; performed by Norman Herzberg, Milton Weary, Norman McBride and Earl Leason.
Indian Lament (Anne Priscilla Fisher).
Two plantation songs, Old Black Joe, Angel Gabriel (Arr. by Pochon).
Overture to The Bat (Strauss).

Program for tonight:
Overture to Alfonso and Estrella (Schubert).
Symphony "From the New World" Adagio-Allegro. Largo, Scherzo. Finale (Dvorak).
Intermission.
Rondo Caprice, for double-bass and orchestra (Geisel), soloist, Frank Kuchynka.
Symphonic Piece (Romeo Tata), first performance on the Pacific coast.
Lullaby (Brahms).
Symphonic Poem ("Finlandia" (Sibelius).

BOWL PROGRAM CHANGES LISTED FOR BROADCAST

Because of an unexpected coast-to-coast broadcast of the San Diego Symphony orchestra tomorrow from 8:30 to 9 p. m. over KGB-CBS, the Exposition Ford howl program has been changed. The first half will consist of the "Leonore" overture No. 3 (Beethoven); Prelude to "Lohengrin" (Wagner); "Festivals" (Debussy); and "Finlandia" (Sibelius).

The symphonic poem by Strauss, "Death and Transfiguration," and the overture to "Tannhauser" form the second half. The Debussy suite, "Iberia," will be played on a later program.

Program Listed

Tonight will be given over entirely to the moderns. It is jazz night. The program:
Deep Purple (Peter De Rose).
Suite "At the Fair" (John Powell).
Three sketches of American fun, (a) Merry-Go-Round, (b) Circassian Beauty, (c) Hoochie-Coochie Dance.
On the Trail, from Gand Canyon suite (Ferde Grofé).
American Sketch (Joseph Giovanazzi).
Intermission.
Two American Sketches (Thomas Grisselle), first performance in San Diego, composer conducting; (a) Nocturne, (b) March.
Alley Tunes (David Guion). (a) Brudder sinkiller and His Flock of Sheep, (b) The Lonesome Whistler, (c) The Harmonica Player.
Rhapsody in Blue (Gershwin).
Incidental piano solos by Irving Riley.

Program

The entire concert is made up of request numbers. The program:
Overture to William Tell (Rossini).
Unfinished Symphony (a) Allegro non troppo (b) Andante con moto (Schubert).
Bolero (Ravel).
Three numbers for String orchestra:
Drink to Me Only With Thine Eyes (Old English).
Nocturne (Borodin).
Minuet (Boltoni).
Overture Solennelle, 1812 (Tchaikovsky), for augmented orchestra, hand and organ.

↑ Postponed on account of rain.

Tonight's program:
March from "Tannhauser" (Wagner).
Symphony No. 1 in C Major (Beethoven). Adagio-Allegro con brio; Andante cantabile con moto; Scherzo; Finale.
Intermission.
Overture to "Rienzi" (Wagner).
"The Swan of Tuonela" (Sibelius).
English horn solo by Robert Hester.
"Music-Box Minuet" (Marcelli).
"Italian Caprice" (Tchaikowsky).

In the program for tonight, the first five numbers are repeated by popular demand; the final work, Wagner's overture to "Tannhauser," being new for this season.

The program for 2 this afternoon:
Processional March from "The Queen of Sheba" (Gounod).
L'Arlesienne Suite No. 1 (a) Prelude (b) Minuet. (c) Adagio. (d) Le Carillon (Bizet).
Overture to "Raymond" (Thomas).

Intermission.
Marche Joyeuse (Chabrier).
Lyric Suite (a) Shepherd's Boy. (b) Rustic March. (c) Nocturne. (d) March of the Dwarfs (Grieg).
Overture to "Light Cavalry" (Suppe).

TONIGHT
Leonora Overture No. 3 (Beethoven).
Prelude to Lohengrin (Wagner).
Festivals (Debussy).
Symphonic Poem, "Finlandia" (Sibelius).
Intermission.
Symphonic Poem, "Death and Transfiguration" (Strauss).
Overture to "Tannhauser" (Wagner).

Program Listed

The program for tonight:
Symphony No. 2 in D major: Adagio molto—Allegro con brio. Larghetto. Scherzo. Finale (Beethoven).
Concerto for Flute and Harp: Andantino. Rondo (Mozart). Soloists, Harold Kurtz, Anita Brookfield.
Intermission.
Thunderbird Suite: Before Sunrise, Nuwana's Love Song, Wolf Dance, The Passing of Nuwana (Gaden).
Serenade for Woodwinds and Horns (Richard Strauss). (First performance in San Diego).
Intermezzo from the Opera, "David Rizzio" (Mary Carr Moore). (First performance in San Diego, composer conducting).
Dance of the Clowns (Rimsky-Korsakow).
Soloists—Anita Brookfield, harpist; Harold Kurtz, flutist.

Children's program for this afternoon:
"March Joyeuse" (Chabrier).
"Scherzo Humoristique for four Bassoons" (Prokofiev).
"Music-box Minuet" (Nino Marcelli).
"Nutcracker Suite" (Tchaikowsky).

INTERMISSION

"March of the Lead Soldiers" (Pierne).
"Five Miniatures for Orchestra." "By the Lake," "Caravan Song," "Waltz for Teenie's Doll," "Hippo Dance," "Mosquito Dance," (Paul White).
"Funeral March of a Marionette." (Gounod).
Grand march from "Tannhauser" (Wagner).
The program for tonight:
"Carneval Overture." (Dvorak).
Siegfried's funeral march from "Gotterdammerung," (Wagner).
Prelude and love death scene from "Tristan." (Wagner).
"Ride of the Valkyries" (Wagner).
"The Enchanted Lake" (Lisdow).
"Valse Triste" (Sibelius).
Overture to "Tannhauser" (Wagner).

TONIGHT'S PROGRAM

"Egmont Overture" (Beethoven).
"Symphony Concertante" (Mozart). For violin, viola and orchestra. Allegro Maestoso, Andante, Presto.

Intermission

"Scheherazade Suite" (Rimsky-Korsakow). "The Sea and the Vessel of Sinbad," "The Tale of the Prince Kalender," "The Young Prince and the Young Princess," "Festival at Bagdad," "The Sea," "The Shipwreck."

"Grand Ensemble from Polovetian Dances" (Borodin).

Program for tomorrow night will feature Enzo Pascarella, New York violinist. The program:
Overture Fingal's Cave (Mendelssohn).

Concerto in E Minor for Violin and Orchestra (Mendelssohn); soloist, Enzo Pascarella. Allegro molto appassionato; Andante; Allegretto non troppo.

Intermission

'Neath Washington Monument (Lewis Cheslock); first performance in San Diego.

"Blue Peace," from Symphony in B Minor (Helen Van Zile); first performance in San Diego.

Five Miniatures for Orchestra. By the Lake; The Caravan Song; Waltz for Teenie's Doll; Hippo Dance, and Mosquito Dance (Paul White).

Waltz "Artist's Life" (Strauss).

Program Listed

Program for tonight:
Prelude to the opera, "Mountain Blood" (Patterson). First performance on the Pacific coast.

Meditative Nocturne, Solomon (Pimaleur). First performance on the Pacific coast.

Overture to "Herod" Henry (Hadley).

Intermission

Two Spanish dances (Lecuona). (a) Andalucia, (b) Malaguena.

Spanish Caprice (Rimsky-Korsakow). (a) Alborada. (b) Variations, (c) Alborada, (d) Scene and Gypsy Love Song, (e) Fandage of the Asturias.

Intermezzo from "Goyescas" (Granados).
Rhapsody Espana (Chabrier).

Program Listed

The final program of San Diego Symphony orchestra, tonight at 8:

Overture to William Tell (Rossini).
Unfinished Symphony, Allegro non troppo. Andante con moto (Schubert).
Bolero (Ravel).

Intermission.
Three numbers for string orchestra—Drink to Me Only With Thine Eyes (Old English), Nocturne (Borodin), and Minuet (Boltoni).
Overture Solennelle, 1812 (Tchaikovsky), for augmented orchestra, band and organ.

Marcelli Leads S. D. Symphony Orchestra In Brilliant First Concert at Ford Bowl

Great Throng Applauds Augmented Music Group, Presenting Opening Program Of 46 on Summer Schedule

By RUTH TAUNTON

With great throngs pouring into Ford bowl through the long summer twilight, the 1936 symphonic season had a brilliant opening at the Exposition last night.

In the spotlight for the evening were tributes to Henry and Edsel Ford, financial sponsors for the 46 concerts to be given here, spoken to the cheering crowds that filled the enormous bowl almost to capacity by Frank G. Beleher, Exposition president, who made arrangements in Detroit for the symphonies last fall.

There was prolonged applause for the augmented San Diego Symphony orchestra of 86 men and women, given as an enthusiastic greeting before the opening of the program at 8 o'clock and after each number. The San Diego organization will play the first 32 concerts, to be followed by 14 by the San Francisco orchestra, conducted by Alfred Hertz.

Hubbard Applauded

When Havrah Hubbard, commentator for the orchestra whose wit and easy familiarity with music and composers brought popularity to him at the Exposition last summer, came on the stage he, too, was greeted with heartily expressed appreciation.

But the really magnificent hurrahs of the evening were reserved by the thousands present for Nino Marcelli, San Diego's own conductor whose ability is recognized in musical circles throughout America and Europe. Since two hours is long enough for symphonic concerts, there were no encores, but again and again, Marcelli was called back by roars of applause from a music-loving people.

Works by Dvorak, Tschaiakowsky, Granados, Massenet and Chabrier were played by the responsive orchestra in an almost perfect setting. The scent of many blossoms was heavy on the balmy night air, with white puff-clouds overhead in sharp contrast to the patches of dark blue sky and stars bright above the darkened bowl. After the program, there was an informal reception on the big stage for Marcelli, orchestra association members and the musicians.

As for the orchestra's ability, Marcelli was more than half into the Dvorak "Carnaval Overture," opening number of the program, before it probably was being conceded by every visitor present capable of judging that, while the orchestra has become a better organization each year, this season it is incomparably more superb in its musicianship than last year. The violin section, particularly, was delightful in the presentation of this gay Bohemian conception of nature, life and love.

Tschaiakowsky's last symphony, "Pathetique," played for the first time in 1893 only a few weeks be-

fore the composer's death, was interpreted by Marcelli and his musicians last night with the emphasis upon the lovely, haunting melody that is carried first by the horns and then by string instruments. This made it far more appreciable to the audience than when the melancholy strain in the great Russian's work is emphasized.

Gayety After Intermission

After the intermission, there was only gayety. First of three works of Spanish themes was Granados' "Intermezzo" from the opera "Goyescas." One does not realize how cheapened has become much of the Spanish music heard here, until there is presented with the skill of individual artists the poignant music of a master composer of Spain.

The seven dances in Massenet's opera, "Le Cid," were played with a verve and appreciation of entertainment values by the orchestra that quite charmed the throngs of listeners. And all the soul of Spain in her happiest moments was summed up for the audience in the concluding number, Chabrier's rhapsody, "Espana."

Throughout the performance there was a feeling of freshness in the orchestra that was stimulating. Because there is to be only one concert daily, except for the Sunday matinee and evening performances, it is hoped that this quality, so essential from both the audiences' and the performers' point of view, will not lag.

Concerts are to be given in Ford bowl each night at 8 except Mondays. Sunday matinees are at 2.

Compositions of Wagner, Mozart To Feature Tonight's Symphony

Advance information regarding the "highlights" of the next three programs to be presented by the San Diego Symphony orchestra, Nino Marcelli, conductor, may be of interest to those planning to attend these concerts given in Ford bowl under the sponsorship of the Ford Motor Co.

Of the six programmed numbers at 8 o'clock this evening, the opening overture, prelude to "Die Meistersinger" (Wagner) possesses a "program" character employing many melodies associated in the drama of the mastersingers' guild. There is a suggestion of the love-duet of Eva and Walther, the "marching theme" of the singers, heard in its entirety in the third act of the opera, and an eloquent presentation of the air known as "Walther's Prize Song." In the superb climax several of the themes are heard at once and the theme of the mastersingers brings the Prelude to a close.

The symphony to be played on tonight's program is the familiar one in E Flat Major by Mozart. This is one of three symphonies written within a period of six weeks

under most disheartening circumstances, with importuning creditors and his wife seriously ill; it seems incredible Mozart was to write during this time the symphonies considered to be his greatest. In four movements, the first two are grave and slow in tempo, the third, the minuet, is most graceful and charming and the symphony closes with a brilliant and invigorating finale.

Made up of eight short numbers taken from the music written for a ballet of the same name, the "Nutcracker Suite" (Tschaiakowsky), follows a fairy tale by Hoffman. Marie, a little girl who has received for Christmas a number of beautiful dolls from different countries, creeps back once more before going to bed to see them. She discovers that they have come to life and the Nutcracker, a prince in fairyland who has been put under a horrible spell which accounts for his rather unpossessing appearance, conducts Marie into this magic land, where she sees the lovely dances.

The Sunday matinee program, from 2 to 4, contains among other orchestral numbers, the half-bar-

baric, half-oriental Caucasian Sketches by the Russian composer, Ivanow. The four numbers comprising the suite are confuting, vivid pictures of the life of the people of the Caucasus region, the last one the "March of the Sardar" with its military flavor never failing to evoke spontaneous applause.

Another military march programmed is that by Schubert, the "Marche Militaire," familiar around the world to concert-goers as a piano solo.

The "Minuet" and "Farandole" from the second L'Arlesienne suite (Bizet), are always welcome; the Minuet characterized by a dainty, rhythmic harp accompaniment and a lilting melody. "The Fanandole" suggests folk dances, the beating of the tambourine and the patter of sabot-shod feet. The afternoon program closes with the "Beautiful Blue Danube Waltzes" (Strauss), too well known to need comment.

On tomorrow night's program, Weber's overture, "Die Freischutz," with its musical legend of the huntsmen, provides excellent material for the opening number. Then follows the beloved "Unfinished Symphony" of Schubert. Instead of the usual four movements, only two were completed, thus explaining the title by which it is known. The unforgettable melody of the second theme of the first movement is of alluring beauty. "The Unfinished Symphony" is considered to be one of the most perfect examples of pure music in the world.

work is always much enjoyed. There are other favorites upon tomorrow evening's program, including two numbers for strings alone, and the "Marche Slave" (Tschaiakowsky) with its great climax and use of the Russian national anthem bringing the concert to a close—unless Mr. Marcelli is kind and adds an encore.—S. B. M.

After the intermission the program continues with the Pilgrim's Chorus from "Tannhauser," one of Wagner's most popular musical dramas. One writer speaks of this chorus as "the melody of sublimest joy."

Louis Iannucci, flutist, will be the soloist of the evening, in the "Dance of the Blessed Spirits," by the German composer, Gluck. Ms. Iannucci is a fine artist, and his

S. D. SYMPHONY GETS OVATION; WILL PLAY TWO CONCERTS TODAY

By RUTH TAUNTON

Southern California is to be enriched today by two symphonic concerts, presenting some of the world's most glorious musical literature, in the Exposition Ford bowl.

With Nino Marcelli conducting, the San Diego Symphony will play the third and fourth concerts of the 1936 season of Ford symphonies at 2 this afternoon and at 8 tonight. This afternoon there will be works by Schubert, Kreisler and Strauss that are universally loved by people of all musical tastes. And tonight's program will include Schubert's great "Unfinished Symphony" and the Pilgrim's chorus from "Tannhauser," by Wagner.

They are programs of an excellence expected to attract thousands of music lovers from all the southwest to fill the bowl for both performances.

Weather Ideally Suited

More than 4000 heard Marcelli's second concert of the season in the bowl last night. The weather seems ideally suited to the presentation of symphonies under the stars, with balmy nights erasing all remembrance of sharp winds and chill fog of last year during a part of the concert period.

But the audience in Ford bowl last evening probably could have been indifferent to any weather. As the orchestra came to the smashing climax of the English Elgar's "Pomp and Circumstance," closing number of the first half of the program, a roar of applause went up from the immense bowl that was one of the most

spontaneous expressions of mass-appreciation ever heard at a symphony concert.

"Let us hear it again!" said the prolonged cheering of the crowd, and San Diego's own conductor has announced that he will. Elgar's work will be played at another concert late in this month, Marcelli said, in response to the audience's obvious delight in it.

The concert opened with the prelude to "Die Meistersinger," one of the Wagner compositions that is best known and loved in this country. Then followed the four movements of Mozart's melodic "Symphony in E flat Major." The many brief incidental solo fragments of the work were well done and held special appeal for the crowd.

As gay as the Russian Tchaikowsky can seem to come in the musical monuments he has left behind are the seven movements of the "Nutcracker Suite," played magnificently as the first number of the second half of the program.

Programs Announced

The last two numbers were probably what had held to their seats throughout the evening those unfortunate few who imagine they do not like symphonic music—Marcelli's delightful interpretation of the old English "Drink to Me Only with Thine Eyes;" and what is probably the world's most beautiful waltz, Strauss' "Tales from the Vienna Woods." They added the final drop of joy to a cup that the evening had filled to overflowing.

The program for this afternoon at 2:

Overture to Raymond (Thomas). Caucasian Sketches (Ivanow); In the Mountains; In the Village; In the Mosque; Procession of the Sardar.

Love's Dream After the Ball (Czibulka).

Toreador and Andalous (Rubinstein).

Intermission

March Militaire (Schubert).

Minuet; Farandole (from Arlesienne Suite No. 2) (Bizet).

Tambourin Chinois (Kreisler).

Blue Danube Waltz (Straus).

Tonight at 8

Freischutz Overture (von Weber). Unfinished Symphony, "Allegro Moderato;" "Andante con moto" (Schubert).

3. Polovetzian Dances from Prince Igor (Borodin). Dance of the Slave Maidens. Dance of the Wild Men. Dance of the Archers. Grand Ensemble.

INTERMISSION

4 Pilgrim's Chorus from "Tannhauser" (Wagner).

5. Dance of the Blessed Spirits (Gluck). (Louis Iannucci, flute soloist).

Two numbers for strings (a) "Prelude for Strings" (Massenet); (b) "Canzonetta" (Mendelssohn).

"Valse Triste" (Sibelius).

"March Slav" (Tchaikowsky).

DISTINGUISHED CONDUCTOR TO BE FETED HERE

Mrs. Marshall Orlando Terry, who returned Friday from New York for the opening San Diego Symphony concert at the Exposition Ford bowl, will entertain tonight at dinner in Coronado in honor of Rico Marcelli, Chicago, here to visit his brother, Nino Marcelli, conductor of San Diego's symphony orchestra.

Rico Marcelli is also a conductor and a composer. His orchestra is featured on an NBC weekly broadcast. It played 120 weeks on NBC's coast-to-coast network in "The House By the Side of the Road."

Before going to Chicago, Rico Marcelli conducted a 110-piece orchestra at Grauman's Metropolitan, Hollywood. He is an enthusiastic daily visitor at the Ford bowl concerts conducted by his brother.

Mrs. Terry is also an enthusiastic sponsor of the San Diego Symphony, being president of the Symphony association board. Her trip to the coast was occasioned by the opening of the concerts series. Just before leaving New York she said bon voyage to Adm. and Mrs. David F. Sellers who will tour Europe this summer.

Eastman Music Students Playing In S. D. Concerts

Mr. and Mrs. J. H. Kurtz, 4337 Hortensia st., are entertaining for the summer music season here three students of the Eastman School of Music, University of Rochester. They are Norman H. Herzberg and J. Harold Kurtz jr., who arrived by motor recently, and Frederick P. Fennell jr., who joined the party last week.

Fennell is conductor of the university symphony orchestra and Herzberg is a member of the Rochester Philharmonic orchestra, conducted by the eminent Jose Iturbi.

Kurtz is on the staff of the Eastman school as assistant teacher of flute. All three visitors expect to be graduated next year with the bachelor of music degree, to be followed by performers' degrees and a two-year teaching fellowship for Fennell.

The three young musicians are playing under the baton of Nino Marcelli with the San Diego Symphony orchestra in Ford bowl this summer and will return to Rochester this fall.

NINO MARCELLI'S BROTHER, RICO, TO LEAD SYMPHONY

Rico Marcelli, distinguished composer and conductor of Sid Grauman's 110-piece orchestra in Los Angeles before he went to Chicago several years ago to become one of the best known directors of NBC orchestras, is to be guest conductor of the San Diego Symphony orchestra at one of the symphonies under the stars in Exposition Ford bowl this week.

The visitor arrived Friday just in time to attend the orchestra's opening concert, which was directed by his brother, Nino Marcelli. He is here for a brief vacation from radio work.

Teacher of Violin at 18

A teacher of violin at the age of 18 in the National Conservatory of Ecuador, Rico Marcelli sailed for San Francisco when he was 27 and became a member of the symphony orchestra there, under the baton of Alfred Hertz, who will bring his orchestra to Ford bowl for 14 concerts, beginning Aug. 11.

Marcelli's successful symphonic suite, "Water Colors," first was played by the San Francisco orchestra in 1922 and later was given by the Los Angeles Symphony orchestra under the direction of the young composer. He recently completed a symphonic poem, "Immortal Light," dedicated to Thomas Edison, which he hopes to present soon.

The date and details of the program which Marcelli will direct here will be announced by the San Diego maestro.

In the third and fourth of the San Diego orchestra's 32 symphonies this season in Ford bowl, given at 2 and 8 p. m. yesterday, there was a definite concession in both programs to the yearning of the human heart to hear good music with which it is already familiar. More than 5000 persons attended the evening concert.

These old friends of every music lover included Schubert's "March Militaire," Kreisler's "Tambourin Chinois," and the "Blue Danube Waltz," by Strauss. Works on the program not so familiar to all were made more understandable, as they are on each of the programs, by the delightful explanatory comments of Havrah Hubbard.

Louis Iannucci, flute soloist, did fine work last night in Gluck's "Dance of the Blessed Spirits," and also in the afternoon in the Bizet "Minuet," when he had the support of harp accompaniment, played by Gertrude Peterson.

CHICAGOAN TO BE GUEST CONDUCTOR



Guest conductor of the San Diego Symphony orchestra for a program this week at the Exposition will be Rico Marcelli (right), Chicago, brother of the orchestra's founder-director, Nino Marcelli.

In Schubert's "Unfinished Symphony" last night Marcelli lifted his orchestra to brilliant passages and a beauty of unified tone that was a revelation to his audience. In the two numbers for strings by Massenet and Mendelssohn there was a nimbleness and exquisite richness that brought long applause.

No Program Tonight

There will be no symphonic programs in Ford bowl Monday nights.

A novelty on tomorrow night's program will be the presentation of a tone poem for orchestra, "Los Cargadores," the 10th composition of a San Diego violinist, Leo Scheer, who will direct his own work. It is Scheer's first orchestral work and takes about 17 minutes to perform.

Tomorrow's program:

"Processional March" from "The Queen of Sheba" (Gounod)
"New World Symphony" (Dvorak)

Intermission

"Phedre Overture" (Massenet)
"Los Cargadores" (Scheer)
"Minuet" (Boecherini)
"Musical Snuff-Box" (Liadow)
"Molly on the Shore" (Grainger)

Will Wield Baton



Leo Scheer, San Diego violinist and composer who will conduct the San Diego Symphony orchestra in the Exposition Ford bowl tonight when his own "Los Cargadores" is played for the first time.

LOCAL COMPOSER GUEST CONDUCTOR

A well-trained program of selections from the leading composers of the musical world has been chosen by Nino Marcelli, director, for the fifth concert in the Ford Symphony series at the Exposition tonight at 8.

The orchestra will play "Los Cargadores" by the youthful San Diego musician, Leo Scheer, 4811 Castle ave. A protege of Marcelli, Scheer has studied at the Institute of Musical Art in New York.

"American Sketch" by Joe Giovanazzi, 460 Sixteenth st., will have its premiere playing tomorrow night. Like Scheer, Giovanazzi is a protege of Marcelli. He has studied at Yale and the University of Southern California.

The orchestra which is playing 32 concerts in the "Symphony Under the Stars" series, performs nightly in the Ford bowl at 8, except Monday. A concert is played each Sunday at 2 p. m.

Mrs. Terry Presides At Smart Dinner for Symphony Conductors

Nino Marcelli, conductor of San Diego's symphony orchestra which is playing at the Exposition, Mrs. Marcelli and Mr. Marcelli's equally distinguished brother, Rico Marcelli, Chicago conductor and composer, were honored last night at a smart dinner given at Hotel del Coronado by Mrs. Marshall Orlando Terry. Mrs. Terry received before dinner at her Coronado home, Terry Lodge, cocktails being served in her home and on the garden terrace.

Mrs. Terry's invited guests were Mr. and Mrs. Nino Marcelli, Rico Marcelli, Mrs. Homer C. Oatman, Mr. and Mrs. M. C. Pfefferkorn, Mr. and Mrs. Maurice Herchel, Mrs. Claus Spreckels, Mr. and Mrs. John W. Rice, Judge and Mrs. William Paxton Cary, Alberto Campbell, Dr. and Mrs. George Roy Stevenson, Mrs. Edward Colman,

Emzo Pascarella, Mr. and Mrs. Dwight J. Peterson, Mr. and Mrs. Reginald Poland, Dr. Edouard Loizeaux, Mr. and Mrs. Lionel Ridout, Mrs. Robert Smart, Cesare Pascarella, Mrs. R. De Lecaie Foster, B. William Jeffery, Miss Gertrude Gilbert, Miss Bess Gilbert, Mr. and Mrs. Philip Gildred and William J. Meader.

Playing of San Diegan's Composition To Mark Tonight's Concert at Expo

There are so many fine things listed for the next three programs by the San Diego Symphony orchestra, Nino Marcelli, conductor, will present in Exposition Ford bowl, that to select "highlights," so-called is a most difficult task. There are familiar and loved compositions and a first performance promised by Mr. Marcelli, of the work of an American composer. As he is also a member of the orchestra and will conduct his own composition it will be quite an occasion all around.

Opening with the Gounod processional march from "The Queen of Sheba," the second number programmed for tonight is the "New World" symphony in E minor by Antonin Dvorak. Czechoslovakia sent America a composer who remained three years and wrote a significant American symphony. Dvorak spent a year of that time in Spillville, Ia., though his symphony was finished before his arrival there. He has employed synchopation and suggested old camp-meeting favorites, "Didn't My Lord Deliver Daniel," and "Swing Low, Sweet Chariot," being easily recognized. In the usual four movements ending with an elaborate coda, the "Largo," or second movement is perhaps the most familiar. A poignant melody, once heard, it is never forgotten.

After the intermission comes one of the French composer Massenet's earliest works, the "Phedre" Overture, following musically the mythological tale of Phedre, daughter of the Cretan King Minos and wife of Theseus. Ending unhappily for Phedre she mourns for a lost love.

Shows Great Talent

Leo Scheer, the young San Diegan, violinist, whose tone poem "Los Cargadores" will be presented

next on the program, has shown great talent for music and composition since he was old enough to hold a violin. "Los Cargadores" is a South American term for the human pack-carriers and this tone poem of Mr. Scheer's is of a descriptive type, endeavoring to portray the different sort of country the carriers pass through. His friends are grateful to Mr. Marcelli for the opportunity afforded them to hear this interesting composition.

The program ends with delightful summer fare from the compositions of Boccherini, Liadow, and Percy Grainger.

Tomorrow evening's program is filled with good things to hear. Opening with the marvelous Prelude to the third act of Lohengrin (Wagner), which paints with bold and brilliant strokes the high mood of rejoicing the picture of the festivities in honor of the wedding of Lohengrin and Elsa, we have the delightful music of "A Midsummer Night's Dream" (Mendelssohn) also in the first half of the program. This is the incidental music to the Shakespeare comedy and thousands of Exposition visitors saw the condensed version of this comedy as given by the Globe players last year. There are four numbers, the Nocturne being especially beautiful and the Schertzo never to be forgotten or separated from the wonderful performance of this delightful comedy when given in Hollywood bowl and the elves were all about you. "The Wedding March," closes the first half of the program.

Giovanazzi To Be Honored

Another member of the orchestra is honored this evening, Joseph Giovanazzi. "American Sketch" was presented for the first time in 1934 and was originally intended as a prelude to his operetta, "American Colony." It is lively and brilliant, the jazz idiom used frankly and

freely, and will no doubt interest all who hear it. Giovanazzi received his early musical education in San Diego later going to the Yale School of Music. He has had experience as a violinist since his high school days with the San Diego high, then while at Yale in the New Haven Symphony and has been a member of the San Diego Symphony for several summers.

"Les Preludes," symphonic poem No. 3, (Liszt) is one of the most beloved orchestral works in this form. Audiences never tire of it and it holds them in breathless attention. This great composition closes the Wednesday night program.

Thursday evening, we have the "Marche Militaire Francaise" the finale in a group of four movements attempting to portray the impressions of the composer, Saint-Saens, of a voyage to Algeria. Then come several familiar and welcome selections from Bizet, Borodin and Nicolai.

Then again we have a symphonic poem—this time the beautiful tone picture "The Swan of Tuonela," by Sibelius. Upon the River of Death in the after-world floats the mystical Swan, coming to meet the spirits of the departed and singing her wondrous song. The voice of the Swan is given out by the English horn, and will be played by Robert Hester, an artist of great ability. That he is one of the artists in the symphony from San Diego but adds to the interest.

The stirring "Hungarian Rhapsody No. 2" (Liszt) concludes Thursday's program. This also is familiar to all concert goers and is the goal of many aspiring pianists as it is popular in piano solo form.

From all the praise we hear on every hand for conductor, orchestra, and material programmed there leaves no room to doubt the popularity of the concerts and their success. We almost forgot to mention Mr. Hubbard but he certainly can speak for himself, and does so, to the enlightenment and enjoyment of the many listeners.—S. B. M.

SCHEER CONDUCTS OWN COMPOSITION; RECEIVES OVATION

By RUTH TAUNTON

True, works by Dvorak and Massenet were on the program, but it was Leo Scheer's "Los Cargadores" that throngs of San Diegans went to the Ford bowl in the Exposition to hear last night.

The young San Diego composer received the privilege of directing the San Diego Symphony orchestra for the first public presentation of his tone poem. Nino Marcelli, conductor of the orchestra and a tower of strength, encouragement and practical aid to sincere musical talent of southern California, had given a special invitation to Scheer, a member of the first violin section, to lead his own work.

Orchestra Lauded

The big orchestra of 86 musicians, some of them members of the east's most important symphonic organizations, gave an attentive and sympathetic interpretation to the score a descriptive work following the adventures of human packbearers in South America.

Theme of the work was carried in a solo passage with delicate accuracy by George Fish, clarinet. Finer vibrations of the theme were repeated in beautiful solo moments by the oboe, played with skillful assurance by Robert Hester.

Listening to the composition, one could not feel that it was a great work, but there was a definite conviction that it held out great promise for young Scheer. Architecturally, it was musically sound. Its scope covered a big conception of musical values. And it is the 10th work composed by a San Diegan who has never had the advantage of formal study in composition, although he has spent years in perfecting his technique as a violin soloist. This may soon be changed, however. A scholarship to the Eastman School of Music looms as a possibility as Scheer's reward for "Los Cargadores," now in the hands of the dean of that famous school in Rochester, N. Y.

Gets Long Applause

One thing is certain. The new work got across with last night's audience in the bowl and there were five minutes of applause when it was finished. Havrah Hubbard, commentator of the orchestra, who was perhaps the most capable judge in the great crowd, expressed in words the pride and good wishes of others present for Leo Scheer—and all that he may yet add to American musical literature.

Other new works by young American composers will be presented by Marcelli in the five weeks his orchestra will appear in the bowl. The concerts are under the auspices of Ford Motor Co. They are presented every night at 8, except Mondays.

Brail, Violinist, Meets Marcelli After Years

Samuel Brail, Los Angeles violinist, who has come to San Diego to play with the San Diego symphony, yesterday met Rico Marcelli of Chicago, guest conductor, for the first time since 1925. Brail formerly played in an orchestra conducted by Marcelli at Grauman's Egyptian theater. The visiting conductor is a brother of Nino Marcelli, director of the San Diego Symphony.

SYMPHONY SHOWS INCREASED ZEST; HESTER IS BILLED

By RUTH TAUNTON

Support your symphony!

Those are the final words on each program given out at the Exposition Ford bowl at

the San Diego Symphony concerts. And it is a plea that scarcely should be necessary after the magnificent work done by Nino Marcelli and his orchestra in the seven concerts already presented, and particularly after the outstanding

Nino Marcelli program of last night. With increasing zest, as the 86 musicians of the orchestra have accumulative opportunity to play together, Marcelli is bringing enthusiasm into the interpretation of the standard orchestral works and lighter summer music on his well-balanced programs.

Enthusiasm Marked

This enthusiasm was communicated, noticeably, to the audience that almost filled the great bowl last evening, from the opening prelude to act 3 from Wagner's "Lohengrin," through Mendelssohn's incidental music of a "Midsummer Night's Dream" and three shorter numbers to Liszt's symphonic poem, "Les Preludes," concluding the program.

At the symphonic program tonight, Robert Hester, young San Diego musician, will play an English horn solo in Sibelius, "The Swan of Tuonella," as a special feature of the program. Marcelli has announced. Hester first joined the San Diego Symphony in 1927 as first oboe player. Since that time he has studied in the east and played with the Philadelphia and San Francisco Grand Opera companies' orchestras.

Duet Planned

Unusual feature of tomorrow night's program will be a duet for violin and bass viol, a combination very rarely heard. The "Grand Duo Concertant" by Bottesini will be played by Enzo Pascarella, New York violinist, and Frank Kuchynka who plays bass viol with the Minneapolis symphony.



ROBERT HESTER GETS HIGH PRAISE AS HORN SOLOIST

By RUTH TAUNTON

If Robert Hester, San Diego musician who has been in the east six years, goes back next fall to become associated permanently with one of the famous orchestras of the Atlantic coast, music lovers of this community who heard his solo work with the San Diego Symphony orchestra in Ford bowl last night only can hope that he will not forget to come here again each summer for concerts.

Hester, playing the English horn (really an alto oboe), carried the melody in Sibelius' "The Swan of Tuonella," second number of the last section of the Exposition program, under the baton of Nino Marcelli.

Gives Detail to Attention

It is a simple melody, but the soloist's musicianship and attention to detail gave it all the glamor of poetic legend and to many in the audience it was doubtless a revelation of the charm of the English horn.

It is an instrument in F, the oboe being in C.

Marcelli was Hester's instructor before Hester was graduated by San Diego High school in '26, after which the student was at Curtis Institute of Music, Philadelphia, played in the Philadelphia Grand Opera orchestra, an important radio orchestra and the symphony orchestra of York, Pa. His parents, Mr. and Mrs. Thomas Hester, reside here and one of the many reasons why San Diego hopes to make its orchestra permanent is that it may call home each year for the symphonies under the stars her own musicians, now in the process of becoming great performers. Hester is first oboist in the San Diego symphony.

Marcelli led with energy and authority through the program that began with Saint-Saens popular "Marche Militaire Francaise" and ended in what is probably the most beloved composition of Liszt, "Hungarian Rhapsody 2." Another of the popular numbers on the program which brought delight to the audience was the overture to the "Merry Wives of Windsor" by Nicolai. But it was the Liszt favorite that broke a record of a two-hour program with no encores last night. Marcelli was called back by the demanding applause of about 5000 persons until he finally picked up the baton and repeated a part of the score.

Ovation Spontaneous

It was the first irrepressible ovation given the orchestra as a whole and its founder-conductor since the opening night, July 10.

Crowds attracted by the symphonies continue to add mightily toward breaking all week-day records of attendance for the 1936 season at the fair. Wednesday, 14,000 visitors were on the fairgrounds, the largest attendance of the season for a Wednesday. Symphonies are every night in Ford bowl at 8 and Sunday afternoons at 2. The symphonic programs, sponsored by Ford Motor Co., will end Aug. 23.

OVER

Here From East



Robert Hester, San Diego, who returned from the east to play with San Diego Symphony orchestra and last night did fine work as English horn soloist.

Instruments of the symphony orchestra. The English Horn. In a description of the English horn, Felix Bowrowski says "it is well to explain in the beginning that it is not English and not a horn," otherwise the name is quite appropriate." It is a member of the oboe family, and like the oboe, it is exceedingly difficult to master, and good performers are far from common.

The earliest history of the English horn had much more to do with France than with England, as it was the French composers who made the English horn a regular orchestra constituent. The contemporary composer Sibelius, in giving the "Swan of Tuonela's" poignant, half-wild, far from simple melody, to the English horn presents an outstanding example of the beauty of its dreamy, pathetic tone. Robert Hester plays the English horn in the San Diego symphony orchestra with authority and fine understanding of its possibilities.

Music Lovers to Hear Contra-Bass, Violin Combination at Expo Tonight

The novel and seldom heard combination of violin and contra-bass in the Bottesini opus, "Duo Concertante for Violin and String-Bass," will be heard in the second half of tonight's symphony program by the San Diego Symphony orchestra, Nino Marcelli, conductor. The soloists are Enzo Pascarella, violinist, of New York, and Frank Kuchynka, contra-bassist, of the Minneapolis orchestra.

The composer, Bottesini, was known as a virtuoso on the double bass, obtaining a purity of tone and intonation, with agility and dextrous handling of this rather unwieldy instrument, that made him outstanding in his day. He was known too as a prolific composer of duets, operas, overtures, symphonies, quartets and even an oratorio. He traveled extensively in his early days (he was born in Lombardy in 1822), giving concerts with his fellow-pupil Arditi, then known as a violinist. He finally came to America where he obtained and retained for many years a lucrative position with the Havana Symphony orchestra. The name "concertante" first was given to a composition for orchestra in which important parts were given to solo instruments.

The program opens with the stirring "Leonore Overture, No. 3" (Beethoven), written for the opera "Fidelio" but which Beethoven himself wished to call "Leonore." The third overture is the most popular and really a resume of the entire opera. The thrilling trumpet calls never fail to impress.

'Peer Gynt' on Program

Also tonight we hear the "Peer Gynt Suite, No. 2" (Grieg), part of the incidental music written at the request of Ibsen for his drama, "Peer Gynt," the story of the ne'er-do-well who dreams of glory for himself and wanders over the earth, deserting all who love him.

The "Rakoczy March" from "The Damnation of Faust" (Berlioz), is a spirited transcription for orchestra of a national air of Hungary; a "Carmen Suite" (Bizet), and the always popular overture to "The Bolshoi" (Strauss), closes the program.

Tomorrow evening the "highlight" will of course be the magnificent Franck Symphony in D minor. In the first movement the repeated statement of the first theme is the same as that used by Liszt in "Les

Preludes." The symphony gives prominence to the English horn, an instrument thought to have no rightful place in such a work at the time it was written. It has become a favorite symphony.

Rather martial in character, the brasses predominating, rhythmic and melodic, the "Ode to a Hero" (Marcelli), follows the symphony. The brilliant flourish at the end never fails to win an audience.

Another number that holds an audience almost breathless under its shimmering, mystic spell is Liadow's "Enchanted Lake." This with a Schubert suite and a repetition of the dazzling "Rhapsody Espana" (Chabrier), comprises Saturday's program.

Sunday afternoon the orchestra will play favorite compositions heard before this season. On Sunday evening, outstanding numbers will be the Fourth Symphony, in F minor, by Tschalkovsky, and the tone poem "Finlandia," by Sibelius. Six other compositions are programmed, familiar and delightful.

Opening Number Popular

The opening number, the "Oberon overture" (Von Weber), is especially liked by concertgoers. The music is taken from the opera now seldom produced, but the brilliant climax of the overture, using the familiar air, "Ocean! Thou Mighty Monster!" seems to give perennial joy.

The Fourth Symphony of Tschalkovsky's is remarkable for its "brighter qualities and gleams of unwanted humor," says one writer. However, the melancholy touch is found in the second movement, and the third, with its fascinating "Pizzicato ostinato." It ends with an endeavor to imply that "if you cannot find reason for happiness in yourself, be glad in others' gladness. This makes life possible."

"Finlandia" is filled with music characteristic of this composer's home, Finland. In this symphonic poem Sibelius presents "the impressions of an exile's return home after a long absence."

"Support Your Symphony!" is the slogan coined by Mrs. R. de Le Caire Foster, executive manager for the San Diego Symphony association. This means not only now, but to assist in making it a permanent organization.—S. E. M.

Violin-Bass Viol Duet Features Ford Bowl Concert; Beethoven, Grieg, Berlioz on Symphony Program

Big Ovation Marks Unusual
Treat for Music Lovers;
Kuchynka Wins Acclaim.

By **RUTH TAUNTON**

There was much of worth and delight in last evening's symphonic concert in Ford bowl at the Exposition, but with the unique duet for violin and bass viol still ringing in memory's ear, it is going to be difficult to comment upon anything else.

Cutting corners, it may be said at once that Bottesini's "Concertante" as played by those two masters of their instruments, Enzo Pascarella, concert master with the San Diego Symphonic orchestra this week, and Frank Kuchynka, first bass viol, was one of the most thrilling musical experiences I have known.

If you were not there, I'm sorry. There was missed an opportunity that may seldom come again, since there are probably not more than six bass viol soloists of any special ability in America. Kuchynka is borrowed for the summer season from the Minneapolis Symphony orchestra.

May Repeat Later

The great ovation given the presentation of the duet last night lends hope to the wish that Nino Marcelli, conductor, will program the number again this season, as he has promised to do when there is special demand for a given work.

Kuchynka amazed his audience with the beauty and tonal quality of his big string instrument, which the artist's technique brought out with perfect ease. Many of us had thought that the contra-bass could not possibly get away from groans, grunts and growls if separated from the orchestra, where it plays such a vital part, and put in the solo class. That notion is forever dispelled for the fortunate thousands who heard Kuchynka perform last night.

As for Pascarella, his violin was no such novelty as was the bass viol, but his artistry brought the conviction that he will one day be universally known as one of the best violinists of his day. His part in the long work was most difficult, and he began rehearsing the number only last week. Small wonder that he could not do his solo from memory last night.

Beautiful Climax

Time out for a word about the composition itself. Through it runs an exquisite melody of tender tone, building always toward a beautiful climax of great power. And for all that the score required technical gymnastics with the violin, Pascarella was capable of a facile interpretation. Certainly the composer, Kuchynka, Pascarella and the bass viol were endeared to the hearts of

AMAZES EXPOSITION AUDIENCE



Frank Kuchynka, whose skill on the bass viol was one of the marvels of last evening's beautiful concert in Ford bowl at the Exposition. He was heard in a duet with Enzo Pascarella, violinist.

all who heard this work of great beauty under the stars last night.

To banish them from thought for a moment, there were also on the program Beethoven's melodic "Leonore Overture No. 3; Grieg's "Peer Gynt Suite No. 2," which to many is more lovely than the familiar No. 1; Berlioz' "The Damnation of Faust;" and works by Bizet and Strauss.

The program for tonight includes Conductor Marcelli's composition, "Ode to a Hero," written when he was a student; and Wagner's ever-loved prelude to "Lohengrin."

S. D. SYMPHONY WILL REPEAT 2 NUMBERS TODAY

By RUTH TAUNTON

You asked for it—the thousands of you who applauded to the stars Elgar's "Pomp and Circumstance" when it was played a week ago by the San Diego Symphony orchestra in Exposition Ford bowl—and Nino Marcelli has announced it for the opening number on the matinee symphony program this afternoon at 2.

Because the entire programs for afternoon and evening today include orchestral works of exceptional beauty, a record crowd is expected to be attracted to the fairgrounds. The evening performance is at 8.

Another of the most popular numbers played this season by the orchestra, Strauss' "Tales From the Vienna Woods," also is to be repeated on the program this afternoon. Of great importance on the program, musically, are two works by Tchaikowsky, "Nutcracker Suite" and "March Slav."

No Concert Tomorrow

There will be no symphonic program tomorrow night at the Exposition, but on Tuesday night there is to be played for the first time on the Pacific coast Horace Johnson's "Imagery," a suite with three movements. Theme of the work is taken from Hindu legend with Tagore as the main inspiration.

Johnson, an important American composer, is managing editor of one of the country's leading music magazines, the Musical Courier. He has published more than 40 compositions for voice, violin and piano. The suite, written abroad in 1924 and 1925, was given for the first time in England at a concert of the Bournemouth Symphony orchestra, conducted by Sir Dan Godfrey, in 1926. It first was played in America in Carnegie hall, New York, 1928, and since that time has had nine performances by leading orchestras.

Programs Listed

Program for last night at the fair opened with the beautiful prelude to "Lohengrin" (Wagner) and had as its highlight, for local interest, Nino Marcelli's "Ode to a Hero."

Harold Kurtz, flutist, son of Mr. and Mrs. J. H. Kurtz, 4347 Hortensia st., has consistently forged ahead in his chosen field. He is on the staff of the Eastman School of Music as assistant flute teacher and will gain his bachelor of music degree next year.

Two other Eastman school students, Norman Herzberg and Frederick Fennell Jr., are house guests for the summer at the Kurtz residence. All three young men are playing in the San Diego symphony under Nino Marcelli.

Concert Series Is Underway in Large Ford Bowl

Symphony concerts, given again this summer in the Ford bowl at the California Pacific International Exposition, are now in full swing.

During the remainder of July and the early part of August, the 86-piece San Diego Symphony orchestra, conducted by Nino Marcelli, will present an interesting series of symphony concerts. Sponsored by Ford, the concerts will be free to all visitors to the Exposition and will be heard for two hours nightly, except Monday, and on either Saturday or Sunday afternoon.

Immediately following the San Diego Symphony's engagement, the San Francisco Symphony orchestra of 70 pieces, under the direction of Alfred Hertz, will begin a series of 14 concerts on the same schedule.

As in the Ford-sponsored season at San Diego last year, the programs will be announced by Havarah Hubbard, well known music commentator, and will be broadcast once weekly over a national radio network.

Did you know that Dvorak, composer of the great American symphony the "New World" (played last week in the Ford bowl by the San Diego Symphony orchestra, Nino Marcelli, conductor) has a highway named after him? Surely it must be the only highway in the world named for a musician! However, to reach Spillville, Ia., where Dvorak and his family spent many months you must drive 75 miles along the Dvorak highway.

But for the interest of Smetana many years before in Prague, America probably would never have known so intimately this Bohemian composer who so learned to love our country. Dvorak played viola in the Prague orchestra conducted by Smetana for the National theater. Smetana recognized the unusual ability of this young composer and assisted him in countless ways, finally bringing him to the outside world's attention. Dvorak came to America to head the National Conservatory of Music in 1892 and upon completion of his symphony he and his family journeyed to Spillville, a little Bohemian settlement where his native language was spoken on the streets, rural, peaceful and quiet, where Dvorak could obtain the rest he so much desired.

His "New World" symphony will ever remain a favorite in the hearts of the American people and is programmed by all great orchestras.

SAN DIEGANS GET CHANCE TO HELP KEEP SYMPHONY

By RUTH TAUNTON

Did you hear those two programs of great musical beauty played by San Diego's own symphony orchestra yesterday afternoon and evening in the Exposition Ford bowl?

If you did, was it possible for you to discard your printed program before detaching the coupon that needs only your name and address to bring assurance that the orchestra founded and ably directed through the years by Nino Marcelli will be permanent and that there will be concerts under the stars in San Diego next summer?

It would take so little financial aid from the individual. If each San Diegan who enjoys the symphonies this summer and wants to live in a cultural community where an opportunity to know and learn to love the best music is brought to young and old, would contribute to this magnificent undertaking it would be easy.

There is no concert Monday nights but tomorrow when you have heard in the Ford bowl a program that includes some of the most delightful works of Wagner, Saint-Saens, Mozart, Grieg and the American, Horace Johnson, think twice before you lose track of your program with its little coupon that may mean growth or extinction to a grand symphonic organization.

This year the symphonies in Balboa park are sponsored by the Ford Motor Co. for your enjoyment. Next year the privilege is ours. The concerts are to continue every night at 8, except Mondays, through Aug. 23.

Yesterday afternoon's program was made up of repeat-favorites and the orchestra has never done better work. It was well worth sitting two hours in the California sunshine to hear. Tchaikowsky's "Nutcracker Suite" was particularly well done. The same composer's gorgeous "Symphony No. 4 in F Minor" was included on last night's program.

Symphony Orchestra Features Keeney In Mozart Concerto, in E Flat Major, At Expo Tonight; 'Imagery' Premier

The huge crowds attending the concerts given in Exposition Ford bowl by the San Diego Symphony orchestra, under the direction of Nino Marcelli, surely attest to the popularity of conductor, orchestra, and programs played. Tonight's concert provides exceptional reasons for attendance.

Russell J. Keeney, who has been concertmaster ever since the organization of the symphony orchestra by Marcelli in 1927, will be the soloist of the evening. Mr. Keeney has won unqualified recognition as a brilliant concert violinist and successful teacher. An opportunity to hear him in the Mozart concerto, in E flat major, provides the outstanding feature of tonight's program.

The concerto which Mr. Keeney has chosen to play is one of six written for violin and orchestra during the years which saw the culmination of the co-called "classical" period. That it will be given a true Mozartean interpretation, with no forcing of tone, but beautiful phrasing, with due regard for the elegance, gentleness and gaiety representative of this master composer of a century and a half ago, is assured the listeners because of Mr. Keeney's fine musicianship and years of experience in orchestral work here and elsewhere. Russell Keeney shares honors this year as concertmaster with Enzo Pascarella, violinist, of New York City. This is a most happy distribution of first chair responsibility, as Mr. Keeney this year has one of his largest classes of summer students.

Opening the program tonight is the "Rienzi" overture, from the opera "Rienzi, the Last of the Tribunes," written in Wagner's early days. The two most memorable airs are the "prayer" and "trumpet" themes. Rienzi was a popular Roman leader of the 14th century and the story of the opera is the story of his life.

We also have a "first performance" scheduled for tonight in the presentation of Horace Johnson's orchestral suite, "Imagery." The premier of a composition keeps every listener on the alert and it is cause for congratulation that Mr. Marcelli was so fortunate as to secure the score written by so important an American composer as Mr. Johnson, for a first Pacific coast presentation.

Born in Waltham, Mass., in 1893, over 40 compositions for voice, piano and violin, the product of Mr. Johnson's genius, have been published. At various times he has been editor or contributing editor to nationally known music magazines, namely: The Etude, The Musician, The Musical Observer, Musical America, and for the last five years editor of the Musical Courier.

Oriental impressions based on original Hindu themes, suggested by certain excerpts from the writings of Rabindranath Tagore, afforded Mr. Johnson suggestions for his suite. Three separate pictures, unified by a central idea, are presented musically. The first, "Procession to Indra," is descriptive of the marching priests who led devotions to propitiate "Indra, the God of Storm,"

as the pitiless sun smites the stricken land. "Aparasa," second number of the suite, is scored lightly for strings, woodwinds and two horns. "Indra, the God of Storm," lives on Mount Maru, where in a lovely green grove he is entertained by "Aparasa" (nymphs) who dance for him. (Tagore). "Urbasi," the final number, consists of the reiteration of one theme 13 times, an effect of variety and contrast being attained through use of differing orchestral color combinations.

This suite was performed for the first time in Bournemouth, Eng., by the Bournemouth Symphony under Sir Dan Godfrey. It has received 10 performances in America under distinguished conductors. Tonight's performance promises an equally satisfactory presentation.

Ghosts To Dance

Saint-Saens and Grieg also are programmed for this evening's concert. "Dance Macabre," (Saint-Saens) tells musically the medieval legend of Halloween, at which time the skeletons may leave their graves for the few hours between midnight and dawn and dance to music provided by Death, the Fiddler. The hour of midnight is sounded loudly in repeated harp tones, followed by the tuning up of the Fiddler, which draws forth the ghostly dancers. The crowing of the cock (oboe) is the signal for their dispersal.

"Peer Gynt Suite, No. 1," (Grieg) is composed of four highly contrasting episodes in the life of this wanderer, and is too well known and so frequently heard (and loved) by concert goers the world over to need extended comment. Don't miss the program tonight. You will be amply repaid and an enthusiastic audience plays its own responsible part in all concerts.

Tomorrow's program is notable for it contains the Fifth Symphony in C minor, by Beethoven. This is the symphony where the phrase, the "Fate" motif, designates the basic idea expressed in a figure of just two notes, arranged in striking rhythmic order. Beethoven has been quoted by his biographers as saying: "Thus does Fate knock at the door." The Finale rises to joyous heights.

Beside the symphony are familiar numbers by Nicolai, Schubert and the Italian Caprice of Tschai-gowsky. A first performance of "Two Miniatures for String orchestra," by Choslock, an American composer whose work was chosen by Mr. Marcelli from the many scores sent in, also is on Wednesday's program. Mr. Choslock is from Baltimore. Further details of this week's concerts will be available later in the week. —SALLY BROWN MOODY.

Chord in K Is Struck for Keeney On Birthday; Makes 2-Word Speech

Sunday was Russell Keeney's birthday anniversary, and somehow the entire San Diego symphony orchestra thought Mr. Keeney, concertmaster of the orchestra for several years, deserved a little special attention.

Assembled upon the stage for rehearsal Sunday morning, Mr. Marcelli took his place in the conductor's stand, raised the baton, and said, "Now—the chord in K!" There was a crash of sound and the brasses started to play one of Bing Crosby's "masterpieces" — "Many Happy Returns of the Day," or words to that effect, the entire orchestra falling in save a few who came marching in bearing a cake with icing, decorations, candles and all that rightfully is the prerogative of a birthday cake.

Despite calls for "speech, speech," when the clamor had died down Mr. Keeney said "thank you" in his best manner, and the rehearsal proceeded. After the concert Sunday



Russell Keeney

evening, in the beautiful Keeney studios, a number of guests felicitated Mr. Keeney but Mr. Marcelli went further than that by presenting him with (so the man said) a marvelous fishing rod, the recipient being a keen fisherman.

Comment among the musical people present for the work of Mr. Marcelli and the orchestra this season was most congratulatory. Especially was high praise bestowed

upon the rendition of the Fourth Symphony, by Tschai-kowsky, on Sunday night's program.

Mrs. Marshal Orlando Terry, president of the San Diego Symphony association, radiated happiness over the outstanding success of the orchestra, the permanent establishment of this orchestral body being a project dear to her heart.

Distinguished guests included Mr. and Mrs. James H. Keeney, Rico Marcelli, Enzo Pascarella and his brother, Caesar Pascarella. Mr. Russell Keeney's sister, Mrs. Lawrence, a San Diego visitor this summer, assisted in receiving the guests. Mrs. C. M. Jackman, who was to have been co-hostess with Mrs. Keeney, was unable to be present, having suffered a broken

arm. A birthday supper was served and everyone present will mark the date on their calendar, hoping for another celebration next year. —(S. B. M.)

KEENEY THRILLS BOWL CROWD IN VIOLIN CONCERTO

By RUTH TAUNTON

In The Union last Saturday there was deserved high tribute to Frank Kuchynka and Enzo Pascarella, soloists with the San Diego Symphony orchestra, brought here for the summer from the east.

Last night it was with a great thrill of pride, as well as of musical satisfaction that the hundreds of San Diegans in the Exposition Ford bowl heard a local violinist, Russell Keeney, achieve heights of accomplishment that were not surpassed by the splendid imported talent heard in solo work last week.

Riotously Applauded

With sound musical technique, Keeney played the solo parts in Mozart's ever beautiful "Concerto No. 5 in E Flat Major." In tenderness of tone and vigor of interpretation, the violinist demonstrated that he is well equipped to carry the honors with one of the best orchestras ever heard in the bowl. He was riotously applauded, both by the audience and his appreciative fellow-musicians.

Keeney is alternating concertmaster with Pascarella, who comes from New York and is serving in that capacity for this week.

Aside from the importance of personal delight in one's own local musician, outstanding on last night's program was the orchestral suite, "Imagery," by the American composer, Horace Johnson. Nino Marcelli, conductor, directed the work in a manner to lend emphasis to the Oriental glamor of the three movements, particularly the first, "Procession to Indra," which has a bewitching theme.

Based on Hindu Themes

The three Oriental impressions of the suite, based on original Hindu themes, were suggested to the composer by writings of Tagore and throughout the work, Johnson has succeeded in creating the illusion of Hindu philosophy.

The third movement, "Urbasi," consists of the reiteration of one theme 13 times, with contrast obtained through the use of various orchestral combinations. First the flute, then the horns, violins and full wind choir build to a fortissimo, which gives way suddenly to the cellos. The big climax is reached in the full orchestra.

A delight to the audience last night was the presentation of Grieg's "Peer Gynt Suite No. 1," particularly the exquisite work of flutes in the first movement, "Morning." Other works on the program were Wagner's overture to "Rienzi" and "Danse Macabre" by Saint-Saens.

Tejada Leads Tipica Orchestra In Gay Prelude to S. D. Symphony

By RUTH TAUNTON

Now the Exposition has two symphony orchestras, both delightful, each so different from the other that there can be no possible conflict.

The San Diego Symphony orchestra of 88 musicians is playing each night at 8 o'clock in Ford bowl, except Mondays, and last night the government-owned orchestra sent from Mexico, D. F., by Pres. Cardenas, opened its goodwill series of concerts at 7 o'clock in the organ amphitheater.

The Mexican orchestra, directed for the last 35 years by the genial, gray-haired Miguel Lerdo de Tejada, is a very colorful group as well as being a joy, musically. When Senora Cardenas sent the orchestra last November to play for Mrs. Roosevelt in the White House, it was Tejada's own compositions that were most enjoyed. With this in mind, the program last night in the amphitheater contained many of the conductor's own works.

The music was all of Mexico and many of the instruments were also typical of that country. There were, for instance, the salidores, marimbas, bandolones and Mexican guitars.

70 In Organization

There are 70 in the organization, including singers and dancers. In Mexico, men do not appear in dances on the stage without women, or the other way around, according to Tejada. Therefore one of the two dancers on the goodwill tour is a charming girl, Divero, and her partner is Pedro Valdez. Four of the 14 singers are women. All appeared in Mexican costume; all members of the orchestra are also members of the Mexico, D. F., police force, Tejada said.

There will be no concert by the Mexican orchestra today, but another will be given tomorrow night at 7 o'clock in the amphitheater and again on Saturday and Sunday. Monday the visitors will leave for

concerts in San Francisco and then will return to play at Los Angeles. They are to be in this country two weeks.

The presence of the Mexican orchestra here is the result of three trips made in the last year to Mexico, D. F., by Frank G. Belcher, Exposition president, who was seeking, and has obtained, participation of the Mexican government in the fair.

It was also largely through Belcher's visit in the east to Henry and Edsel Ford that the symphonies under the stars are being presented this summer in Ford bowl.

Large Crowd Present

There was one of the largest night crowds of the entire two-year season on the fairgrounds last night to hear the two symphonic programs. For the 7 o'clock concert in the amphitheater there was little standing room and all seats had been taken long before the music started. More than 5000 were at Ford bowl for the concert directed by Nino Marcelli.

The San Diego Symphony program was one of the most popular of the season, with works by Schubert, Beethoven, Tchaikowsky, Nicolai and Cheslock, whose two miniatures for strings, "Stumacher Song" and "Serenade," were presented for the first time in San Diego.

Tchaikowsky's "Italian Caprice," concluding number on the program, is a work of exquisite beauty that brought prolonged applause from the audience.

WAGNER PRELUDE FEATURES BOWL SYMPHONIC BILL

By RUTH TAUNTON

With Nino Marcelli conducting, the San Diego Symphony orchestra brought pleasure to a large audience in the Exposition Ford bowl last night with another program carefully selected for combined musical worth and popular appeal.

One of the most interesting of the presentations was the prelude to "Die Meistersinger," Wagner's rather gay composition that is often interpreted as the most serious of dramatic offerings, but played last night with a lilt that was delightful.

"Musical Snuff Box" by Liadow was repeated from a former program of the symphonic season, another of the many favorites that Marcelli is bringing more than once to his appreciative audiences.

Massenet's works have been often on the programs this year and last evening there was the lovely overture to "Phedre." Grieg's popular lyric suite, including "Shepherd Boy," "Rustic March," "Nocturne" and "March of the Dwarfs," was followed by two movements from Ivanov's "Caucasian Sketches."

Other works on the concert were the overture to "Raymond" by Thomas; "Valse Triste" by Sibelius, and the "Minuet" of Boccherini.

OVER-7

PICTURESQUE MEXICAN GROUP ENTERTAINS FAIR VISITORS



Colorful members of the Mexican Tipica orchestra organization which is entertaining visitors at the Exposition are (left to right) Faustino Curvas, Samuel Mondragon, Miguel Lerdo de Tejada, the leader; Gabriel Luna de la Fuente and Tirso Rivers. The company includes musicians, singers and dancers.

Voice of Mexico

MEXICO has spoken directly to "Los Estados Unidos del Norte" these last few evenings at the Exposition. In doing so these other United States have paid a very graceful compliment. Also they have given local audiences perhaps the most thoroughly satisfying entertainment in the two year record of the Exposition.

The Tipica orchestra and its leader Maestro Miguel de Tejada need no introduction here or elsewhere. They have earned San Diego's whole-hearted gratitude for permitting this community to be the first to hear this delightful greeting from their country.

San Diego has enjoyed a wealth of the finest music during the Exposition. But the Tipica orchestra enjoyed one advantage over all other orchestras that have played here. It was performing in its natural setting, presenting the charm and beauty of Latin-America in a community built against a rich background of Latin-American tradition. It fully lived up to this advantage.

We wish that the Tipica orchestra could be persuaded to spend the summer with us. If San Diego ever realizes its ambition to present an annual exposition fiesta built around Latin-American tradition no single feature would offer a better foundation for the enterprise than the assurance that each year the voice of Mexico would speak to America, "of the north" through San Diego.

Meanwhile the thousands of visitors and local residents who enjoyed the Mexican programs are sincerely grateful to Mexico, President Cardenas and the musicians for an unusually fine performance.

Michael W. Balfe's 93-year-old opera, "The Bohemian Girl," established what is thought to be a new all-time weekly attendance record for the presentation of the work anywhere, when it played to 86,000 opera goers at seven performances at the Municipal Opera in St. Louis. This might be termed a triumph of age over youth for it drew larger crowds than any of the modern musical shows presented this season. It was offered in an effort to determine whether opera-goers would patronize productions of this style as well as musical offerings of a lighter nature. They did. 8/4/36

10,000 HEAR ORCHESTRA
LOS ANGELES, Aug. 4 (A.P.)—The Orquesta Tipica Mexicana de Policia of Mexico, D. F., played a concert on the steps of the Los Angeles city hall this evening before an audience of more than 10,000. The musicians, clad in native charro uniforms, played Mexican selections.

Dramatic Overture to 'King of Ys' Will Open Tonight's Expo Concert; Los Angeles Cellist to Be Soloist

7-24-36

The next four concerts by the San Diego Symphony orchestra, Nino Marcelli, conductor, given in Ford bowl under the sponsorship of the Ford Motor Co., offer such wide variety of material, with a great number of selections programmed for the first time this season, that you cannot afford to miss one of them.

Tonight's program opens with the dramatic overture to "The King of Ys," an opera based on an old legend concerning the flooding of the city of Ys. The king has two daughters and Margaret, the elder compelled to marry against her will a neighboring prince, loses the knight whom both sisters love, to the younger sister. In a spirit of revenge she opens the flood-gates which protect the city from the sea. Then, terrified at what she has done, she throws herself into the flood. The patron saint of Ys rises from the surging waters and commands them to recede.

Mischu Gagna, well known cellist of Los Angeles, but with us for the second year of symphonies in the bowl, will be the soloist of the evening. He will play the "Concerto No. 1 for Violoncello and Orchestra," by Saint-Saens. Mr. Gagna, with his background of musicianship, orchestral experience and mastery of his instrument should provide the "high-light" of tonight's program.

Debussy Number

Following the intermission come some numbers that bear repeated hearing. Then for the first time this season we will hear an exquisite number, one of 12 preludes for piano, by Debussy—"The Girl with the Flaxen Hair." This has been arranged for orchestra by Mouten, also a Frenchman. It is a delightful example of this impressionistic tone-painter, Debussy, noted for the atmospheric, subtle, elusive quality

that pervades all he has given us. "Academic Festival," (Brahms) based upon popular student songs of the University of Breslau closes the program.

Tomorrow, according to countless requests, the Unfinished Symphony of Schubert is to be repeated, the first number on the evening's program.

After the presentation of this lovely, perfect, "pure music," "Death and Transfiguration," (Strauss) with its racking, tormenting struggle of the human soul with death, will stir every auditor to his innermost being. This tone poem is conceded to be the most monumental work of Strauss. It is in four movements, depicting the battle waged with the unconquerable one, ending according to the poem by Ritter, so-called "program" of the work, with "deliverance from the world; transfiguration of the world." It is one of the greatest of orchestral works and a decided achievement for the San Diego symphony to present it.

Festival Background

Again we hear Debussy. This time the orchestra will play the second of three nocturnes written for orchestra. "Festivals" the composer tells us represents the "restless, dancing rhythms of atmosphere, interspersed with sudden flashes of light. The background of uninterrupted festival is persistent, blending the music in the universal rhythm of all things." This is the first time this season this fascinating composition has been programmed.

"Five Miniatures for Orchestra," by the American composer, Paul White, will have their first performance in San Diego. These miniatures have found favor in the east and only recently the Philadelphia orchestra, under Jose Kurbi, guest

conductor, played them at one of their youth concerts. Especially the "Hippo Dance" and the "Mosquito Dance" afforded much amusement.

That fantastic tale of the "Sorcerer's Apprentice," (Dukas) with its intriguing humor closes the Saturday program. You remember the story of the magic broom, commanded by the apprentice to bring water from the river to fill the pots and pails. To the horror and fright of the apprentice comes the realization when the house is flooded that he has forgotten the magic word with which stop the broom from its all too strenuous efforts, and he cries aloud for help. When the sorcerer appears upon the scene and restores order the unhappy apprentice flees and is seen no more.

"Peer Gynt Suite"

Sunday afternoon the March from the "Algerienne Suite," (Saint Saens) the Grieg "Peer Gynt Suite, No. 1" and the Marche Hongroise-Rakoczy, (Berlioz) are outstanding favorites.

Rico Marcelli, brother of San Diego's own maestro, will be guest conductor for the first half of the program on Sunday evening. The second number will be the feature of the evening. Composed by Rico Marcelli, it is entitled "Immortal Light," and is in tribute to Thomas A. Edison. It is scored for male chorus and orchestra. Members of the Exposition chorus will sing the parts written for voice. It will be the first performance anywhere of this work by Rico Marcelli and will give added impetus to the evening's program which opens with the "Mignon" overture (Thomas).

After the intermission Nino Marcelli will conduct Mendelssohn's lovely "Midsummer Night's music," the Overture and Scherzo, and among other numbers included in the second half, the marvelously beautiful tone-poem "Les Preludes" by Liszt, which one seems to enjoy anew each time it is played.

We are being provided with the best of music by what many consider to be the best San Diego symphony under Nino Marcelli's direction. Let us see that the necessary steps are taken to insure its permanence.—Sally Brown Moody.

ARTIST SCORES TRIUMPH IN BOWL CELLO CONCERTO

7-25-36

Because Saint-Saens "Concerto No. 1," only work of the great composer for the cello, is one of the most graceful themes in all musical literature, I went to Ford bowl in the Exposition last night with the special objective of hearing the Russian cellist, Mischu Gagna, do the solo parts of the concerto with the San Diego Symphony orchestra.

Gagna played brilliantly. His strong bowing, his easy transition from passages that called for the vigor of cold technique to the sweetest of melodic themes was enough to delight the heart of every music lover present. There is no

one thing that audiences at summer night symphonies under the stars seem to appreciate more in the artists than sound musical feeling. Gagna captivated the thousands in Ford bowl last night through this quality in his playing as well as by the mastery of his instrument.

Has 'Favored Country'

The cellist left Russia in 1912 and came to this country for a debut in New York in 1914. Since that time he has toured the country with many of the best-known artists and is now working on scores for musical pictures in Hollywood. He is alternate first cellist with the San Diego Symphony.

Opening the program last night, Nino Marcelli conducting the orchestra, was the overture to "Le Roi d'Ys" by Lalo, a charming orchestral work suited to the mood of a perfect southern California night. This was also true of the first two works after intermission, the "Oberon Overture" by Von Weber and "The Enchanted Lake" by Liadow.

Happy good humor of the evening for all present was emphasized by Howard Hubbard, commentator for the orchestra, when he announced Debussy's "The Girl with the Flaxen

Hair" as "The Girl with the Golden Hair"—one of those tiny things that startle laughter in a responsive audience and inspired Hubbard to those flashes of wit in his scholarly comments that have endeared him to the hearts of scores during the two Exposition seasons.

Hubbard Captivates

It might be said here that Hubbard's comments have become increasingly interesting, compelling the attention of even those who know nothing of music. And as the audience listens, closely for what they are told is to be found in the standard orchestral works, musical education of a high order results.

In addition to Debussy's number for string orchestra, there was another lovely thing for strings, Bolzoni's "Minuet." Concluding the program was Brahms' "Academic Festival Overture."

TEJADA TO DIRECT SYMPHONY; 100 TO SING AT PREMIERE

Tomorrow will be field day for guest conductors at the Exposition. At the invitation of Nino Marcelli, San Diego Symphony orchestra conductor, Maestro Miguel de Tejada, celebrated director-composer of the visiting Mexican Tipica Police orchestra, will be guest conductor of the local symphony tomorrow afternoon in Ford bowl.

Rico Marcelli, brother of Nino, will take the baton to conduct the San Diego Symphony orchestra in the world premiere of his own work, "Immortal Light," a cantata with a male chorus of 100 voices, in Ford bowl tomorrow night.

Tejada will lead the San Diego orchestra in Rossini's "William Tell Overture," Marcelli announced yesterday after a conference with the Mexican maestro.

Last Appearance

As a gesture of reciprocity, the Mexican leader has invited Nino Marcelli to conduct his 70-piece orchestra for one number at the 6 p. m. concert tomorrow in Ford bowl. This will be the last appearance of the gayly-costumed Mexican orchestra at the Exposition. Concerts are to be given in San Francisco and Los Angeles next week.

Marcelli, South American by birth, will conduct some typical Mexican work, according to Tejada. The visiting orchestra received an ovation at its program last night in the organ amphitheater. Another performance will be given again tonight at 7 in the amphitheater.

The veteran Maestro Tejada has made for himself an international reputation in the world of music.

SYMPHONY GROUPS WILL BE HONORED AT EXPO AFFAIR

Mr. and Mrs. Nino Marcelli are entertaining tonight with a supper party following the Ford bowl concert. Their guests, numbering 100, will gather at 10 o'clock in Cafe of the World.

The supper will honor members of the San Diego Symphony orchestra, and the board of directors of the San Diego Symphony Orchestra association of which Mrs. Marshall O. Terry is president. Mr. Marcelli is conductor of the San Diego orchestra of which this city is so justly proud.

The concerts will continue nightly, except Monday, until Aug. 9 when the San Francisco Symphony orchestra will begin its engagement.

7000 JAM BOWL

ALL SEATS TAKEN AS VISITING BAND GETS BIG OVATION

By RUTH TAUNTON

Hasta la vista, Maestro Miguel Lerdo de Tejada, and when you and your folk music return to San Diego we will be at the festival to hear you—all 7000 of us who crowded in and around Ford bowl to hear your farewell program at the Exposition last night.

The concert of the Mexican Tipica orchestra, sent as a goodwill gesture to this country by President Cardenas, was scheduled for 6 o'clock. Every seat in the great bowl was taken long before the hour. Hundreds were seated along the walls and curbing. Hundreds more sat on the sloping banks of the bowl. Others found perches atop near-by buildings and a group of others, led by two resourceful sailors, found seats in the old Viking ship that is on exhibit south of the bowl.

Throng Friendly

It was the largest crowd I have seen at any one program at the two seasons of the Exposition. It was one of the most friendly and warmly receptive audiences I ever have seen anywhere.

What Frank G. Belcher of the Exposition said he and President Cardenas had in mind when the orchestra was obtained for concerts in Balboa park was no more than Mexican participation, officially, in the San Diego fair. But the throngs at the bowl last night and the Mexican visitors turned the affair into a demonstration of international goodwill that made one think of peace conferences of the most effective order.

Members of the orchestra could not speak much English. But everyone understands the language of music, of song and dance. The Mexicans delighted the Americans. And the Americans showed their sincere appreciation.

Felipe Flores, master of ceremonies whose efforts to speak English brought as much laughter as if he had been trying comedy, expressed the gratitude of the visitors for their reception here.

"We tell them in our country," said the charming young Flores, "that you make thee big friendship. Please make the applause again for our honor."

After the concert Tejada said that the orchestra will leave "just anytime manana we happen all to be ready" for Los Angeles, where concerts are to be given before the musicians return to Mexico, D. F.

The program opened last night with "Chocalas," by Pablo Marin, which means, Flores assured us, that the orchestra was asking the United States and Mexico to shake

hands. Jose Rubio, tenor, sang "Arrullo," the lyric written by Ruben C. Navarro, Mexican consul in San Diego.

Violin Soloist Scores

Musically, the highlight of the program was a violin solo, "Czardas" by Menti, played by Higinio Ruvalcava. It was done magnificently. The dancers, Emma Rivero and Pedro Valdez, illustrated what a beautiful art is the true Mexican folk dance. And singing the songs of the Mexican range were Laura and Ray, who were called back many times by the applause of the crowd.

The orchestra gave no time to music of other nations. It kept to the folk music of Mexico, heard all too seldom in this country. The costumes were also typical of colorful Mexico.

Concluding the program, that lasted for an hour and a half, during which time no one left and throngs continued to come and have to be turned away, was the final gesture of goodwill—the American national hymn, followed by the Mexican national airs.

Nino Marcelli Honored

Nino Marcelli, conductor of the San Diego Symphony orchestra playing in the Exposition Ford bowl, received a handsome watch and chain Sunday night at the supper which he and Mrs. Marcelli gave at Cafe of the World in honor of members of the orchestra and of the orchestra association. Both groups joined in presenting him with the gift which was engraved "with deep appreciation" of the association and orchestra. Mrs. Marshall O. Terry, president of the San Diego Symphony association, made the graceful presentation speech.

TIPICA ORCHESTRA RETURN ARRANGED

By popular demand, the famous Old Pueblo Tipica orchestra of Tucson will be brought to the Exposition for a return engagement Saturday, Wayne W. Dailard, executive manager, announced last night.

Under terms of the negotiations between Dailard and the director of the colorful Mexican orchestra, the 26-piece Mexican band will play in the organ amphitheater from Saturday through Sept. 4.

Garbed in picturesque native costumes, the Old Pueblo Tipica created a sensation at the Exposition on Arizona day, July 25. Letters from enthusiastic music lovers, praising the musical aggregation for its rendition of old and new Mexican airs, led Dailard to open negotiations for the return engagement.

Two dancing señoritas will accompany the Tucson orchestra to the fair, it was announced.

GUEST CONDUCTORS AT FAIR



Guest conductors at the Exposition concerts of the San Diego Symphony orchestra today will be, left, Miguel Lerdo de Tejada, Mexican composer-director, and Rico Marcelli, composer-conductor from Chicago.

EXPO SETS MUSIC FESTIVAL TODAY; CONCERT WINS PRAISE

By RUTH TAUNTON

There is to be a day-long festival of music at the Exposition today. It will be well worth dropping everything to turn out and hear.

To appease the thousands who found standing room only for the performance given last week at the organ amphitheater by the celebrated Mexican Tipica orchestra, sent to this country as a gesture of goodwill by President Cardenas, the visitors will give a concert from 6 to 7 this evening in the huge Ford bowl.

The 70 costumed members of the orchestra, singers and dancers gave one of the most picturesque performances of its kind ever to be seen at the Exposition for their scheduled program last night. The enormous crowd overflowed the amphitheater and stood far down the Plaza del Pacifico.

Consul Invites Public

At 11 this morning, Miguel Lerdo de Tejada will conduct his orchestra for a special performance in Balboa park, outside the Expo-

sition grounds at Sixth ave. and Laurel st. The public has been cordially invited by the Mexican consulate here to attend.

Maestro Tejada will conduct the overture to "William Tell" as the concluding number at the matinee performance this afternoon of the San Diego Symphony orchestra, at the special invitation of Nino Marcelli. The symphonic program will begin at 2 p. m. in Ford bowl. At the 6 o'clock performance of the Mexican orchestra, Marcelli is to direct one number.

Tonight at the 8 o'clock concert of the San Diego Symphony orchestra, Rico Marcelli, brother of Nino, will be guest conductor of his own work, "Immortal Light," the first performance anywhere of this tone poem for orchestra and male chorus.

On last night's program in Ford bowl there were two highlights, one the extreme contrast to the other.

Plays Immortal Work

With the courage that is one of his marked characteristics, Marcelli

led his orchestra in a magnificent interpretation of Richard Strauss' "Death and Transfiguration." Probably one of the immortal works of musical literature, it is nevertheless of the form known as "heavy." Tremendous would be a better word and in that sense it was accepted by the thousands who heard it last night.

Again and again, applause called Marcelli back to the stage at the close of the number. He deserved it. And the musicians in his organization deserved every second of the long expression of appreciation. Striking boldly into a composition that, as Havrah Hubbard had said, the conductor had been warned San Diegans could neither understand nor enjoy, the orchestra attained immediate interest and maintained it to the end.

How the musicians felt about it was expressed by Enzo Pascarella, alternate concert master: "Through every note of the brilliant work, I could feel the close vibration of the audience's sympathy. In Europe, I was concert master for Strauss. This night has been a thrilling experience for me."

Then came the interval of fun at the symphonic concert, the second highlight of the evening—Paul White's "Five Miniatures for Orchestra." The American composer, teacher in the Eastman School of Music at Rochester, had written "By the Lake," "The Caravan Song," "Waltz for Teenie's Doll," "Hippq Dance" and "Mosquito Dance" for the amusement of his three small children.

CAPACITY CROWD HEARS PREMIERE OF MARCELLI OPUS

It was an honored San Diego that had the privilege last night of hearing in the Exposition Ford bowl the world premiere of Rico Marcelli's "Immortal Light," tone poem for orchestra and chorus inspired by the conductor composer's admiration for the late Thomas A. Edison.

With a capacity crowd in the huge bowl, Marcelli, brother of Nino, founder and director of the San Diego Symphony orchestra, directed his own work as well as three other numbers.

The Marcelli work deserves to be given a permanent place with the best serious American musical literature. Written in standard, heroic form, the score achieves originality nevertheless. There is a freshness in the building of the theme that moves majestically toward a climax of brilliancy.

Theme of the tone poem, according to Marcelli, is that the immortal genius of Edison, who lifted the world from much material darkness, is the "immortal light" of infinite spirit operating through men and women who labor to be worthy.

Feeling of Power

Into the language of music Marcelli has managed to instill this feeling of power that death cannot diminish and through the medium of superb musicianship in the orchestra this was communicated to an audience that sat enthralled.

The lovely melody that runs through the work first was heard from the cello section, in the first of the four movements which are played without a break. This was repeated by all of the strings until the mood of the poem was definitely established for the listeners.

At the close of the composition, a chorus of 80 voices assisted the orchestra. Singers were the men and a section of contraltos from the Exposition festival chorus.

Although the initial performance of "Immortal Light" on the program naturally overshadowed other works for last night's audience, the entire concert was one of great beauty.

Opening with the overture to "Mignon," by Thomas, the program also included works by Boccherini and Bizet.

Second Program

Nino Marcelli conducted his orchestra for the second part of the program, two movements from "A Midsummer Night's Dream" by Mendelssohn, and "Les Preludes" by Liszt. The program last night was the second of the day for the orchestra, the first having been given in the bowl at 2 p.m.

The orchestra will not play to-night.

Marcellis Receive at Smart Supper Following Sunday Concert at Expo

GRACIOUS HOSTS AT PARTY



Mr. and Mrs. Nino Marcelli, who entertained last night at Cafe of the World with a late supper in honor of the board of directors of the San Diego Symphony Orchestra association, and the members of the orchestra.

Mrs. M. O. Terry Assists In Receiving; Luncheon For Executive Symphony Board Set for Tomorrow.

The post-concert supper given last night at Cafe of the World by Nino Marcelli, conductor of the San Diego Symphony orchestra, and Mrs. Marcelli, in honor of the board of directors of the orchestra association and members of the orchestra, was one of the smartest events of midsummer. Exposition officials and their wives also were special guests, the party numbering 200.

A very pleasant surprise was the attendance of Mrs. Rico Marcelli and her daughter, Emma, of San Francisco, who came to San Diego for the party.

Mr. and Mrs. Marcelli were assisted in receiving by Mrs. Marshall O. Terry, president of the San

Diego Symphony Orchestra association; Russell Keeney, concert master; Mrs. Keeney; Emzo Pascarella of New York, alternate concert master; and his brother, Caesar Pascarella, alternate first cellist with Misha Gegna.

Mrs. Marcelli received in a stunning gown designed with a black and white embroidered net bodice clipped with rhinestones and a black skirt falling into a modish fishtail square train.

Mrs. Terry was becomingly attired in pink flowered chiffon with lace inserts on the bodice. Her corsage was tuberous begonias. Mrs. Keeney wore a smart gown of aqua blister crepe.

The story of this summer's meeting of Mr. Marcelli and Messrs. Pascarella is an interesting one. Their godfather was Mr. Marcelli's first cello instructor in South America. Last summer when the Pascarellas were in New York they heard the San Diego Symphony orchestra, with Marcelli conducting, on a national broadcast. They wrote to Mr. Marcelli in enthusiastic praise of the performance. That correspondence led to other letters and finally to their arrival on the coast and their appearance here this summer with the orchestra.

'William Tell Overture' to Feature Expo Symphony Concert Tonight

Increasing enthusiasm upon the announcements of the composer wrote in a letter to his mother. The idea sounds strangely modern some way. It contains rich thematic material and some music historians class it among his best as a romantic concert-overture.

Increasing enthusiasm city crowds signify the outstanding success of the concert given by the San Diego Symphony orchestra in Ford bowl. The public has enjoyed to the utmost the programs presented under Nino Marcelli's direction but "when winter comes"—what then? The San Diego Symphony association feels sure that ways and means will be forthcoming for the continuance of a symphony orchestra commensurate with those of other cities.

Tonight's program opens with the "William Tell Overture." (Rossini), familiar through the years as a popular, showy type of composition depicting, in this case, Alpine life. Written in four movements, it pictures "Dawn," "The Storm," "The Calm," and in the brilliant "Finale" we are supposed to visualize the marching of Swiss troops. It is taken from the opera of the same name, an adaptation of the story of the Swiss patriot who lived in the 13th century.

The symphony for this evening is called the "Scotch Symphony" (Mendelssohn). The composer visited Scotland in 1829 and hearing the wild music of the bagpipes, seeing the very room at Holyrood, where Mary lived, he wrote, "I believe I have found the beginning of the Scotch symphony. After the grave though vigorous first movement the scherzo comes second rather than as is usual, third. The third movement reflects the melancholy, overbearing sadness of plains and lonely moors. The last movement is definitely Scotch, musically telling of the deeds of Scotland's heroes, giving expression to the impetuous dances of the north together with a contrasting section more restrained yet even more suggestive of Scottish music.

Spanish Dances

Two charming, rhythmic Spanish dances by Lecocq, favorites as piano pieces, "Andalusia" and "Málaga," open the second half of the program. Then comes a first performance, "Reverie for String Orchestra," by Vernon Leftwich. Born in London, the composer came to America years ago and is established with his family in Los Angeles, where he is well known. He is proud to be an American citizen. Many songs and works for strings are to his credit. Kreisler, Brahms, and Grainger complete Tuesday night's program.

Wednesday night we hear Mendelssohn again in the first number, the "Ruy Blas Overture." This overture was written for the five-act drama by Victor Hugo, French novelist and dramatist. It is too long a tale to tell here but one writer calls it a "bombastic and lurid concoction of historic romance, without literary value." As for the overture, written at the request of the Theater Pension fund though the subject matter did not appeal to Mendelssohn, the committee thought "box office receipts would be better if my name

was upon the announcements."

Tschaikowsky's last great work, the "Symphony No. 6, Pathétique," closes the first half of Wednesday evening's program. The three movements are in contrasting moods, yet through the entire symphony runs the undertone of melancholy bordering on morbidity that was so dominant a characteristic of the great Russian composer.

Death Followed Work

At its first hearing much comment was called forth by the use of the five-beat rhythm. In the trio section of this movement, the second, a monotonous drone effect is obtained by the constant beat of the tympani which accompany the melody heard in the strings. The third movement is stirring in character, and the finale is the one from which the symphony really gained its title: "an Adagio lamentoso." Intensely pathetic in its complete abandonment to woe, it is a veritable requiem, the composer's sudden death following nine days after its first performance.

Edward Janowsky, a member of the orchestra, a graduate of the Yale School of Music, is represented by his "Overture to Camenae," based upon poetic reference to the nine muses of the Grecian myth. Mr. Janowsky has charge of the orchestra at Pt. Loma High school.

A novelty will be the "Scherzo Humoristique for four Bassoons," to be performed by Norman Hersberg, Milton Weary, Norman McBride and Earl Leason. This number by Sergei Prokofiev is sure to bear out its title. A 20th century Russian composer, he is best known for his burlesque opera "The Love of Three Oranges," which had its first performance in America in 1921.

Another number possessing interest is "Indian Lament" by Anne Priscilla Risher. Miss Risher is a resident of Hollywood and has been director of the Laguna Beach Symphony orchestra and also director of the Hollywood Women's orchestra.

Frank Kuchynka, contra-bassist, will be soloist on Thursday evening's program. He will play a "Rondo Caprice," by Geisel. The marvelous virtuosity of Mr. Kuchynka upon the double-bass, the largest stringed instrument in the orchestra, amazed all who heard him in the duet with Enzo Pascarella last week.

There also will be a first performance of one of the scores sent Mr. Marcelli this summer. It is called "Symphonic Piece," and the composer rejoices in the romantic name of Romeo Tata. Other numbers by Brahms, Sibelius, Schubert and the Drovak "New World" Symphony provide a splendid program.—(Sally Brown Moody.)

FORD EXECUTIVE TO SPEAK AT EXPO BIRTHDAY TRIBUTE

C. C. Wooley, Ford Motor Co. executive at Long Beach, will speak at an impressive birthday anniversary party in Exposition Ford bowl tomorrow night honoring Henry Ford on his 73rd anniversary.

Wooley yesterday accepted the invitation of Frank G. Belcher, Expo president, to participate in the tribute ceremony, which will be a highlight of the concert program of the San Diego Symphony orchestra in the bowl.

Belcher will tell of the contributions of the manufacturer and philanthropist to the 1935-36 Expositions and to the permanent improvement of Balboa park, such as the Ford bowl, the \$2,500,000 building and landscaping; also the symphonies under the stars presented both seasons of the fair.

Some of the favorite symphonic numbers of Ford, who has been a patron of music for many years, will be played in his honor by the orchestra, Nino Marcelli directing.

It is now a familiar story—Ford's humble birth in Greenfield, Mich., July 30, 1863; his rise from obscurity as a machinist to be the largest manufacturer of automobiles in the world; his economic and social experiments with the 100,000 persons he employs, and with whom he shares annually profits from their joint efforts amounting to between \$10,000,000 and \$30,000,000.

Ford visited the 1915 Exposition with his close personal friend, the late Thomas Edison. Ford's son, Edsel, visited here last year.

"The way to keep going is to keep going," is Ford's philosophy of a useful life, as he stated it in a recent interview.

The Exposition tonight will be the scene of another San Diego Symphony concert in the Ford bowl at 8 under the baton of Nino Marcelli. The original manuscript, Reverie for String Orchestra by the Los Angeles composer, Leftwich, will have its premier with the author holding the baton.

BEAUTY OF NIGHT, SYMPHONY FUSED AT BOWL CONCERT

BY RUTH TAUNTON

To sit out under the stars and hear the well-loved overture to "William Tell" as the San Diego Symphony orchestra played Rossini's classic under the baton of Nino Marcelli last night is a joy that could be had perhaps nowhere in the world as in our own community.

The thousands of us in Ford bowl at the Exposition were reminded of this by newsboys who, preceding the concert, rushed through the crowds with cries of tornadoes and hurricanes in the east and south.

In San Diego, land of rainless summer, it was a perfect night. Marcelli had selected a perfect program. Blended into it were overtures and simpler works that we all know, along with a Mendelssohn symphony and a new composition by the American Vernon Leftwich, neither work ever played before in this city.

Audience Responsive

Mendelssohn, who composed his "Scotch Symphony" 100 years ago, spoke of Scottish history and romance through the timeless medium of a full symphonic work to a most responsive audience. The symphony is one of great brilliancy, but it was in the Scherzo movement that one felt that the orchestra reached tonal heights of dynamic beauty.

Leftwich, Los Angeles musician, was present to direct at Marcelli's invitation his "Reverie for String Orchestra" in its first performance anywhere. Unambitious in form, the reverie attracts immediately with its spontaneous melody and charming simplicity of orchestration.

In the orchestra's performance of the familiar "William Tell," the cello section demonstrated its superb musicianship. The cellists are Mischa Gagna, Cesaro Pascarella, Merrill Baldwin, Edward Clay, Virginia Payton, Pauline Ferguson, T. Paez and Patricia Lang.

As a highlight of tonight's program, Edward Janowsky, 24, San Diego violinist, will conduct his own overture, "Caminse." The composition was chosen by Marcelli as one of the most promising in his nation-wide search for original American manuscripts.

Although still in manuscript form, the work was successfully given by the New Haven symphony in 1934, the year that the young composer was graduated from Yale with a bachelor of music degree.

Bassoons on Program

Janowsky, a resident of this city since he was 4, studied under Marcelli in San Diego High school and is now director of instrumental music at Pt. Loma High school.

Novelty on tonight's program will be a bassoon quartet, the "Scherzo Humofistique" by Prokofiev. Performers are Norman Herzberg, 20, who in 1933 won first honors in a national bassoon contest; Milton Weary, for eight years with the U. S. Marine band; Norman McBride and Earl Lesson.

BASSOON QUARTET TO PLAY



Unusual feature of tonight's program by San Diego Symphony orchestra in Ford bowl, at the Exposition will be a bassoon quartet. Left to right, Earl Lesson, F. M. McBride, Milton Weary and Norman Herzberg. Lower, Edward Janowsky, San Diego composer, who will conduct his own symphonic work.

HENRY FORD TO BE HONORED AT BOWL CONCERT TONIGHT

Local Composer, Teacher
Conducts Symphony in
Own Composition; Gets
Enthusiastic Reception.

73rd Birthday Today



—Associated Press photo.

Henry Ford, whose generosity made the symphonies under the stars financially possible in San Diego at both seasons of the Exposition, will be honored at the symphony program in Ford bowl tonight in celebration of his 73rd birthday anniversary.

Highlights of the program will be the playing, by San Diego Symphony orchestra under the baton of Nino Marcelli, of a favorite score of Ford's, "The New World Symphony" by Dvorak; and addresses of tribute to the industrialist by Frank G. Belcher, president of the fair, and C. C. Woolley, Long Beach, Ford Motor Co. executive.

Also of special interest tonight, musically, is something so unusual that it is rarely ever heard—a bass viol solo. Geisel's "Rondo Caprice" for bass and orchestra will be given, with Frank Kuchynka as soloist.

San Diegan Honored

One of the largest crowds of the season was in the bowl last night to hear the work for full orchestra of a San Diego composer, Edward Janowsky, who received his preliminary musical education in the schools of this city before going to Yale to take his bachelor of music degree. Now he is head of instrumental music, Ft. Loma High school, and plays the viola in the San Diego Symphony orchestra.

His work, "Overture to the Caminae," is not so much an addition to American musical literature as in a general way, to the conventional literature of the world. Only its unusual rhythm is suggestive of what may be termed the American idiom. It is conventional in form and treatment, with the exception of strong hints of syncopation, but this exception is enough to lift it out of the ordinary.

Composer Comments

The composer's own comment yesterday is illuminating: "It seems to me," he said, "that all American moderns are groping in the dark, that may disperse at any moment. There is something exceedingly wonderful in American history, present and future that should be said musically. It will be. I would be fortunate indeed if I might one day be among those composers who will say it."

Leaving the future for an interesting tomorrow, Janowsky's overture was received enthusiastically by his home-audience last night. He conducted it himself.

Marcelli knows how music can express humor. The fun on last night's program was the first per-

formance in San Diego of the Russian Prokofiev's "Scherzo Humouristique" for four bassoons. As Norman Herzberg, Milton Weary, Norman McBride and Earl Leason played it, the composition brought roars of laughter from the audience.

Selection Repeated

Another American work on the program was the "Indian Lament," by Anne Priscilla Fisher of Los Angeles.

Tschaikowsky's "Symphony No. 6, Pathétique," played at the opening performance of the season, was repeated last evening. Other works on the program included "Ray Blas Overture," Mendelssohn, and the overture to "The Bat" by Strauss.

BASS VIOL SOLO FEATURES FORD CONCERT IN BOWL

By RUTH TAUNTON

If you weren't with us in the Exposition Ford bowl last night to hear Frank Kuchynka play Geisel's "Rondo Caprice" as a bass viol solo, the next best thing you can do is to hope that opportunity knocks twice.

Most of us present never had heard the big string instrument used for solo work. Many probably had hoped we never would. There have been so few able artists with the double-bass that the public is entirely unprepared for such exquisite music as Kuchynka—one of the very few bass viol soloists in the country—coaxed from the instrument.

Under his sympathetic technique, there was a sweet purity of intonation, an expressive coloring in the tones of the bass viol that aroused the thousands in the bowl to an outburst of applause. Accompaniment was played by the San Diego Symphony orchestra, Nino Marcelli directing, in the 21st concert of the season.

The entire program was dedicated to Henry Ford, sponsor of symphony programs in both Exposition seasons. As a special tribute on the industrialist's 73rd birthday anniversary, Marcelli directed his orchestra in a favorite of Ford symphony "From the New World" by Dvorak.

Orchestra Wins Praise

The audience was the gainer. Having heard most of the great orchestras in New York, Washington and Los Angeles play the America-inspired work, I know that I never have heard it played better than last evening. Charmed by the orchestra's clear, brilliant interpretation of "From the New World," music-picture of an industrial America that has its romantic history, its folk lore and folk music repeated in the familiar themes of the second and last of the four movements, one could only realize anew how profound are the scarcely touched sources of inspiration for musical composition in this great country.

There was spiritual triumph for America and her music in the magnificent presentation of this well known work, as Marcelli directed it, and it is to be hoped that he will repeat it again, with the same consecration, before the close of his series Aug. 9.

In the intermission, Frank G. Belcher, Exposition president, who visited Henry and Edsel Ford in Detroit last winter and helped in obtaining the Ford Motor Co.'s sponsorship of the concerts here, expressed his gratitude for the generosity of the manufacturer.

Representing the Ford Motor Co., C. C. Woolley, Long Beach, said that, in turn, gratitude was felt among executives of the company for the cooperation given the concerts by

Beethoven Symphony Fair Feature; Soloists Will Present Concertante

The symphony concert tonight in Ford bowl, by the San Diego Symphony orchestra, Nino Marcelli, conductor, will have as its outstanding feature Beethoven's Symphony No. 1, in C major. Beethoven wrote nine symphonies, this one first being performed in 1800.

In it are many things considered "very audacious" in its day, such as an introduction in a key other than that in which the main body of the work is written. The critics were not kindly in their appraisals of the symphony, one writing that "it was the confused explosions of the outrageous effrontery of a young man." Beethoven regarded the accepted forms with respect but he disregarded certain musical conventions, and the reactionaries of his own day exhibited the same antipathy toward innovation that exists even today toward so-called modern music. In fact, Beethoven was "too modern" for his contemporaries.

The second movement displays Beethoven's sense of humor and he gives unusual prominence to the tympani. There is musical delight in it for every one but its chief greatness lies in its revelation of the Beethoven that was to be.

Some numbers that have met with spontaneous acclaim will be repeated on Friday evening's program, among them "The Swan of Tuonela" (Sibelius) and the "Italian Caprice" (Tschaiakowsky). This "Caprice" by the Russian composer is an orchestral fantasia, picturing typically varied scenes of an Italian carnival, folk songs, suggestions of street dancing, bugle calls from the barracks near by, and ending with a dashing tarantella. A composition of the conductor's youthful days, "The Music Box Minuet," scored for flutes, clarinets, celesta, harp and marimba, will be welcomed again.

Saturday Soloists

Soloists on Saturday night's program will be Russell Keeney, violinist, and Garry White, violist. They will play a concertante for violin, viola and orchestra by Mozart. Russell Keeney, who this season is alternate concert master with Enzo Pascarella of New York, has appeared as soloist with the San Diego symphony many times, having served 10 years in the first chair of the violin section. Garry White has been a member of the St. Louis symphony for several years, occupying second chair in the viola choir and also is a member of the Max Steidel quartet during the months he calls St. Louis home. For several years, however, we have had him with us during the summer season of concerts by the San Diego symphony. Mr. White recently directed

the Student Guild orchestra at the Savoy in a successful presentation of the Shostakovich concerto for piano and orchestra. The viola sings with a warm, rich tone in Mr. White's hands and the concertante should be delightful to hear.

Opening with the "Egmont Overture" (Beethoven), inspired by Goethe's tragedy depicting the brave and gallant efforts of the Duke of Egmont in behalf of the Netherlands, rebelling against Spanish rule, the overture mostly is in heroic vein. The themes are two-fold however, and are developed in free fantasia form.

On the Saturday night program we shall hear for the first time this year the popular "Scheherazade Suite," by Rimsky-Korsakov. It is a "story in sound," each of the pieces of the suite like a chapter from a book. Scheherazade, "Queen of the Story-Tellers," of the Arabian nights, spins this fascinating tale to the sultan, and her life is spared day by day so that she may finish it. Four separate "stories" compose the suite, the delicate air played by the violin at some time during the progress of each story is known as Scheherazade's own theme.

Sunday afternoon brings a well-chosen melange of numbers heretofore programmed, with the "Marche Joyeuse" of Chabrier and the "Light Cavalry" overture (von Suppe) for first hearings this season.

Marcelli Praised

The Sunday evening program should by no means be missed for again you will hear the fine work of the orchestra in the symphonic poem "Death and Transfiguration," by Strauss. The highest praise has been accorded Mr. Marcelli and the orchestra for their interpretation of this great work by musicians whose encomiums stand for something in the community.

"Euryanthe Overture," (von Weber) still popular on concert programs, although the opera of the same name has long since passed into oblivion, serves as the opening number Sunday evening. Then for the first time by the San Diego symphony we hear Debussy's "Iberia," a series of three musical pictures of Spanish life. The first brings a suggestion of life on the thoroughfares and is fragmentary and permeated with Oriental atmosphere. The second is as mysterious as are many of the customs of age-old Andalusia. The third number pictures dawning day and finally the procession which is a part of the festival celebration.

Wagner's overture to "Tannhauser" completes Sunday evening's fine concert and the third week of the symphonies, so you can't afford to miss a single program. Cards will be given tonight by the ushers and Mrs. R. de Le Caire Foster, executive manager of the San Diego Symphony association, hopes these cards will be given careful consideration, signed and sent in. In part they read as follows: "Your individual response will determine the policy of the San Diego Symphony association." Then follows a questionnaire seeking to discover the preference for winter, summer, (or both) concerts, and your opinion regarding matinees for children. (Sally Brown Moody.)

San Diegans, who have turned out in large numbers to enjoy them.

"Swan" Highlight of Program

The symphonic work by the American composer, Romeo Tata, scheduled for last night was postponed. Other numbers played were by Schubert, Brahms and Sibelius.

Highlights of tonight's program will be the beautiful "The Swan of Tuonela" (Sibelius) with the English horn solo parts played by Robert Hester, and Marcelli's own delightful composition, "Music-Box Minuet," a work of his youth. There will be a Columbia broadcast from 9 to 9:30 p. m. of the symphony,

WAGNER NUMBER WINS SYMPHONY ACCLAIM AT FAIR

By RUTH TAUNTON

Nino Marcelli, director of the San Diego Symphony orchestra that last night began the fourth week of its summer concerts in the Exposition Ford bowl, was called back repeatedly by persistent applause of the audience Thursday night until he consented to repeat "Finlandia" by Sibelius as one of the few demand-encores of the season.

"Finlandia," a rousing and beautiful work, happened to come at the end of that program. If Wagner's march from "Tannhauser" had come at the close of last night's brilliant program, instead of being the opening number, the demonstration of popular delight of the night before undoubtedly would have been repeated.

This is not to say that the march was the most important of the works presented by the orchestra of 36 able musicians, but it and "Finlandia" are the kind of music that San Diegans will remain in their seats after two hours of symphonic diet and demand to hear just once again.

The concerts grow increasingly popular with enthusiastic Exposition audiences that, it is important to remember, have paid to hear them. The works given are, for the most part, standard symphonic music of the highest type; also, the most beautiful.

Selections Broadcast

Following the "Tannhauser" march last evening was Beethoven's "Symphony No. 1, in C Major." It is a long symphony with the conventional four movements. But the musicianship of the orchestra is of a quality to make the time seem all too short.

Part of the program was broadcast, from 9 to 9:30, with Sid Fuller of KGB as master of ceremonies. Numbers that went on the air include Wagner's overture to "Rienzi," tone poems from the "Lyric Suite" by Grieg, and Conductor Marcelli's "Music Box Minuet," a tinkling musical whinner that delighted the audience in the bowl.

Completing the program were "The Swan of Tuonela" (Sibelius) and Tchaikowsky's "Italian Caprice." Sibelius wrote his work, taking into consideration the full possibilities, and limitations, of the English horn. Robert Hester played the solo parts for that instrument in the "Swan," bringing out the interest that makes the composition admired in spite of its gloom.

Thursday and last night, ushers at the concerts passed out inquiry postal cards that carried the statement, "Your response will determine San Diego's symphony policy." This was followed by questions that it is hoped by all music lovers will not go unanswered by those who enjoy the concerts.

CIVIC SYMPHONY WINS NEW PRAISE IN EXPO CONCERT

Another overflow Sunday crowd is expected to fill Ford bowl at the Exposition tonight for a repeat program of five of the most popular works that have been presented this season by the San Diego Symphony orchestra, Nino Marcelli directing.

The symphonic poem, "Finlandia," that moved one of last week's audiences to the greatest demonstration of enthusiasm yet seen at the concerts, will be the concluding number in a group of three in a national broadcast from the bowl, 8:30 to 9 p. m. The program will begin at 8.

Marcelli Praised

Marcelli is doing a magnificent musical job in San Diego, but listening to his program at the Exposition last night, it probably came to many others, as to me, that we have particularly to be grateful to the conductor for bringing to our attention the great beauty of instrumental combinations rarely heard in this city.

In past concerts he has initiated many of us to the charm of bass viol and violin duets, bass viol solos. Last night, it was a violin and viola duet. Heard one recently? If so, let us hope it was done with the skill and feeling put into the solo parts of Mozart's "Symphony Concertante" last night by Russell Keeney, violin, and Garry White, viola.

In so far as Mozart orchestrated the work, which was slight, an orchestra of strings and a horn here and there lent accompaniment. Because the composer was a concert performer on both violin and viola, the concertante is one of the most delicious things that any one sitting under a full moon of a California night, could possibly wish to hear.

Will Repeat Numbers

Other numbers on the program were "Edgmont Overture" by Beethoven; the Rimsky-Korsakow "Scherzade Suite," with its violin solo parts played with the fine tone and thorough technique that is the art of Lino Pascarella; and Borodin's "Grand Ensemble from Polovnetian Dances."

What the San Diego Symphony Orchestra association wants to know: Do you and I want a winter season symphony in San Diego? A summer season? Both? Do we prefer classical, popular, modern or mixed programs? And how about children's matinees?

Obviously, it is most important to cultural San Diego that the questions on the postal cards be answered and mailed. What have you done about yours?

Of special interest on tonight's program in the bowl will be two soloists, Russell Keeney, violinist, and Garry White, violist.

YOUNG VIOLINIST DOES DOUBLE DUTY



Miss Helen Butler, 1416 Bush st., graduate of San Diego High school, who plays a violin in the Exposition Symphony orchestra. Outside of the symphony season, she has a leading role in "Hollywood Secrets" cast at the Exposition.

LARGEST CROWD AT FORD CONCERT; BROADCAST HELD

The biggest Ford bowl crowd of the 1936 season for a San Diego Symphony orchestra program, came to the Exposition last night, although the 5000 that filled the vast amphitheater might have remained at home, had they so desired, and heard three of the six numbers over the national radio broadcast from 8:30 to 9.

It was a triumph for Nino Marcelli, conductor, and it was a triumph for Richard Strauss and his profound, symphonic poem, "Death and Transfiguration," a "heavy" work not on the broadcast.

Strauss' great composition was given earlier in the season by the orchestra as an experiment to see if San Diego desired classics that must be enjoyed intellectually as well as emotionally. So enthusiastic was the reception of the work that Marcelli heeded the public demand that it be repeated and again last night it was heard almost in reverence.

The poem tells the symphonic story of man's struggle up from enslavement to the senses and defeated ambition, through the experience of death, to a spiritual perception of noble achievement. The combined concord of violins and horns was particularly beautiful and moving last night.

Selections Broadcast

Three numbers broadcast were "Prelude to Lohengrin," by Wagner; "Festivals," Debussy; and the stirring symphonic poem, "Finlandia," by Sibelius.

There is no question that the audience heard appreciatively the entire orchestration of "Finlandia," but it was young Fred Fennell and his drums that most of us were looking at. Fennell, 22, is from the Eastman School of Music in Rochester and he loves his work. Frequently, there is not much of a score for the drums in some of the standard works, but in "Finlandia" Fennell had to play all three drums at once and it was a sight to see. There was a most intricate part for him in the Strauss work, carried through with a sound precision.

Incidentally, Fennell makes his own drumsticks and makes them of many woods, ranging from Calcutta bamboo to plain American hickory. Centers of the heads are of hard felt, covered with piano felt that has to be "shaved" daily. The drum heads are of calf-hide and dampness affects them as it does string instruments.

Opening number on the program was the interesting "Leonora Overture No. 3" by Beethoven. After the concluding number, Wagner's overture to "Tannhauser," Marcelli was called back for seven bows and for Havrah Hubbard, scholarly and most interesting commentator, there also was an ovation.

San Diego Composer



Joseph Giovanazzi, San Diego composer and a violinist with the San Diego Symphony orchestra, whose "American Sketch" will be played Wednesday on a program of moderns in Exposition Ford bowl.

Sid Fuller, KGB program director, was announcer for the numbers broadcast. First symphonic program of the orchestra was given from 2 to 4 in the bowl.

There are no symphonic programs in Ford bowl on Monday nights. Tomorrow night begins the last of the series of programs for the summer of the San Diego Symphony orchestra, ending its season Sunday.

Jazz Feature

A feature of the week will be jazz night Wednesday—symphonic jazz, that is, which is different from the hotcha variety, Marcelli assures us. Thomas Griselle, Los Angeles composer who won a \$10,000 Victor prize for the best original American composition in 1928, will be present to conduct his own "Two American Sketches."

INJURED MUSICIAN IN SERIOUS STATE

Condition of Frank Kuchynka, 47, San Diego Symphony orchestra member injured yesterday when the automobile in which he was riding collided with a truck on Pacific highway, two miles north of Barnett ave., was considered serious last night by Mercy hospital attendants.

Kuchynka, according to police, was driving his car north on Pacific highway when it collided with a truck traveling in the opposite direction and driven by Robert E. Smith, 18, 3933 Richmond st. Smith and his father, Ed J. Smith, escaped with minor hurts, although their truck overturned.

Police said Kuchynka incurred internal injuries, fractured right thumb, and multiple body and face lacerations.

Kuchynka plays first bass viol in the orchestra and is well known in San Diego and in southern California as a musician.

SYMPHONY LISTS AMERICAN WORKS IN CLOSING WEEK

Tonight begins the last week of symphonies by the San Diego Symphony orchestra, Nino Marcelli, conductor, in the Exposition Ford bowl this year. Thousands have enjoyed these concerts and have given vociferous approval to the programs. It is to be hoped that the greater part of these thousands have signed the cards given them and sent them to Mrs. Foster, executive manager of the Symphony orchestra association, so that from these cards a future policy tending toward the permanency of an orchestra for this city all year round, may be shaped and carried out.

The program will open with Fingal's Cave overture, (Mendelssohn) familiar yet always enjoyable. Written in strict sonata form, it recalls Mendelssohn's visit to the Hebrides islands off the coast of Scotland. Immediately afterward he wrote to a friend: "In order to make you realize how extraordinarily the caves affected me, I must tell you that the following came into my mind there." and then he added a sketch to the slight musical theme from which the whole work is developed.

Soloist of the evening is Enzo Pascarella, violinist and alternate concert master this season with Russell Keeney. He will play the Concerto in E minor for Violin and orchestra, another work of Mendelssohn's. The concerto in its original form primarily is a show piece for the solo instrument and in the present work the composer adopts the more classic style. The orchestra, generally speaking, is subdued, the violin standing out like a silhouette, against the background of the orchestra. Modern trends in instrumental music have made the chief instrument more closely identified with the orchestra, but this concerto adheres to the form employed originally for compositions of this kind.

There is another composition from the pen of the Baltimore composer, Lewis Cheslock, followed by "Blue Peace," from the Symphony in B minor by a Portland composer, Helen Van Zile. The movement to be played is the "Largo." Again the audience will be pleased to hear Paul White's "Five Miniatures for Orchestra," with their humor and clever orchestration. A Strauss waltz closes the program.

Jazz Planned Wednesday

Lovers of jazz—and we know they are many, for the jazz orchestras go right along meeting huge payrolls, depression or no depression—will come into their own on Wednesday night. Shading from "Deep Purple," by Peter de Rose, to blue in Gershwin's rhapsody, "Jazz Night," as the program reads, holds much of interest for everyone. Of course this is really high class jazz, and Mr. Marcelli will not at any time, it is safe to predict, shout "get hot" to his orchestra, but there are plenty of opportunities for the foot-tapping

which is so definitely a part of the jazz artist's equipment.

Three sketches of American fun—the suite "At the Fair," by John Powell ("Merry-Go-Round," "Circassian Beauty" and "Hoochie-Coochie Dance"), rather speak for themselves in their titles. As a rule, Powell, who is a fine pianist as well as composer, makes striking and effective use of the idioms of the music of the Negro. His "Natchez-on-the-Hill," a setting of three traditional Virginia folk tunes, are authentic and frequently programmed by symphony orchestras. These sketches which we will hear Wednesday evening show the versatility of this young southerner.

Ferde Grofe, for years Paul Whiteman's arranger, is represented by a number from his "Grand Canyon" suite, "On the Trail." Then for the second time we have the "American Sketch," by Joseph Giovanazzi of San Diego, and a member of the second violin section of the orchestra.

Following the intermission, a first performance in San Diego, with the composer conducting, are "Two American Sketches," by Thomas Grisselle. Added interest is attached to this presentation as we learn that Mr. Grisselle was a classmate of Fred Klosterman of this city, one of our finest pianists. Both Klosterman and Grisselle studied under Gorno at the College of Music in Cincinnati. Grisselle also had the privilege of further study under Louis Victor Saar, Bouffanger of Paris, and since coming to Hollywood has been studying compositions with Schoenberg. The Victor prize of \$10,000 was won by Mr. Grisselle some years ago for the "best distinctly American composition."

"Alley Tunes," by David Guion, who has done much to bring to the public ear the charms of American folk music, will be played. Guion seems to have reverted to a somewhat different medium of expression, but the names are intriguing—"Brudder Sinkiller and His Flock of Sheep," "The Lonesome Whistler," "The Harmonica Player." Now if you have a little harmonica player in your home or a lonesome whistler they should attend Wednesday night by all means.

Beethoven Thursday

There is something of worth in all these things and if they have a common appeal, we thus develop a symphony audience later on. Gershwin's "Rhapsody in Blue" is so well known via radio, high school orchestras, and Paul Whiteman, that it seems unnecessary to make any comment save that the incidental piano part will be played (and well played) by Irving Riley.

Thursday evening we have Beethoven's Symphony No. 2, in D major. This is bolder, more vivid than the first. The second is of extremely lyrical character; in the third Beethoven makes use of frequent and unexpected modulations with cleverly shifted accents. The Finale is a recapitulation of the entire work.

Soloists for this evening are Anita Brookfield, harpist, and Harold Kurtz, flutist. Mr. Kurtz is a San Diego boy and a member of the orchestra. Miss Brookfield is a visitor in the city for the summer and not a member of the orchestra. They will play a Mozart concerto for flute and harp.

Cadman is represented by his

SYMPHONY WILL PLAY CONCERT FOR CHILDREN AT EXPO SUNDAY

Here is an important bulletin for children of San Diego: Sunday at 2 p. m., in the Exposition Ford bowl, the 88-piece San Diego Symphony orchestra, Nino Marcelli conducting, will play a children's matinee concert.

Marcelli is working out a program for the occasion, designed particularly for the youngsters' delight. Just as great writers have written classics of lasting joy to children, such as "Alice in Wonderland," so the eminent composers of musical literature have done clever things.

Four numbers of these special compositions to be played at the matinee are Prokofiev's "Humoristique," a bassoon quartet; Paul White's five miniatures, "By the Lake," "Caravan Song," "Waltz for Tinnie's Dolly," "Hippo Dance" and "Mosquito Dance"; Gounod's "Funeral March of Marionettes," and "March of the Tin Soldiers" by Pierne.

Marcelli will announce the complete program later in the week.

Realizing the importance of the matinee, and desiring that every child in the country may have the opportunity of attending, Elwood T. Bailey, executive vice president of the fair, announced yesterday that the board of directors has declared Sunday, as well as Monday, to be Children's day, with admission at five cents for each youngster.

"Thunderbird Suite." The music is based on Blackfoot Indian melodies and highly idealized. A first performance in San Diego of a "Serenade for Woodwinds and Horns," by Richard Strauss, also a first performance in San Diego of the intermezzo from the opera "David Mizzio," by Mary Carr Moore, well known Los Angeles composer who has had many honors bestowed upon her for her compositions which consist of songs, piano and violin compositions, quartets, and works for male and female choruses, two grand operas, "Narcissa," and "David Rizzio," and a three-act opera of early California, which was produced in the Greek theater in Los Angeles. Her other operas have had performances in America and Europe. Mrs. Carr will conduct.

Ending the program with Rimsky-Korsakov's "Dance of the Clowns" from Sneguroshka, an allegorical opera, the next four programs are full and to overflowing with "good music."—Sally Brown Moody

VIOLINIST SCORES WITH SYMPHONY; JAZZ SCHEDULED

By RUTH TAUNTON

Listening to the San Diego Symphony orchestra each night in the Exposition Ford bowl, we are having the fun of learning where the melodic themes of many of our most popular songs and hymns originated; just as listening to the Shakespeare plays in the Old Globe theater discovers to many who never studied the great poet that they are constantly quoting him unawares.

It is a delightful process—sitting out under the stars and being surprised to hear a beautifully familiar theme in a standard symphonic work with which many may have been totally unfamiliar.

Pascarella at Best

Last night this educational experience came particularly while the orchestra and Enzo Pascarella, violin soloist, were playing Mendelssohn's "Concerto in E Minor." So much has been borrowed by writers of popular music from the exquisite themes of the three movements, "Allegro molto appassionato," "Andante" and "Allegretto non troppo."

So far as we have heard him here, Pascarella was at his best last night. There were brilliant coloring and poetic beauty in his solo work for the concerto. Aside from his musicianship, Pascarella captivates by his genial, kindly personality. He received four applause calls by an audience appreciative both of the man and of the artist.

The last half of the program was broadcast over the radio. Opening this part of the program were two numbers by young American composers, having their first hearing in San Diego through the sympathetic interest of Nino Marcelli, orchestra conductor.

Work Shows Energy

"Neath Washington Monument" was composed by the promising young Lewis Cheslock of Baltimore. In addition to his composing, Cheslock is a concert violinist, teacher of music and assistant conductor of a symphonic orchestra. His work betrays some of this energy, coming to an ending of such unusual treatment that the audience in the Ford bowl last evening was fully a minute realizing that Marcelli had completed the score. Then came the applause which the work deserved. A tone poem in form, the orchestration paints music-pictures in a way that is decidedly different.

In contrast, Helen Van Zile of Portland, second young American composer on the program, uses repetition of familiar Indian lore of the northwest to obtain and hold interest—which "Blue Peace" certainly does. Or at least that is true of the one movement of the symphony which the orchestra played last night.

WILL CONDUCT ORCHESTRA TONIGHT



Thomas Griselle (left), Los Angeles composer, goes over his \$10,000 prize-winning "Two American Sketches" with Nino Marcelli. Griselle will conduct the San Diego Symphony orchestra at Exposition Ford bowl tonight when his composition is played on a program of moderns.

The Van Zile work perhaps is of the type that has the greatest appeal for the greatest number — is orchestration is not too complicated, its melody is pleasant to the ear and there is the fascination of its being truly American-inspired.

Selections Repeated

Captivating when it was played here for the first time by the orchestra last week, Paul White's very clever five miniatures for orchestra were repeated to a still more delighted audience last night. In the fourth of the miniatures, the "Hippo Dance" (the work really done by bass viols and trombones), the audience not only gave way to roars of laughter not usually heard at symphonies, but at least two of the trombone players could scarcely pull through their last notes, so great was their own amusement.

"The Mosquito Dance," concluding White's charming series, was done twice at the insistence of an applauding audience "determined," according to the commentator, Havarah Hubbard, "to hear the mosquito die twice." The group is one of the most delightful things yet composed by an American modern.

The program for the evening began with Mendelssohn's "Overture Fingal's Cave" and was concluded by the lovely waltz, "Artist's Life" by Strauss.

Will Conduct



Mary Carr Moore, Los Angeles composer, who is to conduct her own work, the intermezzo from the opera "David Rizzio," on tonight's symphonic concert in Ford bowl.

8/6/36
OVER
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SYMPHONY 'JAZZ NIGHT' CONCERT SCORES BIG HIT

By RUTH TAUNTON

The capacity crowd at Ford bowl at the Exposition last evening was the answer to why Nino Marcelli, conductor of the San Diego Symphony orchestra, put a jazz night on the concert programs that opened July 10 and will close, for his orchestra, Sunday.

The vast crowd was not only there in numbers, but in spirit. "There is jazz and jazz," said Havrah Hubbard, commentator, and there are audiences that, after two hours of music, will not go home. It was America's best conception of jazz that the orchestra played last night and when "Rhapsody In Blue" by Gershwin had completed the program the audience stayed where it was and went right on applauding until Irving Eiley, playing incidental piano solos with the orchestra for the number, satisfied with an encore.

Sketches Popular

Interesting highlight of the successful experiment with jazz and symphonic orchestras was "Two American Sketches," conducted by the composer, Thomas Griselle. Judging from the applause, it was the best-liked number on the program. It should have been well liked, since judges in the Victor contest of 1928 gave it first prize.

Jazz can be cute also, we learned from John Powell's "Suite at the Fair," three sketches of American fun, as the program put it. They are "Merry-Go-Round," "Circusian Beauty" and "Hoochie-Coochie Dance." They were truly a riot of fun with the audience.

Then there were "Alley Tunes" by David Guion; "Deep Purple," Peter de Rose, opening number of the program; "On the Trail" by Ferde Grofe; and "American Sketch" by one of San Diego's own young composers, Joseph Giovannazzi. This was repeated from a program given earlier in the season and is a worthy first effort for orchestra.

So great was the commendation of the audience that one can only feel with deep regret that there may not be an opportunity for Marcelli to repeat his jazz night this season. It was an object-lesson in musical tolerance. It was a joy from start to finish. It brought the appreciated opportunity of hearing the Griselle sketches on a program particularly suited to the work and of having the composer with us in the bowl.

S. D. FLUTIST, AID GET HIGH PRAISE IN BOWL CONCERT

By RUTH TAUNTON

Mozart couldn't abide the flute, it is said, but as for me, I am grateful that necessity drove the composer to work out one of the most beautiful concertos for flute and harp that can well be imagined by a music loving ear; and that Harold Kurtz and Anita Brookfield played it with such lyric charm for the thousands of us in Exposition Ford bowl last night.

Kurtz, who was graduated by San Diego High school in 1922 and is to be graduated by the Eastman School of Music in Rochester next June, is a flutist that should readily realize his ambition and find a place in one of the country's best orchestras when student days are over. Best of all, he may remain permanently with the San Diego Symphony orchestra, if San Diegans are alert enough to keep alive the splendid organization which Nino Marcelli has built to its present grand scale.

Work Outstanding

Miss Brookfield, here only for the summer season, is from New Haven, Conn. Her performance last night was particularly worthy in the "Andantino," first of the two movements of the concerto. In "Rondo," the flutist had greater opportunity for brilliant work and Kurtz took full advantage of it. There was light orchestra accompaniment for the concerto, Marcelli directing.

Second highlight of the evening was the personal appearance on the program of one of the musical world's most famous women composers, Dr. Mary Carr Moore, Los Angeles, who directed the orchestra for her own work, the Intermezzo from the opera, "David Rizzio."

It is the first time we have heard Dr. Moore's work in San Diego and we said with enthusiastic applause that we would like to hear it again. Not in the modern idiom, to any marked degree, the score has a distinguished dignity. The orchestration is of a dramatic fabric that was both melodious and brilliant and held interest from the beginning of the structure to a satisfactory climax.

In addition to an ovation of applause, she received floral tributes, as did Kurtz, and Miss Brookfield.

Cadman Score Missing

Only disappointment at the concert came when Havrah Hubbard, commentator, announced that the Cadman "Thunderbird Suite" could not be performed, as part of the score was missing when it arrived from Los Angeles yesterday. The melodic "Carmen Suite," by Bizet, was played instead.

Very important on the program was the opening number, Beethoven's "Symphony No. 2 in D Major." A tremendous work, each movement was played with a swiftness and deep feeling by the orchestra that found a ready response in the audience.

BIG ATTENDANCE FOR CHILDREN'S CONCERT URGED

There are about 50,000 school children in San Diego county and it is

the important job of the exposition management and of Nino Marcelli, conductor of the San Diego Symphony orchestra, that no fewer than that number will be in the fairgrounds Sunday afternoon when at 2 o'clock the big 66-piece orchestra plays a concert especially for children.

True, not more than 6000 can find seats in and around Ford bowl, where the orchestra will play, but the matinee is to be broadcast over the grounds, so that every child at the fair may enjoy it.

The children's program will not be broadcast, however, it was announced at the fair yesterday, but admission to the grounds for all children under 17 is only a nickel on that day. Monday, regular children's day, admission also will be five cents.

A special feature at intermission for the matinee will be the awarding by President Frank G. Reicher of cash prizes won by San Diego school children in the recent essay contest sponsored by the Exposition. Subject for the essays was "Educational Features of the Exposition."

Winners Announced

Winners, announced last night by the judges committee, Dr. E. L. Hardy, chairman, are: First and second awards in senior high school class, Margaret Gret Johnson, 18, and Robert Golden, 15, both of Ft. Loma High school; first, junior high schools, Frank Nowell, Pacific Beach; first and second, elementary schools, Mary Baine Farrell and Kenneth Golden, both of Loma Park.

The Sunday matinee children's symphonic program:

"March Joyeuse" (Chabrier).
"Scherzo Humoresque," for four bassons (Prokofiev).
"Music Box Minuet" (Nino Marcelli).
"Nutcracker Suite" (Tchaikowsky).

Intermission

"March of the Tin Soldiers" (Pierné).
"Five Miniatures for Orchestra"

(Paul White), "By the Lake," "Caravan Song," "Waltz for Teenies Doll," "Hippo Dance," "Mosquito Dance," "Funeral March of a Marionette" (Gounod), Grand march from "Tannhauser" (Wagner).

Richard Strauss' "Serenade for Woodwinds and Horns" received its first performance in San Diego, and as an encore, when the audience demanded it, the orchestra played "Dance of the Clowns," by Rimsky-Korsakov.

The orchestra has only four more performances before it closes its season Sunday night. Because of many requests from those who would like to do all possible to see the orchestra perpetuated, the address of the San Diego Symphony Orchestra association is 1450 San Diego Trust & Savings building, telephone M-0573.

Fine Programs to Mark Close Of San Diego Symphony's Season

8-7-36
With a program dedicated to Mrs. Marshall Orlando Terry, president of the San Diego Symphony association, in honor of her birthday anniversary; with a special children's matinee Sunday afternoon; with Friday's program strewn with "first performances;" with Saturday's composed of especially favorite numbers, closing with the 1812 Overture. (Tchaikowsky) for augmented orchestra and band; with an exceptionally fine program of the world's greatest music to be presented on Sunday evening, Mrs. Terry's night, there is no question of the crowds that will be anxious to take advantage of hearing our own orchestra, under Nino Marcelli, in their final week.

The program this evening opens with a first performance on the Pacific coast of the Prelude to the opera "Mountain Blood," by Franklin Patterson, followed by another first performance, the "Meditative Nocturne," by Solomon Pimsleur. Then we hear the overture to "Herod," (Hadley) an American composer who at one time was conductor of the Seattle orchestra and for five years the conductor of the San Francisco orchestra. His music is energetic, playable and agreeable, though not of great depth, musically speaking.

The colorful, glowing, "Spanish Caprice," (Rimsky-Korsakow) one of the most brilliant of orchestral compositions by any modern composer, is divided into five distinct parts. Within the limits of the piece solo music is provided for each instrument or choir of the orchestra. A dashing "Fandango" richly embellished with scale passages, staccato and pizzicato, chromatics and enticing rhythms brings the Caprice to a close.

From Spanish Opera

Intermezzo from "Goyescas" (Granados) is from the Spanish opera based upon three episodes which might have occurred during the lifetime of the famous painter, Goya. The concert closes with the Chabrier "Rhapsody Espana."

Saturday night's concert begins with the ear-catching tunes of Rossini's overture to "William Tell," continues with the soul-stirring "Unfinished Symphony," of Schubert, includes three numbers for strings alone, and closes with the "Overture Solonelle, 1812," which commemorates the invasion of Russia by Napoleon's troops. The theme of the introduction is the old Russian anthem "God Preserve Thy People." Then we hear the beat of drums and fanfare of horns and woodwinds. There is also a suggestion of the "Marseillaise." Folk songs are introduced, yet the fighting continues, the strains of whichever air is prominent giving the cue to the victor. Finally in the code the thundering of the national anthem of Russia and the peal of bells from the Kremlin signify the final victory over the invaders. With augmented orchestra and band and who knows, perhaps a cannon or two, the din should be sufficiently exciting.

The special children's matinee on Sunday afternoon has great appeal not only for children but for grown-

ups; the program is composed of compositions heard before, including the "Scherzo" for four bassoons, the Paul White "Miniatures," with the satisfactory "whack at the end of the "Mosquito Dance," and a "March of the Lead Soldiers" (Pierne) the composer is best known for his oratorio "The Children's Crusade;" the "Funeral March of a Marionette," (Gounod) a humorous bit of story-telling music in spite of its title. The Grand March from "Tannhauser" will close the program.

Dedicated to Mrs. Terry, the Sunday evening concert opens with an overture appropriate for the celebration of special days, the "Carnival" overture by Dvorak. It is filled with carnival spirit, brilliant and joyous.

"Siegfried's Funeral March" from "Gottterdammerung" the fourth of the four music-dramas, by Wagner constituting the "Ring of the Niebelungs," is an heroic symphony of grief. The music is built almost exclusively of the leit-motive associated with various scenes and characters in all four "Ring" operas. It is gigantic in conception, ominous, terrifying in its prophetic utterance, yet with a hopeful gleam at the end.

Outpouring of Love

The Prelude and Love Death from "Tristan and Isolde," (Wagner) is one uncensured outpouring of love that has become epochal in all music. In the concert version the "Love Death" follows the Prelude, climaxed by a very rhapsody of love, ascending to a plane of tonal exaltation.

After the intermission we shall hear the stormiest, the wildest and most vividly picturesque music we know, "The Ride of the Valkyries," (Wagner) taken from the scene where the Valkyries, fierce war-like daughters of Wotan, the All-father in the ancient Scandinavian mythology, are assembling on the peak of a mountain, having descended to earth to recover the bodies of heroes to be enlisted in the Hosts of Wotan, in Valhall, the happy dwelling place of vanquished heroes. They are supposed to have ridden through the high air upon great steeds, and their wild cries, the thundering hoofs, and the storm-wind over the clouds accompanied by lightning, combine to create a marvelous spectacle which comes swiftly into view and then fades, the echoing hoof-beats lingering briefly behind.

The lovely "Enchanted Lake," (Liadow) is again programmed, the Valse Triste, (Sibelius), and the closing number of the concert will be the overture to "Tannhauser," but we feel certain the audience will insist upon other numbers, loath to hear our own orchestra end its final program in the bowl.

The San Diego association maintains an office in charge of Mrs. R. de Le Caire Foster on the 14th floor of the San Diego Trust and Savings bank. The office will be kept open for some little time for the benefit of those desiring information with regard to continuance of the San Diego Symphony orchestra, and to receive suggestions and contributions.—Sally Brown Moody.

THREE CONCERTS REMAIN FOR LOCAL SYMPHONY GROUP

8-7-36
Gay and musically delightful were the four numbers on the last half of Nino Marcelli's program for the San Diego Symphony orchestra last evening in the Exposition Ford bowl.

In the four weeks since the opening of the symphonic season at the fair, nightly concerts have become such an integral part of our cultural daily life that it seems hard to imagine a time two weeks hence when the summer season will be over. Marcelli has three more concerts, tonight, tomorrow afternoon and night. The San Francisco symphony will follow him.

Following the intermission last evening, the program was given over to works of Spanish themes. "Two Spanish Dances" by Lecuona, and "Spanish Caprice" by the Russian naval officer, Rimsky-Korsakoff were broadcast, with Sid Fuller, KGB program manager, announcing.

Solos Well Done

Incidental solo parts for many instrument in the orchestra in "Spanish Caprice" were so well done, under Marcelli's smooth directing, that they became a demonstration of instrumental balance. Russell Keeney, concertmaster, played in his usually fine manner the incidental violin solos.

Again, due to the emphasis that Marcelli gave to the score, the intermezzo from "Goyescas" Granados was a very lovely thing to hear, entirely minus the bombast that is sometimes emphasized in the interesting work. Final number in the Spanish group was Chabrier's "Rhapsody Espana."

Opening number on the program was the prelude to "Mountain Blood" by Franklin P. Patterson, another of the young American composers that Marcelli has honored by playing their scores this season. Patterson makes his home in the east and combines teaching with composing. The opera from which the prelude was taken is a work of solid worth. It was first produced in 1925 but last night was the first time we have heard any part of the work on the Pacific coast.

Modern Music Picture

Not on the program but given as the second number instead of "Meditative Nocturne" by Solomon Pimsleur, was the amusingly delightful "At the Fair," a modern musical picture by John Powell that was acclaimed by an audience in the bowl at a previous program.

American but not new is Hendry Hadley's overture to "Herod," concluding work on the first half of the program.

A highlight of tonight's symphonic concert will be Tchaikovsky's famous "1812 Overture," to be given with spectacular effects descriptive of battle. The orchestra has been augmented to 125 pieces for the occasion, in addition to a Hammond electronic organ to be played by Royal A. Brown.

When the climax of the overture is reached bells will toll, cannons roar and flares will light the sky, according to Wayne W. Dallard, executive manager of the Exposition, cooperating with Marcelli for the event. Many special bells, including the famous San Gabriel bell, have been obtained by the Exposition for the occasion.

HERTZ HEARS S. D. SYMPHONY ON SURPRISE VISIT FROM S. F.

Conductor Arrives



Smiling and in vigorous health, Alfred Hertz, conductor of the San Francisco Symphony orchestra which will open a two-week season at Exposition Ford bowl Tuesday, was a surprise visitor at the fair last night.

Alfred Hertz, famous conductor who comes to us with the San Francisco orchestra Aug. 11, loves to tell a good story—most of all when it is on himself. The one we are passing on to you appeared in Musical America. It seems Mr. Hertz once entered an opera house just after the second act of "Die Walkure" had begun, and not having a program asked the woman next to him who was singing "Brünnhilde." She whispered back in reply: "I couldn't tell you exactly but I think it is the lady standing on the rock!"

Gorgeous Setting for Music, Leader's Tribute to Fair; Says Artists Pleased With Ford Bowl Engagement.

Alfred Hertz, San Francisco orchestra conductor, arrived here last night with his wife, registered at a hotel and went immediately to the Exposition Ford bowl to see Nino Marcelli direct the San Diego Symphony in one of the liveliest programs of the season for the local organization.

Conductor Hertz said his 80-piece orchestra will remain in San Francisco over the week-end for a radio broadcast tomorrow, but will be in San Diego in time for rehearsal Monday.

The San Francisco orchestra's first concert is to be played Tuesday night at 8 in the Ford bowl and the series will continue through two weeks. Programs for the visiting orchestra will be ready for publication by Monday, Conductor Hertz said.

"I am happy for this opportunity to bring my orchestra to San Diego," the conductor said. "Our musicians are delighted that they are to come to the Exposition and we hope to repay with fine music that will make the pleasure of our visit mutual."

"The Exposition is beautiful. Symphonic concerts seem to belong in such a gorgeous setting. It is going to be a great joy to play here for San Diegans and their guests at the fair."

Mr. and Mrs. Hertz will be at the bowl again tonight to hear Marcelli's last Saturday evening concert of the season. He said that he wants to listen to the orchestra from various sections of the amphitheater, to learn how sound carries to all parts of the bowl.

TWO CONCERTS, PAGEANT FEATURE PROGRAM AT FAIR

The children's matinee, to be given at 2 o'clock this afternoon in Ford bowl by the San Diego Symphony orchestra, Nino Marcelli directing, will be a highlight of special events at the Exposition today.

Farewell night program for the orchestra that has brought so much joy with its splendid concerts in the last month is to be given tonight as previously planned; but the final concert for the San Diego Symphony orchestra at the bowl this season, is to be given tomorrow night at 8. This will be the program scheduled for last night and which was called off because of rain.

8/10/36
Tonight completes four weeks and more of symphony concerts by the San Diego Symphony orchestra in the Exposition Ford bowl. We hope this will not mean the disintegration of the orchestra itself.

It was Mr. Marcelli's desire, and he has made every effort, to make the concerts this summer exceed in artistry all past performances. From the unanimity of opinion we have heard expressed his desire has been completely fulfilled.

All San Diego is grateful to the Ford Motor Co., to Nino Marcelli, to Havrah Hubbard, commentator, and to each and every member of the fine orchestra under Mr. Marcelli's inspired direction.

LOCAL SYMPHONY WILL PLAY FINAL CONCERT TONIGHT

By RUTH TAUNTON

A capacity crowd at Exposition Ford bowl last night heard what had been planned as the farewell program for this season of the San Diego Symphony orchestra—and every one of us tried to applaud longer than did our neighbors when Havrah Hubbard, commentator, announced that a final program, the one planned for Saturday night and postponed because of rain, is to be given tonight at 8, Nino Marcelli directing.

Another time last night when we applauded Hubbard's remarks to the stars above us was in response to his plea that we sign membership enrollment cards handed to us by the ushers.

San Diego Symphony Orchestra association couldn't have made us a more attractive offer, said Hubbard, than to offer us non-assessable membership at \$1, not to be paid until it is learned whether there are enough pledges to insure the perpetuation of the orchestra, and winter concerts, or summer concerts, or both.

Marcelli Gets Ovation

Then we grew so enthusiastic, when Marcelli and his fine organization of 86 musicians had concluded the program with Wagner's beautiful overture to "Tannhauser," stirringly played, that our applause demanded an encore. What we got, to our delight, was "Mosquito Dance" from Paul White's miniatures. After which there was an ovation for Marcelli. And finally there was an ovation for Hubbard. The San Diego commentator is also to serve in that capacity with the San Francisco Symphony orchestra, opening at the bowl tomorrow night.

The program last night was dedicated to Mrs. Marshall Orlando Terry, president of the Symphony association. In honor of the occasion, there were souvenir programs, including a list of the personnel of the orchestra.

Children Enthusiastic

For the children's matinee program at 2 in Ford bowl yesterday afternoon, there was the largest audience that has yet attended an afternoon concert of the symphonic season. Wagner's grand march from "Tannhauser," believe it or not, was overwhelmingly the choice of the children, judging from their applause.

The youngsters seemed to enjoy the humor of White's "Five Miniatures for Orchestra," the fun of Prokofiev's scherzo for four bassoons; the musical quietness of Marcelli's own "Music-box Minuet" with Royal Brown at the celeste; the beautiful melody carried by the horns in the last movement of Tchaikowsky's "Nutcracker Suite," the briskness of Chabrier's "March Joyeuse," "March of the Tin Soldiers" by Pierre, and "Funeral March of a Marionette" by Gounod—but it remained for the Wagner march to move the hundreds of youngsters present to any great show of appreciation.

Tonight's program is made up of request numbers. And anyone who leaves before the final number, Tchaikowsky's "1812 Overture" will miss an unusual bit of entertainment. The Exposition is to augment the orchestral interpretation with special lighting and sound effects.

Viol Music 'Dismal,' But Richard Andrews Likes It!

Instrument's Acoustics
Are Poor, Musician
Believes

By **CONSTANCE HERRESHOFF**

Richard Andrews playing first bass viol with the San Diego Symphony orchestra last week, first played a baritone horn in a school orchestra.

He next became a tuba player because the tuba boy got sick. Fate plays a part in such things, he says. If you play tuba you naturally play bass viol, too, he says. He himself remembers admiring the mighty girth of bass viols heard at Savoy theater road shows when he was a small boy.

Fiddlers "Drafted"

But generally, Andrews says, musicians are drafted to play bass viol. Early comers in high school and conservatory orchestras naturally choose the popular prima donna instruments such as violin, cello and flute. Late arrivals have to take what is left, generally those wall flowers of the orchestra, bass viol, tuba, drums. As in the case of wall flowers, once their sterling worth is known, musicians often become as devoted to their oversized pets as dog lovers to their St. Bernards and Great Danes.

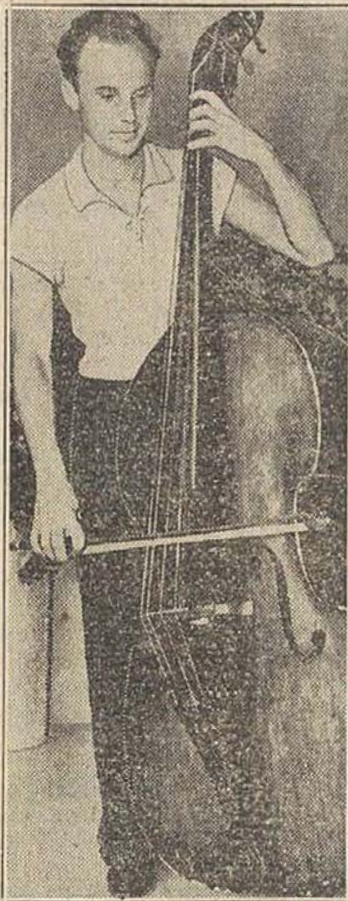
Andrews says bass viol is the hardest instrument to play and the most exacting on physical strength. He admits that, considering its size, its acoustics are poor. He agreed that more volume and a more beautiful tone would add to its charms.

"It sounds like a bad cello behind a screen," he said. "It's sloping shoulders and flat back place it as a relic of the old viol family. The violins developed but the viols stayed put." Here is an opportunity for federal housing to step in with a few improvements.

Viol Past Dismal

The music written for bass viol is "dismal on the whole. Koussevitzky, a great bass virtuoso himself, has composed a number of good things for bass. But we have to depend mostly on arrangements."

Andrews, born in Idaho, has been a Californian since the age of eight. He lived in La Mesa for a time, moving later to Hollywood



Richard Andrews

where he was graduated from the Hollywood high school. He won a four-year scholarship at the Eastman School of Music, where he received a bachelor degree. He played with the San Diego Symphony last summer. The responsibility placed on his shoulders of substituting for Frank Kuchynka, first bass player injured in a motor accident last Monday, has been ably borne by young Andrews.

From his fellow students at Eastman we hear that Andrews is not only a fine musician but an authority on Handel and 18th century literature. He likes history. He is also a collector of historical records, especially of Esme—"the most beautiful woman who ever lived"—and Tetrazzini.

MUSIC LOVERS HONOR NOTED ARTISTS



Two alternate "firsts" with San Diego Symphony orchestra, Enzo (left) and Caesar Pascarella, New York violinist and cellist, who have been acclaimed by critics in Europe and New York and now have made places for themselves in the hearts of music-loving Californians.

Symphony Presenting Pascarellas In Final S. D. Appearance Tonight

Enzo and Caesar Pascarella, musicians whose press clippings show that they have been acclaimed by critics throughout Europe and on the east coast of this country, will conclude their first professional engagement in the west with the close of the season tonight for the San Diego Symphony orchestra; but they are not to conclude their first visit in California until the end of the week in order that they may accept the many invitations that come to them from friends their music and genial affability have made.

Enzo Pascarella has served as alternate concertmaster with Russell Keeney. A violinist of note, Pascarella has proved "that he is well equipped technically as well as in the matter of interpretation," to quote from the New York Musical Courier, a journal of authority in the musical field.

Commanded by Royalty

He is a graduate of the Royal Conservatory of Naples and at the age of 17 was teaching violin in the Musical Lyceum of that city. He was born in Naples in 1901. Later, he was concertmaster with the great Toscanini; and after several commanded performances before Italian royalty, came to New York in 1920. More recently, Washington, D. C., gave him an ovation when he ap-

peared in concert there, according to the conservative Evening Star.

Having served as the concertmaster of the Richmond Symphony orchestra, the violinist is now doing most of his work in New York City, where he has a contract to give concerts at the Ritz-Carlton.

Both May Return

There is a charming family devotion between Enzo and his younger brother, Caesar, who is alternate first cellist with the San Diego Symphony orchestra. When they played together in November, the Musical Courier said of them: "The Pascarellas are able and seasoned musicians, whose joint tone is distinguished by unity, balance and polish."

It may be their last appearance that they'll be making tonight in San Diego, as neither is sure of future plans, but it is no secret that Nino Marcelli, conductor of the orchestra whose evaluation of music and musicians is unquestioned, hopes to bring them back as permanent members of the orchestra if San Diego continues to maintain the fine organization Marcelli has built.

In addition to being entertained by music lovers here for the remainder of the week, the Pascarellas will be keeping open house at 255 Fifth ave. for new friends here, they said last night.

Mrs. Marshall Terry Complimented At Birthday Supper After Concert

Toasts Comment on Loyal
Support of Association
President; Party Given
As Delightful Surprise.

Mrs. Marshall Orlando Terry of Coronado was honored last night at a beautifully appointed birthday dinner given by the San Diego Symphony board at Cafe of the World in the Exposition. The supper celebrating the anniversary of Mrs. Terry, who has been president of the San Diego Symphony association since 1934, proved a delightful surprise. Guests assembled at the Exposition cafe following the last under-the-stars concert by the San Diego symphony orchestra at the Ford bowl.

Yesterday many Coronado and San Diego friends of the Mrs. Terry called at Terry lodge to wish her "happy days." Her home was a veritable garden of flowers sent by friends on both sides of the bay.

Mrs. Terry has given consistent and enthusiastic support to the local symphony for several years and it is her wish to see the orchestra established as a permanent institution. She and Mr. and Mrs. F. G. Belcher sponsored the 125 piece orchestra which played the "Overture of 1812" Saturday night.

Mrs. Terry as president of the local association and her board members are welcoming the San Francisco orchestra which will open its engagement here tomorrow. Alfred Hertz, conductor, and Mrs. Hertz arrived in the city Friday.

Mrs. Maurice Herschel, Mrs. Rufus Choate and Mrs. Ed Sample were in charge of arrangements for the birthday supper last night. A long U table, centered with a two-tier illuminated birthday cake, was presided over by Nino Marcelli, San Diego symphony conductor, Mrs. Marcelli and the honored guest. Pink asters formed the delicate floral arrangement. It was lighted by pink tapers.

Impromptu toasts were proposed by Mrs. Dwight Peterson, Mr. Herschel, Sen. Sample and others to Mrs. Terry, whose loyal support to the symphony was commented upon.

Guests included Mrs. Terry, Mrs. Dwight Peterson, Mr. and Mrs. Nino Marcelli, Mr. and Mrs. Maurice Herschel, Mrs. R. LeClaire Foster, Sen. and Mrs. Ed Sample, Mrs. Robert Smart, Dr. and Mrs. George Roy Stevenson, Reginald Phelan, Mrs. W. H. Geiseltown, Mrs. P. A. Scholl and daughter, Mr. and Mrs. M. C. Pfeifferkorn, William Jeffrey, Mr. and Mrs. Russell Jones, Hiram Hubbard, Mrs. Claus Spreckels, Mr. and Mrs. Rufus Choate, W. J. Meader, Mr. and Mrs. Tom Scripps, Dr. G. Butch Mehlis.

SYMPHONY SPONSOR HONORED



Mrs. Marshall Orlando Terry who was honored last night at a surprise birthday supper given by the San Diego symphony board of which Mrs. Terry is president. The party followed the last summer concert by the local orchestra.

Kuchynka, Guest Symphony Artist Gains at Hospital

Frank Kuchynka, contra-bassist of the Minneapolis Symphony orchestra and guest artist of the San Diego Symphony orchestra, who was seriously injured in an automobile collision Aug. 3, is slowly recovering in Mercy hospital.

Mrs. Kuchynka came from their home in Los Angeles upon being notified of her husband's injuries and is in constant attendance at the

hospital. He will be remembered by thousands of admirers who heard his marvelous presentation of the "Rondo Caprice" by Geisel the Thursday eve preceding the accident.

Another artist, Enzo Pascarella, who won the admiration of his many listeners by his magnificent interpretation of Mendelssohn's "Concerto in E Minor" and who shared the honors of first violinist and concertmaster of the San Diego Symphony with Russell Keeney, will return to his home in New York tomorrow after a week-end spent with friends in Los Angeles. He was accompanied here by his younger brother Caesar, who alternated as first cellist with John Demetrio. It was their first visit to San Diego and they hope to return soon again.

MARCELLI GETS BIG OVATION AT CLOSING CONCERT

By RUTH TAUNTON

Hail, Alfred Hertz!
Farewell, Nino Marcelli and your
San Diego Symphony orchestra of
86 gallant musicians!

As many of us as could pack into Ford bowl were at the Exposition last night to hear the 32nd and final concert of the season for the local organization. We applauded for 15 minutes when the spectacular "1812 Overture" by Tchaikowsky had concluded the program and there we stayed until Marcelli and the musicians who have played their way into our hearts these last four weeks gave an encore that we hope is not goodbye from that fine organization to us—merely hasta la vista until a winter season is made possible.

New Series Begins Tonight

Tonight, thousands of us again will be in Ford bowl to welcome Hertz and his famous San Francisco orchestra which, through the generosity of Henry and Edsel Ford, are to continue the symphonic season in Balboa park for 14 more concerts. The concert this evening will begin at 8.

We are happy to welcome the San Franciscans, but just yet it is difficult to think of anything except the magnificent last performance of the San Diego orchestra. As Havrah Hubbard, commentator, pointed out, the musicians were assembled almost overnight at the beginning of the season and many of them, with few and brief rehearsals, were playing together for the first time. There had to be real sportsmanship as well as superb musicianship to present 137 compositions under those circumstances. We have seen evidence of both.

And what may we not expect, asked Hubbard last night, in spiritual and cultural advancement in San Diego if such an organization as we have heard here may be kept permanently together. It is up to us!

To get back to the beginning of last evening—the audience that filled the bowl long before the concert began included, I particularly noticed, the smartly dressed of social San Diego and many navy people; but there were, for the most part, rows and rows of young men and women of college age eager, it seemed, for the kind of entertainment that this city was offering its youth last night.

Overture Thrilling

First of the program was Rossini's "Overture to William Tell." The orchestra had played it earlier in the season, but not with the warmth of tone and feeling put into it at this farewell session. The first violin section, with Russell Keeney setting the pace as concertmaster, came through with a brilliance and beauty of tone that was thrilling to hear.

The exquisitely beautiful theme in the two movements of Schubert's great "Unfinished Symphony" was defined clearly in the various orchestral combinations and was certainly a joy to the audience.

Then came Ravel's "Bolero." Rhythm. Excellent work with the drums. More rhythm. The dignified first violin section using its instruments as if they were Spanish guitars. More and more rhythm. The tempo building toward an almost maddening climax. All of the orchestra is into the fray at last and with a few deafening clashes the work is ended. But not the rhythm. It goes on tingling in the ear. A most interesting composition and a most interesting interpretation. The audience ran wild with excited applause.

Belcher Presents Medal

In the intermission, Frank G. Belcher, president of the Exposition paid tribute to the orchestra and presented to Marcelli a gold Exposition medal. Marcelli said, or started to say, "Thank you," but he is always modest and at times like that he is a bit emotional.

Following intermission were three numbers for string orchestra, "Drink to Me Only with Thine Eyes," "Nocturne" and "Minuet"—three tuneful delights for the audience.

Finally there was the Tchaikowsky "1812 Overture." Hubbard came to the " mike " to say that Marcelli wished to have the music speak for itself and that the flares, spectacular lighting effects, that had been announced by the Exposition to go along with the music of war, were off.

Crowd Enjoys Spectacle

We can only guess that word hadn't got around to the CCC boys stationed with their colored flares about the hillsides beyond the bowl, nor to the marines with their cannon ready to fire when the first flare was lighted. Anyway, the cannon thundered, the flares flared. It was successful as a spectacle and there is no doubt that it pleased the crowd.

Ovations were now in order. The audience told Marcelli with hand-clappings and hurrahs how deeply it appreciated what he has done throughout the season. Marcelli wanted the audience to know how much has depended upon "firsts" in each section and went about the stage shaking hands with leaders in the instrumental groupings. When he got to Fred Fennell, whose drumming has been something to write his home newspaper about, the crowd roared applause.

Still the audience would not go and Marcelli consented to an encore. Hubbard received an equally appreciative ovation.

Mrs. Marshall Orlando Terry is exceedingly proud and happy over two birthday-anniversary gifts, and when we saw them, after tea at beautiful Terry lodge, we thought they were just about the loveliest things anyone could offer in appreciation of what the San Diego symphony association president has meant to musicians of this city in her loyalty and generosity.

A parchment scroll, presented at the dinner given in honor of Mrs. Terry by the symphony board members, appropriately and lovingly inscribed, and signed by all the members of the orchestra, with Nino Marcelli, conductor, heading the list of 86 players, constitutes for Mrs. Terry a treasure she will cherish

Contrabass or Double Bass: The largest stringed instrument in an orchestra, more than six feet high, is not, as many people call it, a "bass-viol." In fact the bass-viol by the end of the 17th century had been gradually superseded by the violoncello.

The contrabass is the bass of the string choir, the deepest-toned instrument in the orchestra, and usually does not lend itself to brilliant music as a solo instrument, although the concertos of Dragonetti and Bottesini require technic and dexterity. This present day five-string bass (developed from the original three strings) is an integral part of every large orchestra. Despite its "grown-up" size it is the youngest member of the string quartet, and for years Ernest Huber, contra-bassist of the Los Angeles orchestra, declares it was looked upon as the "step-child" of the orchestra.

Frank Kuchynka, double-bass player with our orchestra this summer, demonstrated upon two occasions this giant violin's possibilities as a solo instrument in the hands of a virtuoso. There has been such deep regret felt for his serious motor accident that we rejoice in the present encouraging reports as to his recovery.

Harold Kurtz, talented young flutist of our orchestra in the summer and a teacher in the instrumental supervisors' class at Eastman, in the winter season, paid a sincere tribute to Mr. Kuchynka as being a fine man as well as musician, who had made many friends here, and we feel Mr. Kurtz expressed the opinion of other fellow members of the San Diego symphony who have come to know him.

always and to insure its preservation, she intends having it framed.

The other gift, is a sterling silver "birthday card" from Local 325 of the Musicians' association inscribed, "with sincere wishes for your happiness." Furthermore, the local unit made Mrs. Terry an "honorary member" of the Musicians' association.

Mrs. Terry, together with hundreds of other music-lovers, is working for and hoping for a "year-round" orchestra for San Diego. It would mean much to the city culturally, and result in a feeling of security and stability for the musicians making their home here.

SAN FRANCISCO - 1936 - SYMPHONY

The complete program:
Prelude to "Lohengrin" (Wagner)
Fifth Symphony (Beethoven)
Intermission 8/11/36
"Fetes" (Debussy)
"Ave Maria" (Schubert)
"Rondo," from "Haffner Serenade" (Mozart)
"Traumerei" (Schumann)
"L'Arlesienne No. 1" (Bizet)
"Blue Danube Waltz" (Strauss)

Their program for tonight: 8/12/36
Siegfried Idyll (Wagner).
Night on Bald Mountain (Moussorsky).
Carinen Suite (Bizet).
Intermission
Overture to Donna Diana (Rozicek).
Unfinished Symphony (Schubert).
Hungarian Dances (Brahms).
Italian Caprice (Tschalkowsky).

Program for 2 o'clock this afternoon: 8/16/36

Overture, "Maiden" (Schumann).
"New World Symphony" (Dvorak).
"Flying Dutchman" (Wagner).
INTERMISSION
"Russian Folk Songs" (Laidow).
"Sheherazade" (Rimsky-Korsokov).
"Wiener Blut" (Strauss).
Program for Tonight
Suite: (a) Prelude. (b) Lament. (c) Scherzo. (d) Gavotte and Musette. (e) Andante Mistico. (f) Finale (Bach-Wood).
Prelude to "Lohengrin" (Wagner).
"Don Juan" (Richard Strauss).
INTERMISSION
Suite, "Much Ado About Nothing": (a) Overture. (b) Maidens in the Bridal Chamber. (c) March of the Watch. (d) Intermezzo (Garden Scene). (e) Hornpipe (Erich Korngold).
Waltz, "On the Beautiful Blue Danube" (Strauss).

Program for tonight: 8/22/36
Prelude to "The Deluge" (Saint-Saens).
Eighth Symphony, (Beethoven).
"Spanish Caprice" (Tschalkowsky).
"Swan of Tuonela" (Sibelius).
"Aubade" (Luigini).
"Second Rhapsody" (Liszt).

Program for today: 8/23/36

MATINEE
Overture to "Euryanthe" (Weber)
Suite—"Sisur Jorsalfar" (Grieg)
Valse Triste (Sibelius)
Ronde d'amour (Westerhout)
Excerpts from "The Bate" (Strauss)
INTERMISSION
Symphony No. 4 in E minor (Brahms)
* * *
8 P. M.
Finlandia (Sibelius)
Ave Maria (Schubert-Cameron)
Symphony Concertante for Four Solo Instruments and Orchestra (Haydn)
Soloists: Naoum Blinder, violinist; Willem Van den Burg, cellist; Julius Shania, oboist; Ernest Kubitscheck, bassoonist.
INTERMISSION
Prelude to Parsifal (Wagner)
Overture to Tannhauser (Wagner)

The program: 8/12/36
Overture from "Phedre" (Masse-net).
"Afternoon of a Faun" (Debussy).
"Romeo and Juliet" (Tschalkowsky).
"Valse da Concerte" (Glazounow).
Intermission
"Sorcerer's Apprentice" (Dukas).
Symphony concertante for four instruments and orchestra (Haydn); Naoum Blinder, violin; Willem Van den Burg, cellist; Julius Shania, oboe; Ernest Kubitscheck, bassoon.
Overture from "Tannhauser" (Wagner).

Tonight's program: 8/18/36
Prelude to "The Meistersingers" (Wagner).
"Dreams" (Wagner).
"Scherzo," from "Midsummer Night's Dream" (Mendelssohn).
Slavonic Dance No. 3 (Dvorak).
"Dance of the Hours" (Ponchielli).
Intermission
Second Symphony, (a) Allegro non troppo, (b) Adagio non troppo, (c) Allegretto con Grazioso, (d) Allegro con spirito (Brahms).

Overture to a "Midsummer Night's Dream" Mendelssohn. 8/21/36
Andante (from Fifth Symphony) (Tschalkowsky).
Apprentice Sorcerer" (Dukas).
Intermission
Prelude and Love Death (Wagner) (from Tristan and Isolde).
L'Arlesienne Suite No. 2 (Bizet).
The Preludes (Liszt).

Program Listed
Tonight's program: 8/13/36
"Symphony" (Cesar Franck).
"Prize Song" from "Meistersinger" (Wagner).
"Phaeton" (Saint Saens).
Four dances from "Nutcracker Suite" (Tschalkowsky).
"William Tell" overture (Rossini).

The concert for tonight:
Fourth Symphony (Tschalkowsky).
Intermission. 8/15/36
Introduction III Act "Meistersinger" (Wagner).
Flute Solo from Dance of the Blessed Spirits (Gluck).
Midsummerwaka (Alfven).
Scenes Pittoresques (Massenet).

Tonight's program:
Overture to "Merry Wives" (Nicolai).
Under the Linden Trees (Massenet); Rudolph Schmidt, clarinet; Willem Van den Burg, cellist, soloists.
Suite: "Much Ado About Nothing" (a) Overture, (b) Maidens in the Bridal Chamber, (c) March of the Watch, (d) Intermezzo—Garden Scene, (e) Hornpipe (Korngold).
Intermission 8/19/36
Entrance of the Gods into Valhalla (Wagner).
Death and Transfiguration (Richard Strauss).

The program:
Overture to "Rienzi" (Wagner).
"Largo" (from the "New World Symphony") (Dvorak).
"Midsummerwaka" (Swedish Rhapsody) (Alfven). 8/22/36
Overture to "Mignon" (Thomas).
Irish Tune from County Derry (Arrangement by Grainger).
"Music Box" (Laidow).
"Traumerei" (Schumann-Hertz).
"Don Juan" (Richard Strauss).

S. F. SYMPHONY DUE HERE TODAY; REHEARSALS SET

The celebrated San Francisco Symphony orchestra will arrive in San Diego at midnight today and rehearsals will start in Exposition Ford bowl tomorrow at 9:30 a. m., it was announced yesterday by Alfred Hertz, conductor. The series of concerts by the visiting orchestra will begin tomorrow night at 8.

Hertz came here Friday for a visit to the Exposition and a brief vacation before the engagement opens here. His orchestra has been carrying on under the assistant conductor in San Francisco and was to have played its last concert there, before the engagement here, last night. The musicians were to leave at midnight for San Diego.

Mr. and Mrs. Hertz spent yesterday with friends in Coronado and said they would visit the fair again today.

5000 WELCOME HERTZ, ORCHESTRA IN FIRST CONCERT

By RUTH TAUNTON

Patriarch of all conductors on the Pacific coast, Dr. Alfred Hertz and his San Francisco Symphony orchestra were welcomed by an audience of 5000 in Exposition Ford bowl last night.

It was high tribute to the orchestra and its famous conductor that we turned out in numbers sufficient to fill to capacity the great bowl. Higher tribute was that we remained, all 5000 of us, until Strauss' "Blue Danube Waltz" had concluded the two-hour program. There was no streaming out between numbers, a characteristic of summer crowds who attend symphonies under the stars.

Opening the first of its 14 programs to be given in Balboa park, the visiting orchestra of 67 musicians played the prelude to "Lohengrin," and in its masterly interpre-

tation gave promise of all that we might expect for the remainder of the concert from a musical organization that has unity and great power.

All Sections Praised

It was, in fact, the joint tone and brilliance of the violins that reconciled those of us in the audience who had not already come to love Beethoven's "Fifth Symphony" to that monumental work. But much credit goes to all sections of the orchestra, seasoned musicians long used to playing together and bringing to us an instrumental balance that was deeply appreciated by the audience.

Following "Festivals" by Debussy, there were three exquisite numbers for strings, with Naoum Blinder, concertmaster playing the solo parts in Mozart's "Rondo," a serenade that gave us an opportunity to become better acquainted with the violinist's fine singing tone. The two other specialties for strings were the melodic "Ave Maria" by Schubert and one of the most beautiful orchestra-songs ever composed, "Traumerei" by Schumann.

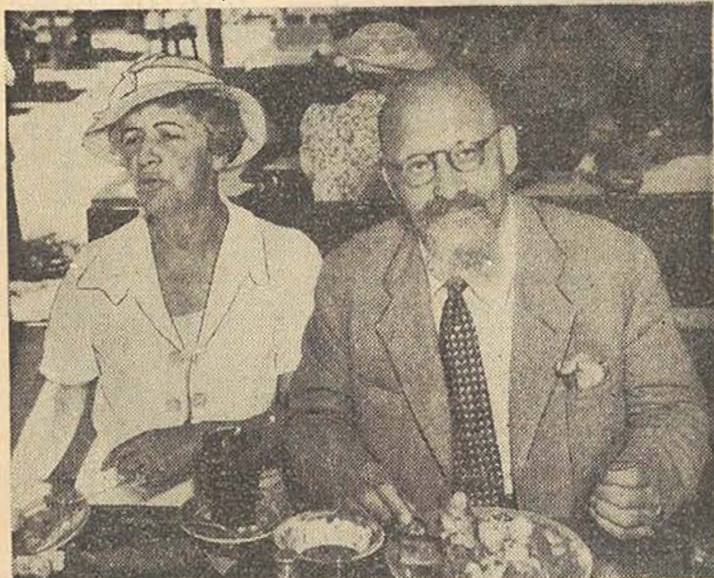
It was again the fine ensemble sense of the entire orchestra that distinguished the performance of "L'Arlesienne No. 1" by Bizet. No serious work given in this symphonic season has been more understandingly received by an Exposition audience. The marvelous unity and expressive sincerity of the orchestra as a whole was a musically satisfactory experience that those of us who heard it will not soon forget.

'Blue Danube' Enjoyed

There are those of us who prefer architecturally flawless symphonies, meant for the enjoyment of the intellect; and there are those who prefer a Strauss waltz to almost anything the best orchestras of the country can bring us. Dr. Hertz has conducted symphonic programs for many, many years and he evidently knows there is no point in snubbing the waltz lovers. The classic "Blue Danube" was played with a depth of musical feeling that lifted it, and us, to where we always want to be at the end of a concert feast—in a musical aurora of happiness.

A symphony concertante by Haydn, with solo parts for violin, cello, oboe and bassoon, will be a feature of the program by the San Francisco orchestra in Ford bowl tonight. The soloists will be Blinder, Willem Van den Burg, Julius Shanis and Ernest Kubitschek.

CONDUCTOR, WIFE ATTRACTED TO FAIR



Alfred Hertz, guest conductor of the San Francisco Symphony orchestra, and Mrs. Hertz lunching yesterday at the Exposition. The bay city group will open its concert series tonight in the Ford bowl.

S. F. Orchestra Here for Expo Series; Beethoven Symphony Billed Tonight

Seventy-two members of the San Francisco Symphony orchestra with two baggage cars full of instruments arrived yesterday for their engagement in the Exposition Ford bowl, which will start tonight, under the magic baton of Alfred Hertz.

"It's great to be back in beautiful San Diego," Peter Conley, business manager of the San Francisco orchestra, declared enthusiastically last night. "We all are thrilled to return to the Ford

bowl. We enjoy the scores of new attractions at this year's Exposition, notably the new lighting and landscaping effects."

Among several distinguished additions to the noted bay city organization are William Vandenberg, assistant conductor, who formerly held the same post under Leopold Stokowski at Philadelphia, and Leslie Hodge, brilliant Australian pianist, who is studying conducting under Hertz, guest conductor of the San Francisco group. Pierre Monteux, regular conductor of the group, is in

Paris. He will return for the winter season in the north.

Tonight's program as announced by Hertz, will present compositions by Wagner, Beethoven, Debussy, Schubert, Mozart and Johann Strauss, whose perennially popular "Blue Danube Waltz" will be the finale.

MUSICIANS REHEARSE AT BOWL



That brilliant opening performance of San Francisco Symphony orchestra played for throngs in Exposition Ford bowl last night was prefaced by hard-working rehearsals yesterday morning. Caught by the camera in the morning were, left to right, Naoum Blinder, concertmaster, and Willem Van den Burg, cellist. Lower, Dr. Alfred Hertz, conductor.

Soloists Praised in Bowl Concert; Brilliant Career of Hertz Traced

8/13/36 By RUTH TAUNTON

Things to remember: There are only 12 more concerts to be given in this season's symphonies under the stars in Exposition Ford bowl. And it is a rare opportunity that San Diegans have to hear the San Francisco Symphony orchestra under the baton of Dr. Alfred Hertz, dean of directors, who at the age of 29 was brought to this country from Germany for his sensational debut as first conductor at the Metropolitan opera.

Something else to remember, for the thousands of us present last night in Ford bowl, was the interpretation given Haydn's "Symphony Concertante" for four solo instruments and orchestra by the San Francisco musicians. There was a sweet purity and expressive tone in the solo work of Willem Van den Burg, cellist, that was captivating.

Applause Enthusiastic

As for the violin soloist, Naoum Blinder, concertmaster, we were charmed by the brilliance of many of his passages and could only regret that where the score called for delicacy of phrasing, those of us seated in the top sections of the bowl could not hear. The other two soloists in the quartet were Julius Shanis, oboe, and Ernest Kubitschek, bassoon. They added valuable artistry to the performance, which was applauded riotously by the audience.

For all that, the programs planned by the San Francisco organization include some of the most beloved works in musical literature, and that the orchestra is one of long

proved excellence, it seems, nevertheless, to be "Papa" Hertz himself who is the popular drawing card at the bowl this week.

His career has been colorful and his personality has grown to have a mellow force. Born in Germany, he began in childhood to develop a great musical talent. In one of the famous conservatories of that country, he studied piano as his main instrument. At the age of 19 he became assistant conductor of the Court theater in Altenburg and later, he was conductor for three years at Breslau.

While young Hertz was at Breslau, American money tried to buy up his contract there so he might come to the Metropolitan, but without success. The director of the Breslau opera recognized the great musicianship of Hertz and kept him through the three-year contract.

13 Years in N. Y.

From this Breslau experience, Hertz came to New York to present his unforgettable creation of the opera "Parsifal." He was 13 years at the famous opera house of this country. After he came to the west coast, he was for 16 years the conductor of the San Francisco Symphony orchestra. He was also the first of the great conductors to launch the Hollywood bowl concerts. Four years ago he resigned to become leader in the Standard Oil Symphony hour, but upon request he returns to conduct the San Francisco organization when it is possible.

It is the good fortune of San Diegans that Dr. Hertz was able to come to the Exposition for the engagement here of the visiting musicians, which ends Aug. 23.

Following is the personnel of the visiting orchestra, listed under their main instruments:

First violins: Naoum Blinder, J. Kohartis, Artur Argiewicz, Robert Gordoyn, Thorstein Jensen, Orley See, W. F. Lanza, Rodion Mendelewitsch, Emilio Meriz, Modesta Mortensen, Mary Pasmore and William Wolski.

Second violins: Eugene Heyes, Berthe Baret, Julius Gold, Walter Gough, Julius Haug, F. S. Houser, Hans Helget, J. A. Paterson, H. H. Hoffman and Willem Wegman.

Violas: Nathan Forestone, Fred A. Baker, Emil Hahl, Victor Tolpegin, Román Verney and Erich Weiler. Cellos: Willem Van den Burg, Willem Dehe, Stanislas Bern, Bruno Coletti, Rebecca Haight and Dorothy Pasmore.

Basses: Walter Bell, F. F. Forman, E. B. Hibbard, John Schipilliti and Robert E. Schmidt.

Other Players

Flutes: Henry C. Woempner, Walter Oesterreicher and Herbert Benkman.

Oboes: Julius Shanis, Leslie J. Schivo and Andre Dupuis.

Clarinets: Rudolph Schmitt, Charles Rydd and Frank Fragale.

Bassoons: Ernest Kubitschek, Melville Baker and Carl Hranek.

Horns: Pierre Lambert, Herman Trutner, Charles E. Tryner and Paul Roth.

Trumpets: Benjamin Klatzkin, Leopold S. Barton, Victor Kress and Charles Bubb.

Trombones: Orlando Giosi, R. F. Shoemaker and J. Klock.

Tuba: A. E. Storch. Harp: Kajetan Attil. Percussion: Roland E. Wagner, Albert Vendt and M. A. Salinger.

Other numbers on the program with the Haydn concertante last night were Massenet's "Overture to

Phedre," "Afternoon of Faun," by Debussy, Tchaikowski's "Romeo and Juliet," Dukas' "Sorcerer," and the beautiful overture to "Tannhauser," by Wagner.

DEAN OF CONDUCTORS POPULAR



Dr. Alfred Hertz, dean of conductors who, with his San Francisco Symphony orchestra, is attracting capacity crowds to Ford bowl for the Exposition concerts.

CHILDREN TO HEAR CONCERT SUNDAY AS ADMISSION CUT

So no San Diego may miss the opportunity of hearing the San Francisco Symphony orchestra in its series of concerts at the Exposition Ford bowl, officials of the fair have announced that Sunday will be another nickel admission day for all youngsters under 17.

The matinee concert is scheduled for 2 p. m. and is to be directed by Dr. Alfred Hertz' assistant conductor, William Van den Burg, first cellist with the orchestra.

The afternoon program will include "Russian Folk Songs" by Liadow; "Sheherazade," Rimsky-Korsakov; "Wiener Blut," Strauss; Schumann's overture to "Man-

fred;" "New World Symphony," Dvorak, and Wagner's "Flying Dutchman."

Van den Burg, born in Holland in 1901, studied in Paris under the famous teacher of cello, Casals. He came to the United States in 1925 to be first cellist with the San Francisco Symphony orchestra, but went the next year to be cello soloist with the Philadelphia Symphony orchestra under Stokowski, a position he held for nine years. Now he again is with the San Francisco organization, as assistant conductor as well as first and solo cellist.

The Exposition management has announced that Sunday will be Children's day only in so far as admission price to the grounds is concerned. Concessions will not admit youngsters for a nickel, as is done on Mondays, Children's day on the fairgrounds. The admission price has been lowered only to make it possible for all parents of the community to bring their children to hear the fine music of the visiting orchestra.

CAPACITY CROWD GIVES OVATION TO HERTZ AT EXPO

By RUTH TAUNTON

Only 11 more symphony concerts, Ford bowl, Exposition. Dr. Alfred Hertz directing the San Francisco Symphony orchestra each evening at 8, Sunday afternoon matinees at 2, ending the season Aug. 23.

That is the most concise warning I know how to give, hoping that no one in San Diego will let slip until it is too late the opportunity to hear the visiting orchestra of 75 musicians, one of the finest musical organizations on the coast.

True, not much of a warning is needed, judging from the throngs on the fairgrounds last night, one of the largest evening crowds of this season at the Exposition. The bowl was filled and hundreds were turned away when Dr. Hertz began his program last night.

So here is another warning. Be at the bowl and be sure of a comfortable seat before the scheduled hour for the concert.

The enthusiasm of the great audience last night seemed to stimulate the orchestra, which appeared to lack freshness in the first half of the program, and by the time the musicians were well into the last half of the concert, the performers and listeners were joyously one in musical appreciation.

It was a stirring experience for all of us to hear a splendid orchestra that had been playing perfectly, but a little mechanically, the Cesar Franck "symphony" and "Phaeton" by Saint-Saens come thrillingly to life in Wagner's "Prize song" from the "Meistersingers;" put even more musical passion into four dances from the "Nutcracker Suite" by Tchaikowsky, and then play the familiar overture to "William Tell" by Rossini as if it had never been played before, putting into its interpretation the vitality and eagerness that is an essential part of creative artistry.

The cello work of Willem Van den Burg, together with the flutes, was a highlight of the overture. The cellist proved master of a big tone that could be heard in all parts of the bowl, losing none of its musical shading.

The entire evening, however, might be said to be a personal triumph of Dr. Hertz, excellent as was the cooperation of his seasoned musicians. His own enthusiasm and all-absorbing devotion to music must surely be equal to what it was when, at the age of 28, he came to New York as the wonder and the glory of Metropolitan Opera company conductors.

An ovation was given him at the close of the concert that could hardly have been exceeded by any early triumph. Again and again he was called back to the platform. In a manner that is all "Papa's" own, he blew kisses at the applauding audience. By proxy, he shook hands with us. In every way, the San Francisco orchestra and the beloved veteran of the baton are going over in a big way as our guests.

Matinee Conductor



William Van den Burg will conduct the San Francisco Symphony orchestra's matinee Sunday at 2 in Exposition Ford bowl. Admission for children to the fairgrounds will be a nickel for that day.

HERTZ ACCLAIMED; OFFERS GERMAN PROGRAM TONIGHT

By RUTH TAUNTON

Radio may, as its sponsors claim, have brought so much culture into the American home that soon every school boy will have the themes of at least a dozen symphonies and as many overtures in his whistling repertoire.

But we are being vividly reminded during this summer season in Exposition Ford bowl that there can be no truly satisfactory musical education or musical appreciation entirely apart from "live" contact with great conductors and musicians.

'See' As Well As Hear

This was brought specially to our attention in Ford bowl last night when Dr. Alfred Hertz directed the San Francisco Symphony orchestra through a smashing brilliant presentation of the familiar Tchaikowsky's "Italian Caprice." Melodic enough to hold any radio audience, the composition became a new work for those of us who never had before "seen" as well as heard its beautiful orchestration. Merely to watch the instrument groupings come in one by one in an orchestra whose ensemble work is of the highest rank was an absorbing de-

light.

The same compelling joy in close contact with the musicians was present for us when the orchestra delighted with that beloved symphony that perhaps comes oftenest to us over the air, Schubert's "Unfinished Symphony." The parts for cellists and the bass viols were played with a joyous vigor. This was true also of the violin section, where strong bowing was particularly noticeable in the "Hungarian Dances" by Brahms.

Ford Bowl Filled

A favorite with the audience—again a big audience that filled Ford bowl—last night was the opening number, "Carmen Suite," by Bizet. The overture to "Donna Diana," by Reznicek, was given by the visiting musicians, its first presentation in Balboa park. Other numbers on the program were "Siegfried Idyll," by Wagner (interrupted for the audience by low-flying airplanes over the Exposition), and the Russian Moussorgsky's "Night On a Bald Mountain."

At the close of the program Dr. Hertz received another ovation from his San Diego friends.

Program for tonight will feature a flute solo from the "Dance of the Blessed Spirits" by Gluck. There will be a matinee tomorrow afternoon at 2 o'clock and tomorrow night the program will be dedicated to the Germans of southern California, who are celebrating the day at the fair grounds with native folk songs and music in a special program of their own. For the Ford bowl symphony concert at 8 tomorrow, Hertz has announced an all-German program.

TWO SYMPHONY CONCERTS BILLED AT EXPO TODAY

By RUTH TAUNTON

One week from tonight and the 1936 season of symphonies under the stars will be only a memory to the more than 150,000 of us who have filled Exposition Ford bowl night after night since the opening program July 10.

This afternoon at 2, a record matinee crowd is expected to attend the concert of the San Francisco orchestra, Willem Van den Burg, first cellist, directing.

Dr. Alfred Hertz, one of the most famous conductors in America, will direct the orchestra in the 8 o'clock program tonight. There will be no concert tomorrow night, but each evening thereafter through Sunday, Hertz will direct the standard symphonic works being offered by the visiting musicians.

Next Sunday afternoon, the matinee conductor will be Henry Woempner, who went to San Francisco last winter to be flute soloist with the symphony organization there after serving for 25 years as flute soloist and associate conductor of the Minneapolis Symphony orchestra.

Flute Soloist Pleases

Woempner made his San Diego debut as flute soloist last night when he played with lightness and

grace the "Dance of the Blessed Spirits," a work by Gluck-Mottl for flute with orchestral accompaniment. The soloist not only brought out the wealth of delicate nuances and melody of the dance, but did something that most flute soloists, even the best artists, do not—kept his big audience attentive throughout the number.

The San Francisco orchestra as a whole was in fine form last evening and, as has happened each night since the visitors opened their Exposition engagement last Tuesday, Dr. Hertz received a warm reception when he came on the platform and a thundering ovation at the close of the concert.

The program opened with Tchaikowsky's "Fourth Symphony." It was noticeable that the conductor adhered closely to the best German tradition, throughout the Russian's great work, of accomplishing accurate interpretation and passing up embellishment that strives for a spurious effect. I think each of us, familiar with the symphony, must have felt this influence of good taste, particularly in the third movement—the Scherzetto—when bows are not used in the string section and there is an unusual amount of picking.

After intermission there were three selections from Wagner's "Meistersingers," and concluding the program was the Swedish rhapsody, "Midsommarwaka," by Alfven.

Programs Distributed

Adding much interest for the audience last night were the printed programs, courtesy of the San Diego Symphony Orchestra association with the cooperation of the Ford Motor Co., sponsor of the programs, and the Exposition. It was the first time programs have been distrib-

uted for the visiting symphony's concerts.

There also seemed to be a general feeling of appreciation in the audience that Havrah Hubbard, commentator whose enthusiasm, interest and knowledge of music and musicians of all time have added much to our enjoyment of the concerts, again was speaking from the front of the platform. All of last week his "mike" was at the rear of the shell and the usual friendly contact with the audience was impossible.

BRILLIANT PLAYING BY PIANIST WINS PRAISE AT BOWL

By RUTH TAUNTON

The secret of how to get enormous crowds into the Exposition grounds evidently has been found. Throngs poured into Ford bowl last night to hear the beloved Dr. Alfred Hertz conducting the San Francisco Symphony orchestra in the first Sunday evening concert of its season here. All seats were taken in the big amphitheater and scores were turned away, or found seats along the embankments.

Reaching thousands of others across the country, the bowl concert was broadcast between 8:30 and 9 o'clock over Columbia network, David Young announcing. Included on the broadcast were the prelude to "Lohengrin" by Wagner and Richard Strauss' "Don Juan."

Hertz Gets Ovation

After the concert, a mightier ovation than had roared before through the bowl was given Dr. Hertz. There were also beautiful floral tokens.

Of special interest on the program, since it is new to San Diego, was the suite of five numbers from Erich Korngold's musical setting to "Much Ado About Nothing." Leslie Hodge was at the piano and played in a finished manner. He is a young Australian who came to this country only two years ago and is making a place for himself in the musical circles of America. The work was written by a contemporary European composer.

Opening the program was the difficult Bach-Wood suite of six movements, probably more pleasure to listen to than to play. The closing number was, by special request, "Blue Danube Waltz" by Johann Strauss.

Crowd Sets Record

Also attracting the largest crowd of the season to a matinee in the Ford bowl was the performance of the visiting orchestra yesterday afternoon at 2, Willem Van der Burg conducting. He is associate conductor of the San Francisco organization. The program included another, and less familiar, Strauss waltz, the "Wiener Blut."

Other works on the satisfying program were "New World Symphony" by Dvorak; "Overture to Flying Dutchman" by Wagner; "Seven Russian Folk Songs" by Liadow; the third movement from "Scheherazade," Rimsky-Korsakow.

There will be no symphony concert tonight. The series will begin again tomorrow night and continue

With S. F. Orchestra



Leslie Hodge, pianist with the San Francisco Symphony orchestra, who played brilliantly at last night's concert.

S. F. SYMPHONY OPENS FINAL GLORIOUS WEEK OF MUSIC

Hertz Brought Back to Stage
Seven Times By Applause;
Cello, Clarinet Duo On
Tonight's Bowl Program.

By RUTH TAUNTON

From the Exposition Ford stage, the exciting stimulation of a vast sea of faces in the completely filled bowl; for the audience, the glory and the glamour of one of the most musically disciplined orchestras in America, conducted by Dr. Alfred Hertz, a magic name to devotees of music everywhere.

That was the San Francisco Symphony orchestra last night, playing the first concert in the final week of the symphonies under the stars this season to another capacity crowd. Farewell concert is scheduled for Sunday night.

Novelty, within the confines of the best musical literature, predominated in the first half of the program last evening; and it was this part of the concert that was undoubtedly most enjoyed by the audience, although the Brahms "Second Symphony" concluded the program with such smashing ensemble work by the orchestra that the audience did all that applause could do to add an encore number to the evening's entertainment.

"Papa" Hertz responded appreciatively with seven returns to the stage and many bows and friendly waves of the hand, but seemed firm on the point that two hours of symphonic music makes a good concert.

For the first part of the program, the audience did not fail to grasp the graciousness with which the five short numbers had been prepared to delight, more than to astound. There were the prelude to "The Meistersingers" and "Dreams" by Wagner. In the second number, the violin section again distinguished itself for its ability to produce and clarify the sheer beauty of an exquisite theme.

The Mendelssohn "Scherzo" from "Midsummer Night's Dream" held its own appeal for the audience, but it was through the "Slavonic Dance No. 3" by Dvorak that the facile technique of an orchestra, where each musician is a finished artist, obtained the complete attention of us all.

In the Dvorak dance there seems to speak the voice of fate, the kind of fate that has been an old story to the Slavs. This deep significance to the work, so often missed when we hear it played indifferently, was brought out by the visiting orchestra with sound musical feeling. Concluding the first half of the program was Ponchielli's "Dance of the Hours."

A feature of the concert tonight, at 8 in Ford bowl, will be a cello and clarinet duet, "Under the Linden Trees" by Massenet. The soloists will be Willem Van den Burg, first cellist and assistant conductor of the orchestra; and Rudolph Schmidt, clarinet, who joined the San Francisco unit four years ago after several years with the Chicago Symphony orchestra.

BRAHMS NUMBER CONCERT FEATURE AT BOWL TONIGHT

The famous Second Symphony of Johann Brahms will feature tonight's concert of the San Francisco Symphony orchestra as it opens its second and last week in the Exposition Ford bowl.

The celebrated organization under the baton of its guest conductor, Alfred Hertz, has enjoyed much larger crowds than in the 1935 season.

"We certainly appreciate the splendid reception given us by the people of San Diego," Peter Conley, San Francisco orchestra business manager, said yesterday. "The warm spirit of hospitality certainly makes Dr. Hertz and the members of our orchestra feel at home."

In addition to the Brahms Symphony, Director Hertz has dipped into the work of Richard Wagner, famous German composer, for two of tonight's selections, prelude to "The Meistersingers" and "Dreams." The exquisitely beautiful "Dance of the Hours," by Ponchielli, also will be played.

This concert series is sponsored by the Ford Motor Co.

Wins Listeners



Dr. Alfred Hertz, dynamic veteran conductor, here with the San Francisco orchestra.

STRAUSS CLASSIC HOLDS AUDIENCE IN EXPO CONCERT

By RUTH TAUNTON

Because the throngs that pour into Exposition Ford bowl divide honors between the disciplined musicianship of members of the San Francisco Symphony orchestra and the great music of the world that is being brought to us nightly, there was as much applause last evening for Rudolph Schmidt and Willem Van den Burg, soloists in the short "Under the Linden Trees" by Massenet, as for that stupendous monument of musical literature, "Death and Transfiguration" by Richard Strauss.

The Strauss work concluded the program. It is one of the few compositions played by orchestras that is truly a spiritual experience of profound beauty for every attentive listener in the audience. It is significant that no one left the bowl last night during the lengthy presentation and at its conclusion Dr. Alfred Hertz, conductor, was brought back to the platform for many bows to his applauding audience.

Hearing it last evening, San Diegans were particularly grateful that they had been made recently familiar with the great work, played twice by the San Diego Symphony orchestra during its summer season in the bowl.

As for the soloists, Schmidt brought from his clarinet a tone of sweet purity that made us reflect that we all too seldom hear that instrument in solo orchestral work.

OVERFLOW CROWD AT BOWL HEARS BEETHOVEN'S 8TH

By RUTH TAUNTON

Crowds that grow bigger and more appreciative as the season of symphonies under the stars grows shorter continue to throng Exposition Ford bowl. The thousands that were out last evening to hear the San Francisco Symphony orchestra filled every seat, many were turned away and a few were resourceful enough to find perches on the grassy embankments.

We never seem to learn that Dr. Alfred Hertz, conductor, feels that a two-hour program of standard symphonic music is enough for one evening. Again last night there was the prolonged applause that begs for an encore, and small wonder. Concluding number was the exciting "Second Rhapsody" by Liszt.

Rhapsody Thrilling

An old favorite, the rhapsody was played with such amazing precision by the visiting musicians, the lovely theme rising to such a smashing climax that the audience could scarcely be blamed if it hoped the work might be repeated.

One of the most exquisite highlights of the program was beauty of intonation in violin solo parts of the prelude to "The Deluge" (Saint-Saens), played by the concertmaster, Naoum Blinder. This was the opening number, followed by the mighty "Eighth Symphony" of Beethoven. There was an effective warmth about the work of the orchestra in the fourth, and final, movement of the symphony that captivated the audience.

Following intermission there were four shorter numbers. In the "Spanish Caprice," by Rimsky-Korsakov, unusual bowing made the string section fascinating to watch as well as to hear. Then there were delightful incidental solo parts for the "firsts" in the orchestra, beginning with Blinder and running through other orchestral groupings.

Van den Burg, as we have already come to expect of him, played his cello parts with a mastery of technique that was pleasant to hear.

Melodic and brilliant, the overture to "Merry Wives" by Nicolai always has been one of my favorite numbers. I found last night that I have plenty of company. So poignantly beautiful was the score, played with zestful fire by the orchestra, that a full moment elapsed after Dr. Hertz dropped his baton before the thunder of applause broke.

A suite of five numbers from "Much Ado About Nothing" by the contemporary composer, Korngold, was repeated on the program last night because it had been so well received when given for the first time in San Diego Sunday night at the bowl. Lester Hodge was again at the piano. Also on the program was Wagner's "Entrance of the Gods into Valhalla."

Highlight of tonight's program will be the famous "Eighth Symphony" by Beethoven. The symphonic season, sponsored by Henry and Edsel Ford at the Exposition, will close Sunday evening.

English Horn Featured

The English horn, coming more into favor with San Diego audiences as it is heard in works where the composers took particular cognizance of its capabilities, was featured in the "Swan of Tuonela," by Sibelius, Leslie Schiro, soloist.

Playing with flawless unity and a fine melodic sense, the woodwinds, horns and harp were heard in "Aubade" by Luigini, a work that is rather novel here. Kajetan Attl, one of the best harpists in America, played the incidental solo for that graceful instrument. This was followed by the Liszt rhapsody.

One of the early Wagner works that has obtained wide popularity only in recent years, "Tristan and Isolde," will be represented on the program tonight, with the orchestra scheduled to play the prelude and "Love Death" from that work.

A great conductor, a great orchestra, and great music! That fulfills all the requirements save one—an audience to listen and respond. And that too, has been great in size and appreciation. We are speaking of the last two weeks of symphonies under Dr. Alfred Hertz in Ford bowl. Huge crowds have sat enthralled by the genius of the man who "plays" his orchestra as the master-organist manipulates a great organ.

Acknowledged to have no peer as a director of German operas, Dr. Hertz' fame as an orchestra conductor rests no less upon the catholicity of his musicianship, which permits him to interpret the music of all countries, as their composers have expressed it.

Be it Russian, French, Italian, American—whichever it may be, Dr. Hertz meticulously gives a reading which delineates the characteristics of the country and composer. We believe also that no matter how many hundreds of times Dr. Hertz may have conducted a composition, he and the orchestra under his baton create it anew each time, thereby eliminating any possibility of mere mechanical performance.

Naturally, Dr. Hertz observes the German traditions in interpreting Bach, Beethoven, Brahms, Wagner—all illustrious German composers, but he would not be the superb conductor we know him to be were he able to completely subjugate the Teuton in his readings of the master-works of composers other than those of German origin.

One reviewer said of Dr. Hertz: "He no doubt is the greatest Wagnerian conductor of today, but his Tchaikowsky is magnificently Russian."

Greatly beloved, genial, kindly, he again has this summer, with his orchestra of perfectly routinized and distinguished musicians, given untold pleasure to the thousands who have packed Ford bowl to overflowing, to hear and acclaim him.

EXPO SYMPHONY MEETS HIGH TEST IN SIX CLASSICS

By RUTH TAUNTON

A major test for any conductor and his orchestra is whether they can feel profoundly the emotional and spiritual intent of a composer and interpret his work according to the musical idiom of his race and time.

Thousands who again packed Exposition Ford bowl to capacity last night had the moving experience of seeing Dr. Alfred Hertz and the San Francisco Symphony orchestra meet this test in six of the great works from German, Russian, French and Hungarian musical literature.

Dr. Hertz revealed that he has in truth, as he has often said, no standard technique of interpreting and conducting. There could be no doubt to an attentive musical ear that a Russian composed the Tschalkowsky andante from "Fifth Symphony," and most certainly it was German music that we were listening to in Wagner's prelude and "Love-death" from "Tristan and Isolde."

Ardent Composer

In Bizet's "L'Arlesienne Suite No. 2," we were brought back to individual personalities in the orchestra through the incidental solos for harp, played by Kajetan Attl. Attl has quite a story. He once studied under Dvorak in Prague and likes to recall that the great composer would not hesitate to run from a barber shop half shaved if there happened to come into his mind the germ of a musical idea.

Attl came to America to play with the Chicago Opera company, then the St. Paul symphony, joining the San Francisco symphony in 1914, where he has remained ever since. He is recognized as one of the leading teachers of the harp in America.

The harp was especially effective in the Bizet work last night when it was used in duet intervals with the flute, played by Henry Woempner.

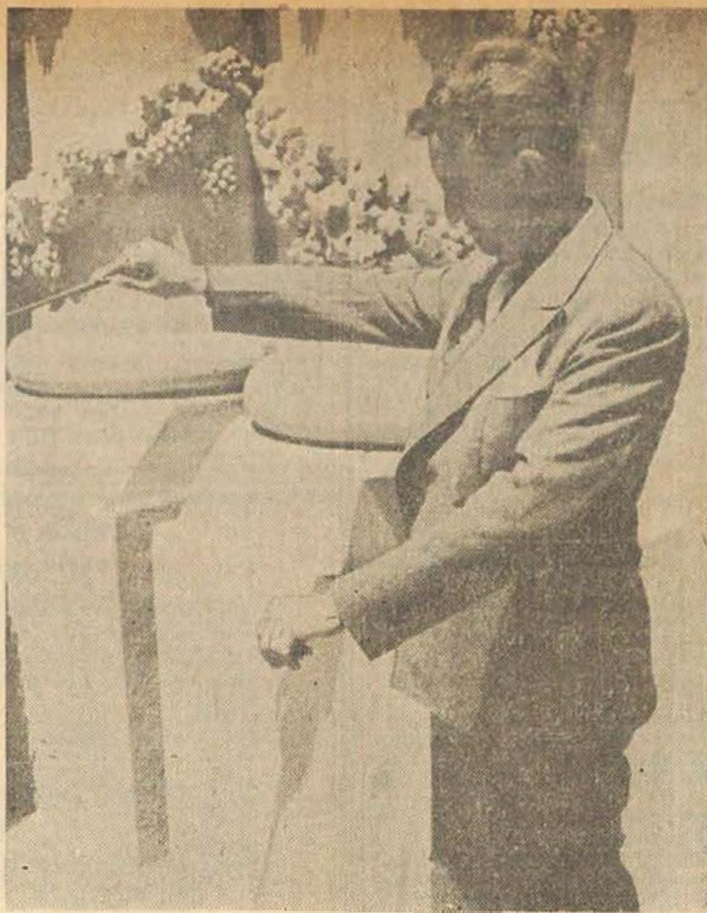
At Home in Wagner

Naturally, although Dr. Hertz treats with greatest sympathy all important musical scores, it is in the work of Wagner that he seems to find himself most completely at home. The very beautiful selections from "Tristan and Isolde" were played with vivid color and vitality. In the other German work on the program, overture to Midsummernight's Dream, the orchestra again distinguished itself with its fine ensemble sense. Another French number in the concert was Dukas' "Apprentice Sorcerer," a fairy story told in singing tone and rhythm rather than words.

Concluding number on the program was "The Preludes" by Liszt, as the visiting musicians played it a vignette of scholarship that grew into a thrilling emotional experience with a thunderous climax.

The program for tonight contains some of the most beloved of all works for the symphony orchestra.

FLUTIST TO CONDUCT ORCHESTRA



Henry C. Woempner, celebrated flutist of San Francisco Symphony orchestra, who will conduct the matinee concert this afternoon at 2 in Exposition Ford bowl.

Tonight's Concert Will End Series Of Symphony Programs in Bowl

By RUTH TAUNTON

Tonight's concert, and the splendor that has been San Diego's during this symphonic season in Exposition Ford bowl will be at an end.

Henry C. Woempner will conduct the matinee concert this afternoon at 2. Dr. Alfred Hertz will conduct the final performance of the San Francisco Symphony orchestra in the bowl at 8 this evening. That will conclude the series of 46 concerts sponsored in Balboa park by Henry and Edsel Ford this summer. The San Diego Symphony orchestra played the first 32; the visiting orchestra has played 12, with two more to go.

It is doubtful that if ever, even in the big musical centers of the world, a more glorious reception has been given a great conductor than has been accorded Dr. Hertz and the San Francisco Symphony orchestra these last two weeks in Ford bowl.

"Dr. Hertz is happy here," the charming Mrs. Hertz said to a group of us seated in her private box. "It is not only that the programs have been so well received. It does his heart good to see a city of this size supporting with such understanding and enthusiasm the best music ever composed."

There was, in fact, so much enthusiasm last night that the veteran

conductor, for the first time this season, repeated "Music Box" by Liadow at the insistent demand for an encore after the flutes, clarinets and harp had made such a delightful job of it the first time.

Imposing numbers in the first half of the program were Wagner's overture "Rienzi;" the largo from Dvorak's "New World Symphony," with Leslie Schivo bringing out the thrilling melodies on the English horn as an incidental solo; and Alfén's "Midsummarwaka."

We were treated after intermission to works that come near to the hearts of all of us: the overture to "Mignon," by Thomas, with exquisite theme for the harp; the Irish tune from County Derry ("Danny Boy"), arranged by Grainger and played by the strings last night with a richness that was moving to hear;

orchestration of the work by Dr. the familiar, poignant melody of Schumann's "Traumerei," the orchestra; and Richard Strauss' "Don Juan."

Usually, Dr. Hertz dedicates his orchestrations to his wife, but "Traumerei" is dedicated to Leslie Hodge, young pianist and protégé of the conductor.

Woempner, conductor for the matinee today, is first flutist with the San Francisco orchestra and for many years the associate conductor of the Minneapolis Symphony orchestra.

EMOTION MOVES AUDIENCE, LEADER AS CONCERTS END

RUTH TAUNTON

Here's to a winter season of symphony concerts in San Diego!

And may we all meet under the stars again next summer for another feast of such joyous symphonic concerts as we have known in the series brought to a close last night. The largest crowd that ever has jammed into Exposition Ford bowl was present for the final program of the San Francisco Symphony orchestra.

It was a glorious occasion that 8000 San Diegans gave in farewell to Dr. Alfred Hertz, conductor. The hundreds seated along the embankments—few found seats in the bowl who were not there long before the scheduled hour—yelled their enthusiastic hurrahs. The throngs in the bowl applauded for 10 minutes after Wagner's "Overture to Tannhauser" had concluded the program. Far down the Palisades area of the fair, the hundreds who had been turned away from the bowl found seats on the grass and depended on the loud speakers.

Frank G. Belcher, Exposition president, voiced the appreciation all were feeling so deeply, for the sponsors, Henry and Edsel Ford; for Nino Marcelli and the San Diego symphony orchestra that gave to us the first 32 concerts of the season; for Havrah Hubbard, commentator who has created a bond of understanding between musicians, composers and audience that would have been impossible with mere printed notes of works offered on program; for the San Francisco Symphony orchestra; and for the great conductor, Dr. Hertz.

Medal Presented

A gold Exposition medal was presented to the conductor, plus one of the loveliest baskets of flowers that the San Diego Orchestra association had been able to find.

"If we have given you the finest in music," said Dr. Hertz in response, "it is because you have come to Ford bowl eager, responsive, enthusiastic."

"San Diego seemed so happy to have us here. So happy to be having a season of symphonic music. It was easy for us to give of the best that we had. You have made us very happy. You have made me very grateful. Until we meet again!"

Still the audience would not go and Dr. Hertz had responded time and again to the applause of the crowds with bows and waves of the hand that is his own peculiar gesture of friendship.

Then Hubbard was going to tell us something. Probably another word of appreciation for music and audience. But emotion moved the scholarly commentator, as it moved us all in that moment, and he could only end with "Goodnight."

'Finlandia' Opening

As for the program, it was one of the most beautiful ever presented in the bowl. Opening with "Finlandia" by Sibelius, there followed

the scherzo from "Midsummer Night's Dream" by Mendelssohn; Schubert's immortal song, "Ave Maria"; Hayden's symphony concertante for violin, cello, oboe and bassoon, with orchestra accompaniment.

The soloists in the Hayden work were Naoum Blinder, concertmaster whose violin solo was played in a finished and perfect manner; Willem Van den Burg, first cellist with the orchestra; Julius Shantz, oboe; and Ernest Lubitschek, bassoon. The work was very well received, as it was when given earlier in the season.

Roland Wagner and his drums delighted us in "Finlandia." Wagner has been with the San Francisco orchestra 20 years, time out for one year with the New York Philharmonic orchestra and last winter with the Cleveland Symphony orchestra.

There was a national broadcast over Columbia network of "Ave Maria" and the Hayden work, David Young announcing.

'Parsifal' Highlight

That was all very charming, but for those of us who know Hertz history, the highlight of the program was Wagner's prelude to "Parsifal," first introduced into this country by the then youthful Alfred Hertz, conducting at the Metropolitan Opera house in New York. The orchestra played it last night with special zest.

Dr. and Mrs. Hertz will be in San Diego today. Tomorrow they will leave for a visit in Los Angeles. Most of the musicians left last night for their San Francisco homes, with the exception of Mr. and Mrs. Henry Woempner, who were remaining over today.

Woempner, first flutist with the orchestra, conducted the matinee concert of the orchestra yesterday afternoon in Ford bowl and did a thoroughly acceptable job. As a director, he was as graceful with the baton, and effective, as was the Strauss overture to "Fledermaus", a lovely work that concluded the first half of his program.

After intermission, there was "Symphony No. 4", one of the best of the Brahms works, all four movements directed with the fervor that told us how greatly the conductor admires and understands the composer.

Expo Brought \$30,000,000 to City; Tourists From 32 Nations Booked

Officials estimate that the Exposition in its 377 days of operation brought \$100,000 a day into the city or a total of about \$30,000,000.

Tourists from 32 nations and every state and territory visited the Exposition in its 1936 season, according to Mrs. Vesta Muehleisen, Palace of Education director, who kept two registers. The Stanford register, open to public, showed the wide appeal of the Exposition, Mrs. Muehleisen reported. Another register, maintained by the California Teachers' association, which was for teachers only, contained the names of instructors from 17 foreign nations, in addition to every state.

"We estimated that 2,000,000 visitors saw the exhibits in the Palace of Education," Mrs. Muehleisen said.

Two million visitors "saw" the national parks of the west at California's Exposition, officials of the Standard Oil National Parks Tower, reported last night.

Park Exhibit Leads All

"Illusion trips" through Yosemite and eight other national parks were taken by 1,939,000 visitors to the Standard Oil National Parks Tower before the final curtain of the Exposition. More sight-seers visited the Standard Oil exhibit than any other commercial exhibit, according to the attendance report filed with Frank G. Belcher, president, by W. C. Renwick, district manager, Standard Oil Co.

The California State building was seen by 2,331,974 visitors to the 1935-6 Exposition, according to a register kept by Philip Hall, manager of the Redwood Empire exhibit.

"In the first season, 65 percent of our visitors were from out of California, but in the last year, we found that 90 percent were out-of-staters," Hall reported.

At the Shell Information booth on Avenida de Espana, 437,693 visitors checked in, while guidance around the grounds, maps—and even buttons were sewed on—374,319 persons in the 1936 season. Travel service was given to 80,753 by the Shell Tourist Service girls.

More than 1,000,000 visitors inspected the exhibits at the Palace of Natural History during the 377 days of the Exposition, according to Clinton J. Abbott, director.

Turnstiles at the Palace of Fine Arts revealed that 850,000 saw the many masterpieces on display there.

The Ford Symphony concerts in the Ford Bowl were more popular in the 1936 season than in 1935, according to statistics compiled by R. L. Rutherford, in charge of the Ford Motor Co.'s exhibits.

"We had about 184,000 during the 46 concerts in the Ford Bowl this season," Rutherford said. "The first season seems to have made the people more appreciative of the symphonies."

Approximately 500,000 rode over the Roads of the Pacific, replicas of famous highways of the nations bordering the Pacific ocean, Rutherford said.

"We consider that we have had two highly successful seasons at the Exposition," the Ford Motor Co.'s representative said.

The famous San Diego zoo, one of the major exhibits of the Exposition, was patronized by 520,000 visitors during the two seasons, according to Mrs. Belle Benchley, world's only woman zoo curator. These included May Robson, Wallace Beery, Victor Jory, Edgar Rice Burroughs, Herbert Hoover, David Wark Griffith and many other celebrities.

A large percentage of the visitors to California's Exposition were entertained by the 32 foreign nations at their attractive cottages in the picturesque House of Pacific Relations, according to Frank Druggan, director.

LOCAL NAVAL BATTALION MARCHES AT FAIR



The 1000 men from Naval Training station in the Sisterhood of States parade yesterday, celebrating the closing of the Exposition and Admission day. The picture shows navy men marching down the Exposition Avenida de los Palacios.