Music and Art--Concert Events--Exhibitions

Program Notes

BY JOHN ROSENFIELD JR.

The 1934-35 Orchestra . . .

THE DALLAS SYMPHONY ORCHESTRA will have a playing strength of seventy-eight pieces for the first concert of the season, scheduled for next Sunday afternoon at the State Fair Auditorium. This represents an increase of seven pieces over the orchestra that closed last season on April 8, which may or may not mean something in the instrumental balance. Last year there was some criticism of the second violins, violas, cellos and double basses and we see that each department has been augmented. Second violins are now eleven instead of ten, violas are ten against eight, cellos are seven against six and basses are six against five. A fourth and new trumpet has been acquired, also an additional clarinet. There is a third flute for 1934-35, although he will double when needed on piccolo. Last year there were two flutes and one player who intrepidly devoted his attention exclusively to the piccolo.

The orchestra played better last year than ever before, a perceptible artistic fact that was freely attributed to the fifteen summer concerts in 1933. No matter how little else these concerts accomplished they kept fingers nimble and lips moist. There were no summer concerts in 1934, but the players apparently are in excellent condition, according to reports from the first rehearsals. The pet explanation of last season's excellence may look a bit silly on Nov. 4. As a matter of fact the Dallas Symphony has held together to the extent of 80 per cent of the personnel since 1926 and the years of co-operation, drilled co-ordination and experience are beginning to show. Seven new members of the 1934-35 orchestra qualify as "young blood" who may perpetuate the artistic gains made thus far. Important losses to the orchestra have been F. Mendoza, clarinetist, and Lawrence Morrell, trombonist, who have left the city. An important newcomer is Edward Gill, first clarinet. Emmett Maus, clarinetist, will double on the bass clarinet to give the conductor benefit of an instrument now widely used in modern scores.

The sections of the orchestra are announced as follows:

First Violins

Edward Cramer continues as concertmaster with Mrs. Walter Fried at the second desk—an important and valuable combination. New first strings are Arthur Kuehne, veteran theater musician, and Jay Stanley, violinist and former conductor at the Majestic, Holdover violinists are E. L. Hohman, Mrs. Russell Courtright, Louise Kramer, Fritz Gobert, Josephine Oliver, Karl Lambertz, Alice Holcomb, Mrs. Penn Riddle, Helen Hall and Blanche Becket. The Symphony's first violin section for many years has been of the highest quality.

Second Violins

Walker Hancock, who is celebrated as a crooner also, will sit at the first desk to succeed Mason Walsh, who has been moved to the cellos. Newcomers are John Mahaffey and F. LeRoy Embree, advanced students of Edward Cramer, and Catherine Pearce, a former member who has returned to the city. Holdover players are Venora DeShields, A. A. DeMond, Mrs. Ewing Capers, David Montgomery, Mrs. Louise Furby, Raymond Dietz and Grace Long.

Violas

Josephine Everett and F. Ihlefeldt augment this section, which was one of the weakest last season. Walter P. Romberg will be key man and others, retained from previous seasons, are Jefferson Holcomb, Fred Tocker, F. Lazerus, Minnie M. Fisher, Mrs. Charles G. Rick and Frank McCammon.

Cellos

Mason Walsh, transferred from the second fiddle division, augments this section by one player. E. W. (Jerry) Jarnagan again will be first cello and his other colleagues, as last year, will be Jose Banuelos, Ole Oatman, M. Schiller, William Peacock and Walter Oliver.

Double-Basses

Ralph Leo, veteran theater player, raises the total of double-bass players from five to six. This section also needed strength last season. Other players are William Kuehne, W. L. Carrico, James Doble and Jason Cox. Mr. Carrico is a veteran of Dallas music and once conducted orchestras in the swank days of the Dallas Club. Business has kept him on the road for many seasons but he has found time to play with the symphony this year.

Flutes and Piccolo

Sellars Beery continues on first flute with two new assistants, Hal Baker and Jack Shoop. This will give the orchestra three men in the choir as compared with two last season. Mr. Shoop, however, will double on piccolo. All three are comparative youngsters beginning their careers although Mr. Berry, after three seasons, has won his spurs.

Oboes-English Horn

There is no change at these desks. Louis Greenberg continues on first oboe assisted by Mrs. B. B. Bodamer and E. C. Wahrmund with Mr. Wahrmund shifting to English horn when required.

Clarinets

Only Lester Harris remains from last year's department. Edward Gill will play first clarinet and another associate will be Emmett Maus, also rated as a youngster. Mr. Maus will play the bass clarinet, too.

Bassoons

This choir remains the same—Charles Lang, A. O. Counts and Karl Schultz.

French Horns

This department retains the status quo with Benlamino Vergati, Perry Johnson, Giuseppe Cima, August Heck and Charles Winneford.

Trumpets

This section was last season's pick-me-up. Notoriously weak in other years, it flashed to the fore during 1933-34 and actually knitted together the whole brass section. Leo Lambert continues as first trumpet with Adolph Frick and Will J. Harris held over from last year. An important addition is Ross Majestic from Station WFAA, a newcomer to Dallas with excellent background of symphonic work.

Trombones

The reliable George Eagan is on first trombone with Mark Phillips and Paul Ashley as associates. Mr. Ashley rejoins the symphony after a season's vacation.

Drums

A new percussionist is Roy Jordan while O. V. Crockett and A. Ihlefeldt are holdovers.

Tuba

The veteran Paul Harris has left the orchestra to be replaced by Charles Kelly, who is equally well known as a pianist.

Celeste

Miss Betty Knox, prominent solo pianist and accompanist, will play the celeste at the first concert.

Harp

Miss Nell O'Connell continues at this most picturesque of instruments.

Tympani

C. M. (Hank) Miller is also manager of the orchestra, a position he has held almost from the beginnings of symphony music here.

First Program

Some changes in the program have taken place since Dr. Paul Van Katwijk made his first announcement, due to the fact that Edith Mason, soprano soloist, has added another group of songs. The program follows:

Overture, "In Spring" ..... Goldmark
Deh Vieni Non Tardar from "The Marriage of Figaro" ..... Mozart
Orchestra.
Juliette's Waltz Song from "Romeo et Juliette" ..... Gounod
Miss Mason.
A Victory Ball ..... Schelling
Orchestra.
INTERMISSION.
"The Enchanted Lake" ..... Ljadov
Sailor's Dance from "The Red Poppy" ..... Gliere
Orchestra.
"Allerseelen" ..... Strauss
"Staendchen" ..... Strauss
Miss Mason.
"Parade of P. T. Barnum" ..... Moore
Orchestra.

Coming Events Cast Shadows

NOVEMBER.

DALLAS SYMPHONY ORCHESTRA.—Paul Van Katwijk, conductor. Edith Mason, soprano, soloist. First concert. Auditorium. Nov. 4.
RUSSIAN SYMPHONIC CHOIR.—McFarlin. (Civic Music.) Nov. 12.
PAUL VAN KATWIJK AND IVAN DNIEPROV.—Pianist and tenor in joint recital. McFarlin. Nov. 19.
S. M. U. GLEE CLUB.—Concert. McFarlin. Nov. 27.

DECEMBER.

SCHUBERT CHORAL CLUB.—Twilight musicale. City Temple. Dec. 2.
FATHER KOCHANSKI.—Alsatian explorer. Auditorium. Dec. 3. (Baseville.)
DALLAS SYMPHONY ORCHESTRA.—Second concert. E. Robert Schmitz, pianist, soloist. Auditorium. Dec. 9.
MARIA OLSZEWSKA.—Contralto. McFarlin. (Civic Music.) Dec. 11.

JANUARY.

SCHUBERT CHORAL CLUB.—Twilight musicale. City Temple. Jan. 6.
DALLAS SYMPHONY ORCHESTRA.—Third concert. Chase Baromeo, basso, soloist. Auditorium. Jan. 13.
DALLAS CIVIC OPERA CHORUS.—Program. Jan. 15.
SAN CARLO OPERA COMPANY.—Majestic. Jan. 17, 18, 19, presenting "Aida," "Lohengrin," "Madame Butterfly," and "Samson et Delila," in order named. (Opera Committee.)
HUMPHREY-WEIDMAN BALLET.—Daggers. McFarlin. (Civic Music.) Jan. 22.
DON COSSACKS RUSSIAN CHORUS.—Majestic Theater. Jan. 24. (Interstate.)

FEBRUARY.

SCHUBERT CHORAL CLUB.—Twilight musicale. City Temple. Feb. 3.
DALLAS SYMPHONY ORCHESTRA.—Fourth concert. Benno Rabinof, violinist, soloist. Auditorium. Feb. 10.
NATHAN MILSTEIN.—Violinist. McFarlin. (Civic Music.) Feb. 14.
BALLETS RUSSES DU MONTE CARLO.—Auditorium. Matinee and night. Feb. 26. (Mrs. John F. Lyons.)

MARCH.

SCHUBERT CHORAL CLUB.—Twilight musicale. City Temple. March 3.
JOSE ITURBI.—Pianist. McFarlin. (Civic Music.) March 5.
DALLAS SYMPHONY ORCHESTRA.—Fifth concert. Ted Shawn and ballet. Auditorium. March 10.
RUTH SLENCZYNSKI.—Prodigy-old pianist. Auditorium. March 26. (Mrs. John F. Lyons.)

APRIL.

SCHUBERT CHORAL CLUB.—Twilight musicale. City Temple. April 7.
COMBINED CHORUSES.—Dallas Male Chorus and Schubert Choral Club. Joint concert. First Methodist Church. April 9.
NELSON EDDY.—Baritone. McFarlin. (Civic Music.) April 8.
DALLAS SYMPHONY ORCHESTRA.—Sixth concert. Auditorium. April 14.

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Miss Mason.
"Parade of P. T. Barnum" ..... Moore
Orchestra.

EDWARD CRAMER
Concertmaster

WALTER P. ROMBERG
Violas

New Ballet Russe Reaps What Great Diaghilev Sowed

Monte Carlo Sets Forth on Continental Tour

BY RICHARD H. HIPPELEHEUSER.

NEW YORK, Oct. 27 (AP).—The Monte Carlo Ballet Russe set forth this week on the most ambitious tour in the history of the ballet in America. But two decades or so ago the court of the Czars alone enjoyed the imperial ballet. A few years before the war Serge Diaghilev took his dancers on the first venture outside Russia. The capitals of Europe for the first time watched the great Nijinsky. In 1916 the ballet was imported to the United States. Society alone benefited. The deficit was staggering. With the Bolshevik revolution in 1917 the ballet remained in France. Diaghilev died in 1929. Col. W. De Basil gathered the remnants into the Monte Carlo Ballet Ruse. It toured a few American cities last year with great success.

But this year from coast to coast sixty cities will be visited. In many towns opera houses long closed will be reopened. It is the same imperial ballet of old, albeit of a later generation. New names, but the old skill of the Slavs. Instead of Nijinsky as master of the ballet now there is Leonide Massine Youth predominates. The beautiful Irina Baranova, one of the premiere ballerinas, is only 17 years old. Dark-haired Tamara Toumanova and blond Tatiana Riabouchinska are 18. Both were born of aristocrats of the old Russia.

The company on tour consists of fifty dancers, full orchestra and artistic staff. Colonel De Basil believes in the no-star system. In "Prince Igor" Massine dances as one of the tribesmen, unrecognizable behind his mask. The Monte Carlo Company at its Chicago run last year gave the world premiere of the ballet "Union Pacific" based on the poem by Archibald MacLeish, commemorating the building of the first railway through the West to the Pacific Ocean. This will be given widely on the American tour.

On the current tour the company will present the first time since Diaghilev came over in 1916 the ballet "Firebird," based on Igor Stravinsky's music. The choreography is by Michael Fokine, who now has his own ballet in the United States. The "Three-Cornered Hat," famed as one of the great ballets of all time, will be given often in the journey over the United States. Wasily De Basil has planned the American crosscontinental tour several years. Tall, stoop-shouldered, De Basil was an officer in Czar Nicholas' army. With the revolution he became an impresario in Paris, created the Russian opera in the French capital. When he recreated the imperial ballet it was under the sponsorship and with the aid of the hereditary House of Monte Carlo.

Here in February.

The Monte Carlo Ballet will give afternoon and evening performances at the State Fair Auditorium here Feb. 20 under the management of Mrs. John F. Lyons.

Civic Opera Chorus To Meet on Nov. 2

The first meeting of the newly organized Dallas Civic Opera Chorus will be held Friday evening, Nov. 2. The group has been formed with the former Autori Club as a nucleus. Only two officers have been elected from the membership of that club; Mrs. L. M. Everett, president, and Carl Wiesemann, chorus master. The board of directors, from which other officers will be selected, includes representatives from most of the city choruses, thus giving evidence of the intention of the chorus not contend with other choral groups of the city.

Van Katwijk Groups

Both the junior and the elementary sections of the Van Katwijk Club will meet Saturday at Brook Mays, the juniors at 1:30 and the elementary students at 2:30 p. m. The following will appear on the program:

Virginia Flume	Cherry Sellberger
Dorothy Dyer	Elizabeth Ann Somerville
Eunice Packman	Mary Lou Rutledge
Helen Fox	Betty Sue Buffington
Bonnie Jean Adams	Betty Jo Hastings
Dorothy Williams	Jean Fickens
Julia Ann Williams	Barbara Sue
Elliott Doyle	Theresa Wayne
Alice Carolyn Butts	Ab-orothy
Ruth Swift	Betty Davis
Idelle Mildred Goodman	Dorothy Ann Jones
Esther Schwartz	Glenda June Hawkins
Marilyn Scholtz	Evelyn Culwell
Julius Arensfsky	Pauline Carson
Margaret Stell	

Dora Poteet Recital

Dora Poteet will give the next weekly organ recital at 4 p. m. Wednesday at McFarlin Auditorium. She has arranged her program so that it will include the second sonata by Mendelssohn, the first having been played in her first recital. The program follows in its entirety:

Sonata No. 3 ..... Mendelssohn
Bells Through the Trees ..... Edmundson
Scherzo Fantastique ..... Dizale
Finale of Symphonie No. 1 ..... Vierne

WALTER P. ROMBERG
Violas

"Queen Charlotte" . . . By Sir William Beechey

This portrait of George III's Queen by her court painter will be on view at the Highland Park Galleries for their reopening Friday.

Beechey in Dallas

BY FRANCES FOLSOM

Portrait Painter to Queen . . .

The exhibition of art that is being arranged by Samuel McClellan Yunt, art dealer, for the opening Friday evening of the Highland Park Art Gallery will contain a number of canvases by artists whose names are more familiar than their works. The collection will include, among other items, several old English paintings typical of the style used by Sir Joshua Reynolds and Thomas Gainsborough, although none will be so valuable as theirs. Among these is the portrait of Queen Charlotte, wife of George III, by Sir William Beechey. It is the picture which, in 1793, won for the painter the position of portrait painter to the Queen.

William Beechey was born in December, 1753, at Burford, England, and early showed himself disposed to paint. At the age of 19 he entered the Royal Academy, which had been founded only four years before by Sir Joshua Reynolds. Some of his smaller portraits achieved recognition and he was brought to the attention of the Queen. In 1793 she appointed him her official portrait painter. He painted the King, who had been served previously in that line by Reynolds himself, but Sir Joshua died in 1792, leaving the King without a portrait painter. The other members of the royal family, as well as all the famous and fashionable persons of the day sat for the young artist and in 1798 he was knighted.

The picture which achieved for him this honor was one of a cavalry review in Hyde Park. The direct reason for his knighthood was probably to be found in his flattering portrayal of the King with the Prince of Wales and the Duke of York directly in the foreground. They were surrounded by admiring, at least pictorially speaking, subjects, and for this canny composition he was rewarded with a title. The picture is now to be seen in Kensington Palace.

In 1836, at the age of 83, Sir William retired from his profession and three years later, during the second year of the reign of Victoria, he died at Hampstead. He left behind him a large number of paintings, some of which are now to be seen in various of the famous museums of the world. One of his best, "The Brother and Sister," is on view at the Louvre, and the Metropolitan owns several of his paintings. Others are to be seen at Hampton Court and in the National Gallery in London.

Although Beechey was not one of the greatest artists of his period, his paintings nevertheless show admirably the style that was currently popular. The arrangement of his figures seem stiff and unnatural now that more relaxed poses are used, but there is a quaintness and charm about his canvases that are hard to approximate.

First Chair Men

C. M. MILLER
Manager

American Works In Full Dignity Shown in Gotham

This and Other Shows Enliven New York Art

BY ERICH FRITSCH.

NEW YORK, Oct. 27.—With the revival of interest in art in New York much attention has been turned, for a change, to that group of artists who flourished at the end of the nineteenth century. The chief exhibition of their work is to be seen at the Macbeth Galleries, where some thirty paintings, "Collectors' Examples," received for sale from private collectors are on view. It includes work by artists as far back as Winslow Homer and George Inness, and its latest figures are Arthur B. Davies, George Bellows and Childe Hassam. Many who have grown somewhat weary of the boldness of the more modern techniques, have found delightful respite in this exhibition, with its restful landscapes and dignified portraits.

Whistler, who also belongs to that group, is shown at the Knoedler Galleries, where there is currently on view an exhibition of his etchings and lithographs. There has been much attention paid this artist during this years, it being the 100th anniversary of his birth, and the present exhibition is but one of many. However, it is decidedly worthwhile, showing as it does, the essential quality of Whistler. Several of his Venetian prints are included, showing the artist at what is widely conceded to have been his best performance.

Another one-man show is being held at the Grand Central Galleries, where an exhibition of the paintings of Wayman Adams are being shown, and it has been noted that Mr. Adams has recently improved his technique quite remarkably. Whereas heretofore his paintings have given the impression of having been dashed off at great haste, the more recent works give evidence of careful planning as to composition and an altogether more stable approach. Noteworthy examples are the "Cornelia Otis Skinner as Empress Eugenie" and "Mrs. Horace Hammond," both of which seem more artistic than earlier works of the artist.

At the Milch Galleries are to be seen pictures of American artists of the present day, among them Edward Bruce, Francis Speight, Leon Kroll and Sidney Laufman. The exhibition contains several excellent pieces, but in the main the work is rather unexciting.

New Opera Schedule Made for Local Season

In order to prevent the principal singers' appearing twice in succession, the announced order of the presentations of the San Carlo Opera Company in Dallas has been changed. The operas will be presented in the following order: Jan. 17, "Aida;" Jan. 18, "Lohengrin"; Jan. 19, matinee, "Madame Butterfly;" Jan. 19, evening, "Samson et Delila." The company is at present in Detroit, where a ten-day engagement wa sopened last Monday.

Wheatley to Play

Another of Bertram T. Wheatley's organ recitals will be given at 3:30 p. m. Sunday at the Church of the Incarnation. The following program will be given:

Military March ..... Schubert
Largo, from "New World Symphony" ..... Dvorak
Homeresque ..... Grieg
Morning Mood, from "Peer Gynt Suite" ..... Grieg
Transcription of "Duke Street" ..... Whitney
Ave Maria ..... Schubert
Inflammatus, from "Stabat Mater" ..... Rossini
Allegro Moderato, from "The Modern Organist" ..... Weir
Capriccio ..... Lemaigre
Jubilate Deo ..... Silver

Schubert Rehearsal

The Schubert Choral Club will meet for rehearsal at 10 a. m. Thursday at the Y. W. C. A. Members of the board of directors will convene at 9:30 a. m. Carl Wiesemann will have charge of the rehearsal.

LOUIS GREENBERG
Oboes

WALKER HANCOCK
Second Violins

Rest of the Country

BY JERRY BYWATERS

Surrealism Vs. the Soil . . .

The Carnegie International Art Exhibition now on view at Pittsburgh dropped a bombshell into the middle of a strong "back to the soil" movement in American art by awarding its largest money prizes to American, German and Spanish exponents of surrealism, a form of painting that is no more than slightly connected with the earth. Surrealism, while of this generation, is old enough to be documented in Webster as a French movement in art influenced by Freud and purporting to express subconscious activities of the mind as in a dream. When most American painters have by now cajoled themselves into painting factual subjects from farmers plowing to politicians at bay it can be seen how the Carnegie has flaunted itself in the face of the times by rewarding painters who depict nightmares and abstract thoughts.

Most publicized of American surrealists has been Joan Miro whose "Dog Barking at the Moon" was painted years ago but was still a fresh item for curiosity seekers at the Century of Progress art show last year. This and other surrealist paintings have caused some psychologists and pathologists to resent an invasion of their rightful territory by the painter. However, it has been pointed out by those unfriendly to surrealistic painters that the psychologists should be gratified at having new examples of pathological cases for study.

Twenty-eight-year-old Peter Blume, surrealist winner of the $1,500 first prize at the Carnegie, is the youngest painter ever to receive the major prize at this international show and is the second American to be so honored since 1923. Other surrealists to win prizes were the German Karl Hofer, second prize of $1,000, and Salvador Dali of Spain awarded honorable mention.

Wanamaker Exhibit

Following up the spirit of the Public Works of Art project John Wanamaker recently designated the New York and Philadelphia Wanamaker stores as patrons of American art.

By presenting simultaneously in both stores a regional (PWAP District No. 2) exhibition Wanamaker gained some valuable publicity; but by announcing that $3,000 would be spent in purchasing works from the shows to begin a collection of art for the stores it was clearly shown that an interest in sponsoring art was the main point.

The works purchased by the Wanamaker fund from these first exhibits were "Negro Boy," by Thomas Benton, "Tumblers" by Lucile Blanch and "Tattoo and Haircut" by Reginald Marsh.

Indiana Steps Ahead

Well known as the State to make exceptional use of murals at the Century of Progress, Indiana is again showing how art can be used under State supervision. Indianapolis, through the John Herron Art Institute, has promoted the idea of continuing the Government's PWAP under a State grant.

Artists Announced

Among the artists whose work will be seen in the traveling exhibition of Mexican art, which will arrive in Dallas the first week in November for display at the Dallas Museum of Fine Arts are the following: Julio Castellanos, Jean Charlot, Miguel Covarrubias, Carlos Merida, Jose Clemente Orozco, Maximo Pacheco, Diego Rivera, Carlos Orozco Romero and Rufino Tamayo. The exhibition will include work done in oil, water color, tempera, pen and ink, as well as lithographs. The complete list of exhibitors is not available.

Juvenile Wiesemann

A meeting of the Juvenile Weisemann Club will be held at 2 p. m. Saturday at the Dallas Conservatory of Music and Fine Arts.

NEW YORK, Oct. 27.—Carola Goya will present a program of Spanish dances in Town Hall on Monday evening, Nov. 4, at 8:45 o'clock. She will be assisted by Beatrice Burford, harpist, and Norman Secon, pianist.

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