



LISA PARNOVA

DANCE RECITAL

LONGACRE THEATRE WEST 48th STREET

Tuesday Evening, April 28th at 9 o'clock

assisted by

VICTOR ANDOGA

and the

Student Group from the Henry Street Settlement Playhouse



Recent American Criticisms of Lisa Parnova's Art.

THE DANCE REVEALS THE PORTRAIT OF A LADY IN LISA PARNOVA

THE breath of romance blows more or less fitfully across our dance concerts. It persisted, even out of turn, in the atmosphere floating about Town Hall last night. There and then the careful beauty of the ballet infused the various and startling differences of modern methods.

It is only natural that a dancer who can subdue jazz and the sharp modern method to a semblance of sentiment and smoothness should be a gracious personality. A genteel elegance dances in her until, irresistibly, the fragrant humor points and brightens the theme. Her "A la Taglioni" to music by Gluck, was as delicious a piece of unforced satire as has been seen in the concert dance this season. Just the proper coyness and vivaciousness in the tiny-winged flower-wreathed ballerina to recreate with involuntary wit the sentimental elegance and fairy ease of the highly trained and formal dance of a century ago.

Miss Parnova is witty, lyric and light; her beautiful face has a subtle mobility; she makes use to the full of a gracious and fragrant personality.—*New York Evening Post*, April 2, 1930.

Offerings Range From Classic Ballet to Modern Numbers, Showing Great Versatility

LISA PARNOVA made her first Manhattan dance recitalist at Town Hall last night in one of the most ambitious programs that the past few seasons have revealed. Its variety of styles and methods ranged all the way from the classic ballet of Taglioni to the modernist's dance without music. . . . There were also interpretive numbers, character dances and straight ballet arrangements.

Miss Parnova is blessed with an agreeable stage presence and an assurance that makes her purposes always clear. She has furthermore an excellent plastique, her arms and torso being especially eloquent. Perhaps the best of her dances last night was the "Prelude and Etude" of Scriabine which opened the program and which promised an evening of intelligently applied modernism in abstract designs, flowing and well composed.

The burlesque of modern dancers, though heavy-handed, was amusing and paid in full any debt that may have remained to those modernists who have burlesqued the classic dance without restraint. Comedy is well within the gifts of the dancer, and lyricism is one of her strongest assets. . . . —*New York Times*, April 2, 1930.

IN the light of Lisa Parnova's debut recital at Town Hall last week, the possible range of a concert dancer's repertoire becomes a topic of considerable interest. Miss Parnova presented a dozen dances in as many different styles. . . . This is so unusual a proceeding as to attract the attention of dance circles where audiences have become accustomed to attaching to each artist one particular method and expecting nothing in the way of deviation.

It is a common practice among musicians to vary their concert programs and to include works by composers of many periods in a single evening's performance. There are so many reasons why this is not a practice easily to be paralleled by dancers that it seems doubtful if it will ever become general.

Miss Parnova set herself a gargantuan task in her debut and came out with a victory. . . . To find a dancer who has a

sense of the great range of the dance is refreshing enough in itself; but to find one who has actually undertaken to realize something of this sense in practice comes very near to a unique experience.—*John Martin*, *New York Times*, Sunday April 6, 1930.

AT Town Hall last night Lisa Parnova, an essentially modernistic disciple of the dance, was seen by many admirers. She is a lithe and agile young woman with a fine sense of rhythm and considerable invention in interpretation.—*New York American*, April 2, 1930.

MISS PARNOVA'S various numbers displayed originality of costume and design. "Summer Days" proved utterly charming.—*New York Evening Sun*, April 2, 1930.

LISA PARNOVA CREATES GREAT COSMOPOLITAN GROUP IN DEBUT

SLIM, agile, exotic, Lisa Parnova came to Town Hall last night and made her metropolitan dancing debut. And as she made it she created as cosmopolitan a group of characters as any stage hereabouts may boast of. A greater international assemblage than even the "International Revue" and its eye-taking cosmopolitanism.

All of which intends to give you some idea of the versatility of this Mme. Parnova who has come to America from her prima ballerina post with the Cologne, Germany, Grand Opera Company.

An evening of dance recital with her is shorter and no little sweeter than an evening with many another danseuse who has found the way to these shores.

Add to this an abandon and a simplicity—an abandon which brings freedom and ease, a simplicity which brings spontaneity and, if you please, charm.

There were few selections standing out from the others last night. Rather, Mme. Parnova's ability is even, uniform. However the audience expressed great approval of her "A La Taglioni," to music of Gluck. An impertinent bit, shrewish, flippant. A personality came to the fore. The audience craved it. . . . —*New York Telegram*, April 2, 1930.

Parnova Makes Her Season's Debut While Kreutzberg Closes His

Lisa Parnova made her first Manhattan appearance of the season in a dance recital at the Henry Street Settlement's Grand Street playhouse last night. And at the same time, Harold Kreutzberg gave his final New York dancing exhibition of the season at the Hudson Theatre. Her "Light and Shade," a dance without music, is as fine a study of motion as has been seen hereabouts.

Furthermore, Miss Parnova gives promise of being a teacher of note. In less than a year's time, she has taken ten or twelve girls and welded them into a sensitive, expressive whole. Without the aid of music, the group danced "Idea of Evolution" in a thrilling fashion. There was taste, force, unity and sense. And there was no artiness to interfere with your enjoyment.

For a lighter moment and to show that she is an accomplished technician of the school of the ballet as well as of the moderns, Miss Parnova danced "A La Taglioni." The long standing routine came off with a reborn charm which brought forth the greatest applause of the evening.—. . . *World-Telegram*, March 30, 1931.

Program

GALLOP	Stravinsky
POLKA	Stravinsky
REFUGEE	Rachmaninoff
IDEA OF EVOLUTION.....	Danced by the Group
SPRING COMES TO THE EARTH	Danced by the Group
LIGHT AND SHADE	
GROUP OF SONGS	
	Victor Andoga

Three Songs

(Dances improvised in an effort to express in abstract form the visual beauty of the song's mood. The improvisation seems most successful when the dancer is unfamiliar with the song and her dance is inspired by its mood rather than its composition or form)

Lisa Parnova and Victor Andoga

PRELUDE AND ETUDE	Scriabin
	Lisa Parnova and group

INTERMISSION

A LA TAGLIONI	Gluck
AUTHOR'S DANCE	Lax
SUMMER DAYS	Popular Tunes
LA PLUS QUE LENTE	Debussy
SLAVISH RENDEZVOUS	Dvorak
ZIGEUNERIN	Brahms
INDIVIDUALIST	Brahms
	Lisa Parnova and group

STUDENTS: Pearl Blase, Elizabeth Waters, Matilda and Angie Gelber, Rose Manney, Annabel Green, Rebecca Hirschorn, Sophie Ellis, Alice Rubin, Bella Dorfman, Sylvia Hoffman, Florence Breines.



Photos from Von Behr

100th Prom Concert

Two dancers who have been attracting wide attention with their work together during the past few seasons will be seen as guest-artists at next Thursday's Promenade Symphony Concert directed by Reginald Stewart in the University of Toronto Arena. This concert will be the one hundredth

vivid illustration of high-spots in that brilliant evocation of history.

Harold Holt, manager of celebrity concerts throughout Great Britain, has engaged the Hart House String Quartet for two recitals in Aeolian

since the inauguration of this popular series of summer concerts five years ago.

Miss Parnova began her studies with Michel Fokine in New York, and after six years with him accepted the position of premiere ballerina of the Cologne Opera Company. While in Europe she gave many recitals, and returned to this continent a few seasons ago. Miss Parnova's partner, Alexis Dolinoff, has been dancing with various European groups since he was a small boy, and for a long time was in Pavlova's company, receiving from her much instruction and encouragement.

Miss Parnova is to do two solo dances, one to the Gavotte from the Sixth Suite for violin by Bach and the other to Scarlatti's "Pastorale," while Mr. Dolinoff will be seen in the Allegro from the ballet music to "Armide" by Gluck. Together they will dance to "Reigen Seeliger Geister" from Gluck's ballet to his opera "Orpheus," and also to Strauss's "Tales from the Vienna Woods."

The orchestral part of the concert will include a performance of Tchaikovsky's Symphony No. 5 and the Tumbler's Dance from Rimsky-Korsakov's "Snow Maiden."—Contributed.

Doris Clave Life

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PROMENADE

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Dancer Recognizes Perfect Rhythm Just as Musician Recognizes Pitch

Definite Quality to a Movement Measured in Space and in Time, Says Lisa Parnova

Just as fine musicians have perfect pitch and can recognize exact tones apart from their musical setting, Lisa Parnova, who with Alexis Dolinoff is appearing as guest artist of this evening's concert, believes that a fine dancer can learn to recognize perfect rhythm.

"There is a definite quality to a movement, measured in space and in time," said Miss Parnova. "A trained dancer should be able to distinguish it as definitely as a tone. In teaching my ballet pupils a new dance, I often begin without music, so that they may achieve the motion in rhythm without depending too much on the music."

In her dances as in her personality, Miss Parnova reveals that the traditional phrase "beautiful but dumb" does not apply to her. Beautiful, definitely she is. But this distinguished young woman of the clear-cut features and smooth low-coiled hair has besides a wit and an alert mind which is revealed behind all her work. A pupil of the creator of the Russian ballet, Michel Fokine, and a former premiere ballerina of the Cologne Opera, Miss Parnova is equally at home in the classical school of the dance, and in the modern dance forms. Moreover, she has ideas and a dramatic sense of the dance for others, and has worked for some years in double capacity of dancer and ballet mistress. As director of dancing at the Neighborhood Playhouse in New York City, she put on several important new ballets and was able to work out her theory of rhythm in time and space in the highly original "Idea of Evolution," danced rhythmically entirely without music.

Miss Parnova believes, moreover, that the music should not inspire the dance, that dancing is an independent art and must stand on its own feet. True, the musical accompaniment may enhance the pattern of the dance, and help to communicate an impression to the audience. She creates her modern dances mentally first, without help of music or motion; then, when she has completed her dramatic idea, she turns to the music and choreography.

Alexis Dolinoff, her partner, has been dancing practically all his life. As a boy he was a member of some of the most important ballet groups in Europe, and at one time danced in the great Pavlova's company. His thorough training and long years of experience combine to make him an ideal partner for Miss Parnova, but he is an accomplished dancer in his own right, described by a French critic as "very big and handsome, full of vitality and the forceful dance incarnation of youth. He is acknowledged as one of the most splendid cavaliers that pass in the floodlights."

These concerts are made possible through the courtesy of the Board of Governors of the University, through its Athletic Association, who kindly place this building at the disposal of the Promenade Symphony Concerts.

To-night's Programme

- God Save The King
(Broadcast Commences)
- I. Dance Macabre - - - Saint-Saëns
Lisa Parnova and Alexis Dolinoff
- II. Symphony No. 5 - - - Tschaikowsky
(End of Broadcast)
- Intermission
- III. Gavotte - - - - - Bach
Lisa Parnova
- IV. Pastorale - - - - - Scarlatti
Lisa Parnova
- V. Allegro - - - - - Gluck
Alexis Dolinoff
- VI. Reigen Seeliger Geister, from
the ballet "Orpheus" - - - Gluck
Miss Parnova and Mr. Dolinoff
- VII. Dance of The Clowns from
"Snow Maiden", Rimsky-Korsakov
- VIII. Tales From The Vienna Woods, Strauss
Miss Parnova and Mr. Dolinoff

Programme Notes

SEPTEMBER 22nd, 1938

I. SYMPHONY No. 5 IN E MINOR Peter Ilich Tschaikowsky

Born Kamsko-Votinsk, N.E. Russia, 1840
Died St. Petersburg, 1893

Andante; Allegro con anima
Andante cantabile
Valse; Allegro moderato
Finale; Andante maestoso—
Allegro vivace

Tschaikowsky's Fifth Symphony was written in 1888. It was first performed in Moscow on December 10th of the same year, the composer conducting. Its reception did not suggest its subsequent popularity, for not until seven years later (when a performance under Nikisch created something of a furore) did it awaken a warm response. Now of course it belongs to the repertory of practically every symphony orchestra and it can claim already many performances at these concerts.

Apart from generalities on Russian music, and the always interesting equation of the relation of the composer's life to his music, there is one structural point of interest which the listener should notice. This is the use of a "motto" theme—a melody which opens the work, then reappears in the second and third movements and, finally reaches a position of great importance in the last movement. It has a two-fold significance. First it strengthens the feeling of unity between the different movements being comparable to a central thought running through the whole work. Second, its transformations invite conjecture. Soon after making his first sketch of the opening Tschaikowsky wrote to his friend Frau Meck: "I am most anxious to prove to myself and to others

Continued on next page

Please refrain from smoking until the intermission.

Sir Ernest MacMillan's Record of Achievement

Guest Conductor at Next Concert, Concert Organist When Only Ten Years Old

A concert organist playing to audiences of four thousand in Massey Hall when he was ten years old. Organist and choir-master in what was then one of the most important churches in the city when he was fourteen. An Associate of the Royal College of Organists when he was thirteen, and a Fellow of that august body when he was but four years older. A graduate in music from Oxford University when he was the same age.

This amazing record of achievement is that of Sir Ernest MacMillan who next Thursday will be the guest conductor of the Promenade Symphony Concert in which Norman Wilks will be heard as the assisting artist.

Sir Ernest's career, which has been compared with those of the greatest composers and musicians now living, has brought him world fame, and his knighthood, bestowed upon him three years ago for his "services to music in Canada" was one of the most universally-applauded honours which has come to a Canadian. Its recipient was the first musician resident in the British Dominions to have been so honoured.

The story of the Toronto Symphony Orchestra since Sir Ernest was appointed conductor in 1931 is one of phenomenal growth. Within two months from the time that he assumed his duties with that organization its membership was increased by twenty-five per cent, and Toronto music lovers were made aware of a new musical force in this city.

The following year was one of the worst of the depression, yet despite this the orchestra management, realising that the orchestra was to require more support if it was to continue in its rapid growth, doubled the budget for operations of that season, and raised the price of admission.

But more important than any of these factors was the development of the orchestra itself under Sir Ernest's direction. The conductor had set himself the task of building it into one of the finest in existence anywhere. How well he succeeded has often been confirmed by the many distinguished guests who have from time to time conducted it. Igor Stravinsky, Georges Enesco and Sir Adrian Boult, all men of wide experience with orchestras all over the world, have been unanimous in their praise for the response that the orchestra trained by Sir Ernest has given their leadership.

Norman Wilks is Widely Experienced Musician . . .

Norman Wilks, the eminent pianist who will be heard as guest soloist at the concert which Sir Ernest MacMillan is to conduct here next Thursday is probably one of the most widely-travelled of Canadian pianists.

Mr. Wilks was born in England and received his earlier musical training there. A year spent in Belgium was followed by a

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THE PROMENADE

Published by The Publicity Department of
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GEORGE H. K. MITFORD - Director
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Programme Notes—Cont.

Continued from page three

that I am not yet played out as a composer. I have started a symphony, but the beginning was difficult." It is significant that at the start this theme is in the minor. It suggests heaviness, perhaps pessimism but at the close it almost swaggers with bombast and joyfulness. This may have been premeditated; it may have been akin to the plan of the novelist, "who thought of the end when writing the beginning, and never lost sight of it." Or again, it may suggest that the composer had in mind some difficulty—and its solution. Possibly, however, another factor may have been important, namely, that of success. For as the work grew, the composer's inspiration grew. Some striking and beautiful melodies gave vitality to its pages and when near the end he must have felt happy. He was NOT played out, another victory was in sight.

Tschaikowsky's music has been analysed so well that little need be said in a programme note, as the listener knows his work is Russian—in the sense that it shows violent contrasts of mood and eschews restraint; two, it usually sounds better than it looks—i.e., the scholarship is not as profound as other writers—yet it sounds well; three, his thought is at its best when he has all the resources of colour at his command. And it must be conceded that it is a great achievement to have written three popular symphonies—works that have already withstood the test of much time, and of which No. 5 in E. minor is one.

Norman Wilks

Continued from page three

period of study in Germany. Besides these two countries, he has appeared in Holland, Australia, the West Indies, the United States and Canada on numerous occasions before taking up residence in Toronto. In 1913 he made no less than six appearances with the Boston Symphony Orchestra.

Mr. Wilks is also widely known as a teacher and lecturer on musical subjects. At one time he was a faculty member of the Royal College of Music, and received an honorary Associateship from that institution.

**Edward Johnson
Returning. . . .**

At the close of each Metropolitan Opera season rumours begin to circulate to the effect that it is Edward Johnson's last as general manager of the Association. Credence given them this season doubtless arose from the fact that his contract expired and would have to be renewed before the fall. The wording of statement issued by the board of directors to the effect that it "hopes that Edward Johnson will remain as general manager "for many years to come," while quelling the rumour, led many to believe that he had actually contemplated terminating his connection this season.

It is no secret among Mr. Johnson's many friends that he would like to return to Canada, and it is believed that his great popularity among the members of the Association, as well as the high standing that it has assumed under his vigorous policies, are the only factor that deter him.

Please refrain from smoking until the intermission.

THE "PROMENADER"

By
LESLEY WEBSTER

Five (Count 'Em) Pianos

Our impressions on first hearing a five-piano ensemble were not those we expected. It was like the lady explorer when she first mounted the elephant. She said she felt she was on the verge of something big. So did we. But instead of the tremendous tour de force we somehow looked for there was the same scholarly, delicately interpretive performance we would have expected from any of the artists singly or from Malcolm and Godden in their two-piano recitals. Very delightful indeed.

Of course it's a stunt. But a swell one! We are proud of having in our midst five such able artists as Messrs. Godden, Guerrero, Malcolm, Seitz and Stewart, whose genius for co-operation can bring about these very pleasurable results.

The Barkins

A member of the Promenade Symphony Orchestra whose contribution to the success of the concerts has been of a unique character is Mr. Leo Barkin, the pianist. We have sometimes felt that his accompaniment of many of the visiting soloists has meant the difference between their capturing the wholehearted approval of their audience and a merely perfunctory recital. What was our surprise to learn that he is able to perform these feats of teamwork with artists he meets for the first time with little or no rehearsal.

The story of the Barkin family may some day be written as it deserves. Would you guess that Leo, who had just turned twenty-one when the Barkins came to Toronto, is now only thirty-three? They are Polish by birth, but wandered through Russia in the aftermath of the Great War, facing privations and difficulties that aged the men of the family beyond their years. To hear Jack Barkin sing Tschaikowsky's "None But the Lonely Heart" is to glimpse something of the sorrow of those days, now, happily, long past.

It was Jack Barkin whose voice James Melton recently told the Promenade audience was "one of the best dramatic tenors I have ever heard." A third talented member of the family, and one who was heard to advantage at the Promenades another summer, is Sara Barkin Sandler. We asked where they had obtained their musical training. Leo explained that they received most of it from their father, Abraham Barkin. With them now in Toronto, he is finding rich reward for his devotion.

At the "Prom"

We saw Mrs. Ernest Seitz at the concert with a family party on the night her husband played. Miss Kathleen Irwin was escorted by Mr. Hector Charlesworth, whose critiques of the concerts we always enjoy. We also saw Mrs. H. C. F. Mockridge, Miss Betty Williams, Mrs. George Dickson, Mrs. F. N. C. Starr, Mrs. W. D. Ross, Mr. and Mrs. Wilfrid Jenner, Magistrate Hossack, Mr. R. E. Edwards, Mr. and Mrs. Frank Hay, Mr. John M. Rowland, Mr. Gordon R. Munnoch, Mrs. G. E. Spragge, Miss Nancy Spragge, Mrs. Reginald Stewart, Mr. Boris Hambourg, Rev. Stuart Parker, Mrs. Wm. H. Gooderham, Mr. Ormond Barrett, Mr. Richard Mudge, Dr. Sigmund Samuel and

Ten Commandments for
Guidance of Concert-Goers

Mrs. Parker O. Griffith, president of the Griffith Music Foundation and long a leading figure in Newark's musical circles, has drawn up a "decatalogue of behaviour" which, with its humour, speaks for itself:

I. Thou shalt hearken unto the music with all thy heart, with all thy soul, and with all thy might, and to aid thee in thine endeavour, study thou thy programme notes, and thereby be more fully prepared to garner the blessings of the inspired melodies which are about to be sounded.

II. Thou shalt not arrive late, for the stir of thy coming disturbeth those who come in due season;

Neither shalt thou rush forth, as a great wind, at intermission time, or before the end of the programme; nor shalt thou trample to thy left nor to thy right, the ushers or the doormen, or the multitudes that are about thee.

III. Thou shalt keep in check thy coughings and thy sneezings for they are an abomination, and they shall bring evil execrations upon thee even unto the tenth and twentieth generations.

IV. Thou shalt not rustle thy programme, for the noise thereof is not as the murmur of the leaves in the forest, but is brash and raucous, and sootheth not.

V. Thou shalt not yell "yoo-hoo" unto thy relatives nor to thy boy friend nor to thy

girl friend nor to any member of thy lodge or household, nor to any of thy neighbours.

VI. Thou shalt not whisper, for thy mouthings, however hushed they may be, bring discord to the ear of those who sit about thee.

VII. Thou shalt not chew gum with a great show of sound or motion. Remember that thou art not as the kine of the meadow who do chew the cud in the pastoral serenity which is vouchsafed them.

VIII. Thou shalt not direct thine index finger at persons of public note, and say unto thy neighbor, "Yonder goeth so-and-so" but reflect that some day thou shalt be a celebrity and thou shalt be in great discomfort when thou art pointed at, and shalt not be pleased one jot or tittle thereby.

IX. Thou shalt not slumber, for in thy stupor thou hast ears but hearest not; peradventure thou possesseth a rumbling obligato when thou sleepest, and verily, the rabble may be aroused thereby to do thee grievous harm.

X. Thou shalt not become a self-ordained music critic and with booming voice comment garrulously about the players or the playing; neither shalt thou hum, nor tap thy foot; for thou hast come as a listener and a lover of music, not as a critic nor as a performer; and remember that none among the multitudes has paid admission to hear thy hummings or thy tappings or to listen unto thine opinion.

their insistence. His family is remaining there, where his children are attending school.

The "Promenader"

Continued from page four

his daughter, Mrs. Willis, Mr. and Mrs. George Pepall, Mrs. G. R. Loudon, Mrs. Hubert Lofft, Mr. and Mrs. James S. Lockie and Mr. and Mrs. A. Randolph Phipps of Richmond Hill.

Mr. Stewart Takes
Holiday

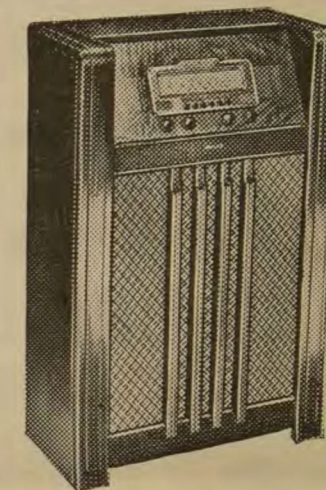
Following to-night's concert, Reginald Stewart, Conductor of the Promenade Symphony Concerts, is leaving on a well-earned vacation and will not return to the City until the end of the month.

Chopin's appearance was thus described by a friend: "His face was clearly and finely cut, especially the nose with its wide nostrils; the forehead was high, the eyebrows delicate, the lips thin and the lower one somewhat protruding."

After to-night there will be three more Promenade Symphony Concerts until the end of the season. Indications are that they will all be well attended, and it is not too early to make reservations for any or all of them.

Paul Robeson, the renowned negro tenor, will be returning from England in this month. He has spent some time in Europe, and demands for his appearance on this side of the Atlantic have finally prevailed upon him with

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James Melton, who appeared as guest soloist a few weeks ago, may be returning to the city for an operatic engagement next month.

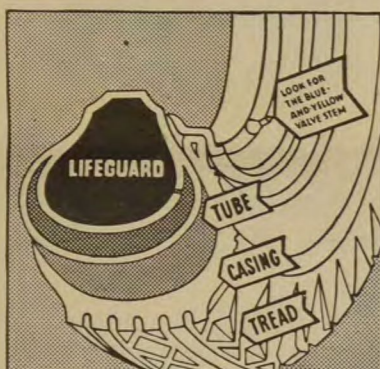
— INTERMISSION —

Fifteen Minutes

You are invited to promenade on the lawns during the intermission. A horn will sound the familiar Siegfried motif three minutes before the intermission ends.

To assist the ushers, please keep your ticket stubs until after the intermission. It is also requested that you occupy the same seats during both halves of the programme.

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Place.....University of Toronto Arena
Time.....Each Thursday at 8.50 p.m.
Doors are opened.....7.30 p.m.

Prices: Reserved 80c and 50c; General Admission 30c; 1,000 seats at 25c if purchased prior to 4.30 p.m. Thursday at Heintzman's, or before 6 p.m. Thursday only at Varsity Arena.

Tickets may be purchased daily at Moodey's and at Heintzman's from 10 a.m. to 4.30 p.m. They may also be purchased at the Varsity Arena Box Office, but on Thursdays only, 10 a.m. to 6 p.m.

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it is too much to suppose that such a great number do hear the broadcasts, still, a great many thousands of people living outside the city have made the hour nine to ten on Thursday night one of the highlights of their radio week.

Brahms neglected to draw up his will, though he intended that his estate should be placed at the disposal of the Gessellschaft der Musikfreunde. A court action brought by some of his distant relatives resulted in them receiving about \$80,000, while the society was awarded his books and papers—among them the manuscripts to Mozart's Symphony No. 40 in G minor and many of Schumann's works.

COME EARLY ! !
Next Thursday

Please note that the Handel-Elgar Overture will open next Thursday's Concert prior to the beginning of the Broadcast. You are requested to be in your place by 8.45 p.m.

All Seated by 8.45 p.m.

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Programme Notes—Cont.

II. GAVOTTE (from the Sixth Suite for violin) J. S. Bach

Born Eisenach, March 21st, 1685
Died July 28th, 1750

Lisa Parnova

III. PASTORALE Domenico Scarlatti

Born Naples, October 26th, 1685
Died there, 1757

Lisa Parnova

IV. ALLEGRO (from the ballet music of Armide, arranged by Felix Mottl) Christoph von Gluck

Born Weidenwang, July 2nd, 1714
Died Vienna, November 15th, 1787

Alexis Dolinoff

V. REIGEN SEELIGER GEISTER—(from the Elysian ballet music of "Orpheus") Christoph von Gluck

Lisa Parnova and
Alexis Dolinoff

Next Week's Programme

(Subject to Change Without Notice)

Guest Conductor:
SIR ERNEST MacMILLAN
PROGRAMME

God Save The King

I. Overture in D Minor - Handel-Elgar
(Broadcast Commences)

II. Concerto in E Flat - - - - Liszt
Soloist: Norman Wilks

III. Tone Poem—
Death and Transfiguration R. Strauss

IV. Voices of Spring - - - - J. Strauss
(End of Broadcast)

Intermission

V. LARGO and SCHERZO from the
"New World" Symphony - - Dvorak

VI. Group of Solos:
Norman Wilks

(a) Impromptu in F Sharp - Chopin
(b) Two Waltzes - - - - Chopin

VII. Overture—"William Tell" - Rossini

VI. DANCE OF THE CLOWNS—
(from the "Snow Maiden")
Nicholas Rimsky-Korsakoff

Born Tikhvin, March 18th, 1844
Died St. Petersburg, June 21st, 1908

VII. TALES FROM THE VIENNA
WOODS Johann Strauss

Born Vienna, October 25th, 1825
Died June 3rd, 1899

Lisa Parnova and
Alexis Dolinoff

Programme Notes by
LEO SMITH

Beethoven was a careful worker, given to extensive revision and copious notes. His sketch-books and diaries are very interesting to the musician and layman alike, revealing as they do the man and his suffering in a way that commands respect.



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PHOTOGRAPHS

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REGINALD STEWART—Conductor

	1st VIOLINS	VIOLAS	FLUTES	TRUMPETS
	Sumberg, Harold, Concert Master	Figelaki, Cecil	Bradfield, Henry	Williams, A. J.
	Blachford, Frank	Heins, Donald	Smith, E. T.	Everson, Robt. W.
	Scherman, I.	Warburton, R.	Fontana, N. J.	
	Kash, J.	Manson, Robt. G.		TROMBONES
	Sugarman, A. B.	Levy, S.		Hawe, H. E.
	Fusco, F.	Fogle, M.		Culley, W. R.
	Sherman, L.	Bedford, H.		Riddleswick, A.
	Garten, M.	Soloman, Stanley		
	Steinberg, Albert	Smith, F. C.	CLARINETS	
	Halperin, B.	Mulliner, A.	Rogers, R.	
	Fetherston, D. E.	Hoffman, S.	Causton, R. O.	
	Steinberg, S.	Green, N.		TUBA
	Causton, Clarence P.		OBOE	Andrews, F. W.
	Innes, J.		Van Emmerik, Dirk.	
	Davidson, C.	CELLOS		COR ANGLAIS
	Eyles, Miss C.	Smith, Leo.	Hutcheon, D. S. B.	TYMPANI AND PERCUSSION
		Bruce, Geo.		Burry, Thos. J.
		Spivak, P.		Slater, H.
		Adeney, M.		Ainley, Ernest
	2nd VIOLINS	Ray, Marcel	BASSOONS	
	Goodman, H.	Bennett, Miss M.	Mosbach, Joseph H.	
	Aylward, A.	Whitnall, F. L.	Crowther, Harold	
	Dubinsky, I.	Bartmann, E.		CONTRA BASSOON
	Annetts, Miss M.	Jennings, H.	Huggins, Ernie	
	Bergart, H.	Saunders, H. S.		HARP
	Zuckert, L.			Donnellan, Mrs. M.
	Coldoff, D.	BASSES		LIBRARIAN
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	Franks, Chas.	Greenwood, Charles	HORNS	
	Ingram, Margaret	Cochrane, R.	Spearing, C.	
	Pearson, E.	Addison, L. F.	Vopni, F. B.	
	Bowman, Myrtle	Finney, P. S.	Barrow, R.	
	Van Vugt, J.	Schwalm, C. T.	Stewart, Geo.	
	Warlow, H.	Titmarsh, Gurney G.	Blenkin, F.	
		Whittaker, F.		
		Gough, Wm.		

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