

## Music That Lives

Latest Recordings of Music You Like

By Katharine Nau

A miniature recital is Victor's album "Lily Pons in Song." The majority of the selections are well known and give Miss Pons a chance to display her marvelous control. In one particularly, Dell'Acqua's Villanelle, her vocal gymnastics are quite amazing and yet with such ease that the song seems to be no trouble at all to sing. One of the things I have always admired in Lily Pons is that when she jumps up even to a D above high C she always lands squarely in the middle of the note, and still has a rounded full-bodied tone.

### Pons at Her Best

The first three records in the album are 10 inch, the selections being Benedict's The Wren, two songs of Debussy, Green and Mandoline, Hue's To The Birds, Liadow's Musical Snuff-box, which is dedicated to Lily Pons, Liszt's Comment Dis-ai-ent-ils?, Faure's Roses of Ispahan and Delibes' Les Filles des Cadix. The remaining 12-inch record is The Blue Danube and Villanelle, the orchestral accompaniment under the direction of Andre Kostelanetz. All of these numbers are performed with grace and charm but to me the most outstanding were the two least familiar, Liszt's Comment Dis-ai-ent-ils? and Faure's Roses of Ispahan. The latter is sung with such quiet beauty that there is a hint of sadness in it. On the whole this is an album that one will play for one's grandchildren in years to come when speaking of the great voices of "the good old days."

### Superb Flagstad

And in speaking of those same great voices we must surely install at the top of the list Madame Kirsten Flagstad who has this month made a beautiful recording of Franz' Im Herbst and Schubert's Im Abendrot. The former is sung with a quiet steady pace that makes it all the more tragic; the latter with that gentle tenderness that only Flagstad has.

More vocal gymnastics are displayed in Rossini's Tarantella Napoletana by Donald Dickson with Respighi's Nebbie as a companion. This is the young baritone's first recording and it is a good one.

If there were to be one orchestra in the world set aside to play only Viennese Waltzes the only one to be considered would be the Boston "Pops." They inject a sparkle and gaiety into a waltz that sets the feet to tapping and the mind to dreaming. This month under the able direction of Arthur Fiedler they have recorded Waldteufel's Danube Waves which adds another reason for their selection for this recording program.

### Rudolf Serkin, Pianist, To Give Recital Tuesday

Rudolf Serkin, Russian pianist whose success with American audiences has skyrocketed him to the forefront of the world's concert artists, will be heard at Orchestra hall Tuesday evening, December 5, in the Musical Arts Piano series of the Adult Education council. The Serkin program presents a varied selection from outstanding works of Bach, Beethoven, Schubert, Mendelssohn and Chopin. Other artists to be heard in the series are Artur Schnabel, on January 2; Thaddeus Ko-zuch, on February 6; Alexander Brailowsky, on March 5, and Walter Gieseking, on March 19.

## History-Making Art Exhibits Attract Crowds

Two important mile-stones in the history of the Art Institute of Chicago, when the records are eventually written, will be: first, the exhibition of "Masterpieces of Italian Art," loaned by the Royal Italian government; and second, the "Half a Century of American Art," both of which are now on view in the second floor galleries of the institute.

They are history making in that each is unique in its way, the Italian exhibition because it is the first time such priceless treasures as Raphael's "Madonna of the Chair," and Botticelli's "Birth of Venus," have ever been seen in America, and they will never be seen here again. The Italian government has made it legally impossible again to permit their export to a foreign country.

The exhibition of "Half a Century of American Art" is unique in that another fifty years must elapse before its counterpart will be seen, and also because the 227 works exhibited have been divided into five periods, each of ten years, from each of which have been selected representative works. The past half century naturally covers the most portentous, the most progressive and the most exciting period in the history of American art.

Reminiscent of the golden days of the Century of Progress exhibition, crowds of people assembled at the opening days of the exhibitions and literally swamped the attendants and guards at the doors. On the opening day of the exhibition of "Half a Century of American Art" on Thursday, November 16, 7,073 visitors entered the institute—the largest attendance of any opening day of this annual affair. On the next evening, Friday, November 17, between the hours of 8 and 11 P.M., at the inauguration of the Italian Masterpieces exhibition, 12,048 visitors crowded into the galleries.

### Soloists, Chorus Will Sing With Chicago Symphony

Concerts by the Chicago Symphony orchestra, Dr. Frederick Stock conducting, will be limited to one in Milwaukee on Monday evening, and the regular Thursday evening-Friday afternoon pair next week, the ninth of the season. Featured on the week's program is the thirteenth performance here of Beethoven's Ninth Symphony, in Orchestra hall.

Four soloists and a chorus of 250 voices will be used in this production, in addition to the orchestra. Done at the Evanston May festival last spring, Dr. Stock will call upon the services of the same chorus that sang at that time.

Soloists engaged for the coming performance are Agnes Davis, soprano; Lillian Knowles, contralto; Joseph Victor Laderoute, tenor, and Mark Love, bass. This will be the first appearance with the orchestra in Orchestra hall of Miss Davis and Messrs. Laderoute and Love, though all have made previous appearances with the orchestra elsewhere, with the exception of Laderoute who is making his Chicago debut.

The Ninth Symphony will occupy the last half of the Thursday-Friday program. The first half will be devoted to the overture, quartet, "Mir ist's so Wunderbar" and the Leonore Overture No. 3, all from "Fidelio."

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