

Symphony's 2 Concerts Outstanding

Josef Hofmann Is Guest Soloist on Program of Added Charm.

By JAMES THRASHER

This week-end brings us to the penultimate pair of concerts in the Symphony Orchestra's subscription series. And with it comes what is by all odds the season's most enjoyable occasion.

First of all the orchestra has in its guest soloist, Josef Hofmann, a pianist whose long and distinguished service to his art has gained him the world's admiration. Furthermore, Mr. Seitzky has chosen a program which, for music of beauty and premonitory genius, has not been matched this year.

The triumvirate of conductor, soloist and orchestra is in fine fettle, at least it was at yesterday's performance, and there is no cause to feel that it will be any less so in the concert tonight.

Shows Fine Balance

Mr. Seitzky set the pace for things to come in his reading of the Beethoven "Leone" Overture No. 3, which opened the program. This certainly is the best Beethoven that the conductor has given us in his two seasons here. Never before has he seemed to have such a convincing grasp of the composer's intention. The overture is, of course, an enthralling drama in itself. And Mr. Seitzky gave this drama full sway without, however, obtruding any mannerisms upon his listeners. His reading exhibited a fine balance of thorough understanding and modest detachment.

It might also be noted that Mr. Woodbury, who played the famous off-stage trumpet calls, covered an amazing amount of ground. The first fanfare sounded from the balcony, and the sound from the deepest recesses of the wings, which is quite a distance to travel in the course of about eight measures.

Mr. Hofmann's pianism, and his performance of Beethoven's "Emperor" Concerto have been considered and analyzed so often that further comment is coming to be somewhat of an impertinence. Yet the artist has not been heard here in many years and, for all I know, was playing the concerto in Indianapolis for the first time yesterday. Certainly there were many in the audience who had heard neither the pianist nor the interpretation before, which may serve as an excuse for a few words.

Hofmann Technic Thrills

Mr. Hofmann's command of technical resources and his beauty of tone may be dismissed not lightly, but briefly, for they are readily apparent. Both have thrilling powers in themselves, of course, and create an impression which makes the difficult of hearing an emotional response into cold words more than usually acute.

His application of these resources to the music in question is highly satisfying. To his technical powers he adds a searching study of the music's beauty and a commanding eloquence of utterance. He is willing to let Beethoven speak for himself. On the emotional side, there is an organic unity that springs from complete conviction; of a more purely musical nature are the originalities of phrasing and shading of rhythmic and dynamic accentuation, which enhance the enjoyment as figures may increase the interest in a painted or a scientific landscape.

Music to match the greatness of Beethoven came with the Brahms Variations on a Theme by Haydn, which followed the intermission. It seemed in a couple of instances that Mr. Seitzky's choice of tempo was not in the best interest of clarity and general effect, and the orchestra contributed a few lapses from their standard of playing elsewhere. Yet many of the variations were done stunningly, and Mr. Seitzky erected the stratified climax of the finale with splendid effect.

Give "Sierra Morena"

Emerson Whithorne was the American contributor to the program, being represented by his "Sierra Morena." This is music of Spanish inspiration, as the program notes will inform you. And Mr. Whithorne seems not only to have achieved the superficial effects of Spanish music (a relatively easy task) but also to have caught considerably of the spirit as well. It is a colorful, exuberant and exciting work.

From the standpoint of virtuous conducting and playing nothing on the program surpassed the performance of Debussy's "La Mer." Debussy succeeded better than most composers in painting a tonal picture of the sea, for, like the gifted stylist in any art, he imagery avoided triteness. Yet, since the sea looks about the same from wherever you view it, performers must be exceedingly alert lest music depicting it fall into the same monotony.

"La Mer" stays within a fairly limited dynamic range, for Debussy was not one to go in for howling gales and splintered boats. Yet within this range there is a wealth of subtlety, of dancing, shifting colors which the gifted conductor may find.

Orchestration Pleases

Mr. Seitzky, as might be expected, found them yesterday. For we know by now that the complex, latter-day scores are not terrible to him, and he is able to probe through a wealth of rhythms and sonorities and seize the essential meaning. So, under his informed ministrations, the waves never rolled aimlessly, and "La Mer" remained an absorbing work of poetry and brilliant orchestration from beginning to end. Yesterday's audience responded to

SURREALIST ART IS THEIR CUE



But is it art? . . . Ruth Page (right) and Bettina Rosay pose the question as they spoof surrealism painting in one of Miss Page's creations called "Delirious Delusions." These dancers will be seen in the City Tuesday, when Miss Page brings her ballet company to the Murat for a performance sponsored by St. Margaret's Hospital Guild.

'Great Man Votes' Brings Unusual Story to Screen

Unless you are a confirmed boy-meets-girl addict, you can put your money safely on the dark horse of the current Indiana bill.

The film is called "The Great Man Votes," and it is playing second fiddle to "Love Affair," which features Charles Boyer and Irene Dunne.

John Barrymore is the star of the second picture which is being mentioned first. What's more, the film was directed by young Garson Kanin, who has developed the faculty of taking some lower-case actors and shoestring budget and producing some outstanding screen entertainment.

Two Bid for Laurels

Featured with Mr. Barrymore are Virginia Weidler and Peter Holden. Miss Weidler will celebrate her 12th birthday on Tuesday and has a legitimate claim to being one of Hollywood's most able and appealing actresses. Master Holden, who is considerably younger, got his start on Broadway with Dudley Digges in "Our Borrowed Time." Together, they give Mr. Barrymore a run for his money.

But Terry is run over and crippled on her way to the tryout. And about here the picture gets slower and slower, and the whole thing is bogged down by an impossible premise.

It seems that Terry won't let Michel be informed that she is hurt. When she finds that she is unable to walk, she takes a modest job and tries to forget. Michel goes in for plotting and forgetfulness. Eventually, he comes to see her in her apartment. By accident, he discovers the secret, and all is well. If Michel can paint, Terry says, surely the day of miracles is at hand, and she will be able to walk.

Miss Dunne Is Charming

Mr. Boyer is a smooth-as-silk performer, of course, and Miss Dunne, despite a case of dramatic adenoids, is charming. She has a habit of hanging her mouth open to express any and every emotion. But, in contrast, there is that irresistible "Old Man Nose." A male trio assisted her in a novelty arrangement of "You Must Have Been a Beautiful Baby," complete with glasses and canes as the "babies" grew old.

The Top Hatters, a boy and girl skating team, execute some acrobatic antics that draw gasps. Ray and Trent, a straight acrobatic pair, perform their feats with a touch of comedy.

Mr. Duchin plays a group of solo requests, including "Deep Purple," "Hold Tight," "Penny Serenade," and the always popular "Stardust."

A new vocalist with the band, Johnny McAlister, took the first chorus of "You Must Have Been a Beautiful Baby" and aided the trio in "Hold Tight."

Lev Sherwood, first trumpet, whom the leader referred to as a "trumpet vocalist," does a Russian version of "Dark Eyes," complete with Russian headgear, plus some fine footloping on the Duchin arrangement of "Stormy Weather." The "Stormy Weather" number comes completely with realistic lightning effects.

Stanley Worth, another vocalist, offered "Deep in a Dream" and "Two Sleepy People."

The screen attraction is "Blackwell's Island" with John Garfield and Rosemary Lane.

WHAT, WHEN, WHERE APOLLO

"Little Princess," with Shirley Temple, runs at the Grand and Louise at 12:43, 3:48, 6:53 and 9:58. "The Great Man Votes," with John Barrymore, Peter Holden, Virginia Weidler, and Garson Kanin, runs at 11:41, 2:46, 5:51 and 8:56.

CIRCLE

Ted Lewis and His Orchestra on stage at 1:30, 6:38 and 9:25. "The Great Man Votes," with John Barrymore, Peter Holden, Virginia Weidler, and Garson Kanin, runs at 11:41, 2:46, 5:51 and 8:56.

CIVIC

"The Front Page" by Hecht and MacArthur, comedy presented by the Indianapolis Newspaper Guild Saturday at 2:30 and 8:30 p.m. tomorrow at 2:30 and 8:30 p.m.

INDIANA

"Love Affair," with Irene Dunne, Charles Boyer, at 12:31, 3:42, 6:53 and 9:58. "The Great Man Votes," with John Barrymore, Peter Holden, Virginia Weidler, and Garson Kanin, runs at 11:41, 2:46, 5:51 and 8:56.

LOEW'S

"Huckleberry Finn," with Mickey Rooney, William Connolly, William Frawley, and Lynne Carver, runs at 1:30, 6:38 and 9:25. "The Great Man Votes," with John Barrymore, Peter Holden, Virginia Weidler, and Garson Kanin, runs at 11:41, 2:46, 5:51 and 8:56.

LYRIC

Eddie Duchin and His Orchestra on stage at 1:30, 6:38 and 9:25. "The Great Man Votes," with John Barrymore, Peter Holden, Virginia Weidler, and Garson Kanin, runs at 11:41, 2:46, 5:51 and 8:56.

SKY HARBOR

NEW PRICE POLICY. SAT. 30¢ Couple Before 9:30; 80¢ Couple After 9:30. Reduced 5¢. Sun. 15¢ Min. to 30¢ After 12:30. 30¢ Couple Before 9:00; 80¢ Couple After 9:00. Reduced 5¢. Every 15 Min. to 30¢ After 12:30. Also Bargain Month During March. Airport!

THEATRE

APOLLO 2ND WEEK

Shirley Temple

THE LITTLE PRINCESS IN TECHNICOLOR

WILLIAM FRAWLEY - REX INGRAM - LYNN CARVER - JO ANN SAYERS

PLUS! BRUCE CABOT "HOMICIDE BUREAU"

NEIGHBORHOOD THEATRES

SOUTH SIDE

New Garfield 2208

Shirley Ross

"TITANS FOR THE MEMORY" "SABU DRUMS" in Technicolor

Avalon 2nd & Churchman

Geo. Ford

"I OLD MEXICO" "YOUNG IN HEART"

Sun. Mon. Tues. 10¢. Shirley Ross

"TITANS FOR THE MEMORY" "Little Tough Guys in Society"

NORTH SIDE

Cinema 16th & Delaware

Jean Parker

"ARKANSAS TRAVELER" "THANKS FOR THE MEMORY"

Sunday - Jeanette MacDonald, Nelson Eddy

"SWEETHEARTS" in Technicolor

10th & Meridian

Shirley Ross

"TITANS OF THE DEEP"

Continuous Daily from 1:30

30th at 1:30, 4:30, 7:30, 10:30

Bob Baines

Fay Bainter

"DUKE OF WEST POINT"

30th - Tom Brown

Charley Grapewin

"PACIFIC LINER"

Charley Grapewin

"DUKE OF WEST POINT"

30th - Tom Brown

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