

FORD MUSIC

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Establishing Chicago as the musical center of the world at least for the next three months, three major symphony orchestras, one of them unique, two of them world famous, will bring the music of the masters to Chicago and the middle west on an unprecedented scale at A Century of Progress this summer.

In addition to the well-established Chicago Symphony Orchestra, which will give a ten weeks series of concerts near the north end of the Fair grounds during the summer, two world famous orchestras will be heard in a thirteen week, seven days a week, four hours a day series of concerts which will be presented in the open amphitheater in the south end of Ford Gardens on Leif Eriksen Drive near Thirty-First Street.

There, June 7, the Chicago Woman's Symphony Orchestra, the only organization of its kind in the world, will open its one-week series of fourteen two-hour concerts. On June 16, it will be followed by a 12 weeks series by the Detroit Symphony Orchestra, composed of seventy-one musicians. Together, the two orchestras will present an almost uninterrupted series of two hour concerts twice daily, which, together with the series of the Chicago Symphony Orchestra, will give Chicago the greatest total of music hours in a space of three months ever recorded.

The Chicago Woman's Orchestra, which opens the Ford Bandshell, is unique. It is the only woman's orchestra in the world which plays a regular winter season of serious music. Originally organized by the musicians themselves, as a protest against discrimination against women

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in the larger symphonies, and as an opportunity for artistic expression, it has since been sponsored by Chicago's music leaders, and has grown in prestige and importance to a position of national prominence.

Conducting on the opening night, June 7, will be Ebba Sundstrom, herself a concert violinist of international reputation, and conductor of the orchestra since 1927. Soloists will brighten the one week's program with brilliant names, with the position of honor as first-night soloist going to the brilliant young dramatic soprano, Gina Vanna, twenty-year-old Chicago girl who thrilled opera goers only last year when she made her debut with the Chicago Civic Opera.

Miss Vanna's life-story reads like creative fiction. At seven she was greeted by critics as an infant prodigy of the violin. At fourteen she re-emerged as a pianist, winning a \$1,000.00 prize in a contest. Shortly thereafter, she began a career as a radio artist, which ended abruptly at seventeen, when it was discovered that, in addition to her instrumental talents, she had a voice of rare loveliness. Two years of retirement followed, in which she studied voice under one of Chicago's leading teachers. At nineteen, she made her opera debut, and today, at twenty, she is considered one of the country's leading sopranos.

Other guest artists of the Chicago Woman's Symphony series in Ford Gardens rival Miss Vanna in Brilliance. Robert Wallenborn, pianist, Evelyn Davis, violinist, Charles Baron, baritone, Alice Mock, Chicago Civic Opera soprano, Charles Baker, pianist, and Hilda Ohlin, soprano, will round out the list of musical celebrities for the first week's program.

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But perhaps the most widely known guest artist of all will be not a musician, but the man who, for the average reader, is America's poet laureate. On Monday, June 11, Edgar Guest will act as master of ceremonies, in tribute to Miss Mock, the soloist for that evening, who is also the prima donna of the radio program in which Edgar Guest's verses are read to a nation-wide audience weekly.

At the conclusion of the Woman's Symphony series on June 14, a major musical event of the Chicago season occurs when the Detroit Symphony Orchestra, under the direction of Victor Kolar, begins its 12-week series on June 16. This peaceful invasion of Chicago music land by an outside organization not only brings one of the world's most famous orchestras, but perhaps an orchestra which surpasses all others in outdoor experience and knowledge of presenting symphony music for popular audiences. A summer season is nothing new for the Detroit Symphony. For the past seven years it has presented a regular outdoor summer season at Belle Isle, near Detroit. In that time its personnel has learned lessons in crowd psychology and outdoor acoustics which can only be gained through experience.

This experience and the earnest efforts of all connected with the musical organization have resulted in plans for a program this summer as multi-faceted and varied as it will be inspirational and cultural. Guest soloists, it is hoped, will be brought from all over the country and the world, and their names will read like a who's who in music. Special programs have been planned for special occasions. On Sunday afternoons, a formal concert will be presented, offering the common man, in many cases, his first taste of truly immortal music. On other days children's concerts will be presented, an offering of the lighter

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works of the masters. Still other concerts will be devoted to a single theme, such as the waltz theme in symphony music, the works of a single composer, and so on. However, at no time will the dignity and grandeur of symphony music be cheapened or debased to conform with what might mistakenly be thought to be the public taste. It is felt that the public is capable of understanding and appreciating good music played in its proper form, once it has had the opportunity to become familiar with it.

Nor will this opportunity of acquiring the cultural advantages of symphonic education be confined to the Chicago public and world's fair goers alone. Through arrangements recently completed with the Columbia Broadcasting Company, the Detroit Symphony will be broadcast for four full hours a week, over an extensive network. The program schedule, now tentatively set, calls for broadcasts from two to three o'clock, Central Daylight Savings Time, on Sunday afternoons; four to five o'clock Tuesday and Thursday afternoons, and from 8:30 until 9:30, every Saturday evening during the series.

Both the Chicago Woman's Symphony and the Detroit Symphony are delighted at the opportunity given them by the Ford management to keep their personnel together during the summer, and to give their concerts before such a large, interesting and varied audience as the Ford concerts will afford. Ebba Sundstrom, on her first visit to Ford Gardens exclaimed enthusiastically: "What a lovely place for a concert; what a grand chance for the orchestra!"

And Ossip Gabrilowitsch, Director of the Detroit Symphony, upon being informed that final arrangements for the summer season in Chicago had been completed, was equally, though more formally emphatic in his

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praise of the whole project. "The employment of our whole orchestra for this twelve week series," Mr. Gabrilowitsch said, "is a fine civic gesture, not only toward our Orchestra, but, also toward all that Detroit represents musically and culturally. I wish to thank Mr. Ford and Ford Motor Company for making this splendid engagement possible."

And the thanks of the conductors will be echoed by thousands of world's fair goers this summer, who will be given perhaps their first and finest opportunity to learn at first hand the true beauty and wonder of symphony music.

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