

"THE MIGHTY BARNUM"



Beauty Brains Bunk! All figure in "The Mighty Barnum." Rochelle Hudson is the sweet young thing named Ellen who loves the smart Mr. B. Walsh (Adolphe Menjou), who guides the destiny of Phineas T. Barnum (Wallace Beery), who has saved B. from the Demon Rum to fulfill that very purpose. "The Mighty Barnum." At the United Artists.

Bach's Great Mass Will Be Played Here

Chicago Symphony and Apollo Musical Club Join in Its Presentation.

By Edward Moore.

FREDERICK STOCK plans to glorify the birthday anniversary of Johann Sebastian Bach by presenting the great Mass in B minor on Tuesday afternoon, Thursday night, and Friday afternoon of this week.

He has had it in preparation for weeks and months back, for this is a work whose magnitude, not to speak of its enormous technical difficulties, makes it something to be considered a long time in advance. The Apollo Musical club has been in intensive training by Mr. Stock and its own conductor, Edgar Nelson, to sing the choral parts; the Chicago Symphony orchestra will play the instrumental score; the soloists will be Jeannette Vreeland, soprano; Rose Hampton, contralto; Dan Gridley, tenor, and Chase Baroneo, basso.

Leopold Stokowski presented it several times in the east last month, and before the first performance issued a foreword which is so applicable to the coming renditions that parts of it may be quoted here. "First of all, he asks how Bach, a sincere Lutheran, came to compose music for the central and highest ritual of the Roman Catholic church, with all the intense and fervent feeling that is in it—a work of such vast dimensions that it can seldom be given at all, in church or in concert hall.

Bach's Intense Creative Life Dominated Outer Experiences.

Stokowski admits that we do not know enough of Bach's life at this period to tell a great deal about it, except that his inner life of imagination and creation was so powerful that his outer experiences were dominated and overwhelmed by the intense life within him. It is only in the score itself that some illuminating rays are found. "First, says Stokowski, as musical expression that Mass is profound and sincere. For certain saints' days or other festivals of the church, Bach sometimes wrote short cantatas which were evidently conceived and prepared in haste between his many other duties. These are usually homophonic in their musical texture. But the Mass in B minor is planned on a vast scale and the texture of the music is complex and highly concentrated, revealing the slow and rich outflowing of his inspiration.

Second, while it is cast in a form similar to the great Masses preceding Bach, this form is greatly enlarged and extended.

Third, it has cosmic vastness of expression and consciousness. Fourth, the parts which are in reality prayers, such as the begin-

ning of the first Kyrie, have the intensity and simple directness that probably is always one of the chief elements in prayer.

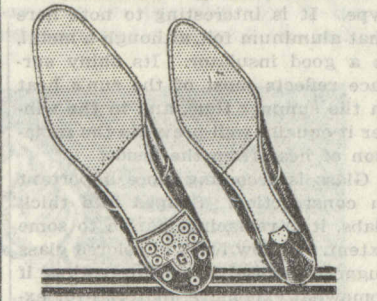
Magic Is Present in Truly Inspired Mass.

Fifth, in many places, such as the great choruses of the Gloria in excelsis Deo, the Credo in uno Deo, the Sanctus, and Omnia in excelsis, there is a blinding jubilation like radiant sunlight.

Sixth, at certain moments such as Qui tollis peccata mundi and Et incarnatus est and Crucifixus there is in the music profound mystical intensity that could only have come from the spirit of a man who was moved to the uttermost depths of his being. When a Mass is inspired there are often moments in which magic seems to be present. Bach has created this atmosphere of magic powerfully in the three moments just mentioned. He seems to have felt most deeply Et incarnatus est. Here he has expressed in tone the interpenetration of matter by spirit which is perhaps the central mystery of all life.

"If we knew more of the creative urge that Bach felt in composing this 'Mass,'" concludes Stokowski, "we would know better how to present it today. The concert hall is not a suitable environment. The music is too long and too difficult to be sung and played as a Mass in most churches. What then would be the ideal way of presenting this music? If we had a vast temple where thousands could be present, and if the architecture of that temple were not of any period, but were universal in feeling, and if the temple were not dedicated to any particular religion, but to all forms of religion, perhaps that would come nearest to being the ideal environment for this universal and inspired music."

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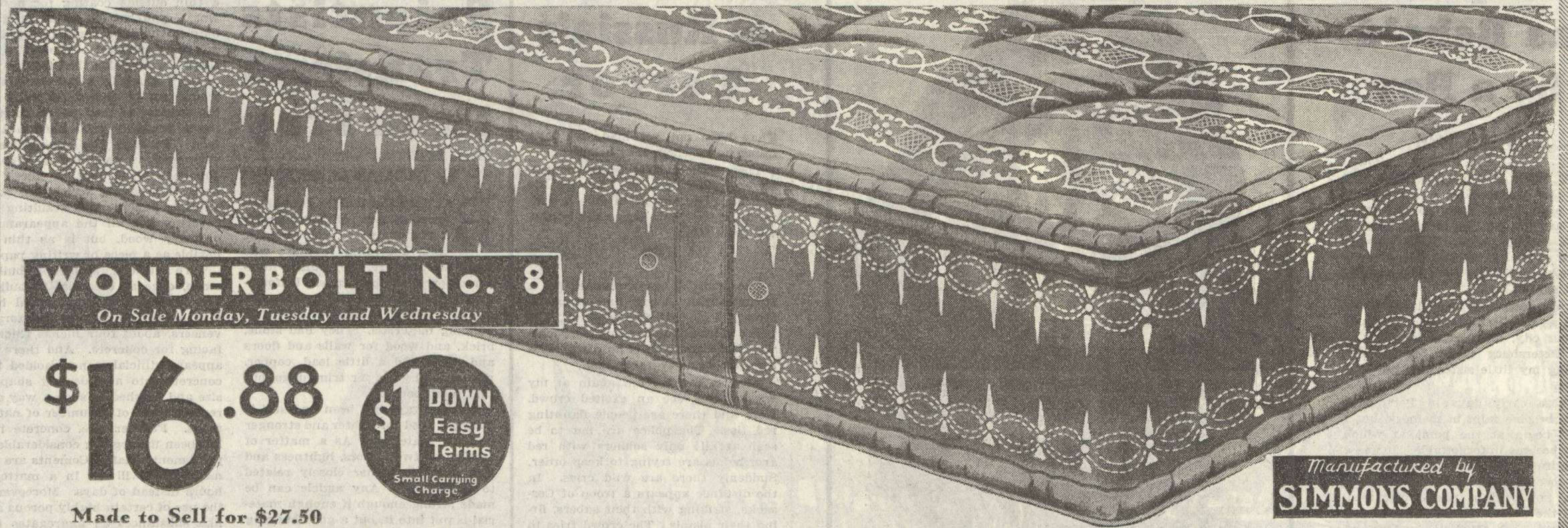
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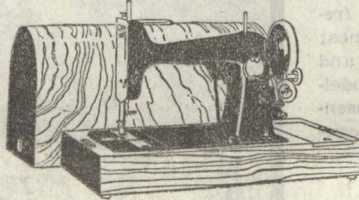
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On Sale Monday, Tuesday and Wednesday

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3,500 Yds. All-Silk Bark Crepe, 49c

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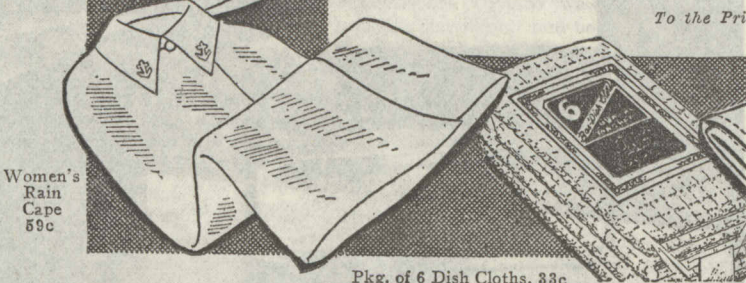
Guaranteed first quality, absolutely new Spring, 1935, Printed Flat Crepes—countless pretty, different new effects—1935 high spots!—at a striking low price, as the quality well proves. 2 to 10 yd. lengths. (Not at Evanston.)

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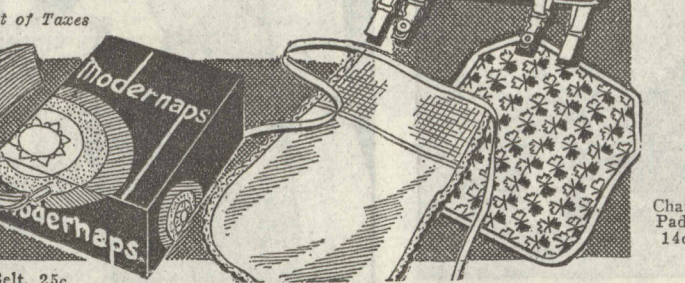
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