

FASHION SHOW HELD BY JORDAN MARSH

Before an audience of more than 1500 career women, a fashion show titled, "The Fantasy of Fanny: a White Cor-lar Girl," was presented by Jordan Marsh Company last night in the Copley-Plaza ballroom.

Following the fashion show, prizes were awarded to the winners of "The Postwar You" Clinic Contest, which Jordan's held for co-operating organizations in September. The grand prize winner was Virginia Nash, 51 Porter street, Melrose, who will receive a \$50 wardrobe, to be selected at Jordan Marsh Company. Miss Helen M. Chase, 15 Grove street, Saugus, was winner of the second prize, which will give her \$75 worth of merchandise. The third prize winner was Miss Essie Golden, Shadyside, Concord, Mass., who will receive \$35 worth of merchandise from Jordan's. The judges of the contest were Miss Rose Walsh, society editor of the Boston Post, and the fashion editors of other Boston papers.

SYMPHONY CONCERT BY WARREN STOREY SMITH

Would that more Symphony Concerts were as entertaining as that of yesterday afternoon. There was plenty of variety, nothing was stale, and two pieces were new, Schoenberg's Theme

and Variations for Orchestra and Martinu's Concerto for two Pianos. In its own way each piece contributed its full quota of listening pleasure. The other numbers on this week's exemplary list are the Corelli-Pinelli Suite for strings; Mozart's E-flat major Concerto for two pianos, played, like the Martinu, by Pierre Luboshutz and Genia Nemenoff; and the colorful Suite from Rimsky-Korsakov's "Tsar Saltan," which contains the popular "Flight of the Bumble-Bee" and much else besides.

Arnold Schoenberg, who reached his 70th birthday in his California home last month, has recanted by word and deed. Yesterday's Variations, performed for the first time anywhere, are not of the Schoenberg that few have understood and still fewer have really enjoyed. Here is relatively old-fashioned music, in a definite key and full of familiar sound-patterns, given fresh currency by the skill with which they are used. In the matter of style the listener is chiefly reminded of the later Strauss, after he had passed his period of storm and stress. There are faint suggestions of Mahler. This is new Schoenberg but it is the sort of thing he wrote at the beginning of his career, before he tried to revolutionize music with the 12-tone technique which he now appears to have forsaken.

Even Martinu has turned his face toward the past to the extent of suggesting Debussy, chiefly in the middle movement and in some degree in the finale, of his exceedingly well-wrought

and altogether grateful Concerto, especially composed for the pair which yesterday brought it to such delightful performance, with the substantial help of Dr. Koussevitzky and an orchestra that was on its best behavior throughout the afternoon. Seldom, in recent years, has a new piece made so striking and satisfying a first impression.



Refreshing
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