

CHICAGO

Soloist with the Chicago Symphony Orchestra,
December 30-31, 1927

"There need be no hesitation in telling that Mr. Podolsky did a stunning job of the solo part, for the solo part is not only greatly difficult but greatly effective. A hit such as he made on his first appearance ought to be reasonable assurance that he will be making other appearances in seasons to come."

Chicago Tribune, December 31, 1927.

"The soloist, Mr. Podolsky, proved himself adept and adroit in his performance. He disclosed both a vast technical command of the piano and musicianly authority, and played the Variations with ever-changing mood and intent. The Fugue he played with great brilliance. He made a big success and was recalled many times by the audience."

Chicago Daily News, December 31, 1927.

"Leo Podolsky was the soloist of the afternoon with the joy of bringing to us a 'first performance in America' of Reger's Variations on a Theme by Bach for piano and orchestra, arranged by Karl Hermann Pillney. Mr. Podolsky played excellently; good tone, variety of coloring, and clean technique."

Chicago Evening Post, December 31, 1927.

"Leo Podolsky, already well and favorably known in Chicago, though only a newcomer, played brilliantly."

Chicago Evening American, December 31, 1927.

"He is a fine pianist."

Chicago Herald-Examiner, December 31, 1927.

"It was fortunate that so fine a pianist as Leo Podolsky was present to give the taxing work so smooth a performance. He has an unusually fine musical perception, and a corresponding method of workmanship. He also has the artistic gravity to see the advantages of a performance in which the soloist's personality is turned inward, to grasp the character of the work being played. The depth of his understanding was none the less patent because he kept his playing so firmly within the frame of a remarkably fine ensemble performance."

Chicago Evening Journal, December 31, 1927.

LEO PODOLSKY



Pianist

Studied in Odessa, his birthplace, from 1904-06, with Prof. Lalewicz; also with Lalewicz in the Conservatory of Music, Cracow, Poland, 1906-12, and in the Imperial Academy of Music, Vienna, 1912-14. Won Rubinstein and Liszt prizes. Military service. Appearances in Russia and Siberia. 1917-22, four hundred twenty-six concerts in the Far East—Japan, China, Philippine Islands, Java, Sumatra, Borneo, Celebes, Strait Settlements, Burma, India. 1922-23, instructor in the Neues Conservatorium für Musik, Berlin. Summer of 1923, South America. 1923-26, concerts in Germany, France, Holland, Belgium, Spain. June, 1926, came to United States to assume artist instructorship in the Sherwood Music School. Three recitals in Chicago in eight weeks. Summer of 1927, round-the-world concert tour; forty recitals in fifty-one days in Java and Sumatra besides appearances in China and Japan.

Mr. Podolsky Uses the Mason & Hamlin Piano

BOSTON

Recital, Jordan Hall, November 28, 1927

"Mr. Podolsky avoids most of the sins of the pianistic temperament and he has many virtues which others might envy It was moody and changeful as it should be. It was lilting at times, singing with melody, defiant, rollicking with syncopation. It had many beautiful measures. (Schumann's *Davidsbündler*.) He had the technique to meet its unusual demand too. It was a splendid performance. (Scriabin.)"

Boston Evening Transcript, November 29, 1927.

"As a pianist Mr. Podolsky commands respect. A sound technician, a scholarly musician, his playing conforms to the canon of musical taste."

Boston Post, November 29, 1927.

"Mr. Podolsky gave the impression of being a serious musician who was content to let the music speak for itself."

Boston Evening American, November 29, 1927.

"A variety of moods were met with and brought out in a splendid way."

The Boston Herald, November 29, 1927.

"Mr. Podolsky is a pianist of very considerable ability. Technical difficulties he conquers with apparent ease. . . . One especially admired his eloquent reading of Reger's *Intermezzo*."

The Boston Globe, November 29, 1927.

NEW YORK

Recital, Town Hall, December 1, 1927

"Mr. Podolsky gave his first recital here last evening in the Town Hall. This artist has won honors abroad and seldom if ever does a newcomer bring so extensive a record for concert tours in many parts of the world, including 450 recitals in the Far East, as he does. He gave a difficult program and played it with marked intellectual force, an all encompassing finger technic and a dynamic power capable of starting with the softest pianissimo and gradually ascending into the din of beating drums and roar of cannon, as would be heard in the midst of stormy battle displaying often in marvelous fashion his combined powers as noted above."

New York Sun, December 2, 1927.

(Headline): PIANIST WHO HAS GIVEN HUNDREDS OF CONCERTS IN ASIA WELCOMED.

New York Times, December 2, 1927.

(Headline): MR. PODOLSKY AT TOWN HALL IS HEARD IN ONE OF BEST PIANO PERFORMANCES OF WEEK.

New York Herald-Tribune, December 2, 1927.

" Impressed as an artist of sterling accomplishments, sensitiveness to matters of style combined with a niceness of rhythm and a fully developed and scintillating technic, gave more than ordinary value to his interpretations."

New York Evening World, December 2, 1927.

"Leo Podolsky gave his first recital in the Town Hall last evening before an audience which was one of the most attentive and appreciative gatherings the present reviewer has witnessed . . . fine gradations of nuance . . . tones were pure, precise and pleasing."

New York Telegram, December 2, 1927.

"As a concert pianist Mr. Podolsky displayed a considerable amount of genuine talent—a clean-cut and extensive technique and a well balanced quality of tone and sense of dynamic proportion."

Brooklyn Daily Eagle, December 2, 1927.

es vermag; mit Verstand und Zurückhaltung in voller Beherrschung des Instrumentes. (7 Konzerte.)

Madras (India), The Madras-Mail, 28. 1. 1922.

. . . Leo Podolsky erwies sich ohne Zweifel als ein Meister seines Instrumentes . . . (3 Konzerte.)

Colombo (Ceylon), The Ceylon-Observer, 2. 2. 1922.

. . . Leo Podolsky ist entschieden einer der hervorragendsten Pianisten, die wir je in Bambay gehört haben. (4 Konzerte.)

Bombay, The Times of India, 6. 3. 1922.

Ein Pianist, mit allen Eigenschaften eines erstklassigen Solisten ausgestattet. (7 Konzerte.)

Singapore, The Straits-Times, 10. 4. 1922.

. . . Leo Podolsky's Spiel konzentrierte sich auf die Musik selbst — solch ein Spiel verdient Hochachtung.

Medan, Sumatra-Post, 21. 4. 1922. (11 Konzerte.)

Es waren Stunden ungetrübten Kunstgenusses, die Leo Podolsky gestern seinen Zuhörern schenkte. Das Konzert war ein durchschlagender Erfolg. (12 Konzerte.)

Batavia (Java), Niews van der Dag, 27. 5. 1922.

In der modernen Musik versteht sich der Künstler durch Vortrag und Denken in den Willen des Komponisten einzuleben. Und das ist es, was seinem Vortrag Vielseitigkeit und Tiefe verleiht. (5 Konzerte.)

Soerabaja (Java), Soerabajasch Handelsblad, 6. 6. 22



LEO PODOLSKY

ist in Odessa geboren. Er studierte unter Prof. G. v. Lalewicz in Odessa und folgte seinem Lehrer nach Krakau und Wien. In Krakau blieb er sechs Jahre, absolvierte das Konservatorium mit Auszeichnung und ging dann nach Wien, wo er den Rubinstein- und Liszt-Preis erwarb. Obwohl Ausländer, erhielt er doch einen Freiplatz an der K. u. K. Akademie für Musik, die er nach zweijährigem Studium verließ. Seitdem ist er mit großem Erfolg in Berlin und den großen Musikzentren Rußlands aufgetreten, und kehrt soeben von einer Konzertreise durch Sibirien, Japan, China, die Philippinen, Singapore, Burma, Ceylon, Britisch- und Holländisch-Indien zurück. Während dieser dreijährigen Reise hat er nicht weniger als 420 Konzerte gegeben.

EINIGE PRESSE-NOTIZEN

Leo Podolsky behandelte die Technik wie etwas selbstverständliches. Seine Behandlung der Klangfarben ist eine Meisterschaft und sein Forte wird nie rau.

Peking, The North-China Standard, 27. 4. 1921.

Leo Podolsky hat ein gutes Auftreten; ruhig, nicht anmaßend, jedoch sicher. Er spielt gut, mit Sinn und Ausdruck, jeglicher „Effekthascherei“ bar. (8 Konzerte.)

Tokio, The Japan-Advertiser, 18. 5. 1921.

Mit feiner Intelligenz bringt Leo Podolsky alle zarten Verschlingungen der ultramodernen Kompositionen hervor und trotzdem sein Anschlag alle Leichtigkeit und Grazie verbindet wird er nie weichlich. (10 Konzerte.)

Jokohama, The Japan-Gazette, 17. 5. 1921.

Leo Podolsky besitzt eine ausgezeichnete Technik. Sein Vortrag ist voll Poesie . . . Wir hoffen den begabten Künstler bald wieder zu hören. (4 Konzerte.)

Shanghai, North-China Daily News, 29. 5. 1918.

Leo Podolsky ist ein ganz hervorragender Klavierspieler. Ein wohlverdienter Enthusiasmus begleitete die ganze Serie seiner Konzerte. (21 Konzerte.)

Manila Ph. I., Manila Times, 8. 9. 1921.

Leo Podolsky hat eine wunderbare Interpretationsgabe . . . Wir haben viele Pianisten hier gehabt, aber wenige sind mit Podolsky zu vergleichen. (9 Konzerte.)

Hongkong, The Hongkong Telegraph, 30. 9. 1921.

Leo Podolsky spielt schön ohne Ueberschwänglichkeiten. (13 Konzerte.)

Rangoon (Burmah), The Rangoon-Times, 22. 10. 1921.

Der Hauptstrich in Podolsky's Vortrag ist die Feinheit und Zartheit seiner Interpretation. Er verfügt über vielfache Klangschattierungen und weichen Anschlag.

Kalkutta, The Statesman, 17. 1. 1921. (7 Konzerte.)

. . . Leo Podolsky spielte wie nur ein echter Künstler

JORDAN HALL

MON. **Nov. 28** AT 8:15
EVE. O'CLOCK

Leo Podolsky *Pianist*



Leo Podolsky was born in Odessa, Russia, and received most of his pianistic training from George Lalewicz. As a student of the Royal Academy, Vienna, he won the Rubinstein prize for general excellence. His debut, in Berlin, was followed by appearances in Petrograd, Moscow and Odessa; and later, by a ten-thousand-mile concert tour of Siberia. Consequently, he played more than four hundred and fifty recitals in the Far East, covering Japan, China, Philippine Islands, British Borneo, the Malay States, Java and Sumatra. After spending some time as artist instructor in the Neue Conservatorium für Musik, in Berlin, he toured Germany, France, Holland, Belgium and Spain, as a concert pianist. He was introduced to the American public by a recital in Chicago, October 13, 1926, in which city he now makes his home.

PROGRAM

I

Variations on "Wailing, Crying, Moaning, Sighing" Bach-Liszt

II

Davidsbuendler Taenze Schumann
Vivace—con espressione con amore—appassionato semplice—molto
vivace—non troppo vivace—vivace—animato un modo d'una callata
semplice—con amore fersel e giocoso—con tenerezza e cantabile—con
vigore—giocoso—come vella distanza—moderato.

III

Two Preludes Op. 1 Szymanowski
Intermezzo E flat minor Reger
La Terrasse des audiences du clair de lune Debussy
Andaluza M. de Falla

IV

Fairy-tale Medtner
Two Poems Op. 32 }
Poem Op. 45 }
Phantasy Op. 28 } Scriabine

THE PIANOFORTE BY MASON & HAMLIN

Management: Richard Copley, N. Y. C.

CONCERT DIRECTION...
Alaron Richmond

Tickets: 50 cents, \$1.10, \$1.65, on sale at the
Jordan Hall Box Office (10.30 a.m. to 5.30 p.m.)

Yokohama, Japan, *Japan Gazette*—" . . . reminded us of Harold Bauer."

Shanghai, China, *North-China Daily News*—" . . . easy and dignified."

Manila, P. I., *Manila Times*—" . . . a pianist of remarkable attainments. His pianistic armor seems without a flaw."

Hongkong, China, *Hongkong Telegraph*—" . . . a power of interpretation that brings out the full subtleness of music."

Singapore, China, *Straits-Times*—" . . . showed that the excellent accounts which came of him from other places were abundantly justified."

Rangoon, Burma, *Rangoon Gazette*—"Mr. Podolsky's playing was a revelation to his audience."

Calcutta, India, *The Englishman*—"It is seldom that we have the pleasure of welcoming to Calcutta an artist of the calibre of Leo Podolsky."

European Tour

Before leaving the East, Podolsky was offered a professorship in the Imperial Academy of Music in Tokio, but declined it because of his wish to return to Europe. After eight years' absence, he returned to Berlin in October, 1922, to fill a professorship at the Neues Konservatorium fur Musik. As the unsettled conditions of the reconstruction period made residence there not entirely enjoyable, he eventually gave up this connection, and after a four months' visit with his old teacher, Lalewicz, in Buenos Aires, South America, he made a recital tour through Germany, Holland, Belgium, France, and Spain. In the course of his tour through Spain, it was his honor to appear before the King and Queen of that country. The critical notices of his recitals unanimously accorded him a place among the world's great pianists.

A. Weissmann, noted critic of the Berlin Am Mittag, described him as a pianist "of the greatest excellence in all respects."

Other excerpts of press opinions follow:

Amsterdam, Holland, *Algemeen Handelsblad*—"Podolsky's pianistic capacities are of the first order."

Hague, Holland, *Het Vaderland*—" . . . a pianist of real value."

Paris, France, *Le Menestrel*—"More than a pianist—Podolsky is a musician. He can interest his public without making any concessions. It is not the public that molds him to its taste; it is he who raises the public to the high level of his art."

In America

His first formal appearance in America consisted of a series of three recitals in Chicago, given within a period of eight weeks. Testifying to a ripening of pianistic powers, the Chicago critics showered upon him the praise which is reserved for the truly great of the world's artists.

Chicago Tribune—" . . . one of the few and rare personalities in music."

Chicago Evening Post—" . . . a genuine poet at the piano."

Chicago Evening American—" . . . Podolsky's talents are worthy of exploitation in the artistic holy of holies."

Thus has Podolsky, in spite of many misfortunes and difficulties, and still a young man, justified the prediction that he would rise to the "supreme heights" of his art.



Leo Podolsky
Pianist

Leo Podolsky

(Reprint from the *American Musician*, December, 1926.)

How often we find more human interest and true romance in the lives of those who have fought their way to fame, than in the characters of fiction. With such interest and with such romance is the career of Leo Podolsky endowed.

As a school boy of eight, in Odessa, Russia, his birthplace, he was one day attracted by the music of a hurdy-gurdy. Rushing straightway home, he tried, with considerable success, to pick out on the piano the melody he had just heard. A friend of the Podolsky family, who happened to witness the incident, suggested that the boy be given piano lessons; and the musical education of Leo Podolsky was begun forthwith.

Early Training

After accomplishing his elementary training under a number of teachers, Podolsky eventually came into the hands of the teacher who has had most to do with his artistic development—Professor George Lalewicz.

His studies with Lalewicz began and continued for two years in Odessa. Then Lalewicz was appointed to a professorship in the Conservatory in Cracow, and Podolsky followed him, graduating from that school in 1912. Immediately after, Lalewicz accepted a professorship in the Royal Academy of Music, Vienna. Podolsky wished to go with him and continue his studies, but there was the financial problem to be solved. He had made his living in Cracow by teaching privately. Finally he concluded he would go to Vienna, and return every Sunday to Cracow to teach, his Sunday teaching schedule consisting of fifteen hours, almost without interruption.

This arrangement was kept up during the two years of his stay in Vienna. Incidentally, Podolsky secured admission to the Academy by winning first place in a competition held to determine which of forty-three applicants would be allowed to fill the five vacant places. After four months, he was awarded the Rubinstein prize for general excellence. He was the only student of the Academy then allowed to appear in recital in Berlin while still in the Ausbildung course. Following his Berlin debut, it was the prediction of the critic of the *Berliner Tageblatt* that "Podolsky's art would undoubtedly call him to its supreme heights."

Wins Honors as Student

In 1914, the year of his graduation from the Royal Academy, Podolsky again achieved distinction by winning highest honor in a competition held to select, from the graduating students those who would appear as soloists in the new Concerthaus, with symphony orchestra under the direction of the Director of the Academy. In addition he was awarded the Liszt prize, and received from a famous impresario a contract for a two-year concert tour, one year of which was to be spent concertizing in America.

Before starting on this tour, Podolsky returned to Odessa to visit his parents. On the fourteenth day of his visit, the World War began. Thus he was cut off from his friends—he had not been in Odessa for eight years and was consequently a stranger there—and, of course, his tour contract became worthless.

To gain funds with which to finance recitals, Podolsky began to teach in Odessa, for three rubles a lesson. Eventually, he secured enough money to enable him to appear in recital in Petrograd, Moscow, and Odessa. Some press comments on his playing follow:

Petrograd, *Dien*—"Mr. Podolsky revealed a cultivated technic and a happy choice of delicate coloring."

Moscow, *Rooskiya Vedomosti*—"The whole program was performed with great artistic ability and taste."

Odessa, *Odesskiya Novosty*—"He has an exquisite touch and a sense of measure which is an extremely rare quality."

Siberian Tour

Directly after these appearances, he was taken into the military service. In September, 1917, he obtained a two months' leave of absence from the military authorities, with which to make a concert tour through Siberia. Fourteen concerts were given in thirty days, the route of ten thousand miles leading east across Siberia, from the Black Sea to the Japan Sea, and including Saratov, Syzran, Samara, Ufa, Tcheliabinsk, Omsk, Tomsk, Krasnoyarsk, Irkutsk, Tchita, Harbin, Nikolsk, and Vladivostok.

Upon starting to return, he succeeded only in getting as far as Irkutsk, later the scene of the famous one-week battle between the White and the Red Armies. Hostilities made it impossible for him to go further, so he returned to Harbin, where he lived under almost impossible conditions for four months.

He accepted a proposition from a singer to go on joint recital tour through Japan and China. The tour proved a failure and Podolsky was left without money or friends in Yokohama—not knowing either Japanese, the language of the natives, or English, the language of the foreign residents. There ensued the most trying time of his life; a period in which he procured with the greatest difficulties the bare necessities of life. After a time, he became acquainted with the few Russians in Yokohama, and they formed the society known as the Circle of Literature and Music. The musical division was placed in his charge. A series of ten concerts, arranged under his direction, caused a great deal of comment and brought financial returns which started him on the way to prosperity. He was invited to play with orchestra in Yokohama, and also to play with orchestra in the private concert hall of the Marquis Tokugawa. The guest of honor at the latter affair was His Imperial Highness, Prince Kuni, Jr.

Four Hundred Twenty-six Concerts in the Far East

After completing a series of thirty joint recitals with B. Sykora, the famous 'cellist, Podolsky began a tour which covered Japan, China, the Philippine Islands, British Borneo, the Malay States, the Dutch East Indies (Java, Sumatra, Borneo, Celebes, and the small Sunda Islands), Burma, Ceylon, and British India, including Afghanistan and Baluchistan to the frontiers of Tibet and Kashmir. During the course of this tour, he made eighty-one sea voyages, numerous of them more than three weeks long. His automobile journeys alone, in the Dutch East Indies, covered six thousand miles. He gave four hundred twenty-six recitals, five of them with orchestra. The following excerpts from critical comments are characteristic of hundreds of others elicited in the course of the same tour:

Batavia, Java, *Niews van der Dag*—"As human beings with a sense for the beautiful and the sublime, it is only for us to bow our heads to the super-human in this artist."

Medan, Sumatra, *Sumatra Post*—"Podolsky's playing aims at the soul of the music and brings out its immense depths."

Tokio, Japan, *Japan Advertiser*—" . . . interpretation fraught with character and distinction."

LEO PODOLSKY MAKES IMPRESSIVE DEBUT

From the very beginning of his program Mr. Podolsky impressed as an unusually interesting pianist with something to say—a personality in music. One of the most salient characteristics of Mr. Podolsky's playing is the individuality of his interpretations. Witness, his way with the Schumann Davidsbündler Taenze. There was poetry, vivacity, simplicity and gayety in his rendition. Podolsky is indeed an interesting musical personality, who appeals as much as a musician of rare taste and deep feeling as a fine technician. His spontaneous success at the hands of a large audience is a splendid augury for his future recitals here and elsewhere in America.

Musical Courier

No musician in his audience could have escaped the force of logic which reposed in his admirably studied performance, or the charm exerted by a quiet but engrossing lyricism of mood. Mr. Podolsky's tastes seemed to incline largely towards delicacy of effect, a beauty in the minutest of detail, and a remarkable smoothness of surface. He was most cordially applauded by a large audience.

Musical America

Leo Podolsky has everything a pianist needs—power, clarity, unusual ability to shade and graduate, extremely refined use of damper pedal and speed of transcendent variety when he chooses to employ it. Further, he has extraordinary musicianship and pianistic skill and can easily demonstrate any graduation of tone or mood called for by the most elaborate and intricate repertoire.

Music News

LEO PODOLSKY



PIANO RECITAL

(Third Chicago Recital)

Direction:
Bertha Ott

Sunday Afternoon, Dec. 12, 1926

at 3:30

PLAYHOUSE THEATRE

410 South Michigan Ave.

Program

1. *Bach-Tausig* Toccata and Fugue
2. *Schubert* Impromptu, B Major
3. *Szymanowsky* Two Preludes
Scriabin Two Etudes
4. *Chopin* { Fantasie, F Minor
Nocturne
Scherzo, C Sharp Minor

Mason & Hamlin Piano

Seats \$1.65, \$1.10, tax included, at box office now

Boxes, \$18.00, tax included

EXCERPTS FROM CRITICISMS OF LEO PODOLSKY'S FIRST CHICAGO RECITAL

Given October 10, 1926, at Studebaker Theatre

One of the few and rare personalities in music. He maintains a semblance of keeping on top of his music all the time and doing it with complete poise and assurance. . . Mr. Podolsky divorced the "Davidsbueundler" dances from their customary stodginess and inserted sprightliness in its place. He played Bach-Liszt's variations with real dignity and unaffected passion. Likewise he can play the works of Scriabin so that they sound like well defined statements in tone and not like pronouncements of artiness. Altogether he gives the impression of being a person of keen brain with his feet on the ground, and one whose further musical acquaintance is much to be desired.

EDWARD MOORE, *Chicago Tribune*

PODOLSKY SCORES IN RECITAL

Leo Podolsky revealed himself a genuine poet at the piano. He made music which has ethereal refinement of tone, exquisite web of musical texture, a caressing of theme and a tenderness in its presentation. There were also passages where the more robust, manly character of the performer and the more virile elements of the composition were given exposition.

Mr. Podolsky kept his audience fascinated by his playing. A large crowd of music lovers filled the theater and applauded the recitalist heartily.

MAURICE ROSENFELD—*Chicago Daily News*

PODOLSKY FINE IN RECITAL HERE

Mr. Podolsky is a fine pianist, admirably equipped in the technic of his art, with a broad knowledge of the literature of his instrument, and he has a significant personal message to deliver. His account of the Schumann "Davidsbueundler Taenze" was so filled with the subtle poetry, that one quite forgot its unpianistic technics and its tedious length.

GLENN DILLARD GUNN—*Chicago Herald and Examiner*

PODOLSKY WINS CHICAGO'S PRAISE IN CONCERT

Chicago has had the honor of hearing Leo Podolsky, a new Russian pianist, at the Studebaker Theatre before any other city in America.

Podolsky's talents are worthy exploitation in the artistic holy of holies. After hearing him play the Bach-Liszt "Wailing, Crying, Moaning, Sighing," and the little-heard Schumann "Davidsbueundler Taenze" it was easy to foresee that his career in the United States is assured. Predominant among his many qualities I find a most gratifying solidity of technical foundation, solid tone, solid good sense, the poise that is born of unassailable sincerity and intellectual honesty—a masterly style and a heartening simplicity—playing that commands respect and awakens keen enjoyment, both aural and mental.

HERMAN DEVRIES, *Chicago Evening American*

PODOLSKY SHOWS HE IS AN ARTIST AS PIANO PLAYER

There were refinement in his attitude toward the music and polish in the manner of expression. There were rhythmic elasticity and the play of light and shade. The tone was unvaryingly mellow, the melody sang and the ornamental figures were deftly embroidered. Brains, imagination and technique.

A distinct addition to the list of our pianistic acquaintances.

KARLETON HACKETT—*Chicago Evening Post*

Mr. Podolsky's most distinguished interpretive trait yesterday appeared to be his ability to lend credibility to sentiment. He has an expressive lyricism which charms the ear, and which depends upon subtlety of rhythm, touch and tempo to make his music agreeable to the fancy and to the judgment, at once.

EUGENE STINSON—*Chicago Daily Journal*

The Studebaker Theatre was filled to near capacity last Sunday for the first Chicago Recital given by Leo Podolsky. Mr. Podolsky is a rare personality. He infuses his playing with new effects and meanings. His knowledge of the classics is as limitless as his understanding of the modern. His is a flawless technic and he is a master player.

Musical Leader
