



# ALEXANDER AKIMOFF

*Celebrated Russian Basso*  
of the  
PETROGRAD OPERA HOUSE

SCOTTISH RITE AUDITORIUM

THURSDAY EVENING, DECEMBER 5, 1929

8:30 P. M.

FEODOR KOLIN

PIANIST-COMPOSER

*At the Piano*

TICKETS AT SHERMAN, CLAY & CO.

\$1.50, \$1.00

*Management* — ALICE METCALF

# Alexander Akimoff

ALEXANDER AKIMOFF, Russian basso, belongs to that rare class of singers whom Emerson has described as being primarily the poet. He is a laureate of the Petrograd Imperial Conservatory, and while there was among the few chosen students to sing before the vast audience assembled to celebrate the fiftieth anniversary of this world famed conservatory. So pronounced was the success of the young student that he was invited to sing at the Petrograd Opera soon after and, following his graduation in 1914, with the diploma of "Privileged Artist," Akimoff became a permanent member of the company.

The Russian Revolution forced him to sing outside his own country, which proved a continuation of the career so brilliantly begun. He sings in six languages, and during his short residence in this country he has acquired acceptable ease in English and has received the highest praise from critics concerning his pure English diction.

## The Critics Have Said:

"Alexander Akimoff possesses a youthfully virile and musical bass voice."—New York Times.

"Mr. Akimoff discloses a rich, powerful voice which he uses with dramatic effect."—New York Herald.

"Beyond a doubt, Mr. Akimoff pleased his audience. He sang with eloquence Schubert's 'Death and the Maiden,' and with equal skill the 'Monk's Song' from 'Boris Godounoff.' He gave pleasure, too, by reason of his smooth, roundly resonant singing in Beethoven's 'In Questa Tomba.' It is easy to picture Mr. Akimoff as an arresting figure in the opera house. So far as voice alone was concerned, there is no singer of his quality in the Muscovite company that visited us last autumn."—Boston Transcript.

"Deeply impresses his audience; it will be a pleasure to write more of him."—New York Evening Post.

"Great dramatic ability." — New York American.

"A voice of excellent depth and range."—New York Evening Mail.

"Voice and personality arouse sincere appreciation." — Detroit Free Press.

"Mr. Akimoff, who made a very successful appearance with the Detroit Symphony Orchestra, is the possessor of a bass voice of unusual beauty. His diction is excellent and his interpretation most vivid and dramatic."—Ossip Gabrilowitsch.

"One of the aristocrats of the lyric stage."—Herman Devries, Chicago Evening American.

"Mr. Akimoff shows a warm, mellow voice of great beauty at its best."—Chicago Daily Journal.

"A vocal endowment of more than usual value, registered with artistic taste."—Maurice Rosenfeld, Chicago Daily News.

# Program



OMBRA MAI FU ("Largo") .....	Handel
ARIA, "The Magic Flute" .....	Mozart
IN QUESTA TOMBA OSCURA .....	Beethoven
THE BILD (Un Portret) .....	Schubert
DEATH AND THE MAIDEN .....	Schubert
DER LEIERMANN .....	Schubert
DAS ALTE LIED .....	Grieg
BIBLICAL SONG .....	Dvorak
WOODS IN AUTUMN .....	Francisca Vallejo
(Lyric by Inglis Fletcher)	
FALSE PHILLIS .....	Lane Wilson
PRAYER .....	Ernst Bacon
(Dedicated to Sigrid Onegin)	
DEEP RIVER .....	Burleigh

## INTERMISSION

ROMANCE OF THE DEMON .....	Rubinstein
THE OLD CORPORAL .....	Dargomizhsky
THE LAST VOYAGE .....	Alness
THE SONG OF THE FLEA ("Blocha") .....	Moussorgsky
INVOCATION "ROBERTO" .....	Meyerbeer
DON JUAN'S SERENADE .....	Tschaikowsky
MEFISTO'S BALLAD .....	Boito