FAMOUS MUSICIANS OF JEWISH ORIGIN

And in Jewish Music & Art just as in our Sacred Religion, glorious History and beautiful Literature, we also have a rich heritage. May 9/1960 –
With Love – Joseph Cysman
to dearest Nathan – my
Son in law



GDAL SALESKI

Famous Musicians

OF JEWISH ORIGIN

BY

GDAL SALESKI



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To my dear friend

EMANUEL GOLDMAN

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Prelude

THE AUTHOR WISHES to make clear at the beginning that the words "Jew" and "Jewish" are not used in their religious or national sense. The method of approach is purely an ethnic one. He has isolated these musicians into one volume for the simple reason that all of them have in their souls that fire to which the Jewish prophets gave utterance in the time of old Jerusalem's glory.

He realizes that a number of those included, though reputed of Jewish origin, are now of a different faith. He is not concerned with their religion, past or present, but solely with their ethnic roots, as in the case of the Damrosch family. Dr. Leopold Damrosch, father of Walter J. and Frank H., was born of Jewish parents but was later baptized in the Christian faith.

Although attempts at recording the rich contribution of the Jewish people to the world's arts and culture have been made before, no book dealing exclusively with musicians of Jewish origin has, to the author's knowledge, ever been written. Yet it would seem that a people which has given to the world so many outstanding musicians, including practically every great pianist of the nineteenth and twentieth century—except such figures as Liszt, Paderewski, Rachmaninoff, Toscanini, and a few others, deserves a book to itself. The reader will agree when he glances through these pages and beholds this imposing array of conductors, composers, singers, and instrumentalists.

Without any attempt to give the Jews priority in creative music, such works as Mendelssohn's "Elijah" can well be compared to Handel's and Bach's best. But when we come to the field of interpretative music, we must admit that it is the Jewish musicians who excel.

This volume has been undertaken in view of the fact that the contribution of Jews to the progress of music has often been minimized.

The circumstances which prompted its writing are not devoid of interest. Ever since his arrival in the United States, twenty-seven years ago, the author has had contact with many individuals, Jewish and non-Jewish, who have frequently expressed the following opinion about Jews: "They are geniuses in business and financial transactions, but in the world of arts, particularly in music, they are definitely inferior." The latter clauses, so manifestly untrue, irked him beyond all words.

Such remarks reiterated over and over again, prompted the writer to place the facts garnered over a period of many years between the covers of a book called "Famous Musicians of a Wandering Race," published in 1927.

In music, as in literature and every branch of learning, the Jew is conspicuously active. He ardently desires the good things of life, not merely those which can be purchased with money, but those which must be earned

by self-sacrifice and devotion to an ideal. The Jew has extraordinary powers of concentration. He works with fanatical zeal and possesses an unrivaled degree of endurance. To music, in particular, he brings the great qualities of his spirit, emotional feeling, response to the poetic, a sense of the dramatic, and a rare gift of analysis.

In the course of research for this book it became evident that Jews excel as interpreters rather than composers. They may not have given the world a Beethoven, Mozart, Bach, Wagner, or Schubert, or anyone approaching them closely in creative power, yet just as a brilliant drama must be staged by a gifted director and performed by an equally great actor, great music must be interpreted and performed by brilliant musicians, lest the work of its creators be done in vain.

No matter how great the masters be, their works, when badly performed, can hardly escape being a bore to the listener. One often hears a layman say, "Oh, how I detest Bach!" or "I don't like Beethoven or any other classics." In reality, however, it is not that these people dislike the music; they have not heard it adequately interpreted. Let them listen to Bach's "Chaconne" played by Fritz Kreisler, Jascha Heifetz, or Nathan Milstein, or to a Beethoven Sonata played by Vladimir Horowitz or Arthur Rubinstein, and it is certain that most of them will consider each "divine music." It is clear that responsibility for the success of a composition rests to a large extent upon the interpreter and not upon the composer alone. It is the performer who can actually "make it or break it."

As far as could be ascertained, ninety percent of outstanding instrumentalists and conductors during the past seventy or eighty years have been musicians of Jewish descent. Note the names listed in this book! Without them the musical world would almost be like a night without stars. This does not mean that any one of these individuals surpasses the great musical performers of non-Jewish stock. But musical talent is undoubtedly a pronounced feature of the Jewish people.

Music to the Jew is an outlet for his emotions. For many centuries he has suffered every form of discrimination and persecution, and through music alone has his pent-up suffering found expression and release. This factor is to a large extent responsible for so many outstanding musicians among the Jewish people.

Nearly a century has passed since Richard Wagner wrote his brochure, "Judaism in Music." This volume was undoubtedly prompted by his jealousy of the popular success of Meyerbeer, Halevy, and others. Facts have since disproved all his accusations, and by the irony of fate some of his staunchest champions then and since have been Jews. It was Tausig who raised the three hundred thousands thalers for the erection of Bayreuth Temple, and Leopold Damrosch has battled for Wagner's cause in America against apparently insurmountable odds. Wagner wanted to prove that Jewish composers impregnated music with their Judaic spirit, and that their compositions were on a lower level than those of pure-blooded Aryans—the Aryan (rather Nordic) myth that has since come to the fore through the Nazi doctrines.

The author is fully aware that in the realm of music there are no artificial divisions. There reign only talent and genius, and there exists no monopoly by individual races or nationalities, as some would have us believe.

If Richard Wagner were alive today and were to witness this long glittering array of Jewish musicians, even he would probably find it impossible to express an opinion such as ventured a century ago in his infamous brochure.

The late James Gibbons Huneker used to tell an amusing story about a French critic who was listening to the well-known French violinist Raoul Vidas, when the latter was still a child prodigy. The critic, quite enraptured by the playing of the young boy, is said to have exclaimed, "Well, thank God, at last we have a great violinist who is not a Jew!"—only to have his neighbor remark informatively, "But, my dear sir, he *is* Jewish!"

Twenty-two years have elapsed since publication of "Famous Musicians of a Wandering Race." Approximately 350 musicians were listed at that time. It then seemed highly comprehensive. Little was it envisioned that in slightly more than a score of years musicians of Jewish origin would make such strides in quality and numbers, that not only a new and up-to-date volume has become necessary, but that the need therefor has become a challenge not lightly to be ignored.

Gathering material for a volume as complete as this proved to be a problem of gargantuan proportions. In addition to personal interviews with most of the musicians, there were countless books, periodicals, and other available materials, too numerous to mention, which served as authoritative sources. It would be inviting the impossible to recall and detail all the authors of the bibliographical material involved, so as properly to convey thanks and appreciation to all concerned.

However, the author wishes to express his deep indebtedness to all who have furnished him with biographical material and valuable data: to the relatives, parents, and friends of many artists, for personal stories of interest; to the artists themselves, with whom he has had many interesting and memorable interviews; and particularly to Misses Dorle Jarmel and Janet Goosens of the Columbia Concerts Corporation, Miss Jeannette F. Green, and Mrs. Claire Feit of the National Concert and Artists Corporation; Sol Hurok, Miss Annie Friedberg, and many other leading concert bureaus; to the American Fund for Palestinian Institutions in New York; to the helpful staff of the Musical Courier; to Rabbi Abraham Burstein, to Miss Ruth Rubin, to Arnold Harus; and to his friends Emanuel Goldman, Louis Meyer, and Harry C. Oppenheimer, for their aid in producing the book.

The author also wishes to forestall any queries or reproaches from his readers regarding omission of birth dates of some of the personalities included.

The birthday of every person still alive was requested, but many were adamant in refusal to part with this information. Hence the omission, and our profound apologies for it.

There are many new features in this volume that were completely

unknown when the first book was published in 1927. Since that time a new country, Israel, has been born, and with it a new generation of gifted musicians. Much time and effort have gone into compiling a large list of Israeli musicians, undoubtedly the first time so impressive a roster has been recorded at one source.

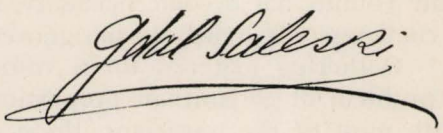
Many musicians who merit inclusion in this volume, but whose data were impossible to secure, had to be omitted. At the moment of going to press, some of these artists are still in D. P. camps, in Israel, or other distant places, with their whereabouts only vaguely known.

In addition, irregularities of the mails and other means of communication enhanced the difficulties of securing much-needed information.

In a future edition the author hopes to include all those whose names were omitted here.

The author also would forestall any comment that most of the biographies are predominantly laudatory instead of frankly critical. He wishes it to be understood that he has not assumed the role of a critic but merely that of chronicler or biographer.

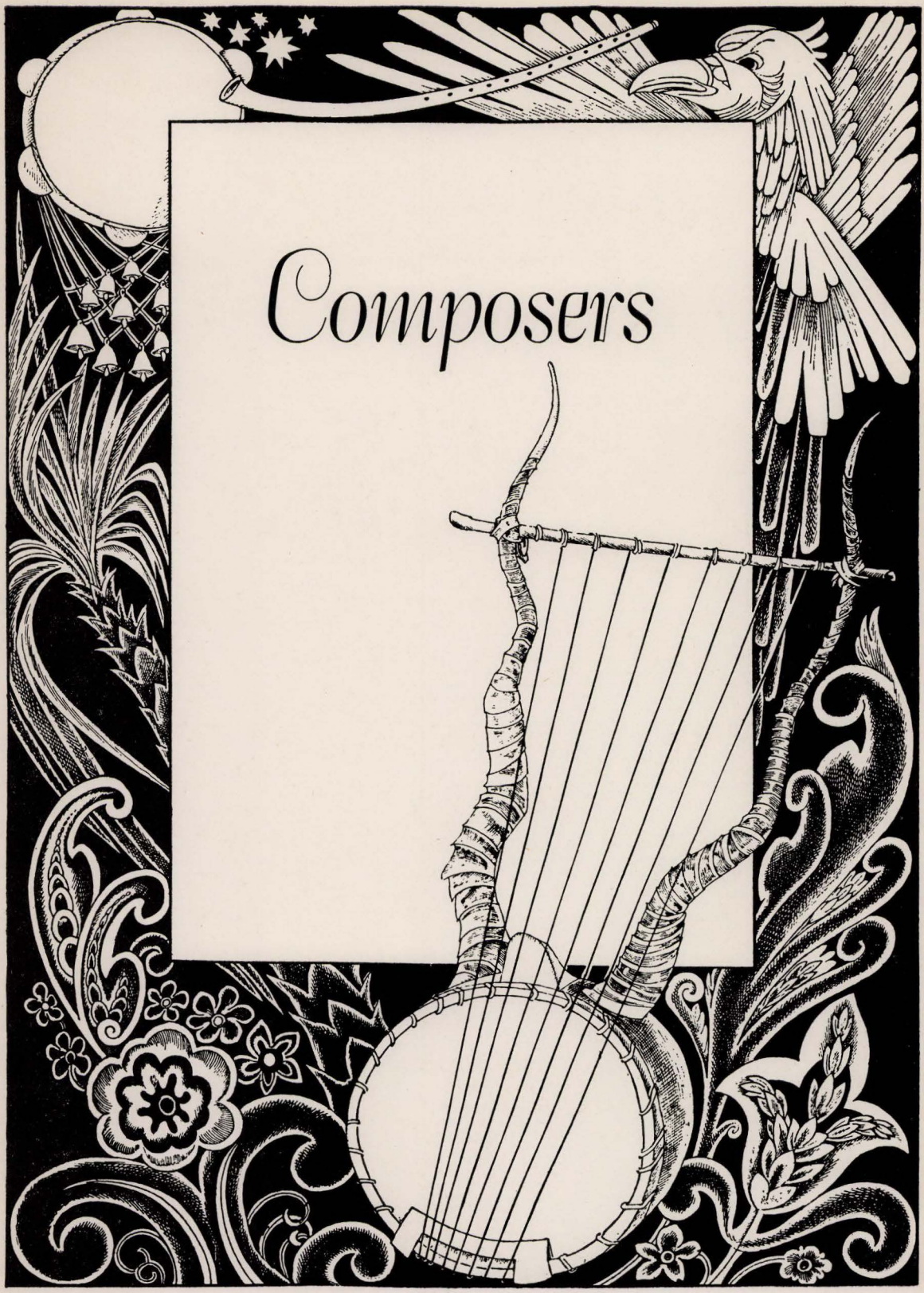
Any analytical criticism, such as would come from a professional critic, is definitely out of the author's province.



New York, July 1949.

FAMOUS MUSICIANS OF JEWISH ORIGIN

Composers



JOSEPH ACHRON

No one can consider modern Jewish music without linking Joseph Achron's name to the art. He was one of the most serious musicians to draw on his inner resources as a Jew for his creative works.



Born in Lesdzeye, a small village in Lithuania, May 1, 1886, and reared in a household where traditional Judaism, tempered by the then new Haskalah (Enlightenment) influences had their impact, the child Joseph at the age of two showed clear evidences of musical genius. He is said to have composed a melody on a home-made violin at that age. His father, an amateur violinist, was his first teacher, to be followed by instructors at the Conservatory of Warsaw, and subsequently by the eminent teachers Leopold Auer in violin, and Liadov and Steinberg in harmony, counterpoint, and composition at the St. Petersburg Conservatory.

When he was five, his family moved to Warsaw, where he began to take regular violin lessons, first with his father, and later under Mikhalovitsch. He was not yet seven when he composed his first violin piece. A year later he appeared at a benefit concert given by Counts Radziwill and Tyszkiewicz. A concert tour through Russia was the immediate result of this first appearance.

The story of Joseph Achron's life follows the familiar pattern of so many Russian and Polish Jewish musical prodigies. From the age of seven until thirty, at the outbreak of World War I, Achron concertized in the great capitals of Europe, playing occasionally to the acclaim of royalty, and invariably to the applause of the public. He is said to have given over a thousand concerts during a period of several years. His playing ranked with that of the best European violinists.

At eighteen Achron won the Michael Palais prize and a Gold Medal.

In 1911, together with Rosowsky, Gnessin, Tomars Krein, and M. Milner, he founded the Society of Jewish Folk Music in Petrograd. From 1913 to 1916 Achron was at the head of the master classes in violin and chamber music at the Royal Conservatory in Kharkov. His career as teacher and composer was interrupted for one and a half years when he was drafted into the Russian Army. At the end of the war, in 1918, he was mustered out, but remained too disturbed by war experiences to concentrate on music for some time. Soon, however, his musical talents and energies reasserted themselves and he returned to his work.

It was in 1918 that his first Sonata for Violin and Piano appeared.

Igor Gliebov, the famous Russian critic, said of Achron: "He is a lyric composer. He builds vibrating forms and passionate pictures of dramatic

intensity. He awakens the young musician's interest by his individualistic attainments in polyphonic music, which he unites with an effective and expressive idiom. His music is emotionally dynamic, a quality that is lacking in most of the other lyric composers. I have seldom met with such mastery as that shown in the second violin sonata."

It is also of interest to note what was said of him by two other critics, Sabaneyeff of Moscow and Karatygin of Petrograd, in which cities his second violin sonata and other works, performed in November, 1922, aroused great interest.

Karatygin wrote: "As violinist and composer of serious chamber music, Spohr was a great exception (excluding, of course, Corelli and Tartini). The other exception is Achron. Achron the violinist is a worthy rival of Achron the composer."

Sabaneyeff commented: "I consider Achron a mature and significant musician in his masterful artistry. He simultaneously follows two paths. He works on Jewish folklore, enriching the Jewish repertoire with brilliant and individualistic compositions, and he writes significant music that has nothing of the Jewish tonality. In his later period the two paths meet."

The famous historian E. Braudo added: "As a creator and interpreter Achron occupies a special place in our musical life. His art is deep and concentrated."

Of particular interest is his incidental music, written for orchestra and chorus, to the dramatic works of Maeterlinck, Perez, Roche, and others. These were performed by the Moscow Kamerny Theatre.

He remained in Russia until 1922, leaving for Germany, where he spent two years playing, composing, and arranging for publication of some of his works by the Universal Editions (Vienna) and by the famous Jewish music publishing houses, Yivneh and Yuval, all no longer in existence, and making occasional trips to Egypt, Palestine, and other countries.

Achron left Europe in 1925, to settle in America. He spent the first few years in New York teaching, composing, and concertizing. Here he wrote some of his best music for the Yiddish Art Theatre.

Although he composed a string quartet for the League of Composers, and a violin concerto for Jascha Heifetz, his real claim to fame is based on his incidental music to "The Golem." This was not his first production on a Jewish subject. However, his main contribution to Jewish music is his "Evening Service for the Sabbath," a work that places him in the highest ranks of liturgical composers of our day.

One notable event during his sojourn in New York was the jubilee concert arranged in honor of the 80th birthday of Leopold Auer, the great violin teacher. Auer called on Achron to write the cadenza for one of the pieces performed by Achron's colleagues, Heifetz and Zimbalist, at the concert.

Among the more than two hundred compositions in every musical form, original works as well as transcriptions and arrangements of the classics, are a large number of Achron's purely Jewish opera. The best known are: Hebrew Melody for violin and piano; Ballad on Jewish Themes, for 'cello

and orchestra; Jewish Dance, Wieglied; Dance Improvisations; Sherr; Hagadah; Sonata on Palestinian Themes; Avodah (commissioned by Temple Emanuel), for chorus and organ; Songs, to texts by Bialik, Frishman, Schneour; Children's Suite; the symphonic suite "Belshazar"; the Stempenu suite for a play by Sholom Aleichem; and music to plays by Goldfaden and other dramatists. Only a portion of his works have been published. Since his death, a society in his honor has been established in Los Angeles, whose plans are to arrange for publication of a complete edition of Achron's works, including those still in manuscript.

Many eminent composers have become identified in the minds of the public, not with their greatest or most scholarly compositions, but with some smaller piece.

For example, Rachmaninoff and his C-sharp minor "Prelude" seem synonymous, Paderewsky and his "Minuet" in G are wedded for all eternity, as are the Finnish Sibelius and his "Valse Triste" or the Norwegian Christian Sinding and his "Rustle of Spring." Joseph Achron will be immortalized by his famous "Hebrew Melody." He was a scholarly musician, highly prolific in musical creation. But throughout the world he will continue to be best known and remembered for this glorious "Hebrew Melody."

Several years ago on one of my visits to California, Achron and I were chatting about its origin. He confided to me that it was a "niggun" or melody sung to him by his grandfather.

Highly impressed by its beauty, he notated it. Some time later he harmonized and developed it into the enchanting composition the world now knows.

The last decade of Achron's life was spent in Hollywood, where he was invited to write for the film industry. Of all his musical labors, this was the only one distasteful to him. After a short trial period of writing background music for films, he found himself unsuited to the limitations of this form of musical composition, which did not allow him scope for free creation. Until he died in 1943, composing and teaching absorbed all his time. He became a loved and respected member of the group of prominent musicians in Hollywood, where Schoenberg, Toch, Gruenberg, Bloch, and others still form a remarkable musical community. Achron, modest man of deep feeling, always the proud Jew, at home or among friends in all circles, has left his impression on Jewish music as have few others.

In 1936 he played (première) his second violin concerto with the Los Angeles Philharmonic Orchestra, and in 1939 he played his third concerto with the same orchestra.

His suite "Golem" for orchestra was selected for the second International Music Festival at Venice in 1932 (première).

Among his important works are also "Symphonietta"; Four Improvisations for String Quartet; and "Salome's Dance" for chorus, produced at the Metropolitan Opera House in New York.

His last composition was a concerto for piano alone, opus 74.

He also translated Rimsky-Korsakoff's "Manual of Harmony."

Achron's works are published by the Universal Juwal Verlag (Berlin;

Israel), Belaieff, Schirmer, Fischer, Russian Musical Edition, Zimmerman, and Jurgenson.

Joseph Achron, great pioneer in Jewish music, died in California April 29, 1943.

One may indeed contemplate Achron's career with pride. Endowed with two great musical gifts, performance and creation, Achron expressed himself as a Jew with sincerity, forthrightness, and devotion. He had no inner conflicts about what was Jewish music, or whether music might or might not be national or Jewish. He felt deeply as a Jew, and from the core of his being, artist and Jew, he created Jewish music.

He achieved his effects by dissolving the melody and its accompaniment into a filigree of single lines, each of which gives the impression of a single fleeting melody, one above the other.

Achron's interest in Jewish music is on the one hand the natural consequence of his sincerity as a Jew, and on the other the reflection of the nationalist tendencies in Russian art in his early youth. During the second half of the nineteenth century the famous Russian composers, Rimsky-Korsakoff, Moussorgsky, Borodin, and others, consciously turned to the rich folk music of Russia for source material. So too Jewish nationalism, dominating Jewish consciousness early in the twentieth century, eventually found Jewish composers turning to their own folk songs for creative inspiration. Among them were Gnessin, Krein, Engel, Saminsky, Rosowsky, Weinberg, Millner, and Achron, several of whom are now living in the U. S. A.

In evaluating the Jewishness of Achron's works, one may conclude that the characteristically Jewish element in his music was his masterly handling of the tropes, or Bible cantillations, as well as folk and chassidic melodies.

Music has inspired men with hope, kindled their love, given a voice to their joys, cheered them on to valorous deeds, and soothed them in times of despair. Music uplifts and refines human nature. Music is not only the food of love, it teaches men gentleness and peace, comforts the lonely, harmonizes the discord of crowds.

MARION EUGENIE BAUER

MARION BAUER, one of the foremost living American composers of the gentler sex, was born in Walla Walla, Washington, August 15, 1887. She is of French-Jewish parentage. Her mother was a professor of languages in the Northwest and her father a musician. Her first teacher of music was her sister, the well-known music critic, Emilie Frances Bauer. She studied also with Eugene Heffley, Henry Huss, and Walter Rothwell. Longing to see the country whence her family had come generations before, Marion as a young girl went to France. In Paris she worked with Raoul Pugno, Nadia Boulanger, Campbell-Tipton, and Andre Gedalge.



Marion Bauer presents the rare case of a woman composer who for the most part writes chamber music. A woman composer as such is a rarity, but when she does appear she is usually a Lied composer. Marion Bauer has even composed orchestral music, and recently completed a piano concerto. However, these larger scores are still in manuscript.

Some thirty years ago Marion Bauer was considered by many a rebel, a radical member of the musical left wing, but today in comparison with contemporary experimentalists she is decidedly middle-of-the-road.

While studying in France, her soul was opened to the beauty of Debussy's music, and she took a modicum of it back to New York; sometimes perhaps she glazes her Lieder over with it, as well as her chamber music.

Her penchant is modernism. The polytonality of Honegger and the piercing atonality of Schoenberg fascinate her infinitely more than all the brays and twists and wails of jazz. Her music is vitally interesting, pulsating with dynamic verve and power. Her sonatas for violin and piano, her infinite variety of songs, her chamber music reveal her to be something more than a polished technician.

She is the only woman member of the Executive Board of the United States Section of the International Society for Contemporary Music, as well as secretary of the League of Composers, positions which have enabled her to publish two studies on contemporary music.

Perhaps her thorough search into contemporary music and even more her lecturing and teaching, have permitted her to remain in close contact with the public, and explain her awareness of the demand for music everyone should be able to understand.

She is associate professor in the Music Department of New York University and a faculty member of the Juilliard School of Music. She has been a visiting professor at Carnegie Institute of Technology, Mills College, and

Cincinnati Conservatory of Music. Since 1922 she has been an annual lecturer at Chautauqua, N. Y. In addition to composing and lecturing she is active as a writer, being New York editor and critic of the "Musical Leader." As an author she has continued the series begun in "How Music Grew" (written in collaboration with Ethel R. Peyser) and published a treatise on present-day composers and their idioms, "Twentieth Century Music." She is also co-author with Ethel R. Peyser of "Music Through the Ages." In addition Marion Bauer is chairman of the Young Composers Contests of the National Federation of Music Clubs.

Her chamber music has been frequently performed, and many of her works have been broadcast over major networks in the United States. Her orchestral and choral works have been presented by leading orchestras and choruses both in the United States and abroad. The Symphony Suite for String Orchestra won honorable mention in the Sigma Alpha Jata Contest for compositions by women. Her Concertino for Oboe, Clarinet, and String Quartet was commissioned by the League of Composers and broadcast over CBS in 1940.

Among her major works are: Concerto for Piano and Orchestra, Trio Sonata, Violin Sonata, String Quartet, Suite for Soprano and String Quartet, Dance Sonata for Piano, Incidental Music to "Prometheus Bound," "Pan" (choreographic sketch for a film), and numerous shorter pieces in various forms.

ARTHUR BENJAMIN

ARTHUR BENJAMIN, British composer, was born in Sydney, Australia, September 18, 1893. He studied first at the Brisbane School in Australia, and then went to London (1911), where he entered the Royal College of Music. After World War I, Benjamin was invited to become a faculty member at the college, teaching composition.

His career as composer started in 1924, when he wrote a string quartet which won him the Carnegie Award, "Overture to an Italian Comedy," first performed in 1937 at the Royal College of Music, with Malcolm Sargent conducting. The London Daily Telegraph critic wrote, "Mr. Benjamin has done what so many modern composers are unwilling to do—he has written music that is frankly and unashamedly jolly." The Overture is gay and sparkling with Neapolitan songs and dances. His "Prelude to a Holiday" was first performed by the Indianapolis Symphony Orchestra under Fabian Sevitzky. Among his many compositions we can mention Sonatina for Violin and Piano; "Cotillon" (an orchestral suite based on original melodies compiled by W. Pearson and Young in London in 1719); "Three Impressions," for voice and string quartet; several works for the stage—one of them "The Devil Take Her"—produced at Columbia University; "Romantic Fantasy" for violin, viola, and orchestra; a concerto for violin and orchestra; "Jamaica Rhumba" for viola (played frequently by William Primrose); and music for films.

Benjamin settled in Canada in 1938. Whether he writes concertos, suites, quartets, or Lieder, each is skilfully done and full of humor. He has a deep affection for the idyll of the seventeenth century, whose poetry and melodies became the basis of several of his compositions.

He now makes his home in Vancouver, where he teaches, composes, and from time to time leads the Vancouver Symphony Orchestra.

IRVING BERLIN

IRVING BERLIN was born Israel Baline in South Russia, May 11, 1888, the youngest of eight children of Cantor Moses Baline. When the boy was five, the family moved to New York's teeming lower East Side.



His father died within four years of his arrival and the boy had to help support the family by selling newspapers. School held no attraction for him; he preferred to play on the East River docks and stroll on the Bowery near the family's Cherry Street tenement.

As he walked along this highway of drink and dirt he would stop in front of saloons where he heard tattered troubadours singing sentimental songs. At fourteen Irving left home to begin a career in music by singing for pennies in saloons, playing piano (by ear) in a Bowery dive, plugging songs in Tony Pastor's music hall, and progressing to the post of singing waiter, which taught him the distress and the longing of the people and groomed him as their speaker. Who else could sing from the bottom of his heart, "God Bless America"?

In 1907 he made his first attempt as a song writer. He wrote "Marie from Sunny Italy," words and music all his own. This song brought him thirty-three cents in royalties. Three years later he found himself with a hit on his hands—"Alexander's Ragtime Band." Within two years the entire country was singing and swinging to the song, and the Bowery waiter became a Tin Pan Alley celebrity. Since then he has charmed the nation and the world with his songs, appeared in his own productions, founded the publishing firm bearing his name, and become an international figure.

Many legends have sprung up about Berlin. One that needs explanation concerns his method of composing. He never studied music. But in turning out an average of twenty to twenty-five songs a year for forty years, he learned something about what music means.

I wonder if Berlin would have turned out better music if he had studied music with professional theoreticians. He himself says, "I'm not proud of being untrained. Neither am I ashamed of it. It's simply a fact—

I'm not a schooled musician. When I began, forty years ago, few of the popular songwriters were trained musicians." After he works out a tune, he calls in his musical secretary, who writes down the music as he plays it. Then the secretary takes Berlin's place at the piano and plays the tune over and over many times while he makes changes to fit the words to the music or the music to the words.

From the experience of all these years, he has learned how to produce the right word and the right melody at the right moment: "Any Bonds Today," "This is the Army," each a hit. Between "Alexander's Ragtime Band," in 1911, until 1942's "This is the Army," eighteen Berlin shows were produced on Broadway, and not one was a failure.



Berlin's songs are very emotional. They are characterized by simple melodies and unsophisticated lyrics. They are reflections of the man himself. For at heart he is simple, modest, and somewhat shy. Soon after his first success as a songwriter, he married Dorothy Goetz, sister of a fellow songwriter. She died within a year and for a time he was inconsolable, expressing his grief in some of his most touching ballads. After thirteen years he married Ellin, daughter of Clarence Mackay, president of the Postal Telegraph-Commercial combine.

His second war show, "This is the Army," netted something like $10,000,000. The entire proceeds (including royalties) Berlin donated to the Army Emergency Relief. The royalties from "God Bless America," which he has donated to the Boy Scouts, Girl Scouts, and Campfire Girls, also run into fantastic figures. The first two years after it was composed it brought in approximately $60,000.

Berlin has written many different kinds of tunes—dance and tricky jazz-rhythm novelties, sentimental ballads, and stage shows. Here are some of the best known: "Oh, How I Hate to Get Up in the Morning"; "A Pretty Girl is Like a Melody"; "When My Baby Smiles at Me"; "Lady of the Evening"; "All Alone"; "Russian Lullaby"; "Blue Skies"; "Always"; "Remember"; "Easter Parade"; "As Thousands Cheer"; "Say It With Music"; "White Christmas"; "Alexander's Ragtime Band"; and "God Bless America." This last is a stimulating patriotic song, a popular substitute for the national anthem. On the strength of "God Bless America" alone, Irving Berlin can be proclaimed one of America's great sons.

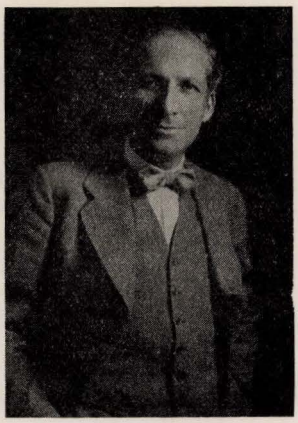
The late Jerome Kern once said, "Irving Berlin has no place in American music—he *is* American music." And John Alden Carpenter was quoted in a symposium in Etude some years ago: "I am strongly inclined to believe that the musical historian of the year 2000 will find the birthday of American music and that of Irving Berlin to have been the same."

At a dinner given September, 1940, in New York, by the National

Committee for Music Appreciation, Irving Berlin received an award for his outstanding contribution to American music.

ABRAHAM WOLF BINDER

ABRAHAM WOLF BINDER was born January 5, 1895, in New York City. The son of a cantor, he early became acquainted with traditional melodies and modes. At the age of seven he was already writing musical settings for the synagogue liturgy. He received his musical education at the Music School Settlement under Angela Diller and Elizabeth Quaile. He studied piano with Albert Ross Parsons, and counterpoint and composition at Columbia University, under Daniel Gregory Mason and Cornelius Rybner. In 1918 he was awarded the Mosenthal Fellowship in Music at the University, and later the degree of Bachelor of Music by the New York College of Music, where Professor Rybner had gone to teach.



Since 1919 Binder has been director of music of the 92nd Street Young Men's Hebrew Association, in New York City, where he is in charge of the music school, a symphony orchestra, and a choral group. In 1923 he became instructor in synagogue and folk music at the Jewish Institute of Religion, and in 1924, choirmaster of the Free Synagogue at Carnegie Hall.

Binder went on a research tour to Palestine in 1925, bringing back a collection of melodies sung by the chalutzim, as well as many Yemenite, Arabic, and liturgical melodies. This trip yielded not only a published collection of new Palestinian songs, but also a symphonic suite for a large orchestra, entitled "Holy Land Impressions."

Binder has composed in all musical forms. He is widely known for his sacred music, his work having become standard in synagogues throughout the United States. He is composer of the hymn "Come, Oh Sabbath Day," and was appointed musical director of the third edition of the Union Hymnal by the Central Conference of American Rabbis in 1929. His orchestral works have been played by some of the leading symphony orchestras in this country, in concert and radio performances, as well as by the Palestine Symphony Orchestra.

Binder's lecture recitals have attracted great audiences throughout the country. He speaks authoritatively on his subject, and illustrates both vocally and instrumentally in a most artistic manner, making his recitals an educational delight.

As a conductor Binder has distinguished himself, particularly in the field of choral music.

Under his direction the Y.M.H.A. Society presented the first performance in this country of Oscar Gutman's Hebrew oratorio, "Bereshith." He has also presented, with this organization, such works as Ernest Bloch's "Avodath Hakodesh" and his own choral poem, "Amos on Times Square."

In the winter of 1946 he was invited by Town Hall of New York to arrange a series of six lectures entitled "Music of the Faiths." These lecture-recitals were devoted to the music of the Catholic and Protestant Churches and of the Synagogue.

Among his many compositions are:

Symphonic Suites Nos. 1, 2, and 3 for large orchestra; Overture "Ha-Chalutzim"; "Rhapsody for Piano and Orchestra"; "Overture-Fantasie"; "Lament for Full Orchestra"; "Concertante" and "Concertino" for String Orchestra; "Concerto" for String Orchestra; "Hibbath Shabbath"; "Rinnath Shabbath"; Palestinian Song Suite; Evening Service for the New Year; "Kabbalath Shabbath"; "Esther, Queen of Persia"; and the choral poem, "Israel Reborn."

He is the author of many articles on various phases of Jewish music which have been published and syndicated throughout the United States.

GEORGES BIZET

IN THE NEW French School, Bizet occupies a unique place. He was an innovator, inasmuch as his problem was to paint character by means of musical sounds and to bring about effects through tense dramatic situations. The famous composer of "Carmen" and "Jamilet" was born October 25, 1838, in Paris. His father was a singing teacher and his mother a pianist of ability. This unusual child could read notes at the age of four. He studied at the Paris Conservatory, under the guidance of Marmontellet, Halevy, and Zimmerman. When the latter could not give the boy his lesson, his place was taken by his famous son-in-law, Charles Gounod.



In 1857 Bizet received the Prix de Rome, but even previous to this he had received first prize at the competition arranged by Jacques Offenbach for his operetta, "Le Docteur Miracle." After this Bizet undertook a journey through Italy for the purpose of studying. Upon his return he succeeded in staging his "Pearl Fishers" at the Theatre Lyrique, where it was indifferently received. This did not discourage the composer. After a short interval there appeared his incidental music to Daudet's drama, "L'Arlésienne." In 1825 he produced his famous "Carmen," which, at first unsuccessful in France, was cordially received in other countries.

Bizet's music has retained to this day its beauty, originality, and fresh-

ness. Every note sounds brilliant and alluring. The pathetic scenes have not lost any of their effectiveness, and the lively parts still sparkle with good humor and wit. Not appreciated, even misunderstood at first, "Carmen" brought painful disillusion to its composer. Its unique value was not recognized to the fullest and most enthusiastic extent until later. Today it is not only one of the most brilliant among the operatic jewels of France, but one of the most popular productions in the world's operatic repertoire.

Bizet succumbed to a fatal illness three months after the premiere of "Carmen." The assumption that he died in consequence of its "failure" is incorrect. The unfortunate composer had been in ill-health for a long time; he was the victim of severe throat trouble, and his heart was subject to weak spells. He died when he was only thirty-six.

To Halevy, who was his real teacher, Bizet was passionately attached. He completed Halevy's three-act biblical opera, "Noah." On July 3, 1860, Bizet married Genevieve Halevy, beautiful daughter of his teacher. To glimpse the true nobility of Bizet's soul, we quote an excerpt from his letter to Halevy, written during the Franco-Prussian war: "Our poor philosophy and dream of the eternal world of the brotherhood of man, and the society of men! . . . Instead of all this—tears, blood, and numberless crimes. . . . I will remember that I am a Frenchman, but I cannot forget that I am also—a Man. . . ."

In 1867 he expressed his views on criticism and the significance of music thus: "We have all kinds of music—music of the past, present, and future. For me there exist only two kinds of music—good and bad. Do we not find genius in all lands and times? The true and beautiful never die!

"The poet, painter, and musician put all the wealth of their spirit, all that is in their souls, into the work they are doing. And what do we do? Instead of being enlightened and ennobled, we inquire . . . about his passport; we gather information about his manners, connections, and his artistic path. This is not criticism, this is police methods. The artist has no name, no nationality; he possesses inspiration or he possesses it not; he is a genius or he is not. From a great artist we cannot demand those qualities which he does not possess, but we must appreciate those which he has!"

It is worthy of note that the ballet music for the last act of "Carmen" was borrowed after his death from his "L'Arlésienne." In the original score there was no such music where it is now customary to play it.

As early as 1855, at the age of seventeen, Bizet wrote his first Symphony in C major. He started it on September 29, and finished it in less than two months. It is a sparkling symphony, short and in the vein of Mozart and Haydn.

Most of the attacks of his early critics were directed against his "unlimited admiration and imitation of Wagner." Poor Bizet! If he could have known that Nietzsche, the philosopher, who became Wagner's bitterest adversary, after having been one of his most devoted friends and admirers, was to point to "Carmen" as a model of clearness and dramatic naturalness, alongside of Wagner's "complicated and sophisticated score"! Other critics accused Bizet of using Spanish popular melodies for his opera. It is true

that he made use of a Cuban melody for his "Habanera" and of a popular Spanish tune for the "Seguidilla," which probably Sarasate, the great violin virtuoso and Bizet's classmate and friend, had called to his attention.

In 1920 Nimerovitch-Dantschenko, a director of the Moscow Art Theatre Music Studio, presented Bizet's vital score in somewhat revised version, under the name of "Carmencita and the Soldier." This gifted director has worked miracles in the new staging of that popular work. The music has not been tampered with; the only revisions have been in the libretto, such as substitution of the toreador by the matador Lucas, and the entire elimination of the character Micaela, while instead of fortune-telling by cards a candle is used. The libretto written by Meilhac and Halevy from Merimée's story was revised for the Moscow Art Music Studios by Constantin Lipskeroff.

Bizet's memory is perpetuated by monuments, and he is now hailed as one of the greatest musical geniuses France has produced. His "Carmen" was a "trionfo," but poor Bizet tasted only the "lamento"!

As in the case of Richard Wagner, whose Jewish paternal origin has been a subject of wide controversy, so it is with Georges Bizet. While preparing my "Famous Musicians of a Wandering Race" (1927), I based my research both on previous documentary publications and personal contacts. I visited Paris in 1922 and again in 1924, to gather additional material on the lives of French-Jewish composers and musicians. Several persons were interviewed regarding the Jewish ancestry of Bizet. A friend of long standing, Dr. Henri Sliosberg, a renowned lawyer in pre-Soviet Russia, whom I visited several times in Paris, introduced me to an eminent French septuagenarian musicologist who, in his youth, had known Bizet personally. From him I learned that Bizet's maternal grandparents were Spanish Jews.

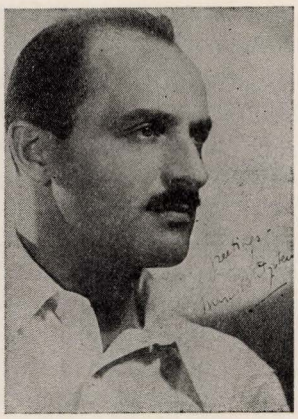
May I also refer you to a book written by Dr. Adolph Kohut, entitled "Beruehmte Israelitische Maenner und Frauen," published originally in 1871, in which Bizet's biography and photograph were included. (A copy of this first edition is still in my possession.) In 1892 this volume was translated into several versions, which did not omit Bizet's biography.

In view of the fact that Dr. Kohut's book originally appeared during Bizet's lifetime (he died in 1875), and he was at no time thereafter forced to repudiate or retract the statement of the composer's origin, it is safe to assume that Bizet had Jewish blood in his veins. His birth certificate was destroyed in the fires of the Paris Commune. Georges Pigot, in his biography, is evasive, reminding us that Bizet's given names in the civil list and in the register of the Paris Conservatoire are Alexander César Leopold and do not include Georges, given him by a godfather and adopted by him as a preferred name.

Other biographies are singularly reticent on the subject. In "Das Judenthum in der Musik," by Simon Levy, Erfurt, 1930, Bizet is described as "ein halb-spanischer Jude."

MARC BLITZSTEIN

MARC BLITZSTEIN was asked how "Jewishness" had crept into the music of the fourth act of his "No for an Answer," and, even more obviously, into one of the melodies of "The Cradle Will Rock." Blitzstein answered, "I don't know how it came in; it just came out of me unconsciously; it must have been in me somehow. I am glad it did come out!"



Born in Philadelphia, March 2, 1905, he began studying the piano at the age of three and made his first public appearance when he was six years old. At fifteen he appeared as solo pianist with the Philadelphia Orchestra. Composing music from his earliest years, Blitzstein continued his musical studies while he attended the University of Pennsylvania, and then went on to the Curtis Institute and the Academy of Arts in Berlin. Among his teachers were Sealero in New York, Boulanger in Paris, and Schoenberg in Berlin (composition) while he was pursuing piano under Silotti.

In addition to his activities as a composer, he has lectured frequently at universities and colleges. He has published innumerable articles in the "Boston Transcript," "Musical Quarterly," "Modern Music," and other periodicals. He has also taught at the New School for Social Research, which he helped to organize.

The decade 1923-33 definitely marked the influx of new music. Among American composers taking part in establishment of the Modern Music Circle were Marion Bauer, Aaron Copland, Marc Blitzstein, Frederick Jacobi, A. Walter Kramer, Lazare Saminsky, Louis Gruenberg, Harold Morris, Leo Ornstein, and George Antheil (all of Jewish origin).

Marc Blitzstein has won triple fame as composer, playwright, and pianist. His most ambitious work, "The Airborne Symphony," was received with critical accolades in its premiere American performance by the City Center Symphony Orchestra. Since the premiere "Airborne" has been presented again at the City Center, and was heard by millions on a coast-to-coast broadcast by the NBC Symphony Orchestra under the direction of Leonard Bernstein. The Newspaper Guild of New York tendered Mr. Blitzstein its highest honor when they presented him with their 1947 Page One Award for his contribution to music.

It was during his tour of duty as a corporal in the 8th Air Force that Blitzstein was commissioned to write the symphony. His commanding officer, Maj. William Wyler, who was awarded the Academy Oscar for his directorial efforts of "The Best Years of Our Lives," asked his corporal what sort of job he would like to undertake. Blitzstein requested permission to compose a symphony for the 8th Air Force. Major Wyler checked with his commanding

officer, Col. Beirno Laye, author of "I Wanted Wings," and Gen. Eaker. In February, 1943, when Major Wyler was transferred to the Mediterranean Army Air Forces to set up a public relations program there, Cpl. Blitzstein was assigned to USTAAF, under command of Lt. Col. Tex McCrary and Col. Jock Whitney, with instructions to get the Symphony into work. "Airborne" was begun in London while the city was undergoing air raids and buzz-bombings, and the composer worked under trying conditions. There were frequent interruptions while he took cover during raids.

It was first performed at Albert Hall, London, then twice with the New York City Center Orchestra and the Robert Shaw Chorale, conducted by Leonard Bernstein, with Orson Welles and Norman Corwin as narrators. Charles Holland (tenor) and Walter Scheff (baritone) were the soloists.

Beethoven dedicated his symphonies to princes; Marc Blitzstein dedicated his to a famous fighting outfit.

To a question about the title, whether it was specific or general, he said, "I thought about a variety of different titles—cantata, oratorio, tone poem—but none had the meaning I wanted to convey. If Stravinsky can write a 'Symphony of Psalms,' I guess I can call this an 'Airborne Symphony,' even though there is sung and spoken text from beginning to end."

The author of this book witnessed the premiere of "Airborne" in New York at the City Center, April 11, 1946. It was a stirring performance and an unforgettable experience. There was a tremendous demonstration. The next day the entire New York press acclaimed the composition. Olin Downes wrote in the New York Times: "Not often has a new symphony had such an approving reception in this city. The work gripped the audience by its subject and its music-dramatic treatment. . . . It is a significant score, in its quality, expressive purpose, and relation to urgencies of today. . . . The score is first class theatre. This is its merit, and a great one. As music drama of mass effects, it is the work of a born exhorter and craftsman for the multitude. The vocal parts are well written, both for chorus and soloists. The chorus distinguished itself like the orchestra."

Louis Biancolli of the New York Telegram wrote: "The season's most rousing novelty brought on a giant ovation at the City Center last night, when Marc Blitzstein's 'Airborne Symphony' unreeled the history of flight in blunt style. Leonard Bernstein brought the baton down on a tough-fibred score that is likely to whip up fervor in all quarters. Mr. Blitzstein grows lyric in painting the glory; orchestra and chorus exult in the achievement, shout hosannah in mastering space."

I still remember how the audience was stirred. After hearing "Airborne" for the second time, six months later, the same critic Biancolli wrote: "Six months away from this flying symphony confirmed first impressions that it rates billing as Mr. Blitzstein's highest flight to date. The fine impact of word and note should give it long and glowing life. Since Blitzstein writes his libretti himself, the complete unity of words and music form a striking effect. Nobody, whosoever he be, could refrain from listening to the main song of 'The Cradle Will Rock,' 'That's Thunder,' 'That's Lightning,' which portrays the spirit of the great revolution of all minorities on earth; no one,

whether Jew or non-Jew, will remain cool during the drugstore scene; no one can resist the social criticism of the second act. Blitzstein is the idealistic fighter for human rights everywhere."

William Kozlenko included the libretto of Blitzstein's "The Cradle Will Rock" in his selection of the "best plays of the social theater."

When Blitzstein's "The Cradle will Rock" was given in New York November 24, 1947, Olin Downes wrote the next day: "Marc Blitzstein's musical show, 'The Cradle Will Rock,' was given an electrifying performance last night under Leonard Bernstein's direction, at the City Center of Arts and Drama. It was done with masterly stagecraft, with astonishingly gifted singing actors. It is couched in a pathos of slang and slogans, a form that is apparently formless, and it catches fire, it blazes, it amuses, until with the really masterly, if unconventional structure, of the Finale—screaming trumpets in the orchestra, the drumbeats, the sounds of fifes, and the voices chorusing from far and near—the listener wants to beat his palms and shout as the curtain falls.

"Regardless of theory, point of view, or propaganda, it strikes home over the footlights; it has genius."

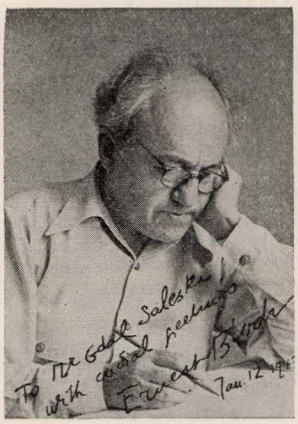
Since his discharge from the Air Force, Marc Blitzstein has composed the music for Lillian Hellman's Broadway hit, "Another Part of the Forest," and the American Repertoire Theater's production of "Androcles and the Lion." Serge Koussevitzky has commissioned him to compose an opera and Harper Brothers have requested him to write a book.

A member of ASCAP, Composers' Alliance, Dramatists' Guild, Actors' Equity, and the Musicians' Union, Mr. Blitzstein has also done the music for the motion picture documentaries, "Spanish Earth," "Valley Town," and "Native Land."

At the same time he wrote a radio song play for the Columbia Workshop, called "I've got the Tune." And in 1941 he wrote another opera, "No For an Answer."

ERNEST BLOCH

DURING MY vacation in the summer of 1942, while lecturing in Portland, Oregon, I yielded to a desire of long standing to visit Ernest Bloch at his Agate Beach Home, about a hundred miles away.



From friends in Portland I heard that Bloch, while on a fishing trip, had slipped and broken his leg. Not wishing to impose, I sent him a letter, asking if he would like me to visit him, and received this reply by special delivery: "Dear Mr. Saleski: I have just received your letter of yesterday. Unfortunately I am invalided now, having met with an accident three weeks ago, and am suffering with a broken leg. The pain and strain have tired me too much to allow me to receive any visits now. I regret it and hope that at some other time we may have the opportunity to meet—in better circumstances. With best wishes and cordial greetings, I am, yours sincerely, E. B., September 21, 1942."

On my return to New York, I sent Bloch a copy of my first book, "Famous Musicians of a Wandering Race," and received in reply the following letter, part of which I quote: "It was very kind of you to send me your book . . . with such a nice dedication, and I shall certainly read it with great interest. Though bearing the date of 1927, it is more 'actual' than ever, and shows what immense contributions the Jews . . . or 'quarter-Jews' have made to music. . . . Thanks again and cordial greetings."

When I wrote about Ernest Bloch in my first book, I had had many opportunities not only of hearing his later works, but also of watching with interest the growth of this great musician. I am familiar with his "Schelomo" for 'cello and orchestra, his piano quintet, his "America" for orchestra, as well as his "Voice in the Wilderness," which was performed by the New York Philharmonic Orchestra under the baton of A. Rodzinsky, with Joseph Schuster playing the 'cello solo.

There is no doubt that Ernest Bloch is one of the foremost living composers. Disdaining artifice and superficiality, which point the way to specious fame in this hectic age, he has addressed himself to mankind out of the fullness of a spiritualized nature, with all the consuming passion and idealism of the Hebrew prophets.

Bloch was born in Geneva, Switzerland, July 24, 1880. His first teachers were L. Rey for violin, and E. Jacques Delcroze in composition. His father was a businessman who wanted the son to follow in his steps, but the boy's heart always craved music, and it was music he insisted upon following. At sixteen he left Geneva for Brussels, where he studied for eight years under F. Schorg and E. Ysaye in violin, and F. Rasse in composition. After

composing several songs, two symphonic poems, and a symphony, he returned to Geneva.

Discouraged by his inability to have his compositions performed, he yielded to his father's wishes and entered the family business. Here he worked for three years, but the call of music was again too strong and he resigned once more to follow his heart's love.

Soon he obtained the position of lecturer at the Conservatory of Music in Geneva, and as conductor of symphony concerts at Lausanne and Neufchatel.

Bloch composed "Macbeth" in the years 1904-1909—a lyric drama in prologue and three acts, with book by Edmund Fleg (after Shakespeare). The first production was at the Opera Comique in Paris, November 30, 1910, fifteen performances following. This was the most discussed premiere of the season. What gave Bloch most pleasure was that Romain Rolland was so interested in the score that he made a long journey to Geneva to encourage Bloch in his musical career. Encouragement at this time was what the composer sadly needed. He had counted much on the success of the opera. His life of hardship had almost persuaded him it would be wiser to try a living at other things than music, composing only for the joy of it.

The opera lay unplayed for twenty-eight years. In March, 1938, "Real Teatro di San Carlo" in Naples revived the work with conspicuous success, in the Italian translation of Mary Tibaldi Chiesa. The public and the Italian press were enthusiastic.

The first world performance of "Macbeth" in concert form was given by the Boston Symphony Orchestra, the composer conducting at Cambridge, March 16, 1939, and in Boston, March 17, 18, 20, 21.

In 1916 Bloch came to America, where recognition was immediate. After only a few months in New York, he was invited by Dr. Mock of the Boston Symphony to conduct his "Trois Poèmes Juifs." In May, 1917, the Friends of Music gave a concert devoted to his orchestral works, with Artur Bodanzky and the composer conducting.

Nevertheless, Bloch has had a rather difficult financial struggle. His first venture was an unfortunate one. He conducted the Maude Allen Troupe, and this company went into bankruptcy. A few distinguished and influential musicians, hearing of his plight, offered him financial aid and encouragement.

The turning point came when Bloch won the Elizabeth Sprague Coolidge prize of one thousand dollars for his "Suite for Viola and Piano," performed in Pittsfield, Mass., by Luis Bailly and Harold Bauer.

It was at this time that he expressed his views on Jews as creators in music: "Nationalism is not essential in music, but I think that racial consciousness is. The two things are not the same, and I think that is where many composers get confused about the real issue. A man does not have to label a composition 'American' or 'German' or 'Italian,' but he has to be an American, German, Italian, or even Jewish, at the bottom of his heart if he expects to produce any real music. I, for instance, am a Jew, and I aspire to write Jewish music; not for the sake of self-advertisement, but because I am

sure this is the only way in which I can produce music of vitality and significance, if I can do such a thing at all.

"I believe those pages of my own in which I am at my best are those in which I am unmistakably racial; but the racial quality is not only in folk-themes, it is in myself. If not folk-themes, you might ask, 'Then what would be the sign of Jewish music?' Well, I admit that scientific analysis of what constitutes the racial element in music is difficult. But it would be unscientific to deny the existence of such elements. Racial feeling is certainly a quality of all great music, which must be an essential expression of the masses as well as the individual. Does anyone think he is only himself? Far from it! He is thousands of his ancestors. If he writes as he feels, no matter how exceptional his point of view, his expression will be basically that of his forefathers. I think the principal reason the Jewish composers have never as yet attained the first rank in music composition is that, consciously or sub-consciously, through fear or lack of self-knowledge, they fail to proclaim themselves in their art."

I believe this is true. The Jews have never enjoyed a specific system of musical training such as exists in nearly all countries of the world. The Jews of each country have been subjected to the influences of the land and all they have in common is the music of the synagogue. A Jewish student's training in a conservatory in Berlin or Paris, or in the music schools of London or America, would be moulded much more by the influences of Germany, France, England, or America than by those of his race.

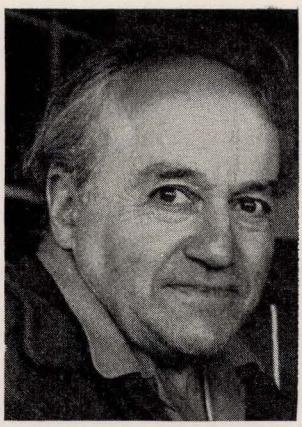
Ernest Bloch is truly a prolific composer. Besides his two operas "Macbeth" and "Jezebel," the following major works are of significance: "Vivre —Aimer," "Symphony in C-sharp Minor,' "Trois Poèmes Juifs," "Three Psalms," "Hiver-Printemps," "Schelomo," "Rhapsodie for 'Cello and Orchestra," "Epic Symphony," "America," "Helvetia," "Concerto for Violin and Orchestra," a suite, "Evocations," "Voice in the Wilderness" for orchestra and 'cello obbligato, "Quartet in B-minor," "Suite for Viola and Piano," two Sonatas for Violin and Piano, Piano-Quintette, and "Avodath Hakodesh," which was written as a sacred service for the synagogue.

As to the "Israel" Symphony, Bloch himself says: "It is the Jewish soul that interests me, the complex, glowing, agitated soul that I feel vibrating throughout the Bible. All this is in us; all this in me. It is all this that I endeavor to hear in myself and to transcribe in my music—the venerable emotion of the race that slumbers down in our soul."

His "Israel" Symphony, which was first given in America in 1917 under Artur Bodanzky, is a magnificent work. It was conceived in two parts. The first depicts lamentation, supplication, frenzy, prophecy, and vision of the promised land. The second was to be the triumph of Israel, but the composer stated that for reasons of his own this part would never be written. Be it so! What is left is a magnificent body of music which rebukes by its energy, its protest, its vision, the general affectation and insincerity of this period in art. The orchestration is at times heavy, but always effective—never thick or superfluous. There are thoughts of Hebraic ritual; ancestral voices are heard prophecying war.

In 1917 Bloch settled in New York as teacher in the David Mann School of Music. In 1920 he was called to Cleveland, Ohio, as head of the newly-organized Cleveland Institute of Music, in which capacity he served till spring of 1925.

In describing his views on Ernest Bloch as a composer, Paul Rosenfeld says in the *Musical Chronicle:* "Bloch is one of the few men living in whom the world becomes tone. He does that which Bach did, which Wagner did, which Debussy did, and which every true musician will do. He goes directly for his substance, his form, to the warm moist quick of sensation. He permits himself to be guided not by what others have felt or said they have felt, but by what takes place within his flesh. . . .



"He is that rare person—the musician who thinks! He is the man who likes to play with tones and who nevertheless is a vivid citizen of the world, liberal in his interests and his knowledge, sufficient to himself, able to wander lonely, indifferent at heart to the fashions in music and to the praise and blame of the public voices. He is the man who expresses courage and honesty in every sense of the many forms of a rich existence."

Of interest are some of his "Pictures of Chassidic Life" for piano, and the "Baal Schem" for violin. The latter was performed by Bronislaw Huberman in New York, March 21, 1924. Since then it has been included in the repertory of most of the great violinists.

At the end of 1916 Bloch delved deeper into the musical wealth of his race and completed his "Schelomo" for 'cello and orchestra, portraying in tone the great biblical character, King Solomon.

This Hebrew Rhapsody is a composition of towering imagination, and at times of almost agonizing intensity. It has originality, depth, and powerful dramatic feeling. Free in form, the freedom is that of a master. "Schelomo" is a magnificent work by one of the greatest living composers.

Its history is as follows: At the end of 1915 Bloch was staying in Geneva; for some years he had been composing sketches for this work, based on the book of Ecclesiastes, but progress was arrested by the problem of the language to be used. French did not adapt itself to his idiom, nor did German, nor English. Only the sonorous Hebrew seemed suitable; but he was not sufficiently acquainted with the language to trust himself to set it to music. Whilst in this difficulty he happened to meet the 'cellist, Alexander Barjansky and his wife, with whom he formed a close friendship. This led to the suggestion of writing a work for the 'cello, and while the idea was in his mind, it suddenly occurred to him to employ, for his "Ecclesiastes," instead of a singer, a 'cello, whose tones have the requisite quality and are of universal appeal. He forthwith set to work with enthusiasm on this Rhapsody (whilst Mme. Barjansky, who is a sculptress, worked at the same time on a statuette of King Solomon). Within a few weeks the work was finished, and

as tradition ascribes to Solomon the authorship of "Ecclesiastes," his name was chosen for the title of the Rhapsody. There was no definite programme, no set purpose to describe or narrate, but he had saturated himself with the biblical text, and was deeply moved by the misery through which the world was passing. "Shelomo" was thus the fruit of a strong impulse.

The premiere of his symphony "America" in New York, December 20, 1928, was received with great enthusiasm. Performed by the Philharmonic Symphony under Walter Damrosch, it won the prize for the best American symphonic work submitted in a contest. Bloch's "Epic Rhapsody" was chosen unanimously from among ninety-two scores by a jury consisting of Leopold Stokowski, Walter Damrosch, Frederick Stock, Serge Koussevitzky, and Alfred Hertz; and the prize of three thousand dollars was awarded in June, 1928.

Stokowski proclaimed the work a noble and masterly score and congratulated Musical America upon "Bringing to light a composition that is superbly conceived and developed." Mr. Stock said that he voted for "America" because it seemed to him the outstanding great work of the entire contest. Mr. Hertz praised it as a masterpiece that might well become a classic of American symphonic literature.

Yet this work, "written in love for this country" (so reads Mr. Bloch's preface) and dedicated to the memory of Abraham Lincoln and Walt Whitman, "whose vision has maintained its inspiration," was composed by one who a dozen years before might have had difficulties in reading the Gettysburg address, except in French or German translation.

No wonder that when Bloch received a telegram informing him he had won Musical America's three thousand dollar prize contest, he was overjoyed, and wired: "I am deeply moved to know that the message of faith and hope in America which midst sorrow and sickness I tried to express simply and humbly, but with all my heart, found its way to the hearts of the judges too. Heartfelt thanks for your kind telegram and cordial regards."

When Bloch was asked how he came to write "America," he said, "I have never been preoccupied by being 'new' (the new of today is the old of tomorrow), but by being true. And this rhapsody is just the culmination. It is not different in its impulse and necessity from all I have done. It is a part of my *Weltanschauung*—only the form and cadre are different.

"In my 'Psalms' I have expressed my ultimate faith in the world, or rather in justice, as well as in Israel. My first symphony (1901) already held this conviction that life could be possible and beautiful when man decides at last to manage the planet. He has not learned that yet! And if he does not hurry, he may destroy by his greed, his stupidity, this mediocre little earth which turns around a fifteenth rate sun. In 'Schelomo,' alone of all my works, I ended in despair. And at times I am like Schelomo myself. But to others, to people, to poor struggling humanity, one must give a message of hope and faith.

"This I have tried to do in 'America,' in America's own language. No more as a Jew (though all my Jewish works are written rather by a man with Jewish roots than by a limited Hebrew), but as a man alone. I wrote

it in such a way that any bootblack may understand it. Highbrows will hate me the more. I don't care.

"As long as I can live in a stable and look at the mountains and get my message out of me, I am rich. 'America' then is again a symbol (like my other works). But only when I am dead, or when (if my health gets better) I have written the few works I have still to get out, will people understand the unity of all my productions. It is too soon now, and there are too many fads and discordant voices of acrobats and virtuosi and 'professors' and theories and ratiocinations, to allow them to see with their eyes, to hear with their ears, to feel with their souls. Only very few. But these few count.

"Since March, I have been very sick and have taken some very painful treatments for my feet. I suffered excruciating pain and seldom slept more than three hours, but I worked on my couch. On May 30, I started again on the first part and had the complete sketch of the section finished on June 5. June 6 to 12 was spent on part two, then I received word of the Beebe Award and had to spend a week copying the separate parts of the episode. From June 20 to July 5 I completed the sketch for the third part of the Symphony. Then, since my condition was worse instead of better, I went to the Sierras for a few weeks. I came back on August 2, very ill—heart trouble. And friends took me to Mill Valley. I thought I was going to die and 'America' could never be written. I wept hour after hour.

"But the rest, the air and peace, and the immense devotion and affection which surrounded me, gave me life again. I slowly started working while in bed. On September 9 I left for Cleveland, New York, and Washington, where I had to conduct. I had an X-ray treatment which aggravated my condition terribly, but in spite of almost absolute sleeplessness and constant and unbearable pain, I worked and realized and instrumented half of the third part between September 14 and 22. I finished that resting on my couch—on November 29. Still confined to my couch, in December, I instrumented the second. All of this was, of course, in addition to my lessons and lectures at the Conservatory.

"In January 1927 I copied the clean score of the three movements. I put in the tempi, nuances, bowing, phrasing, numerals, etc., in February, finishing all on Washington's Birthday. Titles and notes in the score were added on Sunday, February 27. A friend for whom I played the score said to me, 'It will make the name of America more beloved.' If it does, that is my prize.

"I want to conduct it, and I want to see and hear an audience of Americans rise and sing the concluding anthem under my baton. Then I shall be ready and willing to die. I choose to run as an American citizen—and 'America' is my gift to the country of my choice."

Bloch told me that the prize itself meant less to him than the fact that five outstanding musicians in this country had agreed, without knowing the composer, that the symphony should be accorded this distinction.

I was present at that premiere and was tremendously impressed. In the battle music there are powerful pages, both technically and dramatically. But the unique passages, in expression and effect, are those in which Bloch,

the prophet, curses the crassness and materialism of certain phases of present American life, as his ancestral prophets cursed of old. The scoring, of course, is brilliant.

The first part has to do with the Indian life of early America, the voyage of the Pilgrims, their landing and thankfulness, and the hardships which beset them; the second part narrates the drama of the North and South, the rude interruption of war, the distrust and agony which followed upon the civil conflict; the third part tells of the present, its turmoil, speed, noise, material "prosperity," then of an inevitable collapse and the gradual reconstruction, glorifying the triumph and fulfillment of America and her sons.

I remember well how the audience rose and sang with all its heart the refrain from Bloch's anthem. Leaflets with words and music had been placed in each program, and the voices ringing through the rafters were most inspiring:

"America, America, thy name is in my heart;
My love for thee arouses me to nobler thoughts and deeds.
Our fathers builded a nation
To give us justice and peace;
To what higher aims, to what higher goals,
To what freedom of all mankind
Our hearts we pledge, America,
To stand by thee, to give to thee,
Our strength, our faiths and our lives."

Lawrence Gilman ended his review of the premiere by saying, "Great is America! Great is Mr. Bloch! But, we cannot forbear to ask in passing, what is the matter with our native composers, those 91 other competitors in 'Musical America's' contest who were so badly beaten by this Swiss expatriate." (It is astonishing that musical circles in America have failed to perform this great symphony since its premiere in 1928.)

Bloch is unquestionably the most Hebraic composer in the world. His fierce intensity, his harsh asceticism, his almost dogmatic exposition of stark modern form, his relentless, almost surgical cutting away of all emotional or sentimental emanations, come out in his music.

He is passionately fond of mountains, woods, quiet fields, and pools. When he has time, he likes to go off to the Sierras, where it is easy for him to compose among the mountains.

On May 8, 1942, he was awarded the highest honor the American Academy of Arts and Letters has to offer—The Gold Medal. Commenting on this award, Walter Damrosch spoke: "Bloch is certainly one of the most distinguished composers in the United States today. His music is highly idealistic and individual in character, and brilliant in development. He is not influenced by any other composer or controlled by any school. Always it is Ernest Bloch who speaks from the pages of the scores. The Academy is proud to single him out for the highest honor it has to offer!"

To obtain additional information for this biographical sketch, I corresponded with Mr. Bloch and received the following reply: "Agate Beach, Oregon. . . . Your kind letter of January 8 has just reached me; you see that

I am not waiting to answer you though I am a very busy man. I am sending you a few documents I have at home and which may help you in your task. . . .

"As you know, I lead a rather lonely life and far away from the so-called musical world, from the marketplace (of Nietzsche's Zarathustra, Ch. XII, 'The flies in the marketplace!'). I am open to all *sincere* and *honest* expression of art, no matter how different from my own vision of the world and art; I enjoy and admire works like the *Sacre,* the *Symphony of Psalms* of Stravinsky, *Wozzek* and the Violin Concerto of Alban Berg. . . . I can never tire of *Gauguin* and *Van Gogh* and the great Swiss painter *Ferd. Hodler.* . . .

"However, I live mostly in the past and find the deepest satisfaction with the old masters—the Gregorian Chant, Jusquin des Pres, Orlando di Lasso, Palestrina, Bach, Beethoven . . . his last quartets above all. It is to them that I always turn when I get tired of the more 'brilliant' and more 'superficial' qualities of the 'modern.' And it is the same with books! I re-read, for the 100th time, the Romances of Voltaire, his correspondence, for instance, which does not prevent me from enjoying Rousseau.

"Nobody can judge, evaluate, with fairness and objectivity the contemporary productions—we are too near. *Time alone* will decide. History shows us the absurdity of *theories* of art, and the constant changes in tastes, the incredible errors in judgment during the course of the ages, not only by the public and the critics, but by the creative artists themselves. . . .

"But the lessons are of no avail!

"In art as well as in life—in all realms of life—we are mostly blind and prejudiced by the *'Moment.'* We do not seem to learn anything! And we repeat the same mistakes with as much stupid pretension as our forerunners. . . . Alas! Events show clearly how little humanity has learned from the last war (1914-18). And I wonder whether we shall learn from this one.—With best wishes and cordial greetings, I am, sincerely, Ernest Bloch (Jan. 13, 1943)."

A Bloch Music Festival was given on November 14 and 15, 1947, at the Juilliard Concert Hall in New York. The Festival was planned in collaboration with the League of Composers on its 25th anniversary and was attended by a number of notables. Aside from the Juilliard faculty members these celebrities attended: Paul Creston, David Diamond, Edwin Franko Goldman, Jerzy Fitelberg, Philip James, Mark Brunswick, Leopold Mannes, Douglas Moore, Lazare Saminsky, Carlos Salzedo, Rosalyn Tureck, Ray Lev, Wallingford Riegger, Karol Rathaus, Thomas Sherman, Marks Levine, Mrs. Walter Naumberg, Mme. Eva Gauthier, Mr. and Mrs. Arthur Reiss, and Alexander Richter.

Unfortunately Ernest Bloch was not able to attend the Festival in his honor, due to poor health. The 67-year-old composer had planned on coming, and was even contemplating appearing as guest conductor in the performance of the Israel Symphony with the Juilliard Orchestra. However, about two weeks before his scheduled departure for New York, Mr. Bloch suffered a relapse and was admitted to a hospital in Portland, Oregon,

for examination. As a result of this examination, Mr. Bloch decided to cancel his proposed trip to New York and return to his home in Agate Beach.

In a letter to Mark Schubart, director of public activities, Mr. Bloch wrote: "I am so tired that it would be foolish of me to undertake such a long trip. I am immensely sorry, but I have fought against the grain for too long. My music—the best of me—will be with you all, and my spirit and thoughts also. To you and to William Schuman and to all the interpreters my warm greetings."

From the list of Bloch's compositions were chosen:

1) Quintet for piano and strings (1924), performed by Alice Shapiro, Isidore Cohen, Frances Chaplin, Paul Lanini, and Channing Robbins.
2) Two Psalms (1912-1914), sung by Dusolina Gianini, soprano.
3) Suite for viola and piano (1919), performed by Milton Katims and Arthur Balsam.
4) Four Episodes for Chamber Orchestra (1926), performed by the Juilliard Chamber Orchestra, Edgar Schenkman conducting.
5) "Prelude," "Night," and "In the Mountains," for String Quartet, performed by Charles Lebava, Arnold Belnick, Sol Grietzer, and Alla Goldberg.
6) Sonata for Piano (1936), played by Sigi Weissenberg.
7) Second String Quartet (1945), performed by the Griller Quartet, Sidney Griller, Jack O'Brien, Philip Burton, and Colin Hampton.
8) Concerto Grosso for Orchestra (1925), piano obbligato played by Donald Kemp.
9) Two Interludes from "Macbeth" for orchestra (1910).
10) "Schelomo"—Hebrew Rhapsody (1915)—with Felix Salmond playing the 'cello solo part.
11) "Israel" Symphony (1916), last four numbers, conducted by Edgar Schenkman.

On November 15, 1947, Olin Downes wrote in the New York Times: "In proportion to the quality of his output, the music of Ernest Bloch has not received the measure of attention to which it is richly entitled by its qualities. And last night, in the concert room on Claremont Ave., the Juilliard School, collaborating with the League of Composers, gave the first of the three concerts which will constitute a festival and admirably comprehensive summation of Bloch's best music.

"The magnificent piano quintet, given in excellently prepared, if not a supremely imaginative, performance, was the first offering. It is the one modern quintet that stands up to the quintets for the same instruments of Brahms and César Frank. As those works were eloquent of their periods and authors who created them, so is the piano quintet of Bloch's born of his own genius and the tonal sensibilities of today.

"There is another element in this quintet which gives it rank among the four or five greatest scores that Bloch has produced. This is the grand structure and the symphonic character of the score. Its expression is wholly modern, yet the proportions, the developments, and the basic tonalities involved are as classic as they well could be. The quintet is a masterpiece of

form and feeling. The mystical slow movement could be a scene from 'The Dybbuk.' The energy and passion of the Finale is something that only Bloch with his intense feeling and his love of life could have achieved.

"The most extreme—shall we say completely matured and unadulterated?—Bloch came with the playing of the Viola Suite by Milton Katins, with Arthur Balsam as pianist. Mr. Katins proved that he could not only play the difficult viola part, but interpret it with sympathy and a phantasy akin to the composer's own. Here Bloch is entirely and uncompromisingly himself."

Two days later the same paper wrote about Bloch's second quartet: "The newest piece was the Second String Quartet, composed in 1945, the longest and most impressive part of the impressive program. It bears all the earmarks of a late work, of a highly musical, ever-developing intelligence. There is the air of profound meditation, the poignant melodic ideas, the long, evolved line, the masterful integration of the whole through use of similar motives for various sections. All of this is in addition to the composer's powerful rhythmic urge and musical conviction. The Griller Quartet gave it a clean, sensitive reading.

"Lately one could hear rumblings from the Far West that the composer felt he had been forgotten. Well, if he needs evidence that he has not been forgotten, here it was. A little more such evidence, however, would not be amiss. It must be confessed that aside from 'Schelomo,' played by some of the orchestras, and the 'Nigun,' used by a good many of the violinists in recital, not much Bloch has been played here. His second Quartet was introduced in this city last season, and occasionally the First Quartet and Piano Quintet received performances. We could and should make a better showing. The League and the Juilliard School pointed the way.

"The secret of Bloch's highly personal idiom is to be found as much in the man himself as in his musico-cultural milieu. It is very likely that had he been born a half a century or a full century earlier, Bloch would still have emerged as composer of original and strikingly powerful scores. Intensely passionate, ferociously honest with himself and others, idealistic, a searcher for truth in the philosophies and human experiences of East and West, Bloch's music from first to last is founded in the humanist mould of Beethoven's. Music for Bloch, as for Beethoven and all the other acknowledged masters, is first and foremost a vehicle for the expression of human emotion. Again, as in the case of Beethoven, Bloch has chosen to identify his expression with the struggles and aspirations of himself and mankind. In his most powerful and original work, he has concentrated that identification on the struggles, aspirations, and heritage of the Jews, creating thereby a Jewish art-music more eloquent than any heretofore known."

HENRY DREYFUSS BRANT

HENRY DREYFUSS BRANT, composer, was born September 15, 1913, in Montreal, Canada. He started to study music at the McGill University School of Music, where his father taught the violin. At twelve he had already written a string quartet in which, as he himself says, he "attempted to combine the styles of such giants as Stravinsky, Bartok, Schoenberg, and Hindemith."

In 1930 Brant came to New York, studying piano with James Friskin and composition with Rubin Goldmark at the Juilliard School of Music. He won the Loeb, Seligman, and Coolidge prizes. Later he studied with George Antheil, whom Brant calls "my principal teacher." He also received the Guggenheim Fellowship (1946-1947). Among his many activities are: member of the Board of Governors of the American Composers Alliance; instructor and lecturer in music at Columbia University; faculty member at the Juilliard School in orchestration and composition; scorer and arranger for radio, stage, and film; and also musical director for "Labor-U. S. A.," weekly program on the ABC network.

Brant is a gifted and prolific composer. His orchestral works have been performed by the New York Philharmonic, NBC Symphony Orchestra, Detroit, San Francisco, Cincinnati, Pittsburgh, and the All-American Youth Symphony Orchestras. His compositions for the stage have been performed by the "Ballet Theatre" and "Ballet Caravan" in New York and on tour, and his choral works by the Robert Shaw Chorale group.

Brant is an experimenter in music styles and forms. As he explains, "No two of my works have any surface resemblance in technique and style." His "Variations in Oblique Harmony" are to be played by "any four instruments." A commissioned work was first presented at the Festival of American Music at Yaddo, Saratoga Springs.

Among his principal works are: Two Symphonies; Violin Concerto; "Dedication in Memory of a Great Man" (Franklin D. Roosevelt); "The Great American Goof" (Ballet); "Angels and Devils in the Mind" (for eleven flutes); Sonata for two pianos, "Miss O'Grady" (theatre-opera); "Dis Chord" (musical burlesque in two acts); music for two films, "The Pale Horseman" and "Capital Story"; Quintet for Oboe and Strings; and a Concerto for Double-Bass and Orchestra.

Brant also wrote the music scores for "My Father's House" (Palestinian film), "Promised Land" (a symphony about Palestine); "Credo for Peace" (cantata with text from Isaiah), and incidental music for "The Eternal Light," dramatic program series on the NBC network (1945-1946).

In October 1947 Sigurd Rascher, Swedish-American saxophonist, played Henry Brant's Concerto for Saxophone and Orchestra for the first time with the Copenhagen Philharmonic; and his Symphony in B-flat, "A Symphony of the Nineteen Thirties," was played for the first time in January of the same year by the Cincinnati Symphony, under Thor Johnson.

MAX BRUCH

MAX BRUCH was a gifted and versatile composer whose major works possess the quality of nobility with strictness of mood and style. His was a mature creative gift, and in his striving for the strong, the earnest, and the great, he gave utterance to a soul that was equally noble, earnest, and poised. His work reminds us of Mozartian and Mendelssohnian beauty for the sake of effect. As composer of choral music, Bruch, together with Brahms, belongs among the greatest musicians of the times.



Bruch was born January 6, 1838, in Cologne, and at an early age revealed creative musical talent. At eleven he tried his power in major composition, and when only fourteen his first symphony was performed in his home town. His teachers in theory and composition were Ferdinand Hiller and Carl Rheinecke; and in piano, Ferdinand Breining.

In 1852 Bruch was awarded the Mozart prize in Frankfort for his string quartet composition. In 1865 he was appointed director of the Leipzig Music Institute, and two years later conductor in Sonderhausen. In 1878 he was leader of the Stern Choral Society in Berlin; in 1880, conductor of the Liverpool Philharmonic Society. He became conductor of the Breslau Orchestra in 1883 after a tour through the United States. In 1892 Bruch was appointed professor at the Berlin Music High School.

Following are a few of his best known works: the wonderful "Song of the Bell"; "Odyssey"; "Arming," for mixed chorus, solo, and orchestra; "Frithjoff"; "Salamis"; "March of the Normans," for male chorus; and two operas, "Hermion," and "Lorelei," the latter the more successful.

One of his more popular works is his "Kol-Nidrei," originally written as solo for 'cello and orchestra. Therein the composer expressed his Hebraic musical inheritance. No doubt this song, built around a traditional synagogue lament, is the most loved and most widely known of his compositions.

Bruch also composed three symphonies.

If we judge him along the broad lines of his life and work, he can be considered the successor of Rheinecke and Mendelssohn.

He died October 2, 1920, in Berlin-Friedenau.

IGNATZ BRUELL

BRUELL'S FATHERLAND was Austria, where he was born November 7, 1847, in the city of Prosnitz, Moravia. His parents moved to Vienna two years after the boy was born. In that city he took lessons from Julius Epstein in piano, and later from Otto Dessoff, in composition.

In 1861 Epstein produced the concerto of his youthful pupil, and it was received with great enthusiasm. Soon Bruell reached perfection in piano playing, and appeared as virtuoso in a long concert tour. His name became popular, thanks to his "Serenade for Orchestra," which was first performed in Stuttgart in 1864.

The wholesome influence which Schumann and Mendelssohn exercised over Bruell can easily be noticed in his chamber music.

In 1864 his first opera, "The Beggar of Samarcand," saw its premiere. His second opera, "The Golden Cross," met with universal approval, and was played all over the world. (The libretto was written by the Jewish poet, I. G. Mosenthal.) Later he composed the following operas: "Peace," "Bianca," "Queen Mariette," "The Stone Heart," and the comic opera, "The Hussar," which had a successful run in Berlin.

His "Golden Cross" is rich in heartfelt melodies. At its first presentation at the Royal Opera House in Berlin it likewise found favor in the eyes of Wilhelm I, who said to the young composer, "You Viennese are a happy people; melodies are born in you overnight, and no one can sing so happily as you do."

Bruell died in Venice September 17, 1907.

"The music had the heat of blood,
A passion that no words can reach;
We sat together and understood
Our own heart's speech."

—A. Symons

MARIO CASTELNUOVO TEDESCO

In March of 1940, A. W. Binder, Jewish composer, chairman of the Jewish Music Forum in New York, asked me to participate in a program honoring Castelnuovo Tedesco, scheduled for April 25, 1940. I was to play some of the composer's 'cello compositions, while Tedesco himself, besides delivering a lecture and playing some of his piano pieces, would also accompany me on the piano. I gladly accepted the invitation, not only because I was interested in the movement the Forum was promoting, but also because I have always been a great admirer of Tedesco's work.



During my rehearsals with the composer, we had some interesting discussions. He invited me to visit him at his home in Larchmont, near New York, but unfortunately I could not accept at the time, because our NBC Orchestra was leaving on a tour of South America. However, I was delighted to find on my return a letter from Tedesco, enclosing the biographical sketch of his life I had requested. I quote excerpts, in the composer's own words.

"I am often asked about the second part of my family name. 'Tedesco' was added only two generations ago through an alliance. Our family name was originally simply 'Castelnuovo,' and so I was generally called in Italy. As you know, among the several groups of Jews of different origin, who lived and still live in Italy, two were outstanding.

"One lived around Rome and in the former States of the Church, probably since the times of the Roman Empire, and to this the family of my mother belongs, called 'Senigaglia' from a little town of that region; another group came from Spain about 400 years ago, landed in the port of Livorno (Leghorn), and settled down especially in Tuscany. To this group the family of my father belongs; and I was told once that the name 'Castelnuovo' is perhaps a simple translation of 'Castilla Nueva,' the province of Spain where my ancestors came from. However, my family lived peacefully not only in Italy, but in Tuscany, through these 400 years.

"I was born in Florence, Italy, April 3, 1895. I first studied music at the Cherubini Institute of Music in my home town and later was a pupil of Il de Branco Pizzetti.

"There were no artistic traditions in my father's family; these were generally lacking in Italian Jews, who are a very cultivated class, prominent in professions and sciences, but not particularly in art, nor especially in the musical field.

"But in my mother's family everybody was very musical, and it is certainly from her side that I inherited my musical inclination. My mother was my first teacher. She taught me for one year, on the instigation of my

maternal grandfather, and unknown to my father, who was not too willing to have an artist in his family. But today I feel thankful as much to my beloved mother for her musical teaching, as to my father (a wonderfully human conscience, and to whom, besides, I owe so much) for having opposed it, because I believe that this element of contrast helped strengthen my vocation very much.

"I started with the piano when I was nine years old; one year later my dear grandfather died suddenly. Stricken by a heart attack in the street on a Friday evening, he asked to be brought to the synagogue, where he prayed for the last time, and then, brought back to his home, he died peacefully a few hours later—a wonderful death. To my grandfather I owe not only my musical inclination and my deepest religious feelings, but also the first suggestion to write Jewish music. This happened many years after his death. I would like to tell you about it.

"In 1925, when all my uncles from the maternal side were dead and the name extinguished, and the house deserted, it happened that I discovered in a bookcase, hidden under many books, a tiny little book of musical manuscripts. It was the handwriting of my grandfather; there were some Hebrew prayers set to music by himself. No one, even in the family, knew that he was able to compose; and the music was perhaps not of great value —still it was of great importance to me. I found there the source of my whole life, both in music and in faith; it was the revelation, the symbol perhaps, of my destiny. . . .

"So I decided to compose my first Jewish work, which I dedicated to his memory and composed for the piano, for the instrument which he wished me to play. I asked my mother to sing for me again the old, beloved melodies which I had heard him sing in my youth, and on these themes, through the 'oral tradition' (as in the old times) I constructed my Hebrew Rhapsody, 'Le Danze del Re David' (King David's Dances). The work has no other particular plan or subject; it is simply seven episodes on seven different themes, disposed with a criterion of contrast, alternating wild impulses, hieratic ecstasies, rapturous enthusiasms, profound regrets, and ending after a warlike march, rising from the depths to the highest sonorities, in a triumphant atmosphere, 'before the Tabernacle,' among sounding trumpets!

"The '3 Chorals on Hebrew Melodies' were written in 1926, with a different purpose and character from King David's Dances; while the Dances are a rhapsody, a work chiefly of fantasy and in free form.

"I tried with the Chorals to construct a stricter and purely contrapuntistic work on Hebrew melodies, not as an imitation, but somehow inspired by the Chorals which Johann Sebastian Bach (and so many after him) composed on Lutheran Chorals. In a word, a sort of 'Jewish Bach-Busoni'!

"Two years later, in 1928, I was asked by Hettich, the famous teacher of singing in the Paris Conservatory, to write a Vocalise for his great collection of Modern Vocalises. Wishing to contribute something special, I wrote this Vocalise (in the manner of the Jewish Songs). As all Vocalises, I believe it was seldom sung, but transcribed as 'Chant Hebraique' for several instruments, it was often played.

"But the most important, at least in proportion, and I believe the most significant, among my works of Jewish inspiration is my violin concerto ('The Prophets'), written in 1931 by request of Jascha Heifetz. Heifetz had very often played my 1st Violin Concerto, which I called Concerto Italiano because of its character, both inspired in the form by the old Italian masters of the violin, as for instance by Vivaldi, and in the mood by the Italian popular folk songs. When he asked me to my great pleasure to write a new concerto for him, I felt I wanted to express another aspect of my origin, of my personality, the Jewish one.

"It was also the time when the anti-Semitic movements started and became harder in Middle Europe; and by reaction I felt proud of belonging to a race so unjustly persecuted; I wanted to express this pride in some large work, glorifying 'the splendor of the past days' and the burning inspiration which inflamed the 'envoys of God,' the prophets. The violin seemed to me particularly adapted to personify, as a protagonist, the free and vivid eloquence of the prophets; while the orchestra in the multiform aspects of the symphonic texture could evoke all the voices of the surrounding world, voices of people, voices of nature, voices of God. An ambitious plan, I acknowledge, and preparing myself for such a task, I wished to base my attempt on some foundation, more reliable, scientifically speaking, than the 'oral tradition' which helped me for the former work.

"The only work I was able to find of historic scientific kind, on the Jewish Italian melodies, was a collection, printed in Florence about 1870 by Frederico Consolo, an Italian violinist, which I also discovered in the bookcase of my grandfather. I know scholars despise this collection not only for the harmonization of the melodies in a dull 19th century style, but for the themes themselves, often doubtfully transcribed. In fact the few I picked out, I tried to change and to bring back to a more authentic, or at least more plausible form; and for the rest, I had to supply themes of my own invention. I remember when Toscanini examined the score (and he was very much interested in the historical side of the work, on which he asked me many explanations), he found my own themes much more Jewish than the traditional ones, and perhaps he was right. Toscanini granted the great honor of a first performance to 'The Prophets' under his direction, and with Jascha Heifetz as soloist, in Carnegie Hall with the New York Philharmonic Orchestra in April, 1933.

"Another work of Jewish inspiration was a chorus 'Lecha Dodi,' for tenor solo and male voices, written in 1936 by request of the Synagogue of Amsterdam, and that was also my first attempt to set a Hebrew text to music.

"All my life I had only one idea, to write good music without prejudices of any kind. Like many Italians I wrote operas. My favorite instrument is the piano. I may call myself a liberal composer. I never believed in modernism or neo-classicism.

"And now . . . now I am here, in this country, in my new country; my plans as to my work and life are still uncertain, as the destiny of all is uncertain, in these troubled times. Yet I hope to be able to work again and to give some more pages of my creation to Jewish music. I do not know what I shall

do nor when. . . . However, the music I shall write will probably spring more from my own fantasy and from my personal feelings than from supposed historical documents; it will be more a work of artistic creation than of scientific scholarship; but it will be above all, an 'act of faith'—of the faith I inherited from my father, from my mother, from my grandmother; and which is so well expressed in the words of the psalm which my grandfather used to sing:

'I have been young and now I am old,
Yet have not seen the righteous forsaken'
(Psalm 37:25)."

NORMAN CAZDEN

NORMAN CAZDEN, composer and pianist, was born in New York in 1914. He studied piano with Bernard Ravitch of Yonkers, and later with Newstead at the Institute of Musical Art, where he received the student's and teacher's diplomas. Afterwards Cazden enrolled at the Juilliard Graduate School, where he studied with Hutcheson and Wagenaar, receiving fellowships in 1927 and 1939. After earning his Bachelor of Science degree in music from the City College, Cazden received a fellowship (1943-1945) at Harvard University, where he studied composition with Walter Piston and Aaron Copland, receiving his Master of Arts degree in 1946.



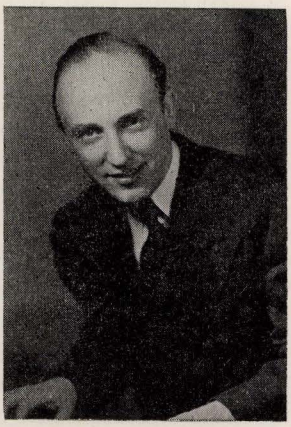
His String Quartet, opus 7, an early work for which he received the Westminster Choir Award in 1936, was performed the same year at the Westminster Festival in Princeton, New Jersey. Other awards he received are The George Arthur Knight Prize in 1945, and The John Knowles Paine Traveling Fellowship 1945-1946.

Cazden is an excellent pianist and a versatile composer. His compositions show craftsmanship and innovation in harmonic sounds. Among his many works, performed by many leading American orchestras from coast to coast, are "Preamble," "Three Dances," "Six Definitions," and "Concerto for Ten Instruments." He has also written sonatas for piano; for violin and piano; for flute and piano; American Suite for 'cello and piano; string quartet; three chamber sonatas for clarinet and viola; and several works for the stage.

Cazden was a faculty member of the Juilliard School of Music and Vassar College. At present he teaches piano and composition at Peabody Conservatory in Baltimore.

JULIUS CHAJES

JULIUS CHAJES was born in Lwow, Poland, in 1910. He is the son of Dr. Josef Chajes, noted surgeon, and Velerja Chajes, a concert pianist. Prof. Dr. Peretz Zvi Chajes, late Chief Rabbi of Vienna, was his uncle.



Chajes started to study the piano with his mother at the age of seven, then continued with Anna and Lola Niementowska and Severyn Eisenberger at the Institute of Music in Lwow. At the age of ten he continued his studies with Richard Robert, for two years, and with Angelo Kessissoglu, Julius Isserlies, Hedwig Kanner-Rosenthal, and Moriz Rosenthal in Vienna.

He gave his first recital and also wrote his first composition for piano at the age of nine and his first string quartet when he was thirteen. At fifteen he played his Piano Concerto with the Vienna Symphony Orchestra. In 1933 he was the Honor Prize winner at the First International Competition for Pianists in Vienna, and one year later was appointed head of the piano department at the Music College in Tel Aviv, Palestine. For two years he conducted the Jerusalem Male Chorus and did extensive research work on ancient Hebrew music. Today Mr. Chajes is regarded one of the foremost composers of Palestinian music, credited with having created a new and original style. His songs "Adarim" and "Palestinian Nights" are in the repertoire of almost every Jewish concert singer.

The famous Rose Quartet, composed of members of the Vienna Philharmonic Orchestra, performed two string quartets of Chajes at a farewell recital in Vienna in March 1934.

In 1937 he was awarded two prizes in a composition for choral works by the Juedischer Kulturbund in Berlin. He studied conducting under Rudolf Nilius at the Vienna Conservatory of Music. His only teacher in composition was Hugo Kauder. After finishing high school (Matura) in Vienna, he attended courses of musicology at Vienna University.

Chajes came to the United States in 1938 and was immediately engaged to play in three recitals in Town Hall, as well as over the Columbia network from coast to coast. His "142nd Psalm for Mixed Voices and Organ" was performed at the New York World's Fair (1939), at the convention of the Union of American Hebrew Congregations (1942), and at the annual concert of the American Guild of Organists in New York (1944).

From 1941 until 1945 Mr. Chajes held the position of music director at Detroit's Temple Beth El and taught composition at the Institute of Musical Art, affiliated with the University of Detroit. At present he is director of music at the Jewish Community Center in Detroit and conductor

of the Cleveland Jewish Singing Society. Mr. Chajes is also co-founder and artistic director of Detroit's Friends of Opera, Inc., co-founder and chairman of "Hashofar," society for the advancement of Jewish music, and co-chairman of the Detroit Round Table for Catholics, Jews, and Protestants.

At present Chajes is working in collaboration with the Hebrew poet, Michael Atzmoni, on a Hebrew opera, "Out of the Desert," based on a legendary talmudic story.

In June 1946 he was given the honor of conducting a mammoth chorus of 2000 voices at the Automotive Golden Jubilee in Detroit's Briggs Stadium, before an audience of 35,000.

The premiere of Chajes' Sabbath Evening Service took place in Temple Emanu-El under the direction of Lazare Saminsky, December 20, 1947. The Columbus Philharmonic Orchestra, under the direction of Izler Solomon, and the Ohio State University Chorus joined forces in presentation of his "142nd Psalm."

Chajes has established a name as an extraordinary composer and pianist through his concerts and radio work.

He has composed music for almost every instrument. His compositions have been rendered by such artists as Pablo Casals, Mischa Elman, and Emanuel List, and by such ensembles as the Rose Quartet, Vienna Symphony Orchestra, and members of the New York Philharmonic and Philadelphia Symphony Orchestra.

AARON COPLAND

AARON COPLAND became a central figure, to pave the way for America's young talents. The Yaddo Festivals were the most successful step in his various undertakings as organizer of an American music life, no longer dependent on European importations. But everything had to be prepared very carefully. When Copland came back from three years of study with Nadja Boulanger in France, he realized that the listener had to be educated to the new music. To accomplish this purpose, he began writing and lecturing on contemporary music, and also became an active member of the executive board of the League of Composers, and of the United States Section of the International Society for Contemporary Music. In this way, he tried to break down the hostile attitude toward modern music. His own music, which was rather impressionistic when he returned from France, became more and more radical. The first composition to bear an individual stamp in his now well-known "Music for the Theatre," which was written on demand of the League of Composers. It was composed two years



after Gershwin's "Rhapsody in Blue" and at a time when Milhaud's "Creation of the World" was as yet unknown in America.

Copland's childhood was an ordinary one, utterly devoid of the usual Wunderkind tales attributed to men of genius. He was born in Brooklyn, November 14, 1900, was educated in the public schools of Brooklyn, and was graduated from Boys' High School in 1918. His sister first taught him the piano and his studies were continued with Leopold Wolfson, Victor Wittgenstein, and Clarence Adler. In 1917 he began a four-year study of theory with Rubin Goldmark.

Copland comes from a middle-class family, utterly without musical tradition, living in a drab Irish-Italian section of Brooklyn. When he began to take piano lessons, he was eleven, an age at which the average boy is already lustily pounding away at Chopin nocturnes and Schumann melodies.

Having decided to become a composer, he set about acquiring the fundamentals of harmony and counterpoint by enrolling in a correspondence course. He began serious study with Rubin Goldmark, who had an excellent knowledge of all the fundamentals of music, though his taste in music was extremely conservative.

In his book, "Our New Music," Copland says, "The idea of becoming a composer seems gradually to have dawned upon me." He had decided to become a composer much in the same way that his brothers before him had decided to go into business or to practice law.

In 1918—the year Copland and Rubin Goldmark parted company—the American musical landscape was quite different from the scene of today. The great centers of musical education—Eastman, Juilliard, and Curtis—did not exist; university music departments were for the most part either non-existent or understaffed. A young composer had to look to Europe. "It was a foregone conclusion twenty years ago," Copland said in 1933, "that anyone who had serious pretensions as a composer would have to go abroad to finish his studies."

In the summer of 1921 Copland enrolled as a student of composition at the newly-established Fontainebleau School of Music in France, and subsequently studied with Nadia Boulanger in Paris for three years. During this period he also studied piano for a short time with Ricardo Vines.

It was the same Nadja Boulanger who taught and influenced almost every American composer to achieve musical maturity between the two world wars.

In 1924 he returned to the United States, and the following year was the first composer to be awarded a Guggenheim Fellowship. This was renewed in 1926.

Copland's important studies took place in France, and his technique developed from what he learned there. But his style almost immediately assumed distinctly American traits through the infusion of the sounds and rhythms of jazz.

After a five-year preoccupation with jazz, that resulted in such documents as his Piano Concerto and Music for the Theatre, he decided to renounce it, with the statement that he could see no further possibilities in

a style that had essentially only two moods, the languorous, nostalgic blues and the pepped-up, delirious fast movement.

Since at that time jazz had been thought to be the musical expression of an American style, Copland's work followed this opinion, for "I returned home," he said, "with a strong desire to write recognizable American music." Today jazz is regarded as a closed chapter in music. Jazz was an "interlude," says Copland; "an experiment," says Gruenberg; and today each young American composer is convinced that it is not the expression of Americanism. "After writing several works based on the jazz idiom," wrote Copland in 1941, "I came to the conclusion that the general spirit of jazz was much too limited to be used as the basis for a fully rounded music." Copland's music, nevertheless, appeals to us as American music, and especially his latest works which refrain from the use of jazz.

His first significant work on a folk subject, composed for the spirited young Ballet Caravan, was "Billy the Kid." A previous orchestral score, "El Salon Mexico," though it employed popular materials, was purest exoticism, the result of a trip to Mexico. Technically the work does reveal Copland's method of treating folk-song quite as well as any of the later pieces.

"Quiet City," a rather extended one-movement piece built on material from his score for the play of that name, employs no folk material.

Naturally our leading composer exerts a strong influence on the younger generation and even on some of his contemporaries, especially when the theatre is involved, wherein Copland's folk style is most suitable, because it is direct and expressive without complexity.

Copland's compositions were first heard in the United States at a concert of the League of Composers in November, 1924, and his first orchestral performance—a Symphony for Organ and Orchestra—was given by Walter Damrosch and the New York Symphony Orchestra with Nadia Boulanger as organ soloist in January, 1925. The composer revised this symphony as an orchestral work without organ, and in this form it was performed by the Boston Symphony Orchestra February 15-16, 1935. His second, entitled "Short Symphony," is a work of great rhythmic complexity. It was performed in 1934 in Mexico under the direction of Carlos Chavez. It was repeated there in 1941 and 1946.

His interest in contemporary music has led Copland to take an active part in many associations. In cooperation with Roger Sessions he organized the Copland-Sessions Concerts, which presented American music during the years 1928-1931. He was director of the American Festival of Contemporary Music at Yaddo, Saratoga Springs, during its initial two years. In 1941 Copland made a goodwill tour of Latin American countries under the auspices of a sub-committee of the Coordinator of Inter-American Relations, appearing as pianist, conductor, and lecturer in concerts of American music. His next venture, no less revolutionary, was to organize American creative musical talent. The new American Composers' Alliance, founded on Copland's initiative and with him as first president, was the nearest thing to a composers' union ever attempted.

In 1930 he was recipient of a $5,000 award from the RCA-Victor Company for his "Dance Symphony."

During his stay in Paris Copland made a business deal that he has never forgotten. At a students' concert he played "The Cat and the Mouse" —the little piano composition that once so distressed Rubin Goldmark— and after the concert a Frenchman approached Copland, presented his card, and asked the young composer to call on him. The Frenchman turned out to be Durand, Debussy's publisher. When Copland called the next day, Durand offered him twenty-five dollars in outright payment for "The Cat and the Mouse"—payment in full, that is, for all time and all countries; and Copland, completely awed by the fact that he was sitting in a chair in which Debussy had sat not too long ago, eagerly accepted. The work became a hit and is still played today after twenty-five years, a remarkable success for a modern piano piece and especially for a first opus. This is probably the only bad business deal Copland ever made, and he is still somewhat uncomfortable when he recalls this transaction, which he now passes off as a piece of youthful foolishness.

Mr. Copland divulges that he has been "collecting themes over a period of years with the idea of some day writing a symphony." When he received his commission from the Koussevitzky Music Foundation in 1943, he began to plan the symphony. He started work upon the score in August, 1944, during a summer stay in a small Mexican village. The first movement was completed in April and the second in August of the following year. The third movement was finished in January, 1946, and the finale on September 29, barely in time for the necessary copying of parts for the first performance.

This symphony is dedicated "To the Memory of My Dear Friend Natalie Koussevitzky." It was first performed by the Boston Symphony Orchestra under Serge Koussevitzky, October 18, 1946.

The composer himself says, "One aspect of the symphony ought to be pointed out: it contains no folk or popular material. During the late twenties it was customary to pigeonhole me as composer of symphonic jazz, with emphasis on the jazz. More recently I have been catalogued as a folklorist and purveyor of Americana. Any reference to jazz or folk material in this work was purely unconscious."

Olin Downes commented in the New York Times:

"Aaron Copland's Third Symphony was played for the second time in this city by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, last night in Carnegie Hall, and it was given a superlative performance. Heard for the first time by this writer, it impressed first of all by the complete sincerity and the genuinely symphonic conception of the music. The symphony is very classic in concept; admirably concentrated in workmanship, and lofty in mood in the opening movement, with a vigorously written scherzo and a final two movements, linked together. It is entirely honest writing; there is no mere verbiage in any page of it.

"And the style is Copland."

John Briggs wrote in the New York Post: "Mr. Copland's musical per-

sonality emerges from a new score as sharp-edged as a freshly minted nickel. He is long past the experimental stage. His style is fixed. In his work there is no fumbling, no musical erasures. It is sketched with hard, unerring lines and ready to go to the printers. The new piece is unmistakably linked with 'El Salon Mexico,' 'Billy the Kid,' 'Appalachian Spring,' and the rest. Mr. Copland has reached that plateau of experience and technique at which, if he no longer has any great surprises in store for us, he also is not very likely to disappoint us.

"With this vital score, the American symphony may now be said to have truly come of age, ready to make the rounds of the world's concert halls."

On January 9, 1947, the newly established Boston Symphony Orchestra merit award was presented to Aaron Copland, New York composer, for his Third Symphony. Mark M. Horblit, Boston lawyer, provided the fund for the award, which amounted to $859 for 1937.

And the Music Critics' Circle of New York, on June 6, 1947, voted Aaron Copland's Third Symphony the outstanding orchestral work heard for the first time in New York during the season 1946-47.

Copland is a director of the League of Composers, the Edward MacDowell Association, the Koussevitzky Music Foundation, and the American Music Center. For eight years he was president of the American Composers' Alliance. He has lectured on contemporary music extensively throughout the country, and from 1927 to 1937 was a lecturer on music at the New School for Social Research. Intermittently, he has taught composition at Harvard University and the Berkshire Music Center. He is the author of two books, "What To Listen For In Music" and "Our New Music." In 1942 Copland was elected a member of the National Institute of Arts and Letters, and in 1945 was awarded the Pulitzer Prize and the New York Music Critics' Award for the score of the ballet "Appalachian Spring."

Aaron Copland's works have been performed extensively throughout the world. His ballets and film scores have brought his name to the attention of a large public. On several occasions his works have been chosen to represent the United States at International Music Festivals. In Mexico, Cuba, and South America his name is widely known. His orchestral works have been heard frequently in England and on the continent. Copland has been commissioned to compose works for many well-known organizations, including the Columbia Broadcasting Company, Ballet Russe de Monte Carlo, Koussevitzky Music Foundation, and the Elizabeth Sprague Coolidge Foundation. He has appeared as soloist in his own Piano Concerto with the Boston Symphony, Los Angeles Philharmonic, and orchestras in Chile and Mexico.

Copland's influence is extensive.

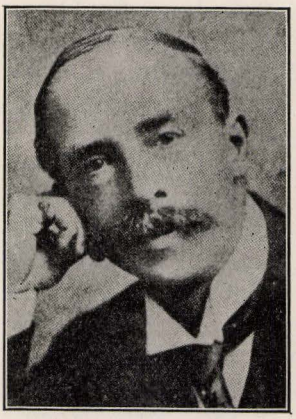
Lukas Foss, in his ballet "Virginia Sampler," and Walter Hendl, in his "Dark of the Moon" music, reflect Copland with a deliberation understandable in youth; and the movies and the radio are rather alarmingly aware of him. The obvious distinction of the cinema scores of "Of Mice and Men" and "Our Town" was bound to affect the inflated nineteenth century musical attitude of Hollywood.

In a recently published article Winthrop Sargeant declared: "Any glance at the state of contemporary music in America must take in Aaron Copland. . . . As a leader, Copland heads what is probably the strongest 'movement' in American composition at the present time. Criticial analysis of his work and esthetics is therefore very important to anyone concerned with the future of music in America."

Here is a partial chronological list of Aaron Copland's works: Scherzo Humoristique: The Cat and the Mouse, piano (1920). Four Motets. Mixed Chorus, a cappella (1921). Passacglia, piano (1922). Symphony for Organ and Orchestra (1924). Two Choruses for Women's Voices (1925). Music for the Theatre: Suite for Small Orchestra (1925). Dance Symphony (1925). Concerto for Piano and Orchestra (1926). Two Pieces, violin and piano (1926). Two Blues, piano (1926).. Two Pieces for String Quartet (1928). First Symphony, orchestra (1928). Symphonic Ode, orchestra (1929). Vitebsk, violin, 'cello, and piano (1929). Piano Variations (1930). Short Symphony (No. 11), orchestra (1933). Statements, orchestra (1934). Hear Ye! Hear Ye!, ballet (1934). El Salon Mexico, orchestra (1936). The Second Hurricane, high school opera (1937). Music for Radio (Saga of the Prairie), orchestra (1937). Sextet, string quartet, piano, clarinet (1937). Billy the Kid, ballet (1938). An Outdoor Overture, orchestra (1938). Quiet City, incidental music (1939). The City, documentary film (1939). From Sorcery to Science, puppet show (1939). Of Mice and Men, film (1939). Our Town, film suite, orchestra (1940). Piano Sonata (1941). Lincoln Portrait, speaker and orchestra (1942). Rodeo, ballet (1942). Las Agachadas (The Shake-Down Song), mixed chorus, a cappella (1942). Music for Movies, small orchestra (1942). Danzon Cubano, two pianos (1942). Sonata, for violin and piano (1943). North Star, film (1943). Letter from Home, orchestra (1944). Appalachian Spring, ballet (1944). Jubilee Variation (on a theme by Goossens), orchestra (1944). The Cummington Story, documentary film (1945). Third Symphony, orchestra (1946).

SIR FREDERICK H. COWEN

SIR FREDERICK H. COWEN was born in Kingston, Jamaica, January 29, 1852. When he was four his parents moved back to London, where his father obtained the position of head cashier at the Italian opera.



His first teacher was Henry Russel, also a Jew, author of the popular English song "Cheer, Boys, Cheer." At the age of six the little musician wrote a waltz, dedicating it to his teacher. But it was from the teaching of Julius Benedict that the young composer profited most. Cowen also studied theory and the violin with John Hass.

At the age of eight Cowen wrote his first songs, and at that time began appearing on the public platform—once even with Joachim. In 1865 his parents took the boy to Leipzig, where he attended the Conservatory, studying under Moscheles, Rheinecke, and Hauptman.

In 1867 young Cowen went to Berlin, where he studied at the Stern Conservatory under Frederick Kiel. In that city he became an intimate of Mendelssohn's family, and it was there that he played at the court of the crown princess, the future Empress and wife of Frederick III. That same year his first symphony was performed in London.

Cowen became popular in England because of his melodious romanzas, of which he composed several hundred. Nothwithstanding his wide creative activities, he found time for practical things. He was as celebrated for his conducting as for his composing. From 1888 to 1892 he was conductor of the Old Philharmonic, and some years later again accepted the same position. At the same time he conducted in Liverpool, Bradford, Glasgow, and Edinburgh.

Cowen's compositions bear witness to his outstanding talent. He wrote several symphonies, of which the "Scandinavian" is a veritable treasure house of melody and deep emotion. It was performed in every civilized country. He also wrote an operetta, "Garibaldi," and the following operas: "The Corsair," "The Rose Maiden," "The Egyptian Maid," performed in 1876 in Birmingham; and the oratorios, "The Flood," "St. Ursula," "The Sleeping Beauty," "Ruth," "The Waterlily," "The Transformation," and "Ode to the Passions."

Later there appeared the overture "Niagara," a suite for orchestra; "Language of the Flowers"; various chamber compositions; and some fifty smaller works.

In 1913 he published a book, "My Art and Friends." Sir Frederick was an interesting personality. He had an English restraint of manners, yet much enthusiasm and a marked gift of fluency of speech, of direct and simple

expression. Although one of the busiest conductors living, he found time for much creative effort. In 1903 he wrote his famous Coronation Ode, and performed it by royal command at Buckingham Palace. Musically, he can be said to have been self-made. A deep thinker, he stated his own ideas frankly. His face was that of a literary man rather than of a musician. "I belong to no school; I admire them all for the good that is in them. If I were asked, perhaps, who comes first with me, I should say Mozart." Cowen conducted the Handel festivals at Crystal Palace during 1903, 1906, and 1909, and the Cardiff Festivals in 1902, 1907, and 1910.

In November, 1900, he received the honorary degree of Doctor of Music from the University of Cambridge, and in July, 1910, the same honor from the University of Edinburgh.

Sir Frederick died October 7, 1935, in London, at the age of 83.

PAUL DESSAU

PAUL DESSAU, a descendant of an old family of cantors, was born in Hamburg in 1894. He studied music in Berlin. Dessau was associate conductor to Otto Klemperer at the Cologne Opera and with Bruno Walter in Mayence and Berlin. He won the Schott prize in 1925, for his violin concerto, and the Herzka prize in 1934. He came to the United States in 1939 and, after spending several years in New York, he settled in Hollywood.

While in New York, he devoted several years to teaching composition at the Y.M.H.A. Musical School. He chose Jewish melodies as themes for his chamber music long before Fascism almost forced European Jewish composers to do so. He set to music several psalms for solo and orchestra, and also for a capella chorus. His Palestinian songs are not arrangements of folk tunes, but original compositions of masterly simplicity. Whether in the mourning of the shepherd for his lost sheep ("Shirat Roeh"), or the absolute stillness of nature ("Al Sefat Yam Kinnereth"), the maximum of effect is gained by using a minimum of expression. But his most interesting, largest, and most important Jewish work is "The Haggadah," a dramatic oratorio, based on Haggadah, Midrash, and Bible. The words were written by the Bohemian poet, Max Brod. Adult and children's choruses, soloists, orchestra, and narrator are required for performance of this heroic music, which is partly based on Jewish folk tunes.

His "Les Voix de Paul Verlaine," begun in Paris in 1939, and completed in New York, was given its first performance in New York in 1942, under the auspices of the I. S. C. U.

DAVID LEO DIAMOND

BORN IN ROCHESTER, New York, July 9, 1915, David Leo Diamond began to study music at the age of eight. In 1928 he enrolled as a pupil at the Cleveland Institute, studying violin and harmony with De Ribaupierre. From 1932 to 1934 he worked with Rogers at the Eastman School of Music, and afterwards continued with Sessions and Boepple at the New Music School. During the summer of 1937 he studied composition with Nadia Boulanger at Fontainebleau.

Diamond has a long list of works to his name. He was awarded the Elfrida Whiteman Fellowship for his "Sinfonietta" for orchestra in 1935, and in 1937 received the Juilliard Publication Award for his "Psalm for Orchestra."

His Sonata for 'Cello and Piano, composed in 1936, is a very interesting work. Somewhat angular, melodically and harmonically, it reveals a predilection for a long-breathed thematic line.

In 1937 he was commissioned by the League of Composers to write his Quintet for Flute, String Trio, and Piano. In 1938 and 1941 he was awarded the Guggenheim Fellowship, and in 1941 he also won the Award of the American Society for the Publication of American Music. His "Variations on an Original Theme" was included in the program of the Eastman Festival, April 1940.

The honors Diamond has received are innumerable. In 1942 it was the American Academy in Rome Award; and in 1943 the Paderewski Prize, for his Piano Quartet. In 1945 he received a commission from the Koussevitzky Music Foundation, and also a grant from the National Academy of Arts and Letters.

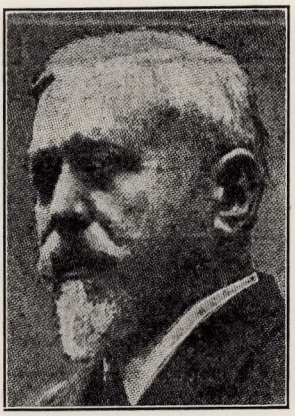
Among Diamond's compositions are: Four Symphonies, Concerts for Violin and Orchestra, Concerts for 'Cello and Orchestra, Concerts for Chamber Orchestra, Concerts for String Quartet, Three String Quartets. Sonata for Violin and Piano, Sonata for 'Cello and Piano, several choral works, stage works, and music for the moving picture, "A Place to Live."

His works have been performed by the New York Philharmonic, Boston Symphony, San Francisco Symphony, Minneapolis Symphony, Rochester Philharmonic, and other orchestras.

On February 17, 1947, Joseph Szigeti played Diamond's Sonata for Violin and Piano in Carnegie Hall. Olin Downes wrote in the New York Times: "The novelty of the evening was David Diamond's sonata, a very serious work, written vigorously and with a bold and personal treatment of the classic form. The first movement has fine sweep and stride, and the slow movement a contrapuntal structure and harmonic stress which make one desire more intimacy with it, and indeed with the whole sonata, before coming to an opinion about it. Here again Mr. Szigeti and Mr. Levine did the composer great service, and Mr. Diamond had twice to bow his acknowledgments to them and to the audience from a box."

PAUL DUKAS

PAUL ABRAHAM DUKAS, one of the most brilliant and popular of modern French composers, did not belong to any clique. Always discontented with what he had written, he only consented to release it to the public when he realized that he was incapable of making it more perfect. This honesty made Dukas one of the finest figures in contemporary musical circles. He never sought official honors or popularity, and lived a solitary life surrounded by a small circle of affectionate friends, avoiding salons, coteries, and concert halls.



Born in Paris October 11, 1865, Dukas revealed from earliest childhood a singular bent for music. He accompanied all his childhood games with song. His family was too poor to provide instruction, but he tinkled the keys of a neighbor's piano whenever opportunity offered.

During the fourteenth year of his life he began to take a serious interest in music. After finishing his general education, he entered the Paris Conservatoire, where his chief teachers were Dubois and Guiraud. In 1888 he was awarded a Second Prix de Rome for his cantata "Velleda." In the following year he was unsuccessful in the annual competition, and abandoned his studies to fulfill his military service. At the same time he studied the works of the master musicians of all epochs, and by his personal efforts succeeded in forming an esthetic doctrine of his own, waiting to become perfectly sure of himself before composing.

While yet a student at the Conservatoire, Dukas composed two overtures, "Le Roi Lear" (1883) and "Goetz de Berlichungen" (1883). A third overture, "Polyeucte" (1891), based on the tragedy by Corneille, was Dukas' first work to receive public performance. It was rendered by Lamoureux, January 23, 1892. Dukas orchestrated the first three acts of this work, and also took part in the rehearsals and staging of the opera during the season of 1895.

Recognition of Dukas as a composer of rank dates from the year 1897. His "Symphony in C-Major," composed during 1895-96, was performed at an opera-concert January 3, 1896, and in May the scherzo, "L'Apprenti Sorcier," the work by which he is best known, was conducted by its composer at a concert of the Société Nationale.

By 1892 he had written the text of an opera, "Horn et Rimenhild," and had even sketched the music. In 1899 he began another opera, "L'Arbre de Science." Both works were abandoned in favor of Maeterlinck's "Ariane et Barbe-Bleue," with a first performance at the Opera Comique, May 10, 1907.

Two operas followed, "The Peri" and "Ariane and Bluebeard." The

former, on the text of Maeterlinck, has been described as "second only to 'Pelleas and Melisande' in French opera of the twentieth century." "Ariane" was almost as distinguished in its musicianship.

All of M. Dukas' music is animated by a desire for movement, an unquenchable thirst for rhythm.

If you talk with Bruno Walter about French music, he will tell you that Dukas' opera is one of the best. When Dukas died on May 18, 1935, in Paris, he left only ten great published works, but the drawers of his study were filled with manuscripts, withheld by his severe self-criticism. He polished a composition again and again before sending it to the publisher.

Unlike Debussy, Dukas gave preeminence to the musical idea in his dramatic labors. His melodic ideas are of rare and plastic beauty, and he developed his ideas according to a method of variation peculiar to himself. A great artist among contemporary musicians, Dukas was also a creative genius without a peer among living composers.

Dukas won an enviable position as a critic through his erudition, his keen perception, and his analytical insight. He also contributed to many reviews, among them the "Revue Hebdomadaire" and the "Gazette des Beaux Arts."

In 1909 he was appointed conductor of the orchestra class at the Paris Conservatoire, but three years later he resigned in favor of Vincent d'Indy.

Paul Dukas achieved independent solutions of the fusion of classical structure and freedom of expression. By reason of his classic sympathies, he was allied to the school of Frank, although he never followed its precepts blindly. In the works based upon classic forms, Dukas has remained steadily faithful to tradition.

Among other principal works of Dukas, mostly for the piano, are "Sonata in E-flat Major," "Prelude Elegiaque," "La Plainte au Loin de Faune," and "Sonnet de Ronsard."

In 1927 he became professor of composition at the Conservatory and in 1934 was elected to the Academie des Beaux-Arts. He was an officer of the Legion of Honor.

Until his death he lived in Paris in comparative solitude.

Paul Abraham Dukas was a brother-in-law of Leon Blum, former French Prime Minister.

A composer was walking in Leipzig with his librettist, when they heard familiar sounds, and stopped.

The librettist said: "Master, this sounds strangely familiar. Isn't this melody yours?"

The composer replied: "Not yet."

JOEL ENGEL

"THE SPIRIT THAT is on thee, and the words I put into thy mouth, shall not depart from thy mouth and the mouth of thy children."

This epitaph, which appears on Joel Engel's father's tombstone, was probably the major factor influencing Engel's life. His strong inner feeling for all things Jewish, the need for expressing himself as a Jew, not merely as a musician, were part of Engel—from the moment he first heard the *zemirot* of his father to the hour of his untimely death.



With his father's teachings firmly entrenched in his soul, Engel devoted himself wholeheartedly to the development of Jewish music, and well deserved the title, FATHER OF JEWISH MUSIC.

Joel Engel, famous lexicographer and composer, was born in Berdiansk, Government of Tanzis, Russia, in 1868. He was educated in the Gymnasium of his native city, and in 1890 was graduated from the law school of the University of Kharkov. At seventeen, while still a student there, he took up the piano. In 1892 he was graduated from the Kharkov Music Academy, specializing in theory, which he studied under A. Urican; and in 1893, on the advice of Peter Tschaikovsky, he entered the Moscow Conservatory, from which institution he was graduated in 1897. There his teachers in theory and composition were S. E. Taneyev and M. Politoff-Ivanoff.

Engel's career as music critic began when he was still a student at the Moscow Conservatory, and step by step he won note as a cultured and educated music critic.

Rimsky-Korsakoff once wrote that Engel was the only critic whose opinions he read with great regard. During this time Engel worked hard for the education of the masses. He organized concerts and lectures in Russia for all people to enjoy. He also helped many prominent musicians develop their taste and widen their horizon.

Upon graduation from the Conservatory, Engel was invited to take the post of music editor of the Moscow Russkiya Vedomosti. At the time he was editing the Russian section of Riemann's Music Lexicon. He had also undertaken translation into Russian of Riemann's books.

Despite his success in the field of general music, Engel was not completely happy. His work did not give him full satisfaction and he often felt lonely and inutile. He fought for the new Russian music, but all the while he felt something missing. This dissatisfaction stemmed from his strong desire to be true to himself, to his Jewish self, which was so much a part of him.

Although Engel's basic appreciation for Jewish music had developed

from his father's teachings, the greatest influence in his adult life was the Circle Zacharvevkah. This was a group of Jewish artists, writers, and musicians, who would gather each week at the home of their host Zacharvevkah to discuss the Jewish Renaissance. The circle included men like Idelsohn, Marek, Chlenov, and other leaders in Jewish cultural creativity.

Encouraged by the group, Engel determined to learn Yiddish. Shortly thereafter he was approached to edit a book of Jewish folk songs. While uncovering these songs, he was caught by their charm and decided to introduce them to the world.

In November 1900, Engel delivered a lecture on "The Jewish Folk Song" for the Imperial Ethnographic Society in Moscow. The success of this lecture pointed the path he was to follow. From that moment he devoted all his energy to collecting Jewish folk songs, studying, harmonizing, giving lectures. He was called the Father of Jewish Music because he was the first prominent musician to believe wholeheartedly in the existence of Jewish music.

An interesting story is told of his friend by Dr. Jacob Weinberg in his "Personal Recollections."

"Engel's chief concern became Jewish music. To me, a resident of Moscow, well acquainted with its ultra-Russian environment, this transfiguration of Engel's remained a puzzle for many years, until much later I met him in Tel-Aviv. At one of his visits to my studio on Rehov Ahad Haam, I asked him a crucial question, 'Tell me, please, how did it really occur that you, a typically Russian intellectual, suddenly turned 180 degrees into an ardent propagandist, pioneer, and exponent of Jewish music?'

"Engel smiled. 'You see,' he said, 'strange as it may seem, I owe this to the Russians, or rather to one Russian.' And he told me of the remarkable episode, a fascinating story indeed, which caused that decisive turn of his life into a new path. It was the 'holy night,' the eve of the Russian Easter in Moscow, when the young Russian music critic Engel met a friend of his, the sculptor Antokolsky, who was to introduce Engel to the eminent Vladimir Stassov, enthusiastic champion of Russian national art. Stassov lived in St. Petersburg and usually visited Moscow on his Easter vacation. When both guests entered his hotel room, they found Stassov in the company of the painter Repin, the two famous men absorbed in Stassov's beloved topic, nationalism in the arts. Stassov, a genuine Slav, nevertheless was a great admirer and student of the Old Testament. He had found the profound relationship between the Bible and Western culture. After Joel Engel was introduced by Mark Matvéyevich Antokolsky, Stassov immediately started a vigorous attack on both, as Jews, who used Russian names instead of their own Hebrew ones. 'Look here!' he shouted at Antokolsky. 'What is the idea of calling yourself Mark, a genuine Roman, Latin name? What have you in common with Mark? Certainly nothing. Are you ashamed of your own Mordecai? I simply cannot understand it. Where is your national pride of being a Jew? Don't you realize all the magnificent biblical splendor, all the nobility of Mor-de-cai? Yes, yes, you should forget that Mark and become

proud of your ancient aristocratic forefather Mordecai. The great Mordecai!' So roared the giant Stassov as if in a delirium.

"The young Engel was overwhelmed, bewildered. The tall man with his long gray beard looked like a biblical prophet. His thundering voice sounded like an Isaiah, Elijah, or Jeremiah. His words struck Engel's imagination like lightning, and the Jew awoke in him. This was indeed the greatest moment in Engel's life, as well as a great event for the whole of Israel. For this was the memorable night when Jewish art-music was born.

"Engel acted quickly. Two months after the Stassov meeting, he left for his summer vacation. He spent a whole summer listening to, and noting down, Jewish musical folklore. Upon his return to Moscow, he carefully assorted the material and harmonized the choicest tunes, then setting them for publication. Two more summers of similar activity followed, and finally, in 1900, the first 'Album of Ten Jewish Songs,' compiled by Engel and published at his own expense, was released. One of the first copies went to Stassov, in personal acknowledgment.

"Jewish musical activities started simultaneously in several centers, with the ultimate founding of the 'Society for Jewish Folk Music' in St. Petersburg. By the way, the governor of this Russian capital, Major-General Drachevsky, at first refused to sign a license for such a society, for the reason that the name originally suggested was 'Society for Jewish Music.' When one of its initiators was granted an audience with the governor, his excellency exclaimed, 'What? A Society for Jewish Music? What kind of business is this? What do you really mean by Jewish music?' (Incidentally, the same question is often asked now in America.) The visitor dared to interrupt the governor by pointing to Engel's activities in collecting and publishing Jewish folksongs. This made the general change his mind. 'You mean a society for development of folk-singing, do you? This is an altogether different proposition, isn't it? Then it has to bear the name, Society for Jewish Folk Music.' Thus the Society got an official sanction for its existence. Here we meet once more, after Stassov, another Russian, who was instrumental in the fate of Jewish music. General Drachevsky, so to speak, christened the first Jewish musical organization by signing its license November 30, 1908.

"Later Joel Engel organized a 'public lecture with illustrations' on Jewish music, the first ever delivered on the subject. It took place at the Moscow Polytechnical Museum, Malaya Lubyanka Street, and was sponsored by the music section of the Imperial Society for Natural Science, Anthropology, and Ethnography. The president, Professor Anoutchin, was at that time chief editor of Engel's newspaper; and the chairman of the Society's Music Division, Yantchuk, was Engel's bosom friend. The musical illustrations were expertly rendered by the soprano Fanny S. Vachman, with Mrs. Engel at the piano."

Moshe Rudinow, cantor of Temple Emanuel, in New York, who was a close friend of Joel Engel, relates the following charming story, which he feels was typical of Engel's attitude and spirit.

"In 1926 Ussishkin called a gathering of musicians to help raise funds

for Keren Kayemet, the Jewish National Fund. Ussishkin did not believe in Jewish music, and when Engel asked him why, he said, 'Show me a Jewish Bach, and then I will believe there is Jewish music.' At this point Engel arose and exclaimed, 'You must remember that behind Bach were two hundred years of civilization! Bach was merely the culmination of all that went before him, of years of cultivation, and you immediately want us to produce a Jewish Bach. Remember, there was a Disraeli. Ussishkin is not Disraeli, but we love our Ussishkin just the same. Jewish music is like a baby. Rather than annihilation, it needs much love, interest, encouragement, and nourishment, if it is to grow.'

"When the story was finished, Ussishkin arose and threw his arms around Engel in fond embrace."

Engel loved children and wrote many delightful children's songs. His special course for nursery school teachers, which he organized in Tel-Aviv, proved highly successful.

Soon after his landing in Jaffa on December 5, 1924, he was appointed teacher of music theory at the Shulamit Conservatory in Tel-Aviv.

The most creative part of Engel's life was spent from 1924 to 1927 in Palestine. At that time there were no folk songs in the land, and he tried to create simple songs based on good text. It was during this period that he wrote the music to "Evenings of Peretz," which is considered by many his best music.

Although exhausted by ten years of privation and moral blows to his ideals, Engel quickly recovered and plunged into composing, teaching, conducting, lecturing, and writing articles for newspapers and magazines. His leadership of the Ohel Chorus attracted numerous young men and women. Concerts of his compositions were equally successful. The climax of his achievements, however, was the creation of new music. Never before had Engel reached such a musical standard as in Palestine. And recognition came quickly. This overwhelming productivity did not stop for a day, in spite of the composer's ill health, a result of war and revolution. In December 1926, just two years after his arrival, he caught cold at a concert and the illness turned for the worse. Engel died February 11, 1927, in Tel-Aviv.

His passing was a severe loss to the musical world, and to the Jewish musical world in particular. However, his influence will live forever, as the people emulating his spirit were legion. Composers such as Crane, Milner, and Achron reflect the spirit of the man.

"Joel Engel was one of the finest and greatest personalities I ever met and his greatest contribution to the world was that he was true to himself —nothing could turn him aside from his own beliefs." As Cantor Rudinow uttered this statement, we could feel the spirit of Engel with us. Many people were influenced by Engel, and Rudinow was one of the few privileged to work with him closely in Tel-Aviv.

There have been many statements and articles on what is Jewish music. The comments to Rudinow by Engel are indicative of his entire philosophy. When asked what is Jewish music, Engel replied, "It is good music written by a Jew, who knows he is a Jew, and who wants to remain a Jew. A Jew

has to live and create according to his inner drive; he has to be a son of his people in his language, in his music, and in his inner attitudes. He has to draw his creative conceptions from the soul of his people and has to return them back to his people in a new form, richer and purer."

The Tel Aviv City Council, Vaad Ha-ir, held a special meeting in the composer's memory. One of the finest streets was renamed Rehov Engel. The widow received a grant of 300 pounds ($1500). Concerts of Engel's works were held throughout the country, mostly by Moshe Rudinow and Ruth Leviash (in private life Mrs. Rudinow).

Even Russia reacted by assigning an Engel room at the Kiev Museum of Jewish Culture. A concert was held in New York, for which the late Joseph Achron composed an elegy on the theme E, G, E, the three notes found in the word "Engel."

Joel Engel left this world at the very peak of his musicianship, the climax reached after many years of dreaming to live and work among his own people, the perennial dream of an artist of the people and for the people. This is indeed what Engel was, a true singer in Israel, in Israel's land.

Engel's fanatic devotion to Jewish music was an organic part of his love for his people. He realized and often repeated that a genuine Jewish musician had to be a devoted Jew. He deplored the fact that many a Jewish composer of today led a life estranged from the Jewish masses, Jewish language, Jewish culture.

On February 17, 1947, the Jewish Music Forum arranged a program of Engel's compositions, commemorating the twentieth anniversary of the composer's death. Dr. Jacob Weinberg was the speaker. Among other things he said: . . . "At the present turning point of Jewish history, on the threshold of our national rejuvenation and the world's recognition of Jews as a people, Engel's outstanding share in that rejuvenation deserves our particular admiration. Russia has an honorable title for outstanding merit in the arts, 'Artist of the People.' Very few of Israel's artists deserve such a title. And Joel Engel certainly belongs to those few. May his name and deeds live for generations to come and serve as a model, a banner, a slogan to follow. May it shine for every Jewish artist as an inspiration and guide, a flaming torch in the darkness. Great souls of Engel's caliber once more emphasize the unconquerable power of the Jewish spirit; they remind us of the eternal historic mission of Am Yisrael; they prove Israel's immortality."

Following is a list of Engel's published compositions: "Romanzas," "Jewish Folk Songs," "Children's Songs," "Hebrew Songs," and the incidental music to "The Dybbuk," played in Europe and the United States by the Moscow Habimah players.

He also edited a Russian music lexicon in 1914, and has written numerous articles on the opera, symphony, concert, and other musical subjects.

A. LEHMAN ENGEL

A. LEHMAN ENGEL, American composer, was born in Jackson, Mississippi, September 14, 1910. He studied at the Cincinnati Conservatory, the Cincinnati College of Music, and under a fellowship with Rubin Goldmark at the Juilliard Graduate School. He has also worked with Lora and Trucco in New York as well as with Roger Sessions.

Lehman Engel is a very gifted and versatile composer. His chief compositions are written for the theatre, radio, and films of all kinds. His choral works have had performances in New York, Princeton, Vienna, Moscow, and in many other cities. There are innumerable ballets and stage productions for which he has written the music.

Lehman Engel has written, among other things: Sonata for 'Cello and Piano, for which he received the S.P.A.M. Award in 1946; Sonata for Piano; a String Quartet; Concerto for Viola and Orchestra; Two Symphonies; several works for orchestra, for choruses, chamber orchestra and chamber music.

Lehman Engel is also a very energetic and talented conductor. As organizer and director of the Madrigal Singers, he has introduced many contemporary works by Americans, and has brought to light many creations by forgotten composers of the past. He is president of the Arrow Music Press, Inc.

Music is the greatest of the arts because it is more deeply a LIVING *art. Architecture and sculpture are static. Painting, at best, by color, line and space, only suggests rhythm and atmosphere. Poetry and oratory are limited to the use of words which carry only the meaning which has been given them by custom and which suffer by translation and transposition. Music is vital. Its harmonies, from the simple to the most complex, are powerful to convey the deepest thoughts and emotions of the soul. Its medium is elastic and capable of endless variety. It is in the fullest degree, an expression of life and human emotion.*

LEO FALL

LEO FALL, known as the Prince of Operettas, was born in Oelmutz, Moravia, February 2, 1873. He was the son of the conductor of the Army Music Band. Fall showed musical talent at an early age, but did not seriously commence studies until he entered the Vienna Conservatory, where he studied under Robert Fuchs and others. There he showed extraordinary talent in composition. He also became a capable conductor upon graduation from the Conservatory, and for many years was first conductor at theatres in Berlin, Hamburg, Cologne, and other cities. In 1904 he returned to Vienna, and became one of the most successful of operetta composers. That same year he married the daughter of Judassohn.



The melodies of Fall's operettas are fresh and tantalizing, and are marked by a rhythmic structure altogether peculiar to himself and his Viennese temperament. His sound training and pleasing invention placed him on a level with another famous Jewish operetta composer, Oscar Strauss.

Fall was a prolific composer. The list of his operas and operettas, too long to be given in full, follows here in part:

Operas, "Frau Denie" and "Irrlicht"; operettas, "The Merry Peasant," "The Dollar Princess," "The Girl in the Taxi," "The Doll Girl," "Der Liebe Augustin," "The Eternal Waltz," "The Night Express," "The Student Duchess", Young England," Der Kuenstliche Mensch," "The Golden Bird," "Madame Pompadour," and "Auf Befehl der Kaiserin."

Leo Fall died September 16, 1925.

A very modern composer, telephoning to Godowsky: "Please come to my concert. I want you to hear my last composition."

Godowsky: "Your very last composition?"

"Yes."

"Fine."

SAMUEL FEINBERG

SAMUEL FEINBERG, eminent Russian composer, was born May 27, 1890, in Odessa. He is a graduate of the Moscow Conservatory, a pupil of Goldenweiser.



Feinberg astonished everyone with the sudden revelation of his great talent. His career as a composer started in 1915, when he produced his first two sonatas, proving himself an accomplished and masterly composer. Strictly speaking, he never studied composition, but experimented with expression of his own ideas. First he indulged in improvisation; then, about 1911, he began more serious work in definite composition, working quite independently and almost without help. In his first attempts at composition he abandoned the piano, of which he already was a master, and his first meritorious works were written for violin, voice, string quartet, and then for full orchestra. This struggle for expression was a painful one, and might have had tragic consequences. In 1915 he chose the piano as ultimate means for conveying his musical thoughts. Since making this decision, he has become an outstanding figure among modern Russian composers for the piano.

In his early work we see much more of the real Feinberg than we comprehend the real Scriabin in Scriabin's early work, influenced as the latter was by Chopin. The strangeness of Feinberg's apprenticeship was the real cause for his first appearance, not as a beginner, but as an accomplished and fully developed artist. The ideas of his compositions are consistent with the present disturbing and stormy times.

Feinberg is not only a composer; he is also a remarkable and thoroughly original pianist, playing his instrument with unusual refinement and skill. Like Chopin and Scriabin, he is a true poet of the piano, and has created a new world of piano music. The pianist and composer are one and indivisible. One must consider him fundamentally as poet. Feinberg is witty and good-humored, even joking occasionally at the piano. The new Russian school has in him a passionate propagandist of piano music.

The compositions that stand out most prominently are his seven piano sonatas. The first is luminous and bold, with a pastoral beginning and a bright finish, reminding one of sunrise. The second is primarily lyrical. These sonatas occupy the same place in his work as do the first two sonatas of Beethoven and Scriabin in their compositions. They are as remarkable, as finished, as deep, and as youthful.

His work possesses a rich and original color, expressive harmonies, but no harmony and color for the sake of harmony and color alone. Because of

this, his harmonizations are always clear in their relationship to the tonality, his melodies too expressive to be just "pretty."

His compositions are written in a feverish, breath-taking tempo, without a moment's relaxation, which would permit his fast music to achieve a greater effect. This strange talent became the ideal musical interpretation of the poems of Alexander Block, the Russian poet, whose writings have inspired so many Russian composers.

JACOBO FISCHER

JACOBO FISCHER, well known composer and one of the founders of the modern music society, "Grupo de Renovacion," in Argentina, was born in Odessa, Russia, January 14, 1896, and emigrated to Argentina in 1923.

He writes music in an expansive, rhapsodic manner, of which the song "Palabras a Mama," a child's expression of faith in its mother, is an example.

Fischer has written a large number of works. Since his arrival in Argentina he has been a leader of the modern musical movement. His first style, in which he composed some forty pieces, including three symphonies and many chamber works, is based on a dense counterpoint, with aggressive harmonies and energetic rhythms. In some of these scores he experimented with the twelve-tone system. However, with the Sonata for oboe and piano (1940), the ballet with chorus, "Melchor" (1940), and the Violin Concerto (1942), there has appeared a new tendency in Fischer's music. Though he continues using the most extensive contrapuntal forms, a simplification of the elements is apparent.

In his most recent works, a 'Cello Sonata (1943), the Third String Quartet (1943), a Piano Concerto (1945), and a Prelude, Chorale, and Fugue (1945), the themes are almost classical in form and style. The polyphony is most transparent. Each later work shows a larger definition of personality. Recently he received 3,000 pesos for his Third Symphony. The prize was given him by the Vice-President of the Argentine Republic.

JERZY FITELBERG

JERZY FITELBERG was born in Warsaw, in 1903. From 1922 till 1926 he studied composition at the Berlin Academy of Music.

Jerzy grew up with and in the orchestra his father conducted, then succeeded his father as leader of the young Polish group. With his orchestral suites, his violin concerti, and his chamber music, he added atonality and a variety of modern rhythm to the music of young Poland. He was the first to draw Europe's attention to a growing modern music in that country. In 1930 the European capitals heard numerous performances of Jerzy Fitelberg's two violin concerti. At the same time, his string quartets

were heard and hailed in Europe and the United States simultaneously.

He received first prize for his Second Quartet in a competition organized by the Association des Jeunes Musiciens Polonais in Paris (1928). This was performed by the Pro Arte Quartet at the Festival for Contemporary Music in Geneva in 1929. His first concerto for violin and orchestra was played at the Vienna Festival in 1932. The Fourth Quartet won the Elizabeth Sprague Coolidge Prize in 1936, and was subsequently performed at the Library of Congress in Washington. His second violin concerto was given at the Paris I.S.C.M. Festival in 1937.

He lived in Paris until 1940, then came to the United States.

In 1945 Jerzy Fitelberg was honored with the award for creative work by the American Academy of Arts and Letters. He has written film music for "Poland Fights on" and "Prewar Poland," for the Polish Government. The "Nocturne for Orchestra" had its premiere in 1946 by the New York Philharmonic Orchestra.

Other compositions consist of two piano concerti, one for 'cello, symphonic works, duo for violin and 'cello, sonatine for two violins, chamber music, and piano pieces.

LUKAS FOSS

LUKAS FOSS, 26-year-old composer, conductor, and pianist, wonder-boy of the modern music world, "is a heavy load of talent," in the words of Olin Downes of the New York Times. He was born August 15, 1922, in Berlin, where he had his first music lessons. Later he studied at the Paris Conservatory with Lazare, Levy, and Noel Gallon, during the Hitler years. In 1937 he arrived with his parents in New York. Soon he received a scholarship at the Curtis Institute of Music in Philadelphia, where he studied piano with Isabella Wengerova and composition with Rosario Scalero. He also was a pupil of Herford and Hindemith, and studied conducting with Reiner and Serge Koussevitzky.



As a composer, Foss won the 1942 Pulitzer Fellowship, the youngest composer ever to be so honored, and a New York Critic Circle Citation in 1944 for "The Prairie," his cantata for chorus, solo voices, and orchestra. Suggested by Carl Sandburg's poem of the same name, "The Prairie" was introduced and performed five times by the Boston Symphony Orchestra, and first presented in New York at Town Hall by Robert Shaw and the Collegiate Chorale.

In an article in the New York Times, Aaron Copland wrote: "At thirteen he had already composed piano pieces. In Europe he had acquired a kind of impersonal cocksureness that was not at all sympathetic.

In America, as he grew up, he became more human and more anxious to reflect the atmosphere of his newly adopted country. His first large work of 'American' inspiration was an oratorio, 'The Prairie,' for soloists, chorus, and orchestra, with a text chosen from Carl Sandburg's indigenous poems. It was a striking work to come from the pen of a 19-year-old boy.

"It is impossible not to admire the spontaneity and naturalness of his musical flow, the absolute clarity in texture, and the clean and easy handling of large formal problems. That Foss is a born composer is obvious."

In 1945 he was awarded a Guggenheim Fellowship and is the youngest composer ever to have been given this award also. At present he is official pianist of the Boston Symphony.

Lukas Foss is a prolific composer. In 1945 his ballet, "The Gift of the Magi," was given its New York premiere at the Metropolitan Opera House. His "Dedication" for violin and piano was recorded by Hargail. Among his many major works are: "Ode to Those Who Will Not Return," taken from John Donne's poem, "Devotion," his joyful "Symphony in G," and two ballets, "Within Those Walls" and "The Heart Remembers."

The Carnegie Hall premiere of his "Pantomime for Orchestra" was performed by the Baltimore Symphony in 1947. Meanwhile Foss had turned again to vocal music, and his cantata, "Song of Anguish," is a powerful realization of the dark prophecies of Isaiah. "The Song of Songs," also drawn from the Old Testament, was completed at the MacDowell Colony in 1946. The "Song of Songs" was played eight times in one week by the Boston Symphony.

Asked about the relation between nationalism and music, the young pianist of the Boston Symphony Orchestra answers without hesitation, "I feel that it is indeed a great asset to be deeply rooted in the soil of one's race, but never must one consciously seek for it. Self-conscious nationalism or racialism is never creative; I am very much conscious of my place in the world as a Jew, but I never asked myself whether or not I write as a Jew."

The League of Composers, the Kulas Foundation, and the Koussevitzky Music Foundation have commissioned works by Foss. Foss has held guest conductorships with the Pittsburgh Symphony, the New York City Symphony, the CBS Symphony, the Los Angeles Philharmonic, and the New York Philharmonic at the Lewisohn Stadium.

As a solo pianist he has appeared not only with the Boston Symphony but also with the Pittsburgh Symphony, the New York and Philadelphia Little Symphonies, and the Los Angeles Philharmonic.

BARON ALBERTO FRANCHETTI

AMONG CONTEMPORARY Italian composers who attracted the attention of the whole world by the melodiousness and originality of their work, was Franchetti, who possessed, aside from a brilliant talent, many millions in money, a rare phenomenon, indeed, among musicians!



Baron Alberto Franchetti was born September 18, 1860, in Turin. He belonged to a prominent and wealthy family, being the son of Baron Raymondo Franchetti and his wife, Baroness Louisa Rothschild. Alberto had to struggle against his father's wishes, in order to follow his musical inclinations.

He studied at first under Nicolo Coconi and Fortunato Magi at Padua and Venice, then under Draeseke at Dresden and Rhineberger at Munich. He wrote five operas. The first was "Asrael," in four acts, produced in 1888 in Brescia and later at the famous La Scala and elsewhere, with great success. His "Cristoforo Colombo" (four acts) was produced at Genoa in 1892; his "Fiori d'Alpe" (three acts), in Milano at the La Scala in 1894; "Signor di Pourceaugnac" (three acts), at the La Scala in 1897, as also his "Giamanio," produced in 1902.

In "Asrael," the subject of which is taken from a Flemish legend of the fourteenth century and an episode of Moore's "Loves of the Angels," the composer was undoubtedly attracted by the deep religious mood of the subject. This opera is filled with flying angels, singing apostles, trumpeting archangels, and holy ascetics. The music bears witness to the great talent of the composer, the daring of his melodies, and his refinement of taste. Although he imitates Wagner a great deal, he nevertheless shows much of his own individuality of ideas and mood.

"Colombo" is also worthy of attention. Therein the composer rebelled against Meyerbeer's "L'Africaine," previously accepted by nearly all contemporary composers as an exampie of grand opera composition.

Some critics have called Franchetti the Meyerbeer of modern Italy, and there are certain points of resemblance between the two, besides the accidents of circumstance. Franchetti stands entirely apart from the hysterical school of young Italy. He also wrote a "Symphony in E minor for Orchestra," "La Figlia de Jurio" (La Scala, 1915), "Glauco" (San Carlo, Naples, 1922), and his famous operetta, "I Gove a Pompei" (Rome, 1920), which he wrote in collaboration with Giordano.

Baron Franchetti died in Viareggio, Italy, in 1942, at the age of 82.

ISADORE FREED

ISADORE FREED was born on March 26, 1900, in Brest-Litovsk, Russia, and was brought to Philadelphia by his parents Morris and Rose Buchman Freed when he was three years of age.



He received his first piano lessons at seven, and at nine first attempted composing. He attended the University of Pennsylvania, where he became a Bachelor of Music when he was eighteen, after majoring in composition.

At the same time he won the gold medal in piano playing of the Philadelphia Conservatory of Music, where he had studied with D. Hendrik Ezerman. Subsequently he spent three years with Ernest Bloch in composition, working at the same time with Adele Margulies in piano and Rollo Maitland in organ. Later he took up the piano with George Boyle and Josef Hofmann.

In 1923 Freed spent five months in Berlin, studying piano with Josef Weiss. Although Freed had begun to compose at the age of nine and had written a piano trio and a string quartet by the time he was fourteen, and a cantata, "Lochinvar," for soli, chorus, and orchestra at sixteen, it was his first trip abroad that made him realize he was a composer first and an instrumentalist after.

In 1926 Freed made his debut as a composer at a concert of the Friends of Chamber Music in Philadelphia. The program included a Sonata for Violin and Piano, a Suite for Viola and Piano, his first String Quartet, and a Rhapsody for Clarinet, String Quartet, and Piano. That same season the Clarinet Rhapsody was given three times in New York, at Aeolian Hall, at Columbia University, and at the Brooklyn Museum, by the Stringwood Ensemble. As a result of these concerts he was encouraged to help found the Philadelphia Society for Contemporary Music, acting as secretary for three years.

In 1928 he left for a five-year stay in Paris, with the intention of devoting all his time to composition. Except for a year of study with Vincent d'Indy, he worked alone during this period, and gained much from interchange of opinions with the many well-known composers whose acquaintance he then made.

His first appearance in Paris as composer was in a joint chamber music concert with Arthur Honegger, who thought highly of Freed's work. During the Paris period he was conductor of the "Concerts Spirituels."

He returned to the United States in 1933. A year later, with the help of a number of public-spirited Philadelphians, he founded the Philadelphia Chamber Orchestra and Composers' Laboratory, first organization of its kind in America. The Laboratory performed a unique function. Every

composer who submitted a work had the right to a reading by the Chamber Orchestra in private rehearsal. The best of these works were publicly performed during the concert series of the Philadelphia Chamber Orchestra under Freed's baton.

With the collaboration of Lazare Saminsky and the publishing firm of Carl Fischer Inc., Freed projected the idea of commissioning and publishing a series of educational piano music by the leading composers of our time.

He has been active as a teacher too, having served on the music faculty of Temple University since 1937, and was organist and choirmaster at Temple Keneseth Israel in Philadelphia.

In 1944 two of his works won prizes. The "Triptych" for Violin, Viola, 'Cello, and Piano won the award of the Society for the Publication of American Music, and the choral work "Postscripts" won the Euridyce Choral Prize. Since 1944 he has directed the Composition Department of the Julius Hartt Musical Foundation in Hartford, Connecticut. He also occupies the position of organist and music director at Temple Israel in Lawrence, N. Y.

In 1946 Isadore Freed was commissioned by the Hartt Music Foundation to write the opera, "The Princess and The Vagabond" (book by Ruth Sawyer). The world premiere of this opera was presented by the Opera Department of the Julius Hartt School on May 13, 1948, under the direction of Mosche Paranov.

As a composer, Isadore Freed considers his mission that of an organizer in the new language of music, aiming to relate modern music to the great heritage of music from 1400 to 1900.

Among his many compositions we may mention: "Pygmalion"—symphonic rhapsody; "Vibrations"—suite; First Symphony; Violin Concerto; Viola Rhapsody; "Appalachian Sketches"; "A Festival Overture"; "Pastorale"—all for orchestra. Most have been played by leading symphony orchestras in America and Europe. His chamber and choral music has been heard in many cities in the United States and abroad. He also wrote a Suite for Harp, and "Shepherd's Holiday," for voice, viola, and piano (1944).

Freed's first opera, "Homo Sum" (in one act), was written in 1930. On November 17, 1948, the Julius Hartt Musical Foundation presented an evening of music by Isadore Freed at Times Hall, New York. The program consisted of Third Quartet, played by the WQXR string quartet, Harry Glickman, Jack Braunstein, Hugo Florato, and Harvey Schapiro; "Passacaglia" for 'cello, played by Leonard Rose (to whom it is dedicated); Sonata for Piano, and "Prelude, Canzonet, and Caprice," played by Leonard Seeber; Viola Rhapsody, played by Karen Tuttle; and, finally, the Triptychon for Violin, Viola, 'Cello, and Piano, played by the WQXR Quartet and the composer. The next day, Virgil Thomson wrote in the Herald Tribune: "Isadore Freed, long known to musicians as a composer of skill and vigor, was the subject last night of a one-man-show in Times Hall. . . . The occasion was one of dignity and worth. . . . Mr. Freed's musical dis-

course is both literate and energetic. His thought is clear, his sentiments are strong, his mastery of composition is distinguished."

And Noel Strauss in the Times: "Mr. Freed's new 'Passacaglia' was fully worthy of applause on the fine program. Its set of variations was built up on a theme that had melodic charm and interest, and all the variants, culminating in a fugal climax at the close, offered sharp contrast in mood and character, of which Mr. Rose took full opportunity."

He has appeared extensively as conductor of symphony orchestras, opera and chorus both, in the United States and in Europe.

Among his published works are eighteen Jewish compositions for the synagogue. Isadore Freed was president of the Jewish Music Forum (1942-1944), member of the Board of Governors, Jewish Liturgical Society, and also of the Hebrew Union College of Sacred Music.

ANDRE GEDALGE

WELL-BRED CHILDREN, it is said, reflect honor upon their parents, and well-trained musicians reflect glory upon their masters. Teacher of virtually all the representatives of the modern French School, including Ravel, Florent Schmitt, Honnegger, Darius Milhaud, and many others, Gedalge was not, apparently, intended by nature to be a creator; he was a great teacher.

Gedalge started upon a musical career comparatively late in life. Born in Paris December 27, 1856, he entered the Conservatoire in 1884, and at that famous incubator of great musicians he studied composition and harmony with Guiraud. Gedalge was considered the greatest contrapuntal master of his generation.

He wrote two symphonies, an orchestral suite, a quartet, and an opera comique.

He died in April of 1927.

A musician's dream is:
Money in the purse, food in the mouth, a chance to be heard, and for his compositions to be known.

GEORGE GERSHWIN

My first meeting with George Gershwin occurred when he played with the New York Symphony Orchestra—for the first time anywhere—his now famous piano concerto in F, which Conductor Damrosch had commissioned him to compose. One day, in April, 1936, shortly before I left America to revisit Europe, my telephone rang. "Is this Mr. Saleski?" "Yes, madam." "This is Mr. Gershwin's secretary. Mr. Gershwin told me to tell you that in spite of his being very busy at present, he would like to see you tomorrow afternoon at three o'clock, if it is convenient to you." "All right. I will be there at three." The next day I visited him at his home at 168 West 79th Street, New York. We had a long talk about his life, his early compositions, and, finally, about his latest creation, "Porgy and Bess," which had been such a sensational success on Broadway during the previous season. He also told me how much he was indebted to Joseph Schillinger, with whom he had studied harmony and counterpoint for the past years. I also understood during our conversation that Schillinger's advice and influence on his "Porgy and Bess" had been of great value to him.



"Porgy and Bess" is an American folk opera in three acts and nine scenes. It is based on the play "Porgy" by Du Bose and Dorothy Heyward, with lyrics by Ira Gershwin, the composer's brother. It had its world premiere at the Alvin Theatre in New York October 10, 1935, produced by the Theatre Guild, staged by Reuben Mamoulian, and conducted by Alexander Smallens. Olin Downes wrote in his column the next day: "George Gershwin, long conspicuous as an American composer with a true lyrical gift and with original and racy things to say, has turned with his score of 'Porgy and Bess' to the more pretentious ways of the musical theatre. . . . With an instinctive appreciation of the melodic glides and nuances of Negro songs, and an equally personal tendency to rich and exotic harmony, he writes a melody which is idiomatic and wholly appropriate to the subject. . . . His ultimate destiny as an opera composer is yet to be seen. His native gifts won him success last night, but it appears in the light of the production that as yet he has not completely formed his style as an opera composer."

In "Porgy and Bess" Gershwin showed that he had become more mature; the score brims with rhythmic vitality. His use of well-defined choral patterns with their pounding rhythm and variety achieves a primitive intensity without actually resorting to Negro melodies or spirituals.

"I would be happy if I could go to Russia to produce my opera," Gersh-

win said to me, for at that time an American cast was playing it in London, and Gershwin thought he could use the same troupe in Russia.

Born in Brooklyn, September 26, 1898, George was the second of four children of Morris and Rose Bruskin Gershwin. His first teacher was a Miss Green. She was succeeded by a Hungarian bandleader and later by Charles Hambitzer, a talented pianist and composer of light music. At the age of fifteen and for a consideration of fifteen dollars a week, George became pianist in the "professional department" of Jerome H. Remick & Co., publishers of popular music. He was probably the youngest piano pounder ever employed in Tin Pan Alley. He played all day. He traveled to nearby cities to accompany the song pluggers, and he was also sent to vaudeville houses. His versatility and energetic qualities began to be recognized even by the elite of the musical world.

One day George submitted a song of his own to the professional manager. He was told, "You're here as a pianist, not a writer. We've got plenty of writers under contract." Later he became rehearsal pianist for the Dillingham-Ziegfeld productions. Miss Vivienne Segal introduced two of the numbers in his "Miss 1917." These brought him the attention of Max Dreyfus, then head of Harms, Inc., music publishers. In this period he continued his studies with Edward Kilenyi and later with Rubin Goldmark. There was rarely a period in his life when he was not studying. His last teacher was Dr. Joseph Shillinger.

In 1924 Paul Whiteman announced a concert with new works by Deems Taylor, Victor Herbert, and George Gershwin. Whiteman had been serious when he once casually mentioned that some day he expected to do such a concert and hoped for a contribution from George. The latter found in his notebook a theme (the clarinet glissando) which he thought might make an appropriate opening for a more extended work. Three weeks later Whiteman was rehearsing "Rhapsody in Blue" in the night club Palais Royal. A week later, when it was presented at Aeolian Hall with the composer at the piano, the response was immediate.

Gershwin at that time could not orchestrate, but being ambitious, he was studying the art with Rubin Goldmark; and subsequently he acquired facility. It was Ferde Grofe who orchestrated the "Rhapsody" from the composer's sketch for two pianos.

Papa Gershwin was very proud of his son. While George was at work on the "Rhapsody in Blue," his father would thrust his head into the room, saying, "Make it good, George, it might be important!" And the father, ever ready to justify his confidence in his son's gifts, would add, "Of course it's a great piece! Doesn't it take fifteen minutes to play?"

In the spring of 1925 Gershwin, whose original talent had been immediately recognized by Walter Damrosch, director of the New York Symphony Orchestra, was commissioned by the Society to compose a concerto for piano and orchestra. It received unanimous acclaim when performed December 3, 1925, with the composer at the piano. It is probably a circumstance without parallel in America that, before a single note of the

work was written, he had signed contracts for six performances with the New York Symphony Orchestra in New York, Brooklyn, Washington, Baltimore, and Philadelphia.

This concerto was Gershwin's third essay in the field of serious music, the others being the already famous "Rhapsody in Blue," opus 2, and a one-act Negro opera, opus 1, entitled "135th Street."

Meanwhile the composer produced the scores of two musical plays, the operetta, "Song of the Flame," and the musical comedy, "Tip-Toes." The concerto was the first work Gershwin scored for symphonic orchestra. In form, in a rather elastic sense, it follows the classical models.

As a man, George Gershwin possessed lovable qualities of heart and mind. He was sincere and ambitious in his work. His "Porgy and Bess" was composed in eleven months, the orchestration alone taking nine months. He toured with Previn's orchestra and gave thirty concerts in as many days. In 1936 there were more performances of his works by symphonic organizations than those of any other American composer. At the Lewisohn Stadium concerts in New York City, Gershwin often appeared as soloist, composer, and conductor. A Gershwin Memorial Concert is still held every year at the Stadium, with the program consisting entirely of his compositions.

Besides his music, Gershwin was interested in painting. He began to paint around 1928, and professional critics considered him exceedingly talented. When I visited his home, I was interested to see his original paintings and etchings on the walls of his apartment, and I was deeply impressed with their professional character.

George Gershwin spoke of himself as a "modern romantic." Reuben Mamoulian, his friend of long standing and co-worker in "Porgy and Bess," said of him: "George's attitude toward himself and his work was apt to be misunderstood by people who did not know him well. Because he liked his own music and praised himself, some of them thought he was conceited. This was not so. . . . Whatever he liked, he praised. He happened to like his own music, so he praised it without any self-consciousness or false modesty. . . . All artists need appreciation of their work from other people. It was equally so with George. With him it was a very vital need—he loved it and was hungry for it the way a flower is hungry for water. His talent thrived on success. . . . George was like a child. He had a child's innocence and imagination. The simple gaiety of a child and the clear serenity of the old were the two extremities of George's character. . . . He had a keen and joyous sense of humor . . . he kept his sense of humor, even in relation to things that were of utmost importance to him." His was another restless, quick, disturbed, creative soul, which found its complete outlet only in music.

While in Paris Gershwin visited the Russian composer Stravinsky and asked to be accepted as a composition pupil. Stravinsky, having heard of Gershwin's success, asked him quietly, "How much money do you make?" "Oh, about $100,000 a year," said Gershwin. "Then," replied Stravinsky, "I think I should take lessons from you."

Gershwin's death was a great loss to the musical world. He died on Sunday morning, July 11, 1937, in Los Angeles, at the age of thirty-eight.

Arnold Schoenberg spoke these eloquent words at a memorial broadcast: "George Gershwin was one of this rare kind of musicians to whom music is not a matter of more or less ability. Music to him was the air he breathed, the food which nourished him, the drink that refreshed him. Music was what made him feel, and music was the feeling he expressed. Directness of this kind is given only to great men, and there is no doubt that he was a great composer. What he achieved was not only to the benefit of a national American music, but also a contribution to the music of the whole world."

Let me conclude with the historical event at the opening concert of the season 1942-1943 at NBC, New York, over the air. Arturo Toscanini, the greatest living conductor, who has devoted his entire life to interpreting purely symphonic music, decided to recognize the genius of Gershwin, who had devoted *his* entire life to music of a lighter vein. Broadcasting a symphony concert with the NBC orchestra on Sunday, November 1, 1942, the maestro included Gershwin's "Rhapsody in Blue." For this occasion, Benny Goodman, "King of Swing," was invited to play the "hot" clarinet part.

I recall how at our rehearsal of Gershwin's Rhapsody, the maestro, not satisfied with the orchestra's interpretation, shouted at us, "Put more life and gusto into this wonderful music; it is the music of a great American composer!"

Paul Whiteman, who was responsible for the premiere of that work, and for whom it was originally written, wired the maestro: "I have felt that it was one contribution from the world of jazz music that was destined to find a permanent place on the concert stage. That you, Mr. Toscanini, should decide to present it at your concerts, proves your recognition of his genius."

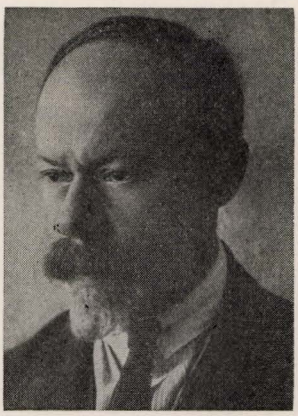
The composer's mother, expressing her gratitude to the maestro, remarked to him, "No greater honor can be paid to the memory of my son than to have his greatest composition played by a great orchestra under the genius of your baton!"

In her "Reminiscences of Maurice Ravel," Miss Eva Gauthier, well-known Canadian contralto, and close friend of the eminent Frenchman, contributed an interesting article to the New York Times of January 16, 1938. She tells the following story of a dinner given by Miss Gauthier in honor of Ravel's fifty-third birthday. "For his fifty-third birthday, March 7, 1928, which he celebrated in New York, I gave a dinner party for him. The menu consisted of all the things he liked to eat, and especially plenty of red meat, which he loved—he really preferred it raw to the point of being purple—as his complaint was that all meats here were overcooked. The late George Gershwin was one of the honored guests, since Ravel had expressed a great desire to meet him and hear him play the 'Rhapsody in Blue,' 'The Man I Love,' etc. It was a memorable evening. George that night surpassed himself, achieving astounding feats in rhythmic intricacies,

so that even Ravel was dumbfounded. George was very keen to study with Ravel, but the Frenchman's answer was, 'You might lose that great melodic spontaneity and write bad Ravel.' "

MICHAEL FABIONOVITCH GNIESSIN

MICHAEL FABIONOVITCH GNIESSIN, eminent Russian-Jewish composer, was born January 23, 1883, in Moscow. Gniessin comes from a musical family. His mother, Beller Fletsinger, had a beautiful voice. She was the daughter of the minstrel-singer "Schaike der Feifer," famous in those days. Michael's three sisters were accomplished pianists, studying at the Conservatory in Moscow.



He wrote a song at the age of seven and ten more by the time he was eleven.

After studying music at the St. Petersburg Conservatory with Rimsky-Korsakov and Liadov, Gniessin settled at Rostov-on-the-Don. Then he lived for some time at Berlin. His earliest works, especially the "Orchestral Tone Poem from Shelley," which bears as epigraph five lines from "Prometheus Unbound," displayed his sense of style and the strong romantic turn of his imagination. He composed a "Sonata-Ballade" for 'cello and piano, which is one of his most characteristic works; "Hymne a la Peste"; music to the "Phoenikerinnen des Eurypides"; many songs; and the symphonic poem "Wrubel" for voice and orchestra.

Like Alexander and Gregory Krein, Gniessin writes scholarly and intellectual music in which perfection of form is quite noticeable.

In the works of Gniessin there are a novel pathos and a passionate fervor, throughout individualistic, which find their expression in complex chromatic harmonies. Gniessin began his career as a "modernist" composer, belonging to the school which rose on the debris of the distinguished "Might Group," and which at the time lacked any signs of a nationalistic physiognomy. Not a thorough modernist, however, Gniessin remained for a time at the crossroads; then there came a break in his creativeness, after which he wholeheartedly took the road to thoroughgoing Jewish nationalism.

Early in 1917, the year of the Russian revolution, we see a blossoming of Jewish prophetic pathos in this composer. He enters this phase in his songs, whose ancestry we can trace to kabbalism and talmudic wisdom.

Michael Gniessin was hailed as the "Jewish Glinka" by his teacher, Rimsky-Korsakov. Just as Glinka gave Russia her first national opera, so Gniessin fulfilled his teacher's prophecy years later by composing two operas based on Jewish themes, "The Youth of Abraham" and "Macca-

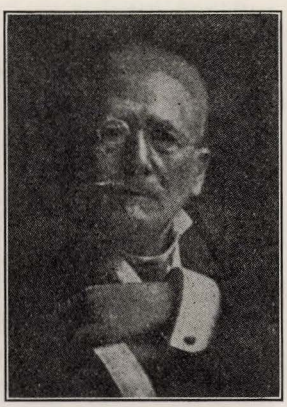
beus," which latter perhaps should be listed as an oratorio rather than an opera. There are fire and vitality in this music. One hears the unique emotions of the ancient Hebrews. During his impressionistic period he wrote an opera entitled "The Rose and the Cross," based on themes from the New Testament. The Lieder from this opera were often sung by the popular Russian tenor, Ivan Albechevski, to the delight of concert listeners. Gniessin temporarily abandoned his native Russia for Palestine, where, he felt, he would be better able to improve his knowledge of Jewish culture. When he returned to Russia his music, although more simple in construction and concentrated almost entirely on Jewish themes, was somewhat burdened with ancient Jewish wisdom and contemplativeness. His interesting invention of a kind of musical recitation in a precise rhythm and pitch is thought to be influenced by the Torah readings—the cantillations, called tropes.

In 1923 Gniessin founded the Music Technikum in Moscow, a school which bears his name. There he teaches composition and history of music.

In 1925 he wrote a large work, "Symphonie Monument," for chorus, solo, and orchestra.

ABRAHAM GOLDFADEN

CHRONOLOGICALLY, GOLDFADEN occupies the first place among Jewish national composers. An excellent connoisseur of Jewish folklore, he jealously protected it against the attempt of Sulzer and Lewandowski to "westernize" it. Weakly versed in the art of music, he nevertheless possessed a true artistic instinct, and realized that his operas would be of value only if the national element in them proved foremost. With his excellent musical memory, he found it easy to fit the memorized music to texts written by himself. Goldfaden had a composer's talent. Unacquainted with theory, his melodies are nevertheless beautiful both in structure and mood. They are somewhat monotonous, because of their exclusively diatonic character and absence of modulations, but on the whole they are quite beautiful—and have become quasi-folklore.



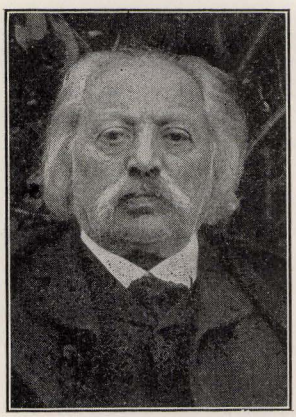
Abraham Goldfaden, poet and father of the Jewish theatre, was born in 1840 in Starokonstantinov, Russia. His father, a watchmaker and "maskil," educated his son in the spirit of the new times. In 1857 Goldfaden entered the Zhitomir Rabbinical Seminary. A year before graduation (1865) he published a collection of ancient Hebrew poems, "Zizim Uperachim." Two volumes followed in modern Yiddish, "Dos Yiddele" (1868) and "Die Yiddene" (1869), which won great popularity. Many of Goldfaden's songs became Jewish

national property, and were sung throughout the pale. During a period of ten years, following his graduation, Goldfaden taught in the government schools in Simpheropol and Odessa. In 1875 he founded in Lemberg a humorous Jewish weekly publication, Yisrolik, which was unfortunately short-lived. In 1876 he edited Czernovici's Bukowiner Israelitisches Volksblatt, with a like unhappy result. The same year he went to Jassy, where he founded the first Jewish theatre. Goldfaden was not only the producer, decorator, and director of his company; he wrote dramas, with couplets and songs, and composed music for them. When the Jewish theatre was prohibited in Russia, Goldfaden moved with his company to Warsaw, renamed it "German," and went on playing in a peculiar jargon, somewhat reminiscent of German, but of atrocious pomposity of speech, since known as "Deitschmerisch." After an extensive trip over Western Europe, Goldfaden came to New York in 1887, and there established the Jewish organ, Yiddische Illustrirte Zeitung. He then went to Paris and returned in 1903 to New York, where he played an important part in the cultural life of its Jews, being founder of the first Jewish theatre there.

Goldfaden died in New York in 1908. Two years later the Vienna Academie Union ("Juedische Kultur") announced establishment of a fund for the "Goldfaden Prize," to be awarded to the best dramatic works in Yiddish.

KARL GOLDMARK

"Queen of Sheba" (1875) made Goldmark's name as a composer, but it was performed after the composer had worked and waited for years and suffered insult and humiliation—not the least of which was the failure of his appeal addressed to Edward Hanslick, the noted music critic. The words with which Goldmark opened the letter to Hanslick reflected his state of mind: "I have had the great misfortune to compose an opera. The extent of this misfortune, however, can only be appreciated when you realize that I intend to have it produced. You alone can help me to that end, more than all the others." But Mr. Hanslick did not lift a finger to help the poor composer, either as a music critic or in his capacity as artistic adviser to the Minister of Education. On the contrary, long before the opera was produced, when the Grand March was played at a concert and enthusiastically applauded by Liszt, who was present, Hanslick wrote that this part of the opera was the only part of the work fit to be heard.



Mahler had long wished to give the opera the brilliant production it deserved, but could not get the money from the Imperial Treasurer. At

length he succeeded in staging it in Vienna in 1875. Since then it has been triumphant on the operatic stages of the world.

Although Goldmark was under the influence of Wagner's theories, he nevertheless shows much originality and individuality. He is particularly successful in his emphasis on dramatic situations, and his brilliant orchestration. Goldmark was much attracted by biblical material, and he brought to it all the passion of his Viennese temperament and all his love for the history of the Jewish nation. A romanticist, he shows a love for the fantasy and the poesy of the Orient.

In his beautiful opera "Cricket on the Hearth" he remained true to the emotional fairy-tale character of the libretto. A notable opera is also his "Prisoners of War."

Goldmark showed great genius in his concert music, especially in the master symphony, "Bauern Hochzeit," and the second symphony in E-flat major. In his overtures, "In Spring," "Penthesilea," and "Sappho," he reached great heights. These works are immensely popular. Also of extraordinary interest are his violin concerto, piano concerto, piano quintet, quartet and quintet for strings, and Psalm 113 for chorus.

His concert overture, "Sakuntala" (1865), is a gem among works written for the orchestra; it is a poetical illustration of the Hindu drama "Calidasa."

Goldmark was born May 18, 1830, in Deszthel, Hungary. In 1844 he went to Vienna, where he studied the violin under Leopold Janse. From 1850 to 1857 he occupied the post of violinist in various Austrian orchestras. For Ignatz Bruell Goldmark had a great attachment, as they were both frank and honest natures, and felt neither of the diseases that often consume musicians—envy and jealousy.

Goldmark died in Vienna January 2, 1915.

In his book, "My Long Life in Music," Leopold Auer thus describes his acquaintance with Goldmark: "It was during one of my visits to Vienna that I met Goldmark one evening at a house of a music loving friend. He was most unassuming in his ways. He was a little chap with a large head, crowned with long and abundant locks, then in vogue among young musicians, owing, I believe, to the example set by Liszt and Paganini. He was a remarkable musician and a great personality. His violin concerto can be considered a gem in the literature for that instrument."

RUBIN GOLDMARK

RUBIN GOLDMARK was triply famous: first, for his extraordinary musicianship, his pedagogic activities and creative work; second, for being a nephew of the famous Karl Goldmark; and third, for his wise and eloquent lectures and aphorisms, which he delivered principally at the New York Bohemians Club.



Rubin Goldmark was born in New York City August 15, 1872. He received his education at the City College and later, at Vienna, attended the lectures of the philosophical faculty at the University. He began his music studies at the Vienna Conservatory, where his teachers were Livonius and Door in piano, and Fuchs in composition. On his return to New York, Goldmark continued his piano studies with Joseffy, and composition with Dvorak. From 1891 to 1893 he was professor of piano and theory at the National Conservatory of Music in New York. From 1895 to 1901 he lived in Colorado, where he was director of the Colorado Conservatory of Music.

In 1902 Goldmark returned to New York, where he devoted his time to teaching, composing, and lecturing. He has given over five hundred lectures and recitals in the United States and Canada. In 1910 he received the Paderewski prize for chamber music. His compositions include "Theme and Variations" for orchestra, which was played under the conductorship of Anton Seidl; the overture "Hiawatha," played by the Boston Symphony Orchestra; the Symphonic Poem "Samson," performed by the Boston Symphony, and by the New York Philharmonic in 1917; a trio in D-minor, performed by the Tollefsen Trio; also a piano trio, piano quartet, violin sonata, songs, and numerous other works for piano, violin and orchestra.

With Joseffy as co-worker, he was one of the founders of the famous New York Bohemians Club, of which he was president for the first three years, after which he became permanent honorary vice-president.

Goldmark was on the staff of teachers of the famous Juilliard Foundation. His pupils in composition and theory include Willecke, Hugo Kortchak, Mischa Elman, Ethel Leginska, Frederick Jacobi, Aaron Copland, Victor Wittgenstein, and George Gershwin.

On the fifteen anniversary of the foundation of the Bohemians Club (December 26, 1921), the membership organized a banquet in his honor.

The partial deafness which had set in fortunately did not hinder his activities.

Aside from the compositions enumerated above, the following have become popular in America and abroad: "Requiem" for orchestra inspired by Lincoln's famous Gettysburg Address, first performed by the Philadel-

phia Orchestra January 30, 1919, and since played under Stransky, Mengelberg, Stock, Rudolph Ganz, and many others; a "Negro Rhapsody" for orchestra, first performed by the New York Symphony Orchestra under Walter Damrosch, the State Symphony, and other orchestras. All his music, symphonic, chamber music, and Lieder, represented a late echo of romanticism. Rubin Goldmark died in 1936.

MORTON GOULD

MORTON GOULD was born December 10, 1913, in Richmond Hill, New York. At the age of four he started to play the piano and improvise spontaneously, and at six he had his first composition published, a waltz titled "Just Six." He studied piano with Abbey Whiteside, and composition with Dr. Vincent Jones. His early life until seventeen was filled with intensive study and concertizing. Then Gould entered the more commercial aspects of music. A number of years in theatrical and concert work followed. He was engaged by Roxy and put on the Music Hall staff as a pianist in the orchestra pit, later becoming a staff member of the National Broadcasting Company. His early playing and varied habitudes in all phases of our music, from dance bands to symphonic orchestra, gave him the experience that was to prove invaluable for his later work in composition and orchestration.



At twenty-one he was engaged by WOR to conduct and arrange his own programs with a large orchestra over the Mutual Network. These programs afforded Gould the opportunity and scope to present his creative ideas, many of which have found their way into symphonic repertoire. "Pavanne" is perhaps the best known of these.

His works have received unusual recognition. They have been performed by Toscanini, Stokowski, Reiner, Rodzinski, Mitropoulis, Golschmann, Kindler, Leinsdorf, Babirolli, Wallenstein, Goosens, Monteux, Fiedler, Ringwall, and other eminent conductors.

The composer himself has appeared as guest conductor with leading symphony orchestras and musical organizations in programs of his own works.

His "Lincoln Legend" had its premiere under Arturo Toscanini with the NBC Symphony Orchestra over a nation-wide and world-wide short wave broadcast November 1, 1942. A duplication of this score, including his spirituals, was photofilmed and sent to Russia upon request of the Soviet Government as an exchange of contemporary musical scores between the two countries.

The first part of the work is warmly lyrical, nostalgic, and simple—a

sort of American idyll. It has an undertone of foreboding of the tragic end.

Next comes a group of dances and village band marches, based upon tunes that were popular in Lincoln's day and used in his political campaigns. Then follows the grim war and funeral music interwoven with "Battle Hymn of the Republic," which Gould considers one of the great songs of a free people. The work closes with a return to the tender and lyrical mood of the opening section.

His Symphony No. 2 on "Marching Tunes," was premiered June 4, 1944, by the New York Philharmonic Orchestra, Columbia network, over a nation-wide and world-wide short wave broadcast, Vladimir Golschmann conducting.

His other commissions include a ballet for the Ballet Russe, a Concerto for Orchestra commissioned by the Cleveland Symphony, and a work for Paul Whiteman and the Blue Network.

Gould spent several months in Hollywood, where he wrote the music for and appeared with his orchestra in Charles R. Rogers' United Artists picture, "Delightfully Dangerous."

Immediately upon his return he was engaged to write the musical score and songs for the hit show "Billion Dollar Baby," directed by George Abbott.

Gould has been commissioned by Dr. Finley Williamson of Westminster Choir College to write a choral work for the Westminster Choir to be premiered this coming season.

Among his works are also: Four American Symphonettes, the Latin-American Symphonette, Foster Gallery, Little Symphony, Homespun Overture, Cowboy Rhapsody, Minstrel Overture, Spirituals for String Choir and Orchestra, Sonatina for Piano, Concerto for Viola, Concertette for Viola, Concertette for Piano, a Piano Concerto, a Violin Suite, Harvest, for strings, harp, and vibraphone, Ballad for Band, and Minstrel Show.

Music is related to civilization, to the history of culture, to education, to social, theatrical, and ecclesiastical affairs.

LOUIS GRUENBERG

LOUIS GRUENBERG, composer and pianist, was born in Russia, August 3, 1884. He was brought to America when two years old, and received his general education in the public schools of New York. After some preliminary piano work with Adele Margulies, he went abroad and studied at the master school in the Vienna Conservatory. Later he studied piano and composition with Busoni, which meant that he was thoroughly grounded in the fundamentals of classicism, romanticism, and modernism. He made his debut with the Berlin Philharmonic Orchestra, conducted by Busoni, in 1910, and subsequently appeared in recital tours through Russia, Germany, Norway, Sweden, and other countries. He also was guest conductor in the Stadt Theater in Kiel, Goerlitz, Bergen, and other cities. He afterwards returned to America with Busoni and composed an opera, "The Bride of the Gods," for which Busoni wrote the libretto. In 1921 he was awarded the Flagler prize of $1,000 for his symphonic work, "The Hill of Dreams," played by the New York Symphony. Therein he revealed a convincing technique and imagination. He had already given birth to numerous songs, piano works, piano concerts, a symphony, and sonatas. But it was not until he adopted jazz for an idiom that Louis Gruenberg tried to conquer it, and develop its pattern so that its rigidity would be overcome and rise above mere entertainment. Then there followed "Six Indiscretions" for quartet—played by the Pro-Arte Quartet at a concert of the League of Composers—all in the jazz idiom.



He has taught piano and composition, lectured on music, and in 1930-1933 was chairman of the composition department at the Chicago College of Music. He helped to organize the League of Composers and was an active member for many years. He was also president of the United States Section of the I.S.C.M. and a member of the I.S.C.M. European jury. His Symphony No. 1 won the $5,000 prize of the RCA Victor Company in 1930, and in 1937 his Quintet won the Lake Placid Club prize. His opera "Jack and the Beanstalk," which he wrote to John Erskine's libretto, was commissioned and produced by the Juilliard School November 19, 1931; it has had repeated performances in several cities. It is a lovely and emotional fairy tale full of color and vivacity. Olin Downes wrote in the Times (October 4, 1931): "It is couched in wholly fanciful impersonal and melodic terms. . . . It is done with complete authority and sureness."

Gruenberg's prize-winning Symphony No. 1 was first produced by the Boston Symphony February 10, 1933, and it was played by the same orchestra in New York. In 1934 he was commissioned by the League of Com-

posers to write an orchestral work. He responded with "Serenade to a Beauteous Lady," which was first performed by the Chicago Symphony April 4, 1935.

Louis Gruenberg's now famous one-act opera "Emperor Jones" was first produced at the Metropolitan Opera House in New York January 7, 1933, with Lawrence Tibbett in the leading role. For this opera Gruenberg received the David Bispham Medal. It is based on Eugene O'Neill's play about the Pullman porter who made himself "emperor" of an island in the West Indies. For years Jones robs his subjects of tremendous amounts of money. His fraud, however, is finally discovered and the people gather secretly to hunt the fleeing emperor. Fear makes the exalted emperor change step by step and become once again the hunted Negro, returning to all the horror he had been trying to escape. Louis Gruenberg set simple, great music to this story, and he also wrote his own libretto. Much of the vocal score is semi-speech and shouts, with occasional breaks into song. In the Times Olin Downes wrote: "For an American opera to appear, which not only stands on its own feet, but represents a treatment of the form that could only come from a new country and a young people, fully alive to the present day, is the thing which makes this success of Mr. Gruenberg so gratifying and important to the future." "Emperor Jones" has also been played in Chicago, Los Angeles, San Francisco, and Boston.

In 1938 the Columbia Broadcasting System asked Gruenberg to write a non-visual opera for radio. The result was "Green Mansions," a one-act opera. In 1944 Gruenberg was commissioned by Jascha Heifetz to write a violin concerto, which the virtuoso played with the Philadelphia Orchestra and later with many other leading orchestras. It was also recorded and broadcast from coast to coast. Some of his other major compositions are "Enchanted Isle"; "Nine Moods"; four symphonies; two piano concertos; "Music to an Imaginary Ballet"; "Americana Suite"; "Dance Rhapsody" (for violin and orchestra); "Creation" (for baritone and eight instruments); two violin sonatas; Two Quintets for Piano and Strings; Three String Quartets; and Suite for Violin and Piano. He has also written music for films, including "Fight for Life," "Commandos Strike at Dawn," "So Ends our Night," "An American Romance," and "Counter Attack."

This former apostle of jazz turned so completely away from everything connected with it, that he did not recognize the genius of one who would fuse jazz and classical symphonic music into one expression. "It is a source of unhappiness to me," confessed Gruenberg, "that I completely misjudged George Gershwin's talent when he was still alive."

JACQUES FROMMENTHAL HALEVY

THE PHILOSOPHER AND WRITER, Eli Levy, a man of profound talmudic knowledge, founded the periodical, The French Jew, with the motto: "Tiens au pays et conserve ta foi!" (Be patriotic and uphold your religion).



His Hebrew hymn, written for the peace of Amiens, 1802, was performed in the Grand Synagogue in Paris, and caused such a sensation that the respected Protestant minister Marron published a long address of thanks to Levy in Latin.

At this time a law was passed requesting the Jews of Paris to change their family names, to avoid the confusion caused by so many similar names in the official records. Eli Levy chose a famous medieval cognomen; he put the Hebrew article "ha" before his name so that it became Eli Halevy.

His eldest son, Jacques Frommenthal Halevy, still had to spend his first years of education in the small Hebrew school of the synagogue. In Europe it took some time before the law granting citizenship to Jews could become a reality. However, at the age of ten, as a child of a French citizen, Jacques was allowed to become a student at the Paris Conservatoire de Musique. He was the first Jew born in France to obtain a general education in the public schools. His people did not despise him as an apostate because he was taught in a non-Jewish school, but looked upon him proudly as one of the first of a generation of French Jews.

The creator of "The Jewess," "The Queen of Cyrus," and other operas, he occupies a foremost place among French composers of the nineteenth century, although, like Barnett and Benedict, he was of German origin.

His father, Eli Halevy, was born in Furth, Bavaria, and won a name for himself as a talented Hebrew poet.

In his famous opera "The Jewess" Jacques Halevy makes use of many ancient Hebrew melodies, and we owe to him the immortalization of the tragic fate of his nation in music. In "The Jewess" we hear the passionate strains of religious emotions, the century-old pains of the Jews, melodiously sung.

The sympathetic character and noble heart of the composer gained for him general love and respect. The admiration of his colleagues, Ober and Thomas, and his pupils, Gounod, Massenet, and Jules Cohen, tell enough of this great musician and man.

Halevy was born May 23, 1799, in Paris, where he studied at the Conservatoire under Cassot, Collibere, Berton, and Cherubini. In 1819 he received a government stipend and the Prix de Rome for his cantata

"Hermione." Halevy left for Rome to study, returning in 1822 to Paris, where he devoted himself entirely to creative activity.

Among his first operas are "The Bohemians," "Pygmalion," and the comic opera "L'Artisan," also "Guid et Ginera," "Carl VI," and "The Queen's Musketeers." He also wrote many cantatas, choral works, romances, and sonatas for four hands.

The circumstances of his life were favorable to full development of his genius, a fact that is true of very few composers. In 1827 he was appointed professor at the Paris Conservatoire, and two years later became conductor at the Paris Grand Opera. In 1840 Duke Holiansky appointed him his private conductor, and four years later the Beaux-Arts elected him vice-president. Halevy was also considered a great orator, and was chief speaker at the Beaux-Arts.

He died March 17, 1862, in Nice. His remains were removed to Paris, and his funeral bore the character of a national mourning day. Among the distinguished people who followed the bier through the streets of Paris were Count Morney, brother of the Emperor, Prince Napoleon, and Princess Mathilda. He left an unfinished opera, "Noe," which was completed by his son-in-law, Bizet. The opera, like "Samson and Delilah," had its premiere outside France, being first performed under Felix Mottl, at the Grand Ducal Theatre of Karlsruhe in 1885, where, according to a report in the Paris "Figaro," it proved a success. Among his most famous pupils are Gounod, Bizet, Massenet, Victor Masset, Del Devez, and Duvernoy.

Fritz Kreisler says:

"To my mind, art and life are closely allied. In fact, art is life in the sense of being a more abundant life, and to separate art from daily life is to separate the spirit from the body.

"Some of the loftiest aspirations of the human soul are reserved to those who have the great gift of musical expression for they thereby lift themselves out of a material world and enter a spiritual one. In holding communion with the great composers who were surely instruments in the hands of a divine power, we are enabled to express something of the infinite.

"The gift of self-expression is, in its most perfect sense, one that can be exercised only by artists in moments of supreme ecstasy. It is the same unknown force that inspires the creative faculties of the composer.

"Whether I play in public in the midst of thousands or in the privacy of my own room, I forget everything except my music. Whenever I am lifted out of the material plane and come in touch with another, a holier world, it is as if some hand other than mine were directing the bow over the strings. The source of inspiration is a mystery but inspiration undoubtedly accounts for all that is great in art."

BERNARD HERRMANN

BERNARD HERRMANN, American composer, was born June 29, 1911, in New York. He studied with Bernard Wagenaar, Albert Stoessel, and Philip James at the Juilliard Graduate School and New York University. While still a high school student, Herrmann won a hundred dollar prize for a symphonic composition. At the age of twenty he made his professional debut as a conductor when he led an orchestra through a ballet score of his own.



Later he was co-founder of the New Chamber Orchestra in New York, and in 1934 became a member of the music staff of the Columbia Broadcasting Company.

During his twelve years at CBS, he has constantly increased his stature as a composer and perfected his technique as a conductor. For the first series of the Columbia Workshop, Herrmann composed thirty-five notable scores, including those for "The Fall of the City," "Gods of the Mountain," "Dauber," "Mr. Sycamore," and "The Tell-Tale Heart"; and his powerful score for "On a Note of Triumph" perfectly complemented the Corwin script.

Herrmann's preeminence as a radio composer of scores to accompany and highlight dramatic action inevitably brought him to the attention of Hollywood's picture-makers. He was responsible for the scores which added to the impact of "Citizen Kane" and "All That Money Can Buy" (based on Stephen Vincent Benet's "The Devil and Daniel Webster"). For the latter score Herrmann was awarded an "Oscar" and a gold plaque by the Academy of Motion Picture Arts and Sciences. The citation read, "For the best scoring for a dramatic picture in 1941. . . ." Early in 1946 Herrmann was again called to Hollywood to compose and conduct the score for the picturization of "Anna and the King of Siam."

Despite the press of radio and motion picture activities, he has found time for independent composition. He has added substantially to the growth of American musical art by his First Symphony, his "Moby Dick" cantata and "Currier and Ives Suite," all of which have become popular concert items.

The dramatic cantata "Moby Dick," composed in 1937, for male chorus, soloists, and orchestra, was given its premiere April 11, 1940, by the New York Philharmonic Symphony Orchestra under John Barbirolli at Carnegie Hall. "Welles Raises Kane" and "The Devil and Daniel Webster," arranged for concert performance, have been played by the St. Louis and the Philadelphia Symphony Orchestras and by the CBS Symphony. As a creative musician Herrmann feels that any serious-minded composer naturally

uses whatever tonal devices suit his needs, but he himself feels he must have modern devices to express what he wants to say. "As a composer I might class myself as a neo-romantic, inasmuch as I have always regarded music a highly personal and emotional form of expression. I like to write music which takes its inspiration from poetry, art, and nature. . . . In using modern techniques, I have tried at all times to subjugate them to a larger idea or grander human feeling."

Among his many compositions are A Violin Concerto, A String Quartet, Symphony No. 1, Symphonietta for String Orchestra, "Fantasies" (for chorus and orchestra), and film music to "Citizen Kane," "The Magnificent Ambersons," "Hangover Square," "Jane Eyre," and "Anna and the King of Siam."

FERDINAND HILLER

LIKE MANY COMPOSERS of the nineteenth century, Hiller was under the influence of his contemporary and friend Mendelssohn. We can see a striking similarity in the works of these two composers.



Hiller was born October 24, 1811, in Frankfort-on-Main. He studied under A. Smith and later under Hummel in Weimar. In 1829 Hiller was in Paris, where he met Cherubini, Meyerbeer, Berlioz, Liszt, Heine, and Chopin. The latter often said that Hiller's piano playing as well as his compositions for piano were similar to his own spirit and technique.

In 1843-44 Hiller conducted the Gewandhaus concerts in Leipzig, substituting for his friend Mendelssohn. In 1847 he was conductor in Duesseldorff, and from 1850 to 1854 in Cologne. In 1877 he was knighted by the King of Wurttemburg.

Among his best works are two extensive oratorios, "The Rape of Jerusalem" and "Saul," and several symphonies, of which "Spring Will Come" is the best known. Also some orchestral overtures, a concerto for piano, opus 69 in F-sharp minor, and quintets for mixed voices.

He died May 11, 1885, in Cologne.

ABRAHAM ZEVI IDELSOHN

ABRAHAM ZEVI IDELSOHN, composer and musicologist, was born in the fishing hamlet Phoelixburg, on the Baltic Sea, between Windau and Sackenhausen, Latvia, July 14, 1882. His father was the ritual slaughterer and prayer reader of the district. When Abraham was six months old, the family moved to Libau.



Exhibiting an early interest in music, he came under the influence of Cantor Abraham Mordecai Rabinowitz of Libau, who initiated him into the music of the classic European composers, and particularly the synagogal music of Weintraub, Sulzer, and Lewandowski. At twenty he accepted a position as cantor in Leipzig and pursued his musical education at the conservatory of that city. Through Cantor Zevi Schneider, whose daughter he married, he was awakened to an appreciation of traditional Jewish song, free from the influence of German music. With the view of mastering the pure ashkenazi tradition as preserved in south Germany, he became cantor of Regensburg. Two years later he accepted a call from Johannesburg, South Africa, where he served for a brief period. Resolving to devote himself to the study of Jewish music, he moved to Jerusalem.

There he labored for seventeen years as teacher, composer, and researcher in Jewish song.

When he came to America at the end of 1922, his reputation had preceded him. His volume of liturgic music, "Shire Tefillah," had won for him a place among synagogal composers. His "Shire Zion," "Zelile Abib," "Zelile Haarez," and especially the several editions of "Sefer Hashirim," were hailed far and wide. What gave him standing in scientific circles was his pioneer researches in the hitherto neglected field of Jewish musicology. He collected the melodies of Jews of many lands, of Yemen, Babylon, Persia, Bokhara, Daghestan, and Morocco, of the oriental sephardim, the ashkenazim, and the chassidim. In the fall of 1924 he was engaged to lecture on Jewish music at the Hebrew Union College in Cincinnati.

For nine years he worked at the College with singular devotion and deep consecration.

His years in Cincinnati proved most productive. Here he prepared the last six volumes of his Thesaurus (the last five were published with the aid of the American Council of Learned Societies). He completed the second and third volumes of his "Toledot Haneginah Ha-ibrit," which was published by Henry Holt and Co. in 1929, under the name "Jewish Music."

Jewish tradition of tomorrow will know how to evaluate the work of Professor Idelsohn. It will build its song anew on the basis of his painstak-

ing labors and honor him as one who brought something precious to his own people and to the world.

In the midst of his labors his health gave way. In 1929 he was bedded for about six months. Two years after his recovery he suffered a paralytic stroke. He struggled on for three years and was forced to lay aside his activities at H.U.C. (1934). Spending the first two years of retirement as a helpless invalid in Cincinnati and two more in Miami, Florida, he finally left for Johannesburg, to join his children and other members of the family. There he spent ten more months of physical suffering. On the 14th of July, 1938, he was liberated from his pitiful condition in the fifty-sixth year of his life.

Professor Idelsohn's life was concentrated in his work as musicologist, which reached its culmination in the publication of his Thesaurus. Every other effort was subordinate. His was a triple task. He undertook first to demonstrate the existence of Jewish music; second, to define its essential characteristics; and third, to present its historical development. In all three efforts he did pioneer work.

FREDERICK JACOBI

FREDERICK JACOBI, American composer, was born in San Francisco, California, May 4, 1891. He was educated in New York, where he attended the Ethical Culture School, of which he is now a patron. Another American composer, Rubin Goldmark, was his principal teacher in piano and composition, but he also studied under Rafael Joseffy, Paolo Gallico, and Ernest Bloch. Some years later Jacobi attended the Hochschule fuer Musik in Berlin, studying under Paul Juon.



During the years 1913-17 Jacobi was engaged at the Metropolitan Opera House as assistant conductor to Alfred Hertz and Artur Bodanzky.

He returned to the West for a few years and became interested in the music of the Pueblo Indians of New Mexico and Arizona. He gathered a great deal of material about them.

Jacobi's thorough knowledge of Indian music was the inspiration for his "Indian Dances" in 1929 and for his string quartet based on Indian themes in 1923. Among his great orchestral works the "California Suite" is performed most often.

Frederick Jacobi is today deservedly one of the most distinguished figures in American music. As a member of the board of directors of the League of Composers, as a teacher of composition at the Juilliard Graduate School, and above all, as a composer whose work has been applauded in the leading cities of Europe and America, Jacobi has won the respect of his

colleagues, his pupils, and his audiences. It is beside the point to attempt at this time and in this place to assess Jacobi's ultimate standing in the ranks of contemporary composers; yet it is a significant tribute to the character of his art that his thoroughgoing knowledge of his craft has consistently provided clear expression of musical and emotional ideas of the utmost seriousness.

It seems that Jacobi does not believe strongly in nationalism in music, particularly a nationalism which is consciously sought.

Jacobi's chamber music and songs incline toward an impressionistic rather than a Jewish style. However, it is interesting to observe how unconsciously the Jewish soul often bursts forth in a typical Jewish melody, often to the amazement of the composer himself.

While he is thoroughly modern and contemporary, Jacobi believes primarily in melody.

He is no atonalist. His Second String Quartet, which was first played by the Pro Art Quartet at a concert of the League of Composers in New York, February 18, 1935, is a far more mature work than the First.

During the summers of 1940 and 1941 he was lecturer at the University of California at Berkeley, and since 1941 has been lecturer at the Julius Hartt Musical Foundation, Hartford Connecticut. He received honorable mention in the Elizabeth Sprague Coolidge Competition of 1924, and twice received the award of the Society for the Publication of American Music. The American Opera Society awarded him the David Bispham Memorial Medal for his opera "The Prodigal Son."

Jacobi has written compositions for orchestra, string quartets, violin, piano, and chorus, a concerto for 'cello and orchestra, a piano concerto, a "Rhapsody" for harp and strings, two Assyrian Prayers for soprano and orchestra, "Hagiographa" for string quartet and piano, "Fantasy Sonata" for piano, String Quartet No. 3, and the Sabbath Evening Service commissioned by Temple Emanu-El in New York.

The 'Cello Concerto was given its premiere performance in Paris, at the Ecole Normale, May 30, 1933, with Diran Alexanian, soloist, Alfred Cortot conducting. The work shows originality and an authentic racial mood. His Violin Concerto was first introduced by Albert Spalding, with the Chicago Symphony Orchestra under Frederick Stock, in March 1939, and again with the New York Philharmonic, under Alexander Smallens, in October of the same year (ASCAP Festival).

The Sabbath Evening Service established Jacobi as one of the important Hebrew composers in the United States. It was first performed in Temple Emanu-El, under Lazare Saminsky; later in the leading synagogues of San Francisco, Philadelphia, Los Angeles, and other cities. As John Tasker Howard remarked, "With melodies patterned after ancient Hebrew hymns, the Sabbath Service offers moments of irresistible poignancy, of a passion that never sacrifices dignity."

His "Three Excerpts from the Prophet Nehemiah," which had its premiere at the League of Composers in 1943, shows him to be a conscious American as well as a Jewish composer.

Among his other major works are: "The Pied Piper," a symphonic legend, performed by the San Francisco Symphony conducted by Alfred Hertz, and by the Minneapolis Symphony, under Emil Oberhoffer; a symphonic prelude, "The Eve of St. Agnes," after Keats' poem, performed by the National Symphony, conducted by Artur Bodanzky; "Ahavas Olom" for tenor solo, chorus, and organ; String Quartet No. 3 (played by Budapest, Kroll, and Paganini Quartets); "Lincoln—The Great Commoner," "The Masses," and "An Election"—all for chorus and orchestra; Fourth Violin and Piano Sonata; and many songs.

Jacobi is one of the founders of the American Music Guild and a member of the Bohemians and the MacDowell Club, a board member of the Jewish Music Forum, and one of the directors of the American Section of the International Society for Contemporary Music.

In 1917 he married Irene Schwarz, a talented pianist. Mrs. Jacobi played the first performance of her husband's Piano Concerto at the WPA Festival in New York, Chalmers Clifton conducting. Later she played the same work with the Rochester Philharmonic under Howard Hanson, the San Francisco Orchestra under Alois Reiser, and the New York Philharmonic under Alexander Smallens (Lewisohn Stadium, summer 1946).

Frederick Jacobi is a highly cultured man. Besides composing and teaching he also lectures in various educational institutions. He has written numerous articles and reviews on important subjects in the world of music, and is a member of the American Academy of Arts and Sciences.

SOLOMON JADASSOHN

To the number of composers akin in spirit to Mendelssohn, we must add the name of Jadassohn, who gained fame by his teaching of theory and composition, as well as instrumentation, at the Leipzig and Vienna conservatories. Though his manner of composing bears marks of the influence of his predecessor, Mendelssohn, a large number of his works show novelty and originality of ideas and superb instrumentation. In writing canons he achieved an excellence and mastery of form which few others have approached. His textbooks, Harmony, Counterpoint, Canons and Fugues, Free Form, Instrumentation, and a Commentary to Bach's Fugues, prove him a pedagogue of outstanding ability.

Jadassohn was born August 3, 1831, in Breslau. He studied first in Leipzig and later in Weimar, under Liszt, returning to Leipzig, where he took up composition with Hauptmann. After 1852 he lived in Leipzig, where in 1867-68 he conducted the Psalter Choral Society, and in 1868-69 the Euterpe Choral Society. He received the title of Honorary Professor of the Leipzig University.

This noble musician died in Leipzig February 1, 1902.



MUSICA ETERNA

EMERICH KALMAN

WHAT LOVER OF operetta is unacquainted with the famous "Herbstmanoever" or "Czardasfuerstin"? The author of these operettas is Emerich Kalman, beloved Hungarian composer, who was born in Siofok, Hungary, October 24, 1882. On a plane with Oscar Strauss, Franz Lehar, and Leo Fall, Kalman occupies an outstanding place among operetta writers of the day. Even more than that of his colleagues, Kalman's music reflects the color of his fatherland, that celebrated land of wine, dance, czardasch, and paprika.



He studied composition under Hans Koessler, Eugen von Hubay, and Victor von Herzfeld. He completed the composition class with distinction and was granted the Robert Volkman Prize and the Bayreuth Prize.

Kalman's first works, Symphonic Music Poems, have been performed by the Budapest Philharmonic Orchestra. The first, a composition for string orchestra, was conducted by Eugen Hubay, in 1903. Later came the symphony "Andreas and Johanna," the symphonic scherzo "Saturnalia," and a cycle of songs which brought him the Emperor Franz Joseph Prize. Kalman has established the reputation of the Hungarian operetta. His works: "The Gay Hussars" (Herbstmanoever), "Her Soldier Boy" (Absitos), "Sari" (Ziguenerprimas), "Riviera Girl" (Czardasfuerstin), "Miss Springtime" (Faschingsfee), "Yankee Princess" (Bajadere), "Countess Maritza" (Graefin Maritza), "Circus Princess" (Zirkusprinzessin), "Duchess of Chicago" (Herzogin von Chicago), "Paris in Spring" (Veilchen vom Montmartre), "The Devil's Rider" (Teufelsreiter),—are but a few of the stage works which have come from his pen, and which have won him a unique place in the musical hall of fame all over the world.

"Countess Maritza" is his most successful operetta. The work has been performed in Germany on opera stages. "The Riviera Girl" saw its first performance at the Royal Opera House of Stockholm. The famous waltz of "Sari" is one of the most popular music pieces in America.

His operetta "The Chocolate Soldier" was performed at the Shubert Theatre in New York in 1916, with John Charles Thomas, baritone, of the Metropolitan Opera as the leading character. It was acclaimed by the press and had a long and successful run on Broadway.

Subsequently, other performances of his works took place in America, such as "Little Dutch Girl" and his most popular success in this country, "Countess Maritza." It was followed by another great success, "Circus Princess," performed in the Winter Garden, and by the original American

operetta, "Golden Dawn," with which the Hammerstein Theatre in New York was opened.

In 1932 Emerich Kalman had his fortieth birthday, an event celebrated in almost all European theatres and on every radio program. The Great Golden Austrian Cross of Merit was conferred on the composer on that occasion. Mr. Miklas, then President of the Republic, personally conferred the order. The composer also received the Danish Dannebrog Order and, on the occasion of the 150th performance of "Czardasfuerstin" in the Royal Opera House of Stockholm, the Swedish Nord Star. He was furthermore distinguished by the French Order of the Legion of Honor. His native country, Hungary, presented him with the Hungarian Distinguished Service Cross, with the title of baron, given by Regent Horthy himself.

Emerich Kalman had his permanent domicile in Vienna until the year 1938, when he left Austria for good. He went first to Zurich to prepare performances of his operettas, and from autumn 1938 to March 1940 lived in Paris. In 1940 he came to the United States, and on May 5 of that year gave a concert with the Toscanini NBC Symphony Orchestra in the large studio of the National Broadcasting Company.

Metro-Goldwyn-Mayer has acquired three of his operettas, "Sari," "Golden Dawn," and "Countess Maritza," for the films.

Emerich Kalman now has his permanent home in New York.

JEROME (DAVID) KERN

JEROME KERN, one of America's outstanding composers of light opera music, was born in New York, January 27, 1885. He studied with Paolo Gallico at the New York Musical College, besides working with Alexander Lambert and others.



Kern composed the scores of many successful musicals, among which the most popular were "The Cat and the Fiddle," "Very Warm for May," "Sweet Adeline," "Sally," "Oh Boy," "Sunny," and his famous "Showboat." He drew from a seemingly inexhaustible source of inspiration melodies which sing themselves into the hearts of the people; they are not seasonal melodies like Irving Berlin's, but have become folk-music: "Ol' Man River," "Only Make Believe." What is more, Jerome Kern was able to secure a place for his music on the concert platform. "Showboat," an operetta (or rather, an American folk opera), based on Edna Ferber's novel, was first produced at the Ziegfeld Theatre, New York, December 27, 1927. Oscar Hammerstein II wrote the lyrics. The work was hailed as one of the greatest productions

on Broadway. Some of the tunes became American classics. There is an interesting story on how "Show Boat" came of age, musically.

It seems that Edna Ferber, author of the novel, was attending one of her customary first nights, escorted by the courtly Alexander Woollcott. Between the acts of the play, which according to her recollection was "Stepping Stones," starring Fred Stone and family, she was suddenly left on her own, when Woollcott pushed his way through the foyer crowd to meet a pixie-looking little man with a winning smile, wearing large thick spectacles. Their conversation, according to all available information, is said to have gone something like this: "Look, Alec, I understand you know Edna Ferber. Could you sort of fix it for me to meet her sometime? I want to talk to her about letting me do a musical of her 'Show Boat.' Could you arrange an introduction, or meeting, or something, soon?" Woollcott, who was never known to have missed such an occasion as the one presented, is reported to have smiled gently, then raised his voice to a scream. "Ferber! Hi, Edna! come here a minute. This is Jerome Kern. He wants to meet you!" The rest is history. Jerome Kern seemed inspired in his creation of the score, while Oscar Hammerstein II, writing the book and lyrics, became completely enamored of the project. All three fell victims to the beauty and power of this wonderful music.

No matter how many times one sees "Show Boat" and hears the haunting Jerome Kern music, there is always a new thrill.

When, early in 1941, Artur Rodzinski asked Kern to write a symphonic arrangement of his music to "Show Boat," Kern was somewhat embarrassed at the idea of rewriting music which was already fifteen years old. But it was just these fifteen years which had proved the high quality of his music. After some hesitation he poured these American folk-melodies, which he had originally created, into a "Scenario to Show Boat" for symphony orchestra. Its first performance was given by the Cleveland Symphony Orchestra under the direction of Artur Rodzinski, in the fall of 1941. The Philharmonic Symphony Orchestra introduced it to New York on November 19 of the same year. The "Scenario" was dedicated to Rodzinski with the inscription: "To Arthur Rodzinski with the grateful regards of Jerome Kern." Here is an excerpt from a letter written in November 1932 to Roxy by Gilbert Seldes: "I still believe that Jerome Kern, Irving Berlin, and George Gershwin make music which gives pleasure to every intelligent man not made tone-deaf by some theory of gentility; I think that if you get a 'Show Boat' to produce you will be far luckier than if you find another 'Madame Butterfly.' "

Kern was for America what Johann Strauss was for Europe. Strauss' waltzes also became folk-tunes, and what is more, both Strauss and Kern have that smile behind tears in their music that gives one the power to write not only hits but folk-music.

Jerome Kern died in New York, November 11, 1945.

ERICH WOLFGANG KORNGOLD

WRITING ABOUT ERICH WOLFGANG KORNGOLD, Maurice Halpersohn, the New York critic, said: "When Nature takes a holiday, which does not occur too often, she takes pleasure in creating a genius. And so it happens that a few chosen ones can enjoy as a gift of Nature what other mortals can attain only by hardest studies, and then only if they have the necessary talent and ambition. We are accustomed to speak then of 'miracles.' One of these happy mortals on whose brain genius was stamped by kind Nature is young Erich Wolfgang Korngold, the Viennese composer, who has shown since earliest youth a musical genius which can be compared only with Mozart's."



Erich Wolfgang Korngold was born May 29, 1897. He is the son of the noted music critic, Dr. Julius Korngold, who was also born at Brano, in 1860, and studied in Vienna. He was the music reviewer of the Neue Freie Presse, where he succeeded the famous Dr. Eduard Hanslick (known as Richard Wagner's mortal enemy). At the age of six Erich received his first piano and harmony lessons under Emil Lamm, a distant relative of the pupil. When only seven he began composing small piano pieces and dances. It was characteristic of the boy to carry wherever he went a music notebook, on whose pages he put down everything that came into his head. Later he took lessons from Zemlinsky and Gradener, to whom he owes his splendid and solid musical foundation.

When at the age of eight he was asked which profession he intended to choose, he answered without hesitation, "The director Mahler!" Regularly he played his compositions at the piano for Mahler, who was so startled by the musical endowment of the child, that before going to the United States, he suggested that his friend, Alexander von Zemlinsky, take good care of this twelve-year-old boy. At that time the boy had already written cantatas and intermezzi, and one year later he performed his own piano trio with Arnold Rose (violin) and Friedrich Buxbaum (violoncello). Arthur Schnabel played the boy's piano sonata in Vienna.

Korngold's first work of consequence, written at the age of eleven, is the ingenious pantomime "Der Schneemann," performed at the Vienna Opera House in 1908. This work shows the child's genius, for its bold harmonies are conceived on vigorous melodic lines. It was given its first performance with Zemlinsky's instrumentation. To this period also belongs his piano trio, opus 1, and a few piano pieces without opus numbers, including "Don Quixote." Korngold showed his mastery of orchestration at the age of thirteen, in the "Schauspiel Overture," opus 4, and his "Sin-

forietta," masterpieces of their kind. His other works, the second piano sonata, opus 2; "Marchenbilder" for piano, opus 3; violin sonata, opus 6; string sextet, opus 10; string quartet, opus 18; and piano quintet, opus 15, are written as by the hand of a master. The following of his works also are often heard on concert programs: "Sursum Corda," a symphonic overture for orchestra; "Einfache Lieder," opus 9; and "Lieder des Abschieds," opus 14.

Among Korngold's smaller pieces are songs, and the incidental music to "Much Ado About Nothing," opus 11, written in capricious chamber music style, admirably illustrating Shakespeare's gay comedy.

He often conducts his operas and concerts himself, with great ability.

In Cologne an entire Korngold week of the child's compositions was arranged, and shortly after the series of operas was begun with "Violanta," later followed by the "Die Tote Stadt" (Dead City), and "Das Wunder der Heliane" (Heliana's Wonder). The New Opera Company has been discussing a performance of his "Katherine."

The operas, "Der Ring des Polycrates," opus 7, and "Violanta," opus 8, had great success when presented at the Metropolitan Opera House, yet these were eclipsed by his opera on a legendary theme, "Die Tote Stadt" (from Rodenbach's "Bruges la Morte"). The two first-mentioned operas are not only musically brilliant, but so masterfully constructed that they prove Korngold's great genius in dramatic composition. We can even say that in them Korngold has become the father of a new form of music drama.

"Violanta" was first performed April 10, 1916, in Vienna, under Reichwin, with Jeritza, Kurz, Piccaver, Miller, and Weidemann. With this opera Korngold achieved a brilliant success, gaining the interest of the greatest music authorities, including Arthur Nikisch, Humperdinck, and Weingartner. Karl Goldmark declared, "His knowledge and pristine wealth of musical ideas are positively beyond understanding. Korngold is a wonder!" Professor Kretschmar once said to the elder Korngold, "Among all the early maturing geniuses, your son is to be considered an extraordinary phenomenon. I only know of one comparison, and that is young Handel."

"Dead City" had its premiere January 10, 1921, in Vienna, with Jeritza in the leading role. She created the same part at the Metropolitan Opera House in November, 1921.

The text, by Paul Schott, one of the younger members of the well-known music publishing firm of B. Schott's Soehne in Mayence, Germany, is based on a famous romance by the great Belgian author, Georges Rodenbach. It is Bruges, the "Dead City," which is the center of interest in Rodenbach's romance and drama, and much of the atmosphere was retained in the libretto. Rodenbach's widow told the Viennese playwright, Siegfried Trebitsch, an old friend of her late husband, of the drama "Le Mirage," based on the romance "Bruges la Morte." Trebitsch translated it into German and the drama, produced at the Lessing Theatre in Berlin, made a deep impression. When young Korngold asked Trebitsch for an effective opera libretto, he recommended Rodenbach's drama. Erich read it one night and

was so impressed by the fantastic story that he decided to set it to music. The same night he worked out an opera scenario which, however, was radically changed when Paul Schott, his collaborator, had the happy idea that the entire fantastic action should be changed from reality into a vision.

Korngold's opera presents difficult problems to singers and stage management. The vision must impress us as such, and no realistic or even theatrical tone must interfere with the action of the dream. The score is alive with flaming harmonies. When Richard Strauss heard this opera, he said, "The first feeling one experiences is simple fear that such a precocious genius should follow the course of normal development to enable him to carry out his wishes. This assurance of style, this mastery of form, this individuality of expression, these harmonies, are really astounding!"

Enemies of Erich's father charged him with using his influence in favor of an artificially created "child prodigy." They went so far as to charge that the boy had been given the name of "Wolfgang" only after his musical talent developed, in order to establish the analogy with the immortal Mozart. Little Erich Wolfgang and his father were made the objects of such bitter professional and personal attacks that the father often contemplated giving up his position as critic so that talent would not stand in the way of genius.

Young Erich was in no way arrogant, but seemed on the contrary to be a lovable boy. Felix Weingartner, the great conductor, one of the enthusiastic supporters of the gifted boy, characterized him as "jolly, often exuberant, clever, but in no way precocious; affectionate and grateful, but never submissive; of frank and sure judgment and with a goodly portion of humor." His whole crime was his genius, and the fact that he had an influential father and this father had innumerable adversaries. What critic has not?

The opinion of the musical observers who watched young Korngold's development with anxious admiration is best expressed in the following words of Felix Weingartner: "Erich Korngold is an individuality. In vain I searched his compositions, even his earliest, for blunders. Nowhere did I find a point disclosing an inexperienced hand. His compositions never betray the composer's youth. No one would suspect that a little boy was the author. Erich's music is of a refinement which could almost frighten musical experts, but we must not forget that even a genius is a child of his time. He gives me an impression as though Nature had the caprice to sum up everything the art of music had produced in the last decades in order to give the sum total to a child in his cradle, who now plays with it."

In 1934 Max Reinhardt summoned Erich Wolfgang Korngold to America. He wanted him to arrange Mendelssohn's music for the Warner Brothers' picture, "Midsummer Night's Dream." Reinhardt was accustomed to Korngold's music arrangements for plays and revues since their cooperation at Reinhardt's ingenious revivals of Offenbach's satires. So it was that Korngold exchanged Vienna for Hollywood, and the opera house for the moving pictures. Since 1934 Korngold has been writing music to a long series of Warner Brothers' pictures, approximately two a year. Whatever

Korngold has written besides opera bears the mark of the opera composer —his "Passover Psalm" (for soprano, choir, and orchestra) as well as his Lieder.

He has composed the music for about twenty pictures and has two Academy Awards to his credit. In 1942 and 1944 he conducted Johann Strauss' "Die Fliedermaus" and Offenbach's "La Belle Helene" for the New Opera Company in New York. They were his own versions, which he had revised and refurbished while collaborating with Max Reinhardt in Berlin. For the New York production (in English) "Die Fliedermaus" was retitled "Rosalinde."

In 1945 he wrote his Concerto for Violin and Orchestra in D-major, opus 35. This work was done during the summer of 1945, although the composer had had the melodic and thematic material in mind for a long time. The orchestration was completed between September and October of that year. The Concerto is dedicated to Alma Mahler-Werfel, and its first performance, with Jascha Heifetz as soloist, took place at a concert of the St. Louis Symphony, February 15, 1947, Vladimir Golschmann conducting.

In the program book on that occasion Mr. Korngold was quoted as saying, "In spite of its (the Concerto's) demand for virtuosity in the finale, the work with its many melodic and lyric episodes was contemplated rather for a Caruso of the violin than for a Paganini. It is needless to say how delighted I am to have my Concerto performed by Caruso and Paganini in one person: Jascha Heifetz."

I heard this concerto at the New York premiere when Heifetz played it in Carnegie Hall, on Thursday, March 27, 1947, under the baton of Efrem Kurtz. It is a melodious work and really calls both for technical dexterity and ample lyricism on the part of its solo interpreter.

Olin Downes wrote: "This is a Hollywood concerto, with vibraphone effects and like devices; fully orchestrated in the Straussian manner; commonplace in its thoughts; liveliest in the final movement, which Mr. Heifetz played in top virtuoso style."

Erich Korngold now lives in Hollywood, where he has made a reputation as a composer for the films. His first essay in the movie capital was the score for Max Reinhardt's screen version of "A Midsummer Night's Dream." Becoming an American citizen in 1942, he has since produced the scores for such film productions as "Anthony Adverse," "Robin Hood," "Kings Row," "The Constant Nymph," and "Deception," winning two Motion Picture Academy Awards.

BORIS KOUTZEN

BORIS KOUTZEN, violinist, composer, and teacher, was born in Uman, Russia, in 1901. He began to study violin with his father at the age of seven, and gave his first concert at eleven. Later he continued his studies with Leo Zeitlin (violin) and Alexander Gliere (composition) in Moscow. At seventeen he became a member of the Moscow State Opera Orchestra and also the Symphony Orchestra under Serge Koussevitzky.



Soon after his arrival in the United States in 1923 he joined the Philadelphia Orchestra under Leopold Stokowski. His stay there lasted three years, during which time his first symphonic work, "Poème Nocturne Solitude," was performed on April 1, 1927, by the orchestra, with the composer conducting. This marked the beginning of Koutzen's career as a composer.

His New York debut took place the following year when his Piano Sonatina was performed at one of the "League of Composers" concerts. In 1930 Koutzen wrote the symphonic poem "Valley Forge," which had its performance on February 19, 1940, in New York under Leon Barzin and the National Orchestral Association. It has also been performed by the NBC, Chicago, and Cleveland Orchestras. Koutzen was awarded the Juilliard Publication Award for his "Valley Forge" and the S.P.A.M. Award for the Second String Quartet. He also won first prize in the ACA-BMI competition for "Music for Saxophone, Bassoon, and 'Cello."

In 1937, when the NBC Symphony was formed, Koutzen became a member, remaining for eight years.

The Coolidge, Primrose, and Gordon String Quartets have performed his prizewinning quartet on many occasions. Luboshutz and Nemenoff, distinguished duo-pianists, performed his two-piano sonatina, and the Barrère-Salzedo-Britt trio played his work for flute, 'cello, and harp, which was written especially for their ensemble. In 1942 the Boston Symphony, with Dr. Serge Koussevitzky, played his concerto for five solo instruments.

In 1925 Koutzen became head of the violin department of the Philadelphia Conservatory of Music, a post he still holds, and in the fall of 1944 he was appointed to the faculty of Vassar College as violin instructor.

Koutzen's last compositions include a Violin Concerto, Duo Concertante for Violin and Piano, and a Sonnet for Organ.

His family, all musicians, are active in the musical world. His wife Inez, whom he married in 1924, is an accomplished pianist. George, his son, a 'cellist, is at present a member of the NBC symphony; and a daughter, Nadia, is an accomplished violinist in her own right.

In 1940 Boris Koutzen was awarded the degree of Doctor of Music by the Philadelphia Conservatory of Music.

A. WALTER KRAMER

A. WALTER KRAMER, American composer, was born in New York, September 23, 1890. He first studied violin with his father and later with Hauser and Arnold. For a short period he studied the piano. In composition he is chiefly self taught. In 1910 he was graduated from the College of the City of New York, and soon after he became music critic and editor-in-chief of Musical America with John C. Freund.



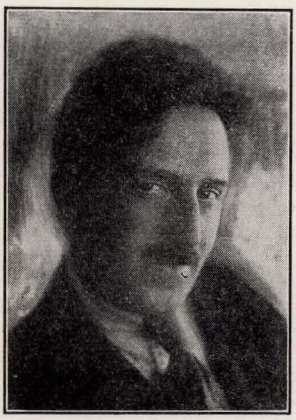
In 1922 he went to Europe, where he remained for several years. In 1936 he became managing director and vice-president of the Galaxy Music Corporation. In 1934 he succeeded John Alden Carpenter as president of the Society for the Publication of American Music, of which he was one of the founders. Kramer is one of the members of the Board of Directors of the United States Section of the I.S.C.M., and a composer-member of the League of Composers.

As a composer, A. Walter Kramer is best known for his songs: "The Faltering Dusk" and "The Last Hour." His chamber music and choruses have been presented too often to enumerate. His "Two Symphonic Sketches" has been performed by many leading orchestras, and his orchestral version of the Bach "Chaconne" was given its first performance by the Cincinnati Symphony Orchestra under Eugene Goossens in the winter of 1945. Kramer also wrote: "Rhapsody in F minor for Violin and Orchestra"; "In Normandy" for soprano solo, chorus and orchestra; and many songs.

Reflection of a famous artist:
"I do not know which gives me greater pleasure: to read good criticisms about myself, or bad ones about my colleagues."

ALEXANDER ABRAMOVITCH KREYN

ALEXANDER ABRAMOVITCH KREYN was born in Nizhni-Novgorod, Russia, October 20, 1883. Kreyn became actively interested in composition after graduation from the Moscow Conservatory 'cello class, his instructor there being Von-Glen. He later studied composition privately under Professors B. L. Yavorski and L. B. Nikolayev. Shortly afterwards he gave the world a succession of musical compositions which rank among the best that Russia had produced. His music is basically vocal. The vocal color of his work is not only expressed in the melodic line but runs throughout the harmonic structure. Although Kreyn did not reach perfection in the pianistic writing, his pieces for that instrument are always rich and strikingly effective.



In his early youth, he was for a certain time an avowed disciple of Scriabin, Rabel, and Debussy, and his works showed their influence. Acquaintance with Hebrew folk-music and traditional melodies completely altered his artistic creed. He found something here that made a basic emotional appeal to him, and it profoundly affected his latter works. As has been the case with most of the modern Hebrew composers who have given up the attempt to imitate the Nordic and the Latin, Kreyn's work developed individuality and power. In the later works of all this school, and particularly in Kreyn, one feels the breadth of biblical pathos, and a peculiar Hebrew lyricism which combines religious contemplation with characteristic racial melancholy.

Kreyn attracted the attention of the Russian musical world by his symphonic work "Salome," which he called a "Poem of Passion," and which was performed at the Moscow Symphony Concerts. It is a forceful and deeply emotional work with a strong Hebrew strain. In this poem Kreyn successfully illustrates the suffering of the heroine, rejected by the prophet. The music of "Salome" has a certain fascination because of the brilliant coloring and the rhythmic contrasts in the different themes.

Kreyn's first compositions were free from nationalistic traits. He became a conspicuous figure among Russian modernists before he revealed himself as a Jewish national composer. His first attempt in the Jewish national spirit, written to order, was "Jewish Sketches," for string quartet and clarinet; after which he began other works in the same style. In "Salome" there is no definite nationalistic approach. His "Kaddish," opus 33, is an excellent cantata for tenor solo, chorus, and orchestra, to the text of A. Orschanin. A piano sonata, in spite of its apparent European form, retains all the significance of a nationalistic production, as do his excellent series of songs to words of Jewish and Russian poets, Balmont,

Bialik, Efros, and others. Kreyn has also written Five Jewish Songs to the words of Abraham Efros, opus 31; music to the L. Perez drama "Na Pokayannoy Tsepi," which was performed by the State Theatre in Russia; five preludes, for piano, opus 3; Lyric Poem, for violin and piano, opus 4; Poem-Quartet, for two violins, alto, and 'cello, opus 9; Poem in F-major for 'cello and orchestra, opus 10; Elegy, a trio for violin, 'cello, and piano, opus 16; Symphony No. 1, for large orchestra, opus 35; music for the drama "Sabbetai Zevi," for orchestra, opus 37; an opera, "Zagmuck"; a threnody, "Lenin"; a piano sonata; a symphonic poem, "Birobidzhan," for the twentieth anniversary of the October Socialist revolution; and many smaller works.

Like all other consciously Jewish composers in Russia, he studied the melodies of the ancient synagogue. His compositions reflect their structure and ornamentation. Listening to his "Ornaments," melodies without words, for solo voice with orchestral accompaniment, one cannot help but think of a chassid who, bent over his holy books, pours out his religious fervor in wordless melody. His "Kaddish" for tenor, chorus, and orchestra, his numerous Jewish songs, his "Salome," a Poem of Passion, his incidental music to "Sabbatai Zevi," and to Isaac Perez's drama, "The Night at the Old Marketplace," all reveal the same ardor of expression. In this music Alexander Kreyn reaches the highest intensity. His music is an unrestrained outburst of sensuousness and passion. It sweeps away all laws of rhythm, harmonies, and form. Everything he writes is dynamic, and aflame with emotion. If these peculiarities may be regarded as traits of the Jewish people, then Alexander Kreyn might be called the Jewish composer par excellence.

A strange contrast to Alexander is found in his older brother, Gregory Kreyn, born in 1879. In Alexander's music we have the expression of a man who feels, while in Gregory's we have the expression of a man who thinks. Gregory does not have the gift of inspiring great masses; his music is addressed to the few. He is not as lyrical as Alexander; nevertheless, his impressionistic palette has more colors at its disposal than Alexander's, whose style is easily recognized after one listens to one or two of his compositions. Gregory's realm is chamber music.

JULIAN KREIN

THE VERY GIFTED young modern composer Julian Krein was born March 5, 1913, in Moscow. He was graduated from the Ecole Normale de Musique in Paris, where he studied with Paul Ducas. Some of his piano pieces were published when he was only thirteen years old. His principal works are: Concerto for 'cello and orchestra, performed by Pablo Casals; a lyrical poem for piano and orchestra; and instrumental works.

His father Gregory Krein (a brother of Alexander) is a prolific composer in his own right. He was born June 4, 1880, in Nizhni-Novgorod

(now Gorki). At first he studied in Moscow and later in Leipzig. His chief works are Hebrew Rhapsody for the clarinet; violin concerto; string quartet; two piano sonatas. For the twentieth anniversary of the October Socialist Revolution, he wrote a work which was part of a cycle of three symphonic episodes about Lenin.

LOUIS LEWANDOWSKI

LOUIS LEWANDOWSKI represents a phenomenon in the field of synagogical singing. In 1871 he published his famous "Kol Rinnah Utefillah," a collection of solos, part-choruses for small synagogues, and recitations for cantors. In these works Lewandowski achieved brilliant results by retaining the ancient motifs, and ennobling them through his splendid harmonization, whereas previous to his day these chants, passing from mouth to mouth, had been subjected to many corruptions. Encouraged by the success of these works, four years later he published a large volume of Sabbath chants for four voices, named "Todah Vezimrah." To this period belong also his arrangements of synagogical chants for the Nuremberg and Stettin congregations, and a number of liturgical psalms with German text.



Lewandowski was born April 3, 1821, in Wreschen. He studied in Berlin, first under A. Marx and later under Runhenhagen and Grell. He was the first Jew to have the good fortune to be a pupil at the Berlin Academy of Arts. For a round half-century he directed a synagogue choir, until the day of his death, December 27, 1890.

KURT LIST

DR. KURT LIST, musicologist, composer, and frequent contributor to artistic and intellectual journals, was born July 21, 1913, in Vienna. He received his education at the University of Vienna under Robert Lach and Egon Wellesz (composition), graduating as a Ph.D. Later he studied at the Academy of Vienna under Joseph Marx and, privately, with Alban Berg and Anton von Webern. Kurt List came to the United States after the Anschluss in 1938. He soon became active as lecturer and music critic.

At present he is editor of Listen, a guide to recorded music, and director of the Bomart Music Publications; and writes regularly for Commentary, Kenyon Review, Partisan Review, and Monthly Musical Record (London). He has also written for the New Republic, Common Sense, Modern Music, and many other publications.

List is considered one of America's most stimulating and scholarly music critics. He is well known to Commentary readers for his articles on George Gershwin, Jerome Kern, Jewish music on records, and most recently (November 1948), his report on Arnold Schoenberg's latest work; and his musical compositions have been performed by the International Society for Contemporary Music, at Town Hall and over the radio. He is at present preparing a book on Edgar Varese.

Among his major compositions are String Quartet (first performance by League of Composers, March 16, 1946, Museum of Modern Arts, New York); Piano Variations on a Theme of Alban Berg (International Society for Contemporary Music, April 14, 1946, Times Hall); Five Contrapuntal Pieces for Piano (Frederick Marantz, Town Hall, October 7, 1944); Six Songs (International Society for Contemporary Music, May 18, 1945, New York City Center); and Wind Quintet (Manhattan Wind Quintet, March 30, 1948, Times Hall).

List's first symphony, just finished, is scheduled for the Music Festival in Darmstadt, Germany, July 2, 1949.

List is a member of the American Composers Alliance and a director of New Music Editions.

NICOLAI LOPATNIKOFF

NICOLAI LOPATNIKOFF was born in Revel, Russia, in 1903. He entered the Petrograd Conservatory at the age of eleven. In 1918 his family moved to Finland, and he continued his studies in Germany under Ernst Toch.

For many years Lopatnikoff's piano compositions were merely an echo of Toch's. It was not until 1933, when Lopatnikoff published his "Variations for Piano," that he found a synthesis between the language of the modern school and his Russian mother tongue. These "Variations" reveal a masterly play of tone colors, still bound to the tonal laws. Though no program is given by Lopatnikoff, the "Variations" are obviously programmatic, depicting the melancholy of Russia's vast landscape and her silent people.

When "Variations" was released by the German publishing house Schott in Mayence, Lopatnikoff had already left Hitler-Germany for Finland and Estonia. In 1935 he returned to England, where he accepted Mrs. Mitja Nikisch's invitation to catalogue the numerous compositions of her late husband, son of Leipzig's famous conductor Arthur Nikisch. In London he remained until 1939, when he came to the United States. Soon after he was appointed professor of composition and theory at the College of the Hartt Musical Foundation in Hartford, Connecticut, and for two years he was head of the Theory Department of the Westchester Conservatory in White Plains, New York.

In 1929 he won the Belaieff Prize in Paris for his Second String Quartet,

and in 1930 his First Symphony won the Prize of the Reichs Rundfunk Company.

His Second Symphony, a symphonietta, and a violin concert, his first American creations, were highly applauded by Serge Koussevitzky, by Howard Barlow, and at the International Music Festival in California. When the Cleveland Orchestra arranged a competition for an orchestral composition, the first prize was given to Lopatnikoff for his "Opus Sinfonicum." This symphonic poem is like his early "Variations for the Piano," descriptive without being devoted to a special program. It is music saturated with poetry and beauty. In 1944 he won the Koussevitzky Music Foundation Award, a commission to write a concertino for orchestra.

His orchestral works were performed at I.S.C.M. Festivals in Vienna, 1932, and Berkeley, 1942, in many cities in Europe and the United States. On January 17, 1947, Raya Garbousova, eminent 'cellist, played Lopatnikoff's "Variations" at her recital in Town Hall, New York.

The composition is highly idiomatic and effective for the stringed instrument, and the piano is skillfully used both for purposes of harmonic background and development. Special effects subtly planned are part of the musical picture.

When Joseph Fuchs, American violinist, played Lopatnikoff's violin Sonata in D-major, at his recital in Carnegie Hall, New York, on November 3, 1948, Howard Taubman wrote in the New York Times: "Mr. Lopatnikoff's sonata proved to be an admirable piece. The composer, who is now on the faculty of the Carnegie Institute of Technology, writes simply, directly, and personally. He conveys mood and emotion subtly. His music does not clout you over the head with a club; it yields its content slowly. The crown of the piece is its central slow movement, music of transparent texture and noble feeling. The end movements are full of fire and vitality, but never transgress the boundaries of good violin-piano writing."

And Jerome D. Bohm wrote in the Herald Tribune: "Lopatnikoff's Sonata is a compelling product, original in its ideational matter and clear and concise in structure. The opening movement is stormy in character, its wild leaps and dissonances suggestive of the greatest unrest. The ensuing Andante forms an admirable contrast, being in the nature of a reflective pastorale interrupted only near the close by a touch of inner agitation. The final Rondo is joyous and exuberant in mood and brings the work to an exhilarating close. Mr. Fuchs performed it with the utmost conviction, and Mr. Balsam seconded him to excellent purpose at the piano."

LEO LOW

ONE OF THE conspicuous figures in the field of national Jewish music in New York and its environs is Leo Low, who was born in Volkovisk, Poland, January 15, 1878. A child of middle-class parents, up to the age of thirteen he received a strict Jewish education. Low showed his musical predilection at the age of eight, when he sang in the choir of his father, a cantor. When twelve years old he appeared as "child-cantor," attracting much attention. Later followed a period of traveling with cantors through Lithuania and the Ukraine. When the boy was fifteen and his voice changed, he became conductor of a choir in his home town.



Shortly afterwards Low entered the Warsaw Conservatory, from which he was graduated in 1899. He subsequently became leader of a military band, and conductor of Yiddish and Russian operettas. He was also engaged as conductor at the big synagogue in Vilna under the famous cantor Sirota, with whom he remained for five years.

Then Low went to Bucharest, Romania, where he became music director of a Reform Jewish temple.

In 1908 he returned to Warsaw to become music director of the Tolmatzker Synagogue, remaining in that capacity for twelve years. During that time he was also conductor of the Warsaw Hazomir, a choral body interested in the performance of oratorio and classic choruses.

In 1913 he undertook a concert tour through the United States with Cantor Sirota. At that time Low trained a chorus and gave concerts in New York, Chicago, Philadelphia, and other centers, drawing a large attendance, and arousing enthusiasm among Jewish music lovers. Returning to Warsaw, he lived there through the turbulent period of World War I. In January of 1920 he again came to America with the well-known cantor, Hershman, and finally settled here. He then composed a Jewish operetta, "The Musical Village," which had a short run. In 1921 he returned to his former activities, becoming conductor of the Paterson (New Jersey) Chorus, which he brought to a high degree of perfection. He later organized the Jewish National Workers' Alliance Chorus in New York, of which he is to this day conductor. With this organization he has given important concerts, with such soloists as Joseph Schwarz, Mischa Levitzki, Marie Sundelius, Mischa Elman, Richard Tucker, Mihail Kussevitzky, and many other celebrities. Low was also musical director of the Brooklyn Beth-El Synagogue.

In 1928 Leo Low was invited to be guest conductor of the Hebrew Singers' Union of Chicago.

The following year he appeared in Detroit as guest conductor of the

Halevy-Hazamir Choir. In 1930 he journeyed to Palestine, where he lived for five years. There he organized massed choirs with which he appeared in Jerusalem, Tel-Aviv, Haifa, and the smaller settlements. Low also organized a mixed choir of 150 voices, sponsored by the Iriah (City Hall), which received the honorary status of "Choir of Tel-Aviv" under the auspices of the late Mayor Dizengoff.

Another of his activities was organization of a male choir for synagogal purposes, with which appeared the famous cantors, Kwartin, Kelman, Sirota, Hershman, and Kussevitzky. At the same time Low was singing master at the Herzliah Gymnasia.

In 1935 Leo Low returned to the United States.

Among his works are numerous liturgical and secular compositions, including Yiddish and Hebrew songs; original pieces and arrangements for voice and piano accompaniment, also with violin and 'cello obbligati; choral works which include cantatas, chassidic rhapsodies, elegies, holiday songs, psalms, work and cradle-songs; Friday evening and Sabbath morning liturgical services; three festivals and high holiday prayers.

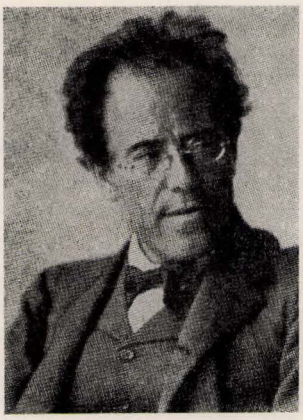
In May 1948 Low's seventieth birthday was celebrated with an all-Low program and gala concert at Town Hall, New York, sponsored by the Jewish National Workers' Alliance. Sharing the program were two choruses, the Jewish Workers' Alliance Chorus of New York and the Hazomir Chorus of Waterbury, Conn., both brilliantly directed by Low. The soloists were the renowned Cantor Mihail Kussevitzky and the author of this book, who performed some of Low's 'cello compositions.

In November 1948 in Detroit, Low was the recipient of the Max Levy Memorial Award, in recognition of the outstanding contribution to Jewish music by the Halevy Singing Society of that city. William Kline, president of that organization, presented the award.

GUSTAV MAHLER

GUSTAV MAHLER is acknowledged as one of the greatest composers and conductors in history.

Mahler believed art to be a religious mission and music a cult, demanding the utmost from anyone who called himself a musician. Consequently Mahler made many artists fear him, for he did not pardon failure or tolerate mediocrity—unless he recognized the will to perfection not yet attained, in which case he was all benevolence and helpfulness. If a singer did not put his heart and soul into a performance, Mahler directed his glare of condemnation against the offender even in the middle of a performance. The baton was thrust forward toward him, and Mahler kept it pointed at the poor artist for several minutes while he continued conducting with his other hand. Mahler's looks were more frightening than the slips of paper which he sent to the dressing-rooms of the artists during intermission to express his criticism, disapproval, or enthusiasm. The result was a performance far superior to the usual. In conducting each composition, Mahler merged himself so completely with the score that during the performance conductor and composer seemed to be one person. Audiences in the concert hall and in the opera house were convinced that Beethoven and Mozart had conducted in this way, and veteran members of the orchestra, educated by Wagner, cheered Mahler as the only conductor who took every tempo and every expression in exactly the same manner as had Wagner himself.



He was born July 7, 1860, in Kalisch, Bohemia. A few months after his birth the family moved to Iglau. Here at the age of six he received his first music lessons. In 1875 he came to the Vienna Conservatory, where he studied piano under T. Epstein, harmony under R. Fuchs, and composition under T. Krenn. Having won the conservatory prize in 1878, he attended the philosophy and musical history classes at the university for two years. His works of that period (quintet for strings and piano, a violin sonata, and the opera "Ernst von Schwaben") were later destroyed by the composer. At that time he came into contact with Anton Bruckner, whose lessons influenced his style perhaps more than any other composer. Bruckner was particularly delighted when Mahler made an excellent piano arrangement of his third symphony.

In the summer of 1880 Mahler accepted his first engagement as conductor at Halle, and finished his first work, "Das Klagende Lied," for solo, chorus, and orchestra. The orchestra score was rewritten after 1900. The poem of this cantata was written by Mahler himself in 1878. This excellent work already shows a fully developed style and technique. It marks the

beginning of his first period, influenced by romantic poems, especially by the "Lieder Aus Des Knaben Wunderhorn."

Angelo Neuman was the man who "discovered" Mahler, in Prague. As a ward of Anton Seidl, Gustav Mahler was the first to conduct the Niebelungen Ring at the Prague German Theatre. At the same time he manifested such talent in interpretation of Mozart that even then Brahms often said, "If you want to hear Mozart, go to Prague and hear Mahler play him."

During the winter season of 1881 Mahler conducted at Leibach; in 1882-3 he conducted at the Olmutz Theatre, then was chorus master of the Italian season in Vienna. During the same year he composed his first volume of songs. In the summer he went to Bayreuth to hear "Parsifal" and spent the season of 1883-4 at the Cassel Opera. His "Lieder Eines Fahrenden Gesellen" and his First Symphony were composed in December, 1883. In 1885 he was second conductor at the Deutsches Theatre in Prague, and in the summer of 1886 went to Leipzig, where he actively assisted Arthur Nikisch at the Opera, and became known through his arrangement and completion of Weber's opera fragment "The Three Pintos" (first performed in Leipzig, 1888). He spent 1888-91 in the capital of Hungary as director of the Budapest Opera, and succeeded in increasing the importance of opera in that country. He was first conductor at the Hamburg Opera House (1891), retaining the post for six years.

Vienna of the 1890's cheered its young conductor. As is usually the case, as the number of his followers increased so did that of his foes. This was true not only because of his Jewish origin, which was unpardonable for the director of the State Opera in anti-Semitic Vienna, but for the further reason that he tried to "clean up" the State Opera. He prohibited the paid claque, which occupied the same seats night after night and whose duty was to applaud at various places during the performance. This restriction conflicted violently with inveterate custom. At his order posters reading "In the State Opera every form of applause is prohibited" were placed in the lobby. Mahler did not want the mood between the scenes of an opera or movement in a symphony disturbed by applause. He also fought the audience's annoying practice of arriving late.

"He was a saint," said Arnold Schoenberg. "Everyone who met him realized this immediately."

In Budapest, where Mahler conducted his First Symphony November 20, 1889, it was billed as a "Symphonic Poem in Two Parts." When first played at Weimar June 3, 1894, it was programmed as the "Titan" symphony, after a novel by Jean Paul Richter. The first section now carried the words, "From the Days of Youth," and the label "Commedia Umana," was affixed to the second. That was only the beginning. Each of the movements was pictorially analyzed. For the first the description ran, "Spring and no end. The introduction represents the awakening of nature in the early morning." The second movement, an Andante omitted after the Weimar rendering, was termed "Mosaic, or A Chapter of Flowers." The "meaning" of the third or scherzo movement was presumably conveyed in the words "Under Full Sail." The then fourth and fifth movements, com-

prising the "Commedia Umana" division, were elaborately set forth as follows:

"The hunter's funeral procession; a dead march."

In writing to Max Marschalk, who had made an analysis of the Second Symphony, Mahler himself avowed the link with the First Symphony, "I have called the first movement 'Celebration of the Dead' (Totenfeier) and if you wish to know, it is the hero of my first symphony whom I bear to the grave. Immediately arise the great questions: Why have you lived? Why have you suffered? Has it all been only a huge frightful joke? We must all somehow answer these questions, if we are to continue living, yes, even if we are only to continue dying. Whoever hears this call must give a reply. And this reply I give in my last movement."

His famous Second Symphony in C minor was finished in 1894 and its world premiere took place in 1895.

Mahler began his Second Symphony while at Leipzig in the late eighties; and he finished it, according to the composer's biographer, Paul Stefan, at Steinbach on the Altersee, in June, 1894. On March 4, 1895, Richard Strauss conducted the three instrumental movements at a Berlin Philharmonic concert. December 13 of the same year, Mahler himself conducted the entire symphony in Berlin. The first performance in America was presented by the Symphony Society of New York, December 8, 1908, under the composer's direction.

Mahler has given as a clue to the significance of this symphony, not only in the words allotted to the chorus and solo voices, but also by his exegetical comments.

"When I conceive a great musical picture," he wrote, "I always arrive at the point where I must imply the 'word' as the bearer of my musical idea. . . . My experience with the last movement of my Second Symphony is such that I literally ransacked the literature of the world up to the Bible to find the redeeming 'word.'

"Deeply significant of the nature of artistic creation is the manner in which I received the prompting to it. I had had for a long time the thought of using the chorus in the last movement, and only the fear that this might be considered an imitation of Beethoven made me hesitate. About that time Bulow died, and I attended his funeral in Hamburg. The mood in which I sat and thought of the dead man was exactly the spirit of the work that I was carrying about in my mind. Then the chorus intoned Klopstock's chorale 'Resurrection.' This struck me like a flash of lightning, and everything was revealed clearly and plainly to my soul. The creative artist was waiting for this flash. What I then experienced I had to create in tones. And yet, if I had not had this work already in me, how could I have had this experience?"

The symphony has been called, with good reason, the "Resurrection" Symphony, but this title was displeasing to Ernst Otto Nodnagel, who wrote at length about Mahler's works in his Jenseits von Wagner und Liszt (1902). Herr Nodnagel preferred to see in the first Allegro "the funeral music of a great man," with hints at episodes in his life; in the idyllic sec-

ond movement he perceived "a reference to an episode of sunny happiness"; in the "demoniacal scherzo," "a portrayal of the doubt and despair of a racked soul"; and in the fourth, "comfort"; while the fifth brings the longed-for deliverance, not as a "resurrection," a confession of religious belief, but in the sense of our modern biological views. Or, as it has been phrased by another writer, a "hymn of praise on the return of the soul clarified and perfected." Herr Nodnagel explains the bird's trillings in the last movement, which have puzzled many commentators, as a "symbol of the last expiring vestige of life on the earth."

This is a symphony of destiny. Mahler's subsequent explanation implies (in the first movement) the death of a hero who has fallen in the Promethean struggle for his ideal, for the knowledge of life and death. Abysmal depths are stirred. A long-drawn funeral march rises sharp and trenchant from the restless declamatory basses, with a consuming lament in the woodwinds. Then the abrupt change from minor to major characteristics of Mahler, in horns and strings, very softly, a first promise of consolation. But, quick as lightning, the convulsion of the beginning returns.

The second movement is an andante-intermezzo in A-flat in retrospective mood. The strings begin a dance tune, a horn leads to the key of B, changing E flat enharmonically to D sharp. Lively, gay, youthful triplets over an unmoving bass.

The third movement, a scherzo in form, is St. Anthony of Padua's sermon to the fishes (from "Des Knaben Wunderhorn"). The fourth movement, "Primal Light," is also from this famous old German folk poem. The fifth movement, "The Great Summons," a wild, frantic, terrifying scherzo, representing death and judgment at hand. But the storm of the orchestra is interrupted by reassurances. Distant horns spread the terror of the Last Day. Like a subdued march, the chorale of the first movement is recalled—a reference to the coming endless procession. . . . The cry for mercy and grace sounds terribly in our ears. Fear and hope struggle in all hearts. The Great Summons is heard; the trumpets of the Apocalypse sound the call. In the awful silence we seem to hear a far, far distant nightingale, like the last quivering echo of earthly life. The chorus of the saints and the heavenly hosts begins almost inaudibly. "Thou shalt arise, arise from the dead!" The splendor of God appears.

It is no judgment; there are no sinners, no righteous. . . . There is no punishment and no reward. An irresistible sentiment of love penetrates us with blessed knowledge and a vital glow. The chorus with soprano solo begins a capella, with indescribable effect (the first two themes are taken from a hymn, "The Resurrection," by Friedrich Klopstock). With the peal of organ and bells amid the jubilation of the orchestra, this "Resurrection Symphony" ends.

It is a master work among master works.

In 1896 Mahler finished his Third Symphony. Its first complete performance took place in 1902.

The first performance of his Fourth Symphony, a tremendous and overpowering work, composed in 1899-1900, was given in Munich in 1902.

Whereas the second, third, and fourth symphonies have soli or choruses in the last movement, the symphonies of the second period (except the eighth) are entirely instrumental.

The first four symphonies have been commonly regarded as a unit in a sense that they complete an emotional and intellectual cycle in Mahler's outlook. To Bruno Walter they reflect "an important part of the history of Mahler's soul." The First is the prelude, "a tempest of emotions," Mahler's "Werther" representing an escape from a "heartrending experience," according to Mr. Walter. In the Second, Mahler "asks the reason for the tragedy of human existence and is sure its justification is to be found in immortality." In the Third, Mahler looks out upon nature and concludes that "Almighty love forms all things and preserves all things." In the Fourth, Mahler "assures himself and us of a sheltered security in the sublimely serene dream of a heavenly life." Gabriel Engel speaks of the four symphonies as a tetralogical cosmos, the First depicting the "hero" in search of faith, the Second outlining death and resurrection, the Third chanting the glories of "universal love and the wonders of nature," the Fourth picturing the "joys of heavenly existence." Mahler's closest associates have generally agreed that the Fifth, Sixth, and Seventh Symphonies are "purely musical," that is, without philosophical or religious content, and that "Das Lied von der Erde" and the Tenth Symphony are Mahler's "farewells to life," supposedly foreshadowing his death.

His Fifth Symphony was finished in 1902 (performed for the first time in Cologne in 1904).

In 1904 Mahler married Alma Maria Schindler. That same year he also began his Sixth Symphony (first in Essen), and his Seventh, which he completed in 1906 (first performed in Prague, 1908). This is his maturest effort, and is one of the most significant works in the modern symphonic repertory. It is written in two parts (with soli and double chorus). The first part is "Hymn, Veni, Creator Spiritus" (with double fugue); the second part, the last scenes of Part II of "Faust" in the form of an Adagio, Scherzo, Finale. It had its first performance in Munich, September 12, 1908. This tremendous work demands a colossal ensemble and is named the "Symphony of the Thousand."

From 1879 Mahler was director of the Vienna Opera, and here began his great transformation of the repertoire, with new *mises-en-scene* of the operas of Mozart, Gluck, Wagner, and other classics. This period was the heyday of that opera house.

After ten years' work Mahler left his post as director of the Vienna Opera, and in 1907 came to New York, where he conducted the operas of Mozart and Wagner and many symphonic concerts. It was during the summer of 1908 that he finished his orchestral poem, "Das Lied von der Erde," which had its first perfomance in Munich in 1911 under Bruno Walter. This work, based on a Chinese poem, is written for alto and tenor voices with orchestra. It was during his stay in America that he composed his Ninth, which had its premiere in Vienna in 1912, also under Bruno Walter.

In this symphony the first and fourth movements are adagio and in a

religious mood; the second movement is rustic; while the third is burlesque. During one of the rehearsals with the New York Symphony, the author was told by Otto Klemperer that the third movement was written during Mahler's stay in New York, and reflects the futility of the haste, noise, and bustle of the great American metropolis. It is as though Mahler asked the world for a solution of the eternal enigma, "Whither do men go? Is it worth all the trouble?" In the fourth Mahler answers this question: "Yes, in death will you find it, in rest eternal and oblivion. . . ."

In 1909-10 Mahler began sketches for his Tenth Symphony, but did not finish it—a fate shared in common with Beethoven and Bruckner, whose lives ended after their Ninth Symphonies were written.

This great genius died May 18, 1911, in Vienna, without having heard his own Ninth Symphony. It was not performed in public until nearly a year after his death. His last concert in America took place February 21, 1911, after which he returned to Vienna.

While Hermann Levi saw in Wagner's labors full realization of the ideal music-drama, Gustav Mahler was considered a conductor par excellence of these dramas. He approached all great musical compositions of this day with the greatest honesty and attention.

Mahler's fame increased rapidly after his death. He is the last in line of Viennese classical composers. He completed the romantic symphony form handed on to him by Schubert and Bruckner.

Together with Hans von Bulow, Mahler should be considered one of the greatest and most powerful personalities among conductors. A friend of the author's, who played under Mahler's leadership, once said that no other conductor had ever exercised such magnetic influence over his orchestra. He was also one of the most loved of men, by his friends as well as by the members of his orchestra, and by all people with whom he came into contact. Bright and genial, he was kind to all, always responding to any request for aid or service.

His unfinished Tenth Symphony was first performed June 6, 1925, in Prague, under Zemlinsky.

His dreams were unusual for the common world of the nineties. To write music meant for Gustav Mahler "to build a world." This world, made of music, contained everything; the whole of nature with all its sound, its light, mountains and seas, flowers and animals and human beings, with all the distress and struggle of mankind, with all its love, its hope and despair, and its way to God. To build such a world, Gustav Mahler wanted all of music. It was impossible to build it with a single instrument; he needed the sounds of all instruments, and in addition the human voice. That is why Mahler's music is symphonic. His symphonies are not written in the traditional manner of the strictly fixed three or four movements; the number of his symphonic movements varies. No movement is like another, no symphony resembles another, because each mirrors an individual view of life. All his symphonies, considered from the first to the tenth, seem to be the open diary of a striving soul. They are strange achievements—Lieder enlarged to symphonies like the first four, or symphonies simplified to a chain

of Lieder like the eighth and the "Lied von der Erde" (Song of the Earth). The last-named, written when the composer returned to Europe from a concert tour of the United States in 1908, is a chain of Lieder to six old Chinese poems with the accompaniment of an orchestra. Nevertheless it is not a song-cycle but a symphony, the last link in a circle of ideas which was started with Beethoven's chorus in the final movement of his Ninth Symphony. Everything is needed for the gigantic sound of a symphony, full orchestra and human voice. This was the highest honor to be accorded the small and modest form in which a romantic century loved to express its feelings.

There is nothing Jewish in Mahler's music. He neither felt obliged to write Jewish music nor did he recognize religious or racial obligations. When questioned about his beliefs, he answered, "I am a musician; everything else is contained therein." If you want to find something Jewish in Mahler, perhaps you will meet it in his permanent search for God, in his incessant quest for the how and why of things. Shortly before his death he wrote to Bruno Walter, "What is it that thinks in us? What makes us act? Strange to say, when I listen to music, even if I am conducting, I hear quite definite answers to all my problems, and I am completely clear and sure, or rather, I feel distinctly that there are no problems."

Another great living Jewish composer, Ernest Bloch, remarked regarding the influence of racial inheritance on a composer's work: "I think the principal reason that Jewish composers have never as yet attained the first rank in musical composition is that consciously or unconsciously, through fear or lack of self-knowledge, they failed to proclaim themselves in their art. I think the great shortcoming of Mahler as a composer was that he failed to realize this. So he built with idioms that were outworn and inadequate to the things he wished to say and the manner in which he would have said them. If in his restless searching for the 'word' he could have linked himself to the genius of his race, what might he not have accomplished? As it is, we listen to Mahler's great symphonies, that tower so high and aspire so much higher, and realize with sorrow that for all their spirituality their musical spirit is too conventional, too certain to crumble with the passage of time."

Mahler was musician, poet, and philosopher; all three are the priests of religion in a certain sense. He stood on the top step of a bridge which led from the romantic century to our own day. His was the last perfection of romantic ideas, and he paved the way for the future Modern School. He became sponsor of the Friends of Private Performances in Vienna, a club founded to perform compositions of the younger generation in private homes of Viennese society. He worked with all his might for these struggling, youthful composers, and they loved and admired him. They knew then and realize even more clearly today that Mahler's art is the art of tomorrow. The world of music is neither wholly ready to understand him nor willing to follow him. But some day it will be.

JACQUES DE MENASCE

JACQUES DE MENASCE was born August 19, 1905 in Bad Ischl, Austria. His paternal background, however, that of Baron Henri de Menasce, was quite international, with ramifications in Central Europe, France, and Egypt. His mother, Charlotte Gerson was a native of Germany. De Menasce was educated in Vienna and graduated from the Schottengymnasium in 1924. His leanings toward music were discovered when he was quite young, and he began regular piano lessons at seven with students of Leschetitzky, Emil Friedberger (now living in Brooklyn), and Hedwige de Rozborka, a sister-in-law of Leschetitzky. At fourteen young Jacques became a pupil of Emil von Sauer, with whom he worked privately for some time. After graduation from the Schottengymnasium he devoted some years to studies abroad, but returned to Vienna subsequently, to be graduated with honors from the State Academy of Music in piano (Dr. Paul Weingarten) and composition (Joseph Marx). He also studied composition with Dr. Paul Pisk (now teaching at Redlands University, California), and was guided for a brief period before his death (1935) by Alban Berg. De Menasce's career as a professional musician began in 1932 with appearances as a concert pianist, an activity he has kept up ever since.

Both a composer and pianist, Jacques de Menasce is considered an outstanding figure in the world of music. His activities have brought him considerable recognition in Europe and the United States.

In the summer of 1941 he left Europe, spending three months in Havana before reaching the United States in November. He has lived and worked in New York ever since. In October 1942 he married Georgette Frank, of Luxembourg.

Among his many compositions we can mention: Variations for Piano (1933); Sonatina No. 1, for Piano (1934); Piano Concerto No. 1, (1935); Piano Sonata (1936); Piano Concerto No. 2, (1938-39); Sonata for Violin and Piano (1940); Sonatina No. 2, (1942); The Fate of my People, Choreographic Suite for Piano (1944); Three Hebrew Melodies for Violin and Piano (1945); Sonatina No. 3, for Piano (1945-46); L'Cho Do-dee, cantillation for cantor, mixed choir, and organ (1947); and many song cycles to French, Japanese, and English texts.

The violin sonata was introduced in New York in 1942 by the violinist Angel Reyes, with the composer at the piano. It is a melodious composition and an example of Mr. de Menasce's tendency to adhere to form while availing himself of the necessary freedom of ideas within that form.

His Sonatina No. 2, dedicated to the pianist Andor Foldes in 1942, has a modern quality, yet eludes classification in any definite school of composition. It is rather as though de Menasce had certain ideas to express and chose his material with a view to furthering this and regardless of existing schools.

Jacques Abram, noted young American pianist, gave the first American

performance of de Menasce's Piano Concerto with the National Orchestra Association, under the direction of Leon Barzin, January 6, 1947, in Carnegie Hall.

Jacques de Menasce was his own soloist when the concerto had its first performance in Geneva in 1941.

De Menasce is a member of The League of Composers (board of directors), the I.S.C.M. (American Section), and the Bohemians and Lotus Clubs.

MORRIS MAMORSKY

MORRIS MAMORSKY was born in Ansonia, Connecticut, December 12, 1910. He attended schools in New Haven and received his Bachelor of Music degree from the Yale School of Music in 1937. As a child he learned Russian folk-tunes from his parents, sang in the synagogue, studied the violin, and played jazz piano by ear in the local bands. He was composer for the Bennington School of Dance (summer 1937-38) and music director of the Humphrey-Weidman Dance Group (1937-38). Mamorsky made his first serious mark in musical circles by winning the thousand dollar Paderewski Fund Prize for his Piano Concerto in 1939. With this introduction, it was not long before performances of this and his Passacaglia for Strings, String Quartet, Blue Bird Suite for Chamber Orchestra, and Suite in Swing for Violin and Piano were being performed throughout the country. Cities which have heard his works in concert are New York, Rochester, New Haven, San Antonio, Denver, and Montreal.

Mamorsky's music has also been heard over the radio networks, conducted by Dr. Frank Black, Milton Katims, and Leon Barzin. His Nocturne and Scherzo and Ballet in Blue are popular recordings in the NBC Thesaurus, and are played by its affiliated stations all over America. Since 1940 Mamorsky has become a household name in radio, since he has been engaged in composing and conducting bridge and background music for such outstanding NBC shows as The Eternal Light, sponsored by the Jewish Theological Seminary. The World's Great Novels, The American Story by Archibald MacLeish, Arthur Hopkins Presents, and That They Might Live, for the American Red Cross. He has also composed and conducted the music for a number of commercial documentary films, the most recent of which are "The New Tobaccoland," for Chesterfield Cigarettes, and "Stepping Along with Television," for the Bell Telephone Company.

A famous composer was asked to write his autobiography, he answered, "It was enough to have lived it."

FELIX MENDELSSOHN-BARTHOLDY

THE MENDELSSOHN FAMILY traces its origin from a poor Jewish schoolmaster of Dessau named Mendel. On the sixth of September, 1729, the wife of this man gave birth to a son who was called Moses. In later life he was known as Moses the son of Mendel (Moses Mendelssohn). This Moses later became one of Germany's great philosophers, and it was he who was immortalized in Lessing's famous drama, "Nathan the Wise."



Mendelssohn at seven

In 1763 Moses married a girl of his own faith named Fromme Guggenheim, daughter of a humble merchant. They had three sons, Joseph, Abraham, and Nathan, and three daughters, Dorothy, Henrietta, and Recha. The second son, Abraham, and his wife, Leah Solomon, a lady of considerable property and accomplishments, whom he married December 26, 1804, were the parents of Felix Mendelssohn-Bartholdy.

Leah's older brother had long been a Christian. In accordance with German custom, on his admission into the Lutheran community he assumed the surname of Bartholdy in addition to his own. Upon his advice, Abraham decided to have his children baptized in accorddance with the Lutheran formula, and educated as Protestants. He seems to have adopted this course in the full conviction that he was doing the right thing for his children, thought he had not at first the courage to take the same step himself. However, after a period of irresolution, he and his wife decided to be baptized at Frankfort. She took the Christian names of Felicia Paulina, and the entire family assumed the double name, Mendelssohn-Bartholdy.

There was nothing in Moses Mendelssohn's ideas to justify baptism for his people. On the contrary, he fought for the religious freedom and human independence of the Jewish people, who in those days were still imprisoned in the ghetto and despised and mistreated by the non-Jewish population. Moses Mendelssohn sought appreciation of the Jews as a religious congregation and their recognition as worthy citizens of the state with equal rights of citizenship. His objective was the free, the respected, the righteous Jew, but never the converted Jew. The conversion of his son's family must be regarded as a complete misunderstanding of his ideals.

The different religious beliefs in the Mendelssohn family caused many conflicts for the children, since the grandparents on their mother's side never were told about their baptism. They had banished their son, now named Bartholdy, from their house when he turned Protestant.

In those days, long before people were accustomed to elevators, auto-

mobiles, subways, traffic lights, airplanes, and the radio, they lived in a world which boasted such comforts as carriages, gaslights, and the horse-car. They enjoyed a tempo of life which allowed writing long, beautiful letters and spending many hours in friendly discussion and neighborly visits.

Moses Mendelssohn had been prominent in the period of German nationalism in the second half of the eighteenth century. In the third and fourth decade of the nineteenth century, that distinguished family name reemerged, made famous this time by the musically gifted sister and brother, Fanny and Felix Mendelssohn. The great intellectual endowment of Moses Mendelssohn had skipped one generation and appeared again in his grandchildren. Abraham Mendelssohn, father of Felix and Fanny, summarized the fate of his own generation with these words, "At first I was the son of my father, now I am the father of my son; never am I myself."

His daughter is not mentioned because, in accordance with the times, a daughter's duty was to become a wife and mother. Other interests were allowed only so long as they were pleasant but unimportant. Accordingly, Fanny, who was four years older than Felix, was not permitted to choose music as a profession, despite her outstanding talent. She was given lessons in piano, theory, and composition along with Felix, but she was not allowed to give public concerts nor to publish her compositions. Instead, these compositions were brought in view under Felix's name. Today, Fanny's name appears under her "Lieder," and they stand up very well against the songs of her famous brother.

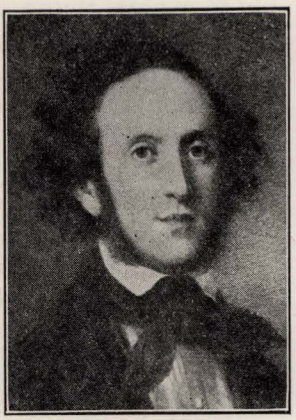
Felix Mendelssohn-Bartholdy was born in Hamburg February 3, 1809. When the boy was four years old, his parents moved to Berlin. His teachers in piano and composition were Louis Berger and Celter (a friend of Goethe); his violin teacher was Henning. The famous philologist, Paul Heyse, was the family tutor. The culture, taste, and hospitality of the Mendelssohns made their home an artistic centre of Berlin.

At the age of nine Felix gave his first public concert, and at ten entered the Berlin akademie. Two years later Zelter introduced the boy to Goethe, who showed much interest in his genius. By that time no one any longer doubted Felix's talents, excepting perhaps his cautious father. The latter did not allow his son to devote himself to his beloved music, at a time when the great Paris musical powers, with Cherubini at the head, had unconditionally recognized his talent. Even then it was only on condition that the boy continue his general education. He was graduated from high school and for two years attended lectures at Berlin University.

At sixteen he wrote his famous Octet, and at seventeen his overture to Shakespeare's "A Midsummer Night's Dream." This latter to this day occupies a unique place in the world's music literature. It indicates a genius already mature. In this work the orchestra achieves great expressiveness and exceptional brightness of color.

The characteristic spirit of Mendelssohn's work, its fairy-tale character, its limpid beauty, were the greatest triumph of the Romantic School. Early in 1829 Mendelssohn achieved a great service to music by performing in Berlin Bach's "Saint Matthew's Passion," a work that had remained in

oblivion for seventy years. Soon afterward he went to London, where he was introduced by Moscheles to the Philharmonic Society and started preparations for presentation of his "Midsummer Night's Dream." The premiere took place May 18, 1829. Its success was colossal. The second presentation, on July 13 of the same year, was a triumph for the composer.



Marchesi, the famous singer, says in her memoirs: "London worshiped Mendelssohn and his 'Songs Without Words,' his 'Walpurgis Night' music, his 'Elijah' and 'St. Paul,' and his 'Midsummer Night's Dream.' When Judah spoke through the lips of Mendelssohn, he spoke with a heavenly voice, that still enchants the world by its sweetness and expressiveness."

One year later, in 1830, Mendelssohn traveled to Italy via Munich. After a visit to Naples he returned home, where he played his Piano Concerto in B Minor at court, and where he was commissioned to write an opera for the city of Munich.

After his brilliant presentation at Dusseldorf of Handel's "Israel in Egypt," Mendelssohn was offered the post of conductor at the theatre, which he accepted and held for three years. In the spring of 1835 he conducted the Musical Festival at Cologne, and then left for Leipzig, where he was invited to conduct the Gewandhaus concerts. Thanks to his genius and his charming personality, Mendelssohn soon became the center of Leipzig's musical life. In 1842 he founded the Leipzig Conservatory—under the protection of the King of Saxony—which was destined to become famous in the annals of music.

The irresistible charm of this most amiable of all musicians made him the center of attraction in any company. He was not only a great musician, but he also painted, wrote poetry, and was able to discuss politics and scientific problems. He was endowed with a universal talent, characteristic of the happiest period of German romanticism.

On March 28, 1837, he married Cecilia Jorneau, daughter of a Hamburg minister, a charming and kindly woman. In this marriage Mendelssohn found his life's happiness.

An invitation from the Prussian King, Friedrich IV, to come to Berlin was not accepted, and even his appointment to the post of General Music Director did not entice him, for he did not like that city, where he felt his music had not been properly received. At a farewell audience the king remarked that he could not force Mendelssohn to remain in Berlin, but that he was much hurt by his refusal to stay. Not only Prussia, but Switzerland, England, and other countries invited the composer to lead their music festivals. Unfortunately he, like Weber, Schubert, Mozart, and Bizet, died in the heyday of his creative life. This genius, who occupied so unique a place in the world's esteem, owes his greatness not only to heaven's grace, but to his origin from a family distinguished for its spiritual aristocracy.

His works to this day rank high in almost all branches of music. He

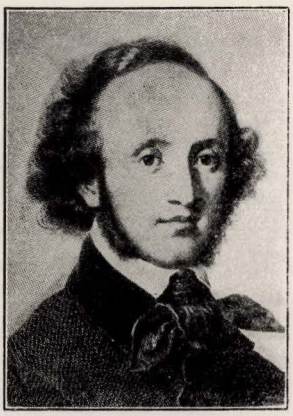
wrote many concert overtures, symphonies, concertos for piano and violin, and chamber music; duets, trios, quartets, octets; salon pieces for piano, among which are his famous "Songs Without Words"; works for the organ and for male voices, and the unfinished opera "Lorelei"; the oratorios "St. Paul" and "Elijah"; motets, cantatas, and hymns. Mendelssohn created the "Lieder Ohne Worte," a new instrumental form in which the composer was able to express the innermost spirit of romanticism. This is because romanticism makes the ego, with all its sorrows and joy, the center of the world. It was the period of idolizing the individual. To the romantic every feeling, every impulse of the individual seemed of world-wide interest and worthy of expression in every form of art. Since every motion of the soul gained importance out of all proportion, the romantic period became one of overflowing feeling, in which one swooned in "overwhelming happiness" or suffered "unspeakably in deadly despair." This over-emotional world was perfect for the lyric, and created its own form of music, the "Lied," a small composition usually of sixteen or thirty-two measures for a single voice, accompanied by other voices or an instrument. The word "Lied" expresses so well all that is known as German romanticism that no language has been able to find a translation for it. The translation "song," occasionally found on recorded music, is not correct. Lied and song differ completely in their musical structure as well as in content.

Very important was Fanny's influence on Felix as a writer of oratorio and fugue and as a Bach conductor. In those days, the world knew scarcely more about Johann Sebastian Bach than that he had been a good organist at St. Thomas' in Leipzig. Fanny made it her life's work to introduce his music. She founded a choir whose main purpose was to study and perform the Bach cantatas at her Sunday morning concerts. There was a different cantata for every Sunday of the year. She played all his piano compositions herself, and systematically led Felix to Bach. After such intense training, Felix easily became the great interpreter who, at the age of nineteen, gave Johann Sebastian Bach to the world with the remarkable performance of "St. Matthew's Passion" at Berlin's historical Concert Hall, the *Singakademie*. When Felix asked his teacher in organ and composition, Zelter, director of the Singakademie, to allow him to engage the hall for the performance, the request was repected on the grounds that it was boyish and impractical. Zelter thought this work would be of no interest to a public audience. After a heated argument, however, Zelter agreed, realizing that he could not dissuade his pupil. Fanny rehearsed with the choir herself. Finally, in 1829, two years after Beethoven's death, a deeply impressed and excited audience packed the hall to receive this masterpiece of the world's greatest composer. Through the ingenious effort of two children of Jewish ancestry, there was a Bach renaissance throughout the world.

Mendelssohn was creator of the concert overture in its present-day independent and finished orchestral form, of which his "Hebrides," "Melusina," and similar works are examples.

Felix was educated for the career of conductor from his earliest childhood. In fact, his father engaged several members of the Berlin State Opera

orchestra to play regularly at his house. On these evenings young Felix, in boyish dress, his long curls falling to his shoulders, was seated on a high cushion while he conducted his compositions with the seriousness and assurance of a young boy playing a game with his friends. He did not think for a minute of the honor accorded him; he was eager only for good music and for experience. At these gatherings he studied the nature of the different instruments, to learn how to conduct them.



The death of his dearly beloved sister, Fanny, who was a kindred spirit, on May 18, 1847, was a deadly blow to the young musician. Whoever has heard his Quartet in F minor, written during the Summer of 1847, will understand how deeply he suffered. He began to avoid society more and more, and became increasingly enervated and irritable. His lively walk turned into a slovenly gait. On October 28, 1847, Mendelssohn suffered a stroke, and on November 4 of the same year he died. Three days later he was buried. His teachers, Moscheles, David, Hauptman, and Gade, were the pallbearers.

The compositions Mendelssohn left are too numerous to be listed in detail in so limited a volume as this. To form a conception of how great was his genius, it is enough to remember that his oratorio "Elijah" ranks with the giant Handel's best, and is performed to this day more often than any other composition of its kind.

On October 28, 1947, the musical world commemorated the centenary of Mendelssohn's death. Louis Biancolli, music critic of the New York World Telegram, wrote: "Few composers have equalled him in smooth finish of melody and clean, rounded form; in adroitness of pace and dynamics. One senses a courtly air about his music. There was a time, not long ago, when many were predicting the slow but certain decline of Mendelssohn's appeal. Bigger symphony voices seemed to be limbering up to drown out his completely. But the crepe was being hung prematurely on these tuneful scores. Through the growing din of new styles, somehow the voice of Mendelssohn lingered on. And it lingered because no public, however sophisticated, could ever tire of good melody and crisp ingenuity. So long as beauty of sound meant anything in music, it was clear Mendelssohn would live.

"Today the music world sits back and remembers Mendelssohn in the best way possible—by listening to the 'Italian' and 'Scotch' symphonies, by applauding some violinist playing the concerto. The concerto seems to be the keynote, and the easiest and surest way to explain Mendelssohn. If not the king of violin concertos—Beethoven's is that—then certainly it ranks as the prince. There is a gallant, princely stride about it. In its sweet, soft-spun way, it seems to hymn some priceless ideal for all to follow. Its very melody is a plea for grace and fair play. Wherever it is heard, it sets up a mood of musical good manners. Everyone immediately senses he is in the

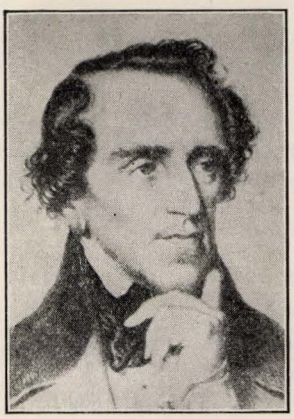
company of a well-bred poet with a great gift for imagination and elegance."

And America just missed being visited by this soft-mannered genius. When the Philharmonic elected him honorary member of the Society, Mendelssohn wrote back, "Believe me that I sincerely wish to be able to visit your country some day and thank you and your countrymen in person instead of writing letters; but I fear that my health . . ."

One year later, at the age of thirty-eight, Felix Mendelssohn was dead. A page had been torn out of the world's book of grace.

GIACOMO MEYERBEER

IN THE FIRST decades after the emancipation of French Jewry, the glorious days of the Grand Opera in Paris were initiated by a German Jew, who was the incarnation of all that is called Grand Opera. He was born in Berlin fourteen days before equality of rights was granted to the Jews of France, the eldest of four sons of a wealthy banker, Jacob Herz Beer, and his wife Amalia. He too was called Jacob. When he showed early musical talent, his parents decided that he must become a musician. However, since this was usually an unprofitable career, young Jacob's haps this was important in the Paris of the 1840's but he was also so talented as to be lucky." Per- which was to become Jacob's second home. As sole thanks for his generosity, his grandfather ex- grandfather, the millionaire Liebmann Meyer Wulf, constituted the boy heir to his immense property. Later it was Hector Berlioz who said, "Jacob was not only lucky enough to be talented, pected that Jacob add the family name "Meyer" to his own, and so the young musician started his career with the name Jacob *Meyerbeer.*



Jacob Liebmann Beer was born September 5, 1791, in a covered wagon on the way to Frankfurt a/O wherein the Beers were traveling to the fair.

His first teachers were Mendelssohn and Zelter. Later he studied with Weber, Abt, Vogler, and others. At the age of seven he played the piano splendidly, and to all appearances should have been a great pianist, but his creative genius developed early and eclipsed his virtuosity. By the age of twelve he had already written several songs; when twenty, he wrote the cantata "God and Nature," first presented on May 8, 1811, with much success in the Berlin Singakademie. Within the next year came his first dramatic work, "The Daughter of Ephaia," and the operetta, "The Fisherman and the Milkmaid."

His first operatic triumph was "Alimelech," performed in Stuttgart. Weber himself spoke highly of this work. In Vienna, whither the young composer went in October, 1814, to stage "Alimelech," he met Beethoven.

Meyerbeer reached his heights when he wrote his opera, "The Crusaders in Egypt," presented for the first time in 1825 in Venice. This opera made the rounds of Europe and was even played in Rio de Janeiro, being a popular success everywhere.

While studying opera in Italy, he became so intoxicated with the abundant melody of that country, that he wrote home, "I can't help being enchanted by this magic garden from which I could not escape, even if I so desired. It seems as though I am a native Italian; all my feeling and thoughts have become Italian." He changed his German name Jacob to the Italian form Giacomo.

When he arrived in Paris in 1827, the Grand Opera lacked a leading personality. The era of the amiable but sentimental lyric opera, as represented by Etienne Nicolas Mehul and Luigi Cherubini, had passed. In their days, the heroic period of the French Revolution, the listener enjoyed operas based on a theme of reunion, of lovers or members of a family separated by war or fate. By the end of 1815 the horror of war was already forgotten. Families were settled and safe, and heroism was no longer sought in private lives but in the pages of history. Gasparo Spontini answered this need with his historical grand operas, the first of their kind to be given in Paris. But he left Paris for Berlin in 1819. As yet no other composer had assumed leadership of the Paris Grand Opera.

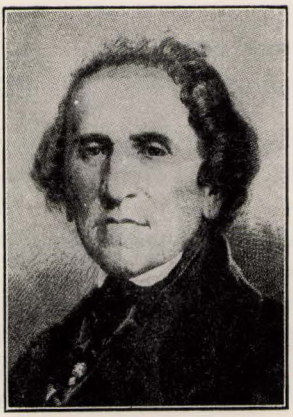
In Paris Meyerbeer found his ideal librettist, Eugene Scribe, who had almost exclusively the gift of creating romantic, historical, and demoniacal librettos. It was he who wrote the libretto of "Robert le Diable," whose premier took place in the Paris Grand Opera, and whose triumphal march over the operatic boards of the world continues to this day.

With Scribe, Meyerbeer created that magnificence of theatrical stage-effects, wonders of machines and lights, and musical virtuosity, which was called grand opera, and with it he ruled the European stage all his life. Every theater in Europe tried to attain some of this magnificence. The Prussian court left no stone unturned to win Meyerbeer back to Germany. The Prussian king bestowed on him the title of general music director with unlimited rights, an honor very rarely conferred. But Meyerbeer planned his premieres for Paris, and Berlin saw the second performance. Paris was his world, his home; the Paris Opera was his opera. His premieres kept the French busy for weeks.

After completing this opera, Meyerbeer rested for five years, writing only smaller pieces. In February, 1836, the long-awaited "Les Huguenots" was given in Paris. It is hard to imagine the deep impession that opera made at its premiere. In it poetry, drama, and painting are united. Heine wrote as follows for the Augsburg newspaper: "Meyerbeer is undoubtedly the greatest of the living masters of counterpoint. He is the greatest painter in music." "The Huguenots" was received with similar enthusiasm in Germany.

The Berlin Academy elected Meyerbeer a member, and King Friedrich Wilhelm IV appointed him general music dirctor of Prussia. The composer, however, generously refused to accept the 3000 marks annual salary, turning it over to the orchestra.

December 7, 1844, saw the opening of the new building of the Berlin Opera. The occasion was celebrated by a presentation of Meyerbeer's pompous work, "A Camp in Schleswig," which was metamorphosed into the opera "The North Star." The principal role of this opera, that of Vielki, was written for the "Swedish Nightingale," Jenny Lind. When in 1840 Meyerbeer went to Vienna, Jenny Lind and he repeated their triumph. Some of the letters written from that city to a friend are quite humorous. "My stay in Vienna was somewhat in the nature of being in golden fetters. It is as though I am condemned to 'sit.' I sit at the piano, at the score; in the morning I sit at the table, in the evening I sit in the lodge, and during the day I have to sit for twenty-four lithographers, three dozen etchers, sixteen carvers in wood, ten aquarellists, and four miniaturists . . . Too much incense of immortality for one time. This in itself is enough to break down any man, be he of the stoutest health."



During the same year Meyerbeer gave the world one of the germs of genius, 'Struensee," which he dedicated to the memory of his brother Michael Beer. A year later, on April 16, 1849, his third great opera, "Le Prophète," was presented at the Paris Grand Opera House. Neither the revolution, nor even the plague of cholera, could lessen the tremendous success of this work. This time as always, Meyerbeer's triumph was followed by official recognition. The President of the Republic appointed him Chevalier of Honor, and the Jena University awarded him the honorable title of Doctor of Music.

Meyerbeer was very superstitious. Vanity was strange to his frank and modest nature, but in one instance he showed a surprising weakness: when on certain occasions he had to wear the uniform of a member of the Academy of Arts, he wore his sabre with as much swagger and pomp as if in it were sheathed the very genius of music.

On April 4, 1859, his opera "Dinorah" was presented, but "L'Africaine" had to wait until 1865, almost a year after his death, when it was performed in Paris. This grand swan song assures Meyerbeer of immortality, even if no other work of his should remain.

Death's shadow descended over the great composer and genial soul on May 2, 1864. He died in Paris in the house which is now known as "Hotel Meyerbeer," on the Champs Elysees. His remains were afterwards taken to Berlin, for entombment in the family vault.

"There is Meyerbeer, the creator of cyclopean melodies!" Liszt once exclaimed. Although Wagner proclaimed that he had no use for Jews, he frequently accepted aid from Meyerbeer, son of a rich Jewish banker. The Wagnerians cannot, on general principles, forgive Meyerbeer for the fact that notwithstanding systematic hounding by Wagner and his henchmen, his genius won him a lasting place in the operatic repertoires, not only of Germany and France, but of the whole civilized world. His operas "Le

Prophète," "Les Huguenots," "L'Africaine," "Robert le Diable," "Dinorah," and others, will forever remain the delight of the world's lovers of grand opera.

It was against Meyerbeer that Wagner's pamphlet "Judaism in Music" was mainly directed. It is true that Meyerbeer was born a Jew, not finding it necessary, as did many other famous composers, to wash off in baptism the "shame" of his ancestry. Wagner's attack is a monstrous absurdity; it was Meyerbeer, above all, who knew how to make use of all that was beautiful in music, no matter where he found it. Wagner's accusation that Meyerbeer drew from the work of others, could well be directed against many composers, including Wagner himself. In his "Rienzi" and other operas, did Wagner not make good use of the efforts of his predecessors? As to "The Huguenots," there is a famous bon-mot of Heine, that in that opera Catholics kill Protestants to musical strains written by a Jew.

With the exception of Mozart and Weber, there is not a German composer whose influence has so powerfully affected the Spanish, Italian, French, and other theatres as did that of Meyerbeer, the great musical cosmopolitan. His melodies became the common heritage of all peoples.

MICHEL MICHELET

MICHEL MICHELET, composer, 'cellist and conductor, was born in Kiev, Ukraine, June 27, 1894. He started to take 'cello lessons at the age of eight with von Mulert. In 1912 he left for Leipzig where he enrolled in the Royal Conservatory, studying 'cello with Julius Klengel, piano with Robert Teichmueller and composition with Max Reger. After graduation in 1914 he went to St. Petersburg, studying at the Conservatory for one year. Returning to Kiev he continued his study of composition with Reinhold Gliere.



Michelet soon became a faculty member of the Kiev Conservatory and the Music Institute Lissenko. At the same time he founded a String Quartet, the other participants being J. Pulikovsky (first violin), Misha Stolarevsky (second violin), and Mitia Stillman (viola). Some of his earlier compositions were "Songs about Alexandria" and "Children's Songs," published by the Soviet State Publishing House.

From 1919 to 1923 Michelet was professor at the Vienna Conservatory and in 1923 he was engaged as Musical Director of the Russian Romantic Theatre in Berlin. At the same time he conducted and composed for Balieff's "La Chauve Souris," Yushni's "Blue Bird," and Duvan-Tortzoff's theatres.

In 1924 Michelet went to Paris where he lived for seventeen years, composing, directing, and teaching. In 1929, the beginning of sound pictures, he started to specialize in music for pictures produced by some of the largest French films. All in all he has written music for more than 100 French films, among them "Pieges" with Maurice Chevalier, and "Alerte en Mediterranee," for which he received the Grand Prix du Cinema Francais.

Michelet came to the United States in 1941. After staying in New York for one year, where he wrote among others "Ten Preludes for 'Cello and Piano," "Sonata for Viola and Piano," "Diana's Hunt" (ballet), he went to Hollywood. His score for "Voice in the Wind" was selected by the Academy of Motion Pictures for having the best dramatic scoring (1944). "The Hairy Ape" was also nominated by the Academy of Motion Pictures for best scoring (1944). Among the many pictures he scored in Hollywood are "Music for Millions" (M.G.M.), "Diary of a Chambermaid," "Lured," "The Siren of Atlantis," "Outpost in Morocco" (1949), and "Impact" (1949), all for United Artists release.

Michelet has also written many symphonic and chamber works. His "Little Suite in 18th Century Style" for orchestra was selected for the thirty thousand high school orchestras of America and included in the official 1943 Selective Competition list of the Music Educators National Conference; it was published by Dimit-Edition, New York.

DARIUS MILHAUD

DARIUS MILHAUD, outstanding figure in the much-spoken-of Parisian "Groupe de Six," is one of the fiery and brilliant apostles of today's revolutionary musical work. The influence exercised on him by the aesthetic theories of the poet Jean Cocteau, should not deceive us to the real nature of his inspiration, for in spite of his modernistic exterior he is in fact a follower of the romantic tradition. His music often expresses a serious and religious feeling, which is likewise found in another, more famous modernist, Honegger, but which is entirely foreign to the preoccupations of the other members of the group.



Darius Milhaud was born in Aix-en-Province September 4, 1892. He received his musical education in the capital, at the Paris Conservatoire, where he studied from 1910 to 1919. There his teacher in composition and fugue was Gedalge, and in the other branches of music Widor, D'Indy, and Leroux.

He was the son of a distinguished old Jewish family. His grandfather, Joseph Milhaud, organized the first synagogue at Aix, Darius' birthplace;

and his father presided over the Jewish community there. Growing up in such an atmosphere, Darius was always conscious of his Jewish inheritance. Several years ago he wrote in the Palestinian magazine *Musica Hebraica* that he had been greatly influenced by the liturgy of the Jewish service, which was the music of the Comtat-Venaissin, a mixture of Sephardic, Provençal, and Jewish elements. His "Melodies Hebraiques" and "Chants Juifs" (Jewish Songs) were a result of this Jewish education.

When Darius was nineteen, he published his early musical dramas, which follow Debussy's style. During the First World War, Darius Milhaud was attached to the staff of the French legation in Rio de Janeiro, as secretary to the Minister of France in Brazil, Paul Claudel. Due to this military assignment, Milhaud could continue writing music for Claudel's ballets and plays, a collaboration which had started in 1911 and later resulted in Milhaud's work, the opera "Christophe Colombe."

When Milhaud returned to France in 1919, he founded the Groupe de Six, a revolutionary group of young musicians under the influence of the famous writer, Jean Cocteau. Besides Milhaud it included Aurie, Poulence, Honegger, Tailleferre, and Durey.

These young spirits sought to create a new, unsentimental music, because they felt sentimentality had been the essence of the romanticism of the past century. The post-war generation in Europe had no time for sentimentality; they wanted objectivity. This was the period of steel furniture, of bare walls without pictures and decorations; it was the era of bobbed hair, of women who tried to imitate men in dress and feeling. It was the new machine age which had only time for rhythm and labor.

Of this group Milhaud was generally recognized as the most forceful member.

Early in 1923 Milhaud visited the United States, on which occasion the City Symphony Orchestra under Dick Foch of New York performed two of his works, "Symphony Poem for Orchestra" (conducted by the composer), and a "Ballade for Piano and Orchestra," in which he played the piano solo.

As leading 'cellist of that orchestra, the author of this book has had the opportunity to meet this interesting composer and to play his music under his leadership. His extraordinary creative energy manifested itself throughout. His works have caused many a storm among the conservatives.

While still in his middle thirties, Milhaud's work already included several lyrical dramas and symphonic works, five quartets, pieces for violin and for piano, and songs and compositions for wind instruments. We must mention especially his "Eumenido," "Protee," and the "Poème Juive." Some of Milhaud's works show signs of conflict and indecision, while others preserve those qualities of vigor and spontaneity which, after all, give value to his best compositions.

Milhaud wrote a lovely concertino for violin and small chamber-orchestra, and an opera, "Christophe Colombe," a mixture of mystery play and opera. With this opera Milhaud and Claudel suggested a new form, the opera of today. Already the arrangement of the opera house was changed; the first row of seats were reserved for an opera chorus, which sat in front

of the audience, facing the stage. This chorus took an active part in the performance, showing agreement or disagreement, or even interrupting the action. Besides this innovation, there was an arrangement of two stages. On the first the play was acted; on the second, behind the first, the feelings and thoughts of the actors, the inner motives of their actions, were shown on a screen. Milhaud called these pictures "soul-landscapes."

The opera "Christophe Colombe" is an exciting analysis of ethical and political problems, which the audience is invited to discuss. Such was the new opera form as suggested by Milhaud. It was the typical expression of a period which was tired of the listener who used the opera house only as a stage for a fashion and jewelry show. The "active listener" was the new watchword of the post-World-War-I generation, a term coined by the Groupe de Six in France, and at the same time by the Modern School in Austria. Again a new idea in Paris grand opera was the brain-child of a Jew.

"Christophe Colombe" had its world premiere in Berlin, in 1930, under the direction of Eric Kleiber, at the Staatsoper. It was regarded as a significant event. Its first claim to innovation is that it introduces the cinema into grand opera. "The use of the moving pictures permits the most interesting studies in the domain of time. It brings simultaneously before the eye, the parleying of the Mexican gods on the stage, and the departure of the ships from Spain, on the screen," writes Petit.

His "Le Pauvre Matelot" (The Poor Sailor) is a simple, direct story, told with simple, unpretentious music. Milhaud is one of those composers upon whom it is impossible to tag a characteristic style. He writes with tremendous facility. During the time when he was attaché in the French Legation at Rio de Janeiro, he composed a set of piano pieces, "Soudades do Brazil" (Souvenir of Brazil), where he combined experiments in polytonality with the South American rhythms, which fascinated him.

In 1940 Milhaud settled in America, joining the faculty of Mills College, California, where he still teaches composition. In 1943 he was made an honorary associate of the National Institute of Arts and Letters.

On December 29, 1946, the League of Composers gave a program of cantatas and a woodwind quintet by Darius Milhaud in the auditorium of the Museum of Modern Art, with the composer conducting and explaining his music to the audience. He did this with simplicity, wit, and charm. The quintet was an arrangement for woodwinds of a suite of seven pieces, composed in 1939. The four cantatas were: "Les Amours de Ronsard," written during 1934, performed in Paris, and dedicated to the memory of Claude Debussy; "Cantata pour L'Inauguration du Musée de L'Homme," commissioned in 1937 for Le Musée in Paris, and first performed at the grand opening during that year; "Adages," composed in 1932 as a score for a dramatic play by André de Richaud, "Chateau des Papes," the setting for which is Avignon during the period when the popes lived in southern France; "Pan et La Syrinx," written in 1935 and first performed by La Serenade, a chamber music society in Paris. In all these works, Milhaud showed himself the expert musician and craftsman.

The assisting artists at this concert were the following: Madeline Milhaud, the composer's wife, diseuse; Caroline Blakeslee and Bernice Fries, sopranos; Doris Okerson, contralto; Earl Blakeslee, tenor; and Frank de Barnard and Fred Rogosin, baritones.

Also Samuel Baron, flute; Alfred Breuning, violin; R. Ray Still, oboe; Norman Lamb, viola; Charles Schiff, clarinet; Madeline Foley, 'cello; Frederick Mueller, bassoon; Peter Rickett, contrabass; Lucius Patterson, French horn; John La Montaine, piano; Joseph Winner, saxophone; and Elaine V. Jones, percussion.

Milhaud has been commissioned by the Elizabeth Sprague Foundation (Library of Congress) and the League of Composers, as well as by the French Ministry of Fine Arts, also by the St. Louis Symphony Orchestra and the Chicago Symphony Orchestra, to compose for their anniversaries.

Of jazz, Milhaud says that it is like a beneficent thunderbolt, which clears the art-sky. His tribute to jazz was his ballet, "La Création du Monde."

The keynote to Milhaud's character is his love and admiration of youth, and of freshness in art and in life.

On July 1, 1948, the day of Darius Milhaud's arrival from Paris, Nicolai Lopatnikoff and I greeted him at the Great Northern Hotel, on West 57th Street, New York. Among other things he told us he was going to spend the summer at Tanglewood, Massachusetts, where he would be teaching composition for six weeks, after which he would depart for California.

His present reputation in America is based not so much upon his music, as upon the vitality and influence he has brought to teaching.

Good music makes better men. All through the centuries music has been the medium for arousing such emotions as religious feeling, love for one's native land, love for mankind in general. Man by nature needs music to keep on a high plane of thought and feeling.

* * *

"Music is universal—it belongs to humanity."

MOSES MICHAIL MILNER (MELNIKOFF)

ONE OF THE MOST talented among Jewish composers is Moses Michail Milner, who was born in Rokitna (near Kiev), Russia, in 1883. As a boy, he sang at the Brodsky Synagogue in Kiev (where Abramm Dzimitrovsky was choir conductor). At the age of eighteen he went to St. Petersburg, where he studied with Rimsky-Korsakov.



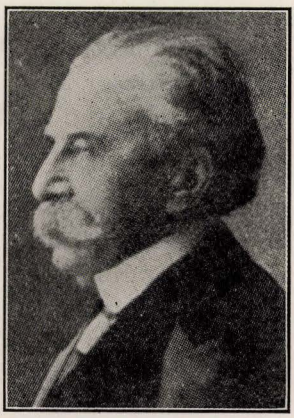
As a composer, Milner has undoubtedly been influenced by Moussorgsky, for he has an undeniable kinship with him. Contrary to Kreyn and Gniessin, he did not have to start in search of forgotten paths of his people. A son of his people who never lost contact with it, he is brimful of Jewish folk-music and folklore. He has an intense feeling, which shows itself in the originality, the tender lyrics, the scenes full of humor, and the powerful and expressive choruses of his works. Aside from a considerable number of small pieces, which have already won great popularity, he has written the opera "Ashmodai," and "The Heavens are Aflame"—first purely Jewish work in operatic form. His song "In Cheder" is a masterpiece. To me it is one of the greatest works in Jewish musical literature, not only because of its high musical level, but also because of its meaning as a symbol. There is virtually no Jewish singer who does not include this classic song in his repertory. In it one visualizes not only a rabbi teaching his pupil, but also trying to impress him on how great it is to be educated and how wonderful it is to be literate. The words of this song: "Kum aher yingele, nenter tsu mir, un tu a kuk in die kleine oisalach, a teiere oisalach, gilderne oisalach. Gicher, gicher, kum aher!" are indeed impressive.

Milner has written, among others: "Symphonic Suite" and "Symphony on Hebrew Themes," for orchestra; "Children's Suite," for voice and piano; "Five Preludes" for piano; Sonata for violin and piano; an oratorio, "By the Rivers of Babylon," for chorus and orchestra; music for the Habimah Theater; as well as many songs. His "Unesane Tokef," a prayer sung on Yom Kippur, is chanted by almost all synagogue choirs in the world.

When I last met Milner, in 1936, while visiting Leningrad, he told me that he was working on a monumental work, an oratorio for chorus, soli, and orchestra.

MORITZ MOSZKOWSKY

ONE OF THE MOST talented of composers was Moritz Moszkowsky, son of a Polish Jew. His musical gift expressed itself in creation, although he ranked high as pianist and violinist. He is considered one of the greatest Polish composers for the piano, his Spanish dances and German choruses being especially delightful. Few piano programs fail to include his name. The Polish spirit of his work has some kinship with the genius of Chopin, though the influence of Wagner and Liszt is frequently patent.



Born August 23, 1854, in Breslau, Moszkowsky showed his talent and inclination for music at an early age. When he was eleven years old his parents undertook to give him a serious musical education. His first quartet for piano and strings was composed two years later. The next year his parents moved to Berlin, and there he entered the Stern Conservatory where he studied under Eduard Frank, taking composition under Friedrich Kiel. Two years later he entered the Hochschule fuer Musik, and there studied composition with Wuhertz and piano with Kullak.

He was eighteen when he gave his first concert overture for orchestra. A year later he appeared as pianist in a program of his own works, and was enthusiastically received. In 1876 he wrote the symphonic poem "Jeanne d'Arc," which made his name famous at home and abroad.

Among his most important works are the following:

Two orchestrated suites; a violin concerto; the opera "Boabdil"; incidental music to "Don Juan" and "Faust"; numerous pieces for piano (two and four hands); pieces for 'cello, songs, and compositions for two pianos.

Moszkowsky received many honors and prizes, including an honorary membership in the London Philharmonic Society, and membership in the Queens Academy of Art.

During his latter years he lived in Paris, where he was a leader in musical circles, being considered one of the most talented of artists and pedagogues.

In December 1919 it was reported that Moszkowsky, who had been in uncomfortable circumstances, was ill and in want. He had lost practically all his fortune in the war, and had been compelled to undergo several difficult and expensive operations of his throat, which kept him in hospitals for long periods of time. His illness had left him in such a weakened condition that he was unable to do any more teaching or composing. His editions of standard works, made during the war, remained unpublished due to the shortage of materials. An appeal for funds was made, and in a few days over $1,000 was subscribed. In December 1921 a remarkable concert

was held in Carnegie Hall New York, for the benefit of Moszkowsky. Fifteen prominent pianists gave their services, including Josef Lhevinne, Ignaz Friedman, Wilhelm Bachaus, Leo Ornstein, Ossip Gabrilowitsch, Percy Grainger, Ernest Schilling, Ernest Hutchison, Germaine Schnitzer, Elly Ney, Harold Bauer, Alfredo Casella, Sigismund Stojowsky, Alexander Lambert, and Walter Damrosch. A reproducing piano and programs autographed by all the players were auctioned off at high prices.

At this concert the sum of $15,000 was realized, which, together with the Presser Fund and a fund collected by Musical America, brought the total amount to $20,000, which was sent immediately to Moszkowsky.

The life of Moritz Moszkowsky was for the most part quiet and uneventful. His student days were free from the poverty that has been the lot of so many musicians, and his success as a professional pianist was immediate. In the field of composition he seems to have been absolved from the necessity of gradual development, so that his early works are as ripe and finished as his latest.

Though of Polish descent, he cannot be regarded as a Polish composer. His works are German or French in style and in the spirit of Mendelssohn and Schumann, though marked by the elegance of style that characterizes the land of his adoption. Curiously enough, two well-known writers on musical subjects referred to Moszkowsky respectively as "a salon composer of the Romantic School" and as "a classicist among salon composers." His piano pieces for four hands are unrivaled in excellence.

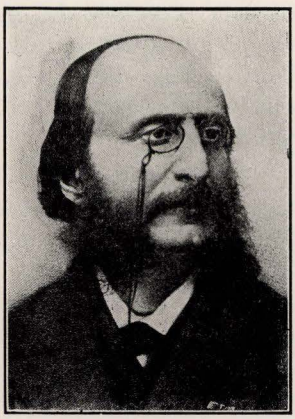
He was a gentle cheerful man, with a keen sense of humor, who was excellent company. Once, writing to a friend, he said, "In addition to my extensive acquirements, I can play billiards, chess, dominoes, and violin, and can ride, imitate canary birds and relate jokes in the Saxon dialect." He furthermore added that he was "a very tidy, amiable man," which summed up as well as any description not only the man but his musical compositions.

Moritz Moszkowsky died in Paris March 2, 1925, surrounded by friends and admirers.

Lay a good foundation of mind and spirit. Literature is most important. Practice and study hard.

JACQUES OFFENBACH

THE HISTORIC-CULTURAL significance of music never appeared so clearly as in the comic operas and operettas of Jacques Offenbach, favorite composer of the Second Empire and musical illustrator of the demoralization and degeneration of that period.



Son of a cantor in Cologne, Offenbach for many years bore the honest name of Jacob, until he found it necessary to change it in Paris to Jacques. His father, Judah Offenbach (his full name was Judah Eberst), had a beautiful voice and was cantor of the orthodox synagogue. He, who had published a Jewish prayerbook in 1839, never dreamed that his son would stray so far from the righteous path of his forefathers and not only forsake their religion, but also compose melodies which were open mockeries and burlesques of traditional synagogical chants.

Jacques' grandfather Isaac had been a music teacher in the Rothschild home. The young generation inherited the family's love of music. Jacques' scholarship at the Conservatoire of Paris was connected with a poorly paid position as 'cellist at the Opera Comique. He had to supplement his meager salary by giving music lessons and 'cello recitals in the salons of the rich. It was more starving than studying, but he saw, heard, met Paris!

Jacques Offenbach was born June 21, 1819 in Cologne, Germany. He received his musical education in Paris. In 1847 he secured the first position of conductor at the Théatre Francais. His cherished dream was to compose for the theatre, and his first success on the stage was his "Chanson de Fortunio."

In 1872 he became entrepreneur of his own troupe. He undertook a tour of the United States, but was unsuccessful and had to return to Paris.

Offenbach, representative of the Bouffe Parisienne, created a whole school of music. Many composers of operettas owe a great debt to "Beautiful Helen" and "Orpheus in Hades," but none so far have succeeded in approaching him. Had Offenbach been a poet, he would have been a parodist. As it was, he created that form of music which we call "Burlesque Opera" or "Opéra Comique." Not unjustly did Rossini refer to him as the "Mozart of Paris."

Whoever wishes to become acquainted with French morals of the time of Napoleon III must take into account Offenbachiana, as this musical buffoonery, brimming over with melodious jollity, and super-refined caricature, is the very expression of the society of Paris in the mid-nineteenth century. It was the Paris of Meyerbeer, but Offenbach looked at it with different eyes. Daily tales of scandal found their way from the royal apart-

ments into the city, and all of Paris whispered laughingly. The old ideals of honor and morality were thrown overboard. Society ladies had their portraits painted, not as demure wives with a book on their laps, but in grand toilette, very décolleté. Men of the world were no longer painted in correctly buttoned morning coats, but as smart dandies. Unheard of luxury reigned. The fight against tradition and authority was on everywhere. The time was ripe for satire, especially in a country in which irony and esprit were always an important element of life. Paris should see itself and smile or even laugh at its frivolity, its nudity, and its emptiness. Such was the theme of "Orphée aux Enfers" (Orpheus in Hades), "Barbe Bleu" (Bluebeard), "La Belle Hélène" (The Beautiful Helen), and "La Vie Parisienne" (Parisian Life). All reflected the same image in different scenic wrappings.

As a man Offenbach was kind and genial. He at times exhibited the weakness of a child as well as a childish naiveté and goodness. He was witty, talkative, jolly, and happy-go-lucky, using his powers of sarcasm only when irritated. Of Wagner, for example, who visited him, he spoke angrily, assuring everyone that Wagner would have been the greatest composer, if he had had no predecessors in Mozart, Gluck, Weber, Beethoven, and Mendelssohn, and that his melodies would have astounded by their originality if there had not previously existed Harrold, Halevy, Auber, and Bouldien. Wagner's genius would then have stood beyond the pale of comparison, had he not as contemporaries Rossini and Meyerbeer.

Offenbach had only one weakness, and that was vanity. No praise or compliment for his work ever appeared to him exaggerated. Somebody once asked him, "Were you born in Bonn?" "No," he answered, "Beethoven was born there, but I was born in Cologne."

Although Offenbach wrote 102 works for the stage, all of them possessing that seductive grace which belongs to the best examples of French comic operas, his fame and universal popularity were created mainly by his "Orpheus in Hades," "Beautiful Helen," "Parisian Life," "Genevieve," "Blue Beard," and "Tales of Hoffman," which was his last work. To the "Tales" he gave the best and deepest that was in him. This work shows traces of the talent he possessed prior to his Parisian demoralization, when his light-hearted muse still retained some modesty and virginity. His popular success was due in part to his librettists, Milliac, Halevy, Blum, Cremier, and others.

Even though the Jew was one of the most beloved comical figures of the time, the baptized Jew Offenbach refrained from satirizing him in any of his hundred and two light operas. His forte was of a different character. He dreamed all his life of giving to the world the ideal opera comique. But again and again he hesitated to bare the innermost secret of his soul; he was afraid of having his work misunderstood. Then came the war of 1870, which erased his name from every theatre bill. The post-war generation hated the world of the Second Empire and did not want to be reminded of its social depravity or its satire. A sick man, Offenbach left his beloved Paris to conduct garden concerts in England and America. In America, feeling

once again the response of an excited audience, he gathered strength and poured out in melody his long hidden dream of proving to his enemies that he was much more than a mere satirist.

A long and painful malady put an end to Offenbach's life in his sixty-first year (October 5, 1880). The funeral of the king of light opera was unusually impressive. All of Paris was to be seen following the bier; besides singers, actors, musicians, scientists, and literati, there were also many soldiers and statesmen—even the President of the Republic and the Minister of Foreign Affairs sending representatives.

Offenbach's "Barcarolle" may be called the most popular piece of French operatic music. The opera "Tales of Hoffman" fully represents those ingenious compositions which belong not to one country and one folk, but to all nations and people of the earth.

DEAN PAUL POLDOWSKI

LADY DEAN PAUL, youngest daughter of Henry Wieniawski, the celebrated violinist, assumed this misleading nom-de-plume in her brilliant career as composer. Born in 1880, in Brussels, her musical education, from the ages of seven till twelve, began in the "Cours" of Miss Ellis. Continuing at the Conservatoire, she won first prize in preparation and solfeggio. At this institution she studied the piano under Professor Stork, composition under Percy Pitt, and piano under Professor Michael Hambourg. After her marriage to Sir Aubrey Dean Paul, she went to Paris to study under Andre Gedalke, but was tragically interrupted by the death of her first child. When she returned to Paris, she resumed her music under Vincent D'Indy at the Schola Cantorum.

The earliest compositions of Poldowski were piano pieces written at the age of five—followed within four years by an "Oriental Suite," the manuscript of which is lost.

Poldowski was one of the unusual artists whose aesthetic evolution followed the natural tendencies of her sex, rather than the desire to emulate the masculine, which so often renders feminine composition abortive. Hence, her originality of conception and expression, her natural taste in form, thematic material, and particularly harmonic substance, reveal an innate inclination for freedom, but are never merely iconoclastic. In a musical sense almost a daughter of Debussy, she shares this composer's fastidious delicacy of taste.

Among the works of Poldowski are "Pat Malone's Wake," for piano and orchestra, "Caledonia Market Suite" for piano, many songs, a violin and piano sonata, "Suite Miniature de Chansons a Danser," for eight woodwind instruments, performed with "Pat Malone's Wake" on various occasions under Sir Henry Wood at Queen's Hall, together with three clarinet pieces, a symphonic drama, "Silence," a light opera, "Laughter," and three songs with string quartet accompaniment—all as yet unpublished.

Lady Dean Paul Poldowski died in London January 28, 1932.

KAROL RATHAUS

KAROL RATHAUS, composer, was born in Tarnopol, Poland, September 16, 1895.

Educated in Vienna, Karol Rathaus long studied with Franz Schrecker. In 1925, a few years after Schrecker had become director of the Berlin Hochschule fuer Musik, Mr. Rathaus joined him as a member of the faculty. After leaving Germany, in 1932, he spent several years in London and Paris, coming to the United States in 1938.



Since 1940 he has been a member of the music department of Queens College, where, as associate professor, he teaches composition.

Karol Rathaus, whose incidental music to "Uriel Acosta" is undoubtedly Jewish, thus explains the origins of his Jewish music. "I started to be interested when a Jewish publishing house was established in Berlin. I felt it my duty to help this young establishment and I prepared for publication several manuscripts written by Russian Jewish composers. Thus I made the acquaintance of Gniessin, Achron, Weprik, and the Krein brothers. Around this time Granowsky asked me to write the incidental music for 'Uriel Acosta,' planned by the Habimah. And Granowsky described exactly what he wanted.

"I wrote the music as Granowsky described it to me. I don't know how it happened, but it became Jewish music. Such tumultous applause greeted the performance that the audience did not hear the shot from backstage with which Uriel Acosta closed his life at the end of Ben Akiba's dance."

Uriel Acosta had to commit suicide several times before the report was noticed. Since 1931 "Uriel Acosta" with Rathaus' music has been one of the best repertoire pieces of Habimah, and the concert suite which Rathaus composed from the original score, when performed in Washington, brought his first great success in the United States.

Among his many compositions are four Piano Sonatas; a Concerto for Piano and Orchestra (introduced at the ISCM Festival, San Francisco, 1942, Robert Schmitz, soloist); two Violin Sonatas; four String Quartets; Trio for Violin, Clarinet, and Piano; Suite for Violin and Chamber Orchestra, a setting of Psalm XXIII, for Women's Chorus, Tenor Solo and Piano; the Chorus from "Iphigenia of Aulis" (Euripides) for Mixed Chorus and French Horn; three Symphonies; the Suite "Uriel Acosta"; a Serenade; a Suite for Orchestra; the nocturno "Jacob's Dream"; an Adagio for String Orchestra; two ballets, "The Last Pierrot" (Staatsopera, Berlin) and "Lion Amoureux" (Covent Garden Ballet Russe); and the opera "Strange Soil" (first performance, Berlin Staatsopera).

Bodansky was anxious to secure a performance of Rathaus' "Fremde Erde" (Foreign Earth) for the Metropolitan Opera House, since the topic, the emigrant before the present time, was one of America's vital problems. But the technical difficulties could not be overcome until today.

He wrote his "Vision Dramatique" while in New Hampshire, during the summer of 1945.

"The work," he declares, "has no literary program. But as exciting and exalted music, relentless and lyrical, expressive and highly dramatic, it is directed to the imagination of the listener, to his emotion, as well as his intellect. Characteristic, too, is the clear form of the work, which organically embraces the free ductus of the melodic line in its design."

"Vision Dramatique" was given its first performance by the Palestine Philharmonic Orchestra at Tel-Aviv, in April, 1948, under the direction of Jascha Horenstein.

Several months later it was performed by the New York Philharmonic Orchestra at Carnegie Hall, New York.

Rathaus has composed scores for numerous films, including the following: "Karasamoff" (Berlin); "Dame de Pique" (Paris); "Amok" (Paris); "Broken Blossoms" (London); and "Let Us Live" (Hollywood); and he recently completed the score for a film documentary of the United Nations.

MAURICE RAVEL

MAURICE RAVEL ranks as one of the great composers of music of the twentieth century.

He probably is the outstanding figure in modern French music. Pianist and composer since childhood, he occupies a place among modern French composers second perhaps only to Debussy. He wrote in many forms, for piano, voice, opera, ballet, chamber ensembles, and orchestra. Perhaps his most significant contribution was his mastery of instrumentation.



Ravel was born March 7, 1875, in Cibourne, France, near St. Jean de Luz, in the Basses-Pyrenees, near the Spanish border.

His mother, of Jewish origin, was born in the province of Basque, and his father came of French and Swiss stock.

In childhood he showed an extraordinary and peculiar sense of rhythm, as well as general musical ability.

He began the serious study of piano at the age of twelve and soon showed such comprehensive progress that his career was established. At the Conservatoire he studied piano under the famous De Berot, and under Pessard, harmony. His earlier works are "Habanera" (1895) and "Rhapsody

Espagnole." But his thirst for more advanced musical knowledge and particularly counterpoint necessitated further study, and he devoted himself to this under Gedalge and Gabriel Faure. He resembled the latter in his ability to maintain a respect for classical formulas while adopting extreme harmony and rhythm.

At this time Ravel's marked originality in composition became manifest. His own tastes led him to study the music of Satie, Liszt, Chabrier, and many of the Russians, principally Rimsky-Korsakov, all of whom exerted some influence upon his work. But from the first, as revealed in his earliest known compositions, his style was a personal one.

In the year 1901 Ravel won the second Prix de Rome for a cantata, "Myrrha," which he had treated in operetta style (a piece of irony which his judges failed to appreciate).

The first public hearings of his music were unfavorably reviewed by the few critics who paid attention to them. This fact, however, set up the story that Ravel was a dangerous political revolutionist—a report that spread to musical officialdom and seriously hindered the young composer's early efforts at recognition. Thus, having won second place in the Prix de Rome in 1901, he tried unsuccessfully for the first prize in the following two years.

In 1904 a quartet in F definitely brought Ravel to public attention. It is masterly in its combination of classical form with purely modern harmony; its emotion is delicate, and one melodic theme arises out of another without the slightest sense of mechanical effort. In the same year Ravel gained another success with his three melodies for voice and orchestra, "Scheherezade," a miracle of musical impressionism.

In 1905 the jury ruled him ineligible in the preliminary contest, designed only to eliminate obviously incompetent candidates. Since his string quartet, his "Pavane" and "Jeux d'eau" for piano, had been performed and published, this verdict was patently unfair. Important critics who had little sympathy with Ravel's music protested vigorously, but in vain.

His first important work was "Les Sites Auriculaires."

There followed "L'Heure Espagnole," created for the Opera Comique in 1911 and later rendered at the Paris Opera with Fanny Heldy in the leading feminine role.

This "Rhapsodie Espagnole" revealed his gift for local color; he put the entire science of orchestration at the service of an inspiration sometimes gay, sometimes homesick. His dainty "Habanera" was later included in the "Rhapsody Espagnole."

Since Ravel was born in the French Basque country it was natural that he should be fascinated by Spanish rhythms and melodies. The "Pawane pour une Infante defunte" is a dance, bearing a seventeenth century title, for the death of a Spanish Infanta.

Of his piano work "Miroirs" and "Alborada del Gracioso" are of Spanish inspiration.

Ravel also used the exotic Chinese mood successfully in his "Laideronette, Imperatrice des Pagodes" from "Ma Mere L'Oye" (Mother Goose).

The latter (1908) is a collection of musical interpretations of fairy

tales, written first as pianoforte duets and orchestrated in 1919 for the Théâtre des Arts.

In this piquant fairy tale Maurice Ravel brings out with extraordinary brilliance the legendary and never-never character of the stories which he took from Mother Goose. The orchestration is as delicate and diaphanous as Brussels lace.

A still more perfect work of Ravel's, one which may be considered a *chef d'oeuvre,* is the famous choreographic ballet "Daphnis et Chloe," produced March 8, 1921, by Diaghilef's Russian Ballet, directed by Fokine. The vigor of its rhythm, its beautiful melodies and the expressiveness of its harmonies won over even the most prejudiced listeners.

It is often claimed that Ravel was an imitator of Debussy. This is not quite so. Ravel is rhythmically and melodically far more incisive than Debussy, and his form is rather traditional, while Debussy, in his struggle for freedom, created his own form, avoiding the classic or romantic influence.

With Debussy each instrument was practically a solo one, while Ravel, perhaps taking suggestions from his fellow musicians, has developed into one of the greatest orchestrators of the day. The ballets "Daphnis et Chloe" and "La Valse" are exquisitely written for orchestra.

His "Heure Espagnole" achieved a triumph in 1921 at the Monnaie Theatre in Brussels, and in 1922 at the Opera in Paris. This opera has since been introduced into the repertoires of the great operatic organizations of the world, including the Metropolitan Opera House of New York, where its brilliant premiere in 1925 was a memorable event. It is a work vibrant with life and emotion, tenderness and understanding of its theme.

Lawrence Tibbett, American baritone, had the leading role.

In his "La Valse" (1922) and "Tombeau de Couperin" Ravel proved his great mastery of the gentle art of instrumentation. He has a special affection for the woodwinds, the piquancy and delicacy of which no one knows so well how to utilize. In none of his works can Ravel be accused of striving for cheap effects, either in theme or in instrumentation. For transparency of tone, perfect balance, playfulness, and delicious color-blendings, he has no equal.

Perhaps more than any other of his compositions, the now ubiquitous "Bolero" for orchestra spread the name of Ravel throughout the world. Its first hearings created storms of enthusiasm and dissent, but it is now firmly entrenched in the concert repertoire. Based on a single theme, its entire power resides in its masterly orchestration and cumulative effect.

Ida Rubinstein, the noted mime dancer and actress, commissioned Maurice Ravel to write the music for a dance pantomime with a Spanish setting. The outcome was his avowedly experimental "Bolero."

With Mme. Rubinstein as the tantalizing dancer who enacts the bolero on a table-top in a Spanish inn, the work was produced at the Paris Opera November 22, 1928. The action involves a cannily worked up crescendo of passion. The men gathered in the public room of the inn watch the dancer fixedly. As her movements grow more animated, their excitement mounts, they beat out an obbligato with their hands and pound their heels.

At the peak of the crescendo, where the key abruply shifts from C major to E major, the sharpening tension snaps. Knives are drawn and there is a wild tavern brawl.

"I am particularly desirous that there should be no misunderstanding about this work," Ravel said to the critic M. D. Calvocoressi. "It constitutes an experiment in a very special and limited direction and should not be suspected of aiming at achieving anything different from what or anything more than it actually does achieve.

"Before its first performance I issued a warning to the effect that what I had written was a piece lasting seventeen minutes and consisting wholly of 'orchestral tissue without music'—of one long, very gradual crescendo. There are no contrasts. There is practically no invention except the plan and manner of execution. . . . I have carried out exactly what I intended, and it is for listeners to take it or leave it."

Staged widely in Europe and America, "Bolero" was first performed in this country as a concert number at a Carnegie Hall concert of the Philharmonic Symphony conducted by Arturo Toscanini. The date was November 14, 1929. The audience was scarcely prepared for the sensation. Few of the musicians suspected at rehearsal that they were working on a bombshell. Many critics joined in the frantic storm of applause. "If it had been the American custom to repeat a number at a symphonic concert," said Pitts Sanborn, " 'Bolero' would surely have been encored, even at the risk of mass wreckage of the nerves!" Sanborn, ordinarily a sedate observer, for once joined the cheering throng.

Speaking of his own aims and ideals, Mr. Ravel once remarked:

"Of course, if I ever did a perfect piece of work I should stop composing immediately. One just tries, and when I have finished a composition I have 'tried' all I can. It is no use attempting anything more in the same direction. One must seek new ideas."

M. Ravel deliberately fashioned his musical style and followed his self-appointed path. When asked about the need for a composer to write with sincerity, he replied, "I don't particularly care about this 'sincerity.' I try to make art."

He illustrated his point by saying that he had worked on a violin and piano sonata for four years, three of which were spent in taking out the notes that were not necessary.

In his personal life, Maurice Ravel was precise in every detail. Small as he was both in stature and in build his life was colorless, almost devoid of so-called human or social interest.

Ravel's attitude towards his own music was as impersonal as if it had been the work of someone else. He could seldom be persuaded to listen to his own compositions. He was indifferent to success. But as a story-teller he was clever, witty, and amusing.

As a writer of ballet music, Ravel's importance was such that, when the Diaghileff Ballet Russe brought out "Daphnis et Chloe" in 1912, it was deemed by one critic a "date notable in the revival of the French ballet as well as in Ravel's career." The ballet had its American premiere in Phila-

delphia in 1936, with the Philadelphia Orchestra and en ensemble of sixty dancers under the direction of Catherine Littlefield.

Assiduously avoiding public attention, Ravel rarely accepted prominent posts or honors. Twice he was proposed for the Legion of Honor, but declined. In 1934 he accepted the position of director of the American Conservatory of Music at Fontainebleau, but ill health prevented him from continuing his responsibilities.

Maurice Ravel died December 28, 1937, in a private hospital in Paris. He had been operated on December 17 for a brain ailment from which he had been suffering for some years.

When news of his death was spread over the world, Serge Koussevitzky, director of the Boston Symphony Orchestra, said, "The passing of Maurice Ravel is the passing of one of the most brilliant and colorful periods of orchestral composition."

Keen interest was aroused when Ravel made his visit to the United States in 1928 to expound his own music. His first American appearance was with the Boston Symphony on January 10, after which he conducted the New York Symphony Orchestra, of which the writer of these lines was a member of the 'cello section. I still remember how unpretentious and business-like his conducting was. At one of our rehearsals, during the intermission I had an interview with the eminent composer. Since he did not speak English (or rather very little) our first violinist Rene Polain helped out as interpreter. It was during this interview that Ravel told me that his mother was of Jewish origin.

Guido Pannain has written, "Above all, Ravel never yielded to that opportunism to which so many musicians, many of them talented, have bent the knee; men who in their first youth were ardent rebels; who weakened and gave way to the desire for easy worldly success."

Ravel's opera, "L'Enfant et les Sortileges," was performed February 26, 1926, at the Opéra Comique in Paris.

In his search for new and delicate tone combinations he added to the conventional instruments a whip, a rattle, a xylophone, a slide flute, a curious piano with four stops called a "Lutheal," and a nutmeg grater. Full of daring innovations in harmony and instrumentation, Ravel's score, notwithstanding protests of the music critics, is by many held to enhance his reputation as one of France's foremost composers. The book by Mme. Colette, whose animal stories have gained her the title of the French Kipling, is worthy of the music. Fanciful and whimsical, the work is enjoying popular success. Among the novelties are two fox-trots, danced by the Teapot and the Chinese Teacup, with the regulation stopped trumpets and eccentric drum beats. They have never failed to arouse enthusiasm. This was the first time the orchestra of the Opera Comique played fox-trots.

It was at the request of Sergei Koussevitzky that Ravel scored the "Tableaux d'une Exposition" of Moussorgsky for orchestra, as this work was originally written for the piano; and it may be added that it is due entirely to the great genius of the orchestration of Ravel that the work has taken on a new lease of life.

Here are a few excerpts from an interesting article, "Reminiscences of Maurice Ravel," by Miss Eva Gauthier, eminent Canadian contralto and friend of the late composer, in the New York Times of January 16, 1938.

"I had heard the first performance of 'Bolero' as a ballet with Ida Rubinstein, as the work had been commissioned by her for her season at the Paris Opera. The ballet productions in this country, both with the Earl Carroll 'Vanities' and with Roxy, were an insult to the work, so that we have never seen the 'Bolero' of Ravel in its original form unless one has seen the Rubinstein production. It was one of the few commissions that Ravel accepted.

"He fell by accident on the extraordinary style and form, and with the melody already fixed in his mind, chose the title of 'Bolero' but, as he said, it really was a 'danse lascive.'

"When the 'Bolero' was to be played under Toscanini on its first time in Paris, I took it for granted that Ravel would be there to hear his work. Having been at the first concert the preceding Friday, with tickets selling at three hundred francs apiece, I had not intended going to the second one on Sunday, but something made me call up Ravel at his country place and ask him if he was to attend the concert. He said, 'What concert?' And I answered, 'The Philharmonic Orchestra of New York with Toscanini; they are doing the Bolero.' He knew nothing about it; no one had invited him; not even his publishers had given it any thought. He said he would like to go. And I asked the management what they meant by not inviting Ravel to the concert. The excuse was that the concert had been sold outright to the Opera.

"Also Mr. Toscanini had not inquired of Ravel if he had any suggestions for the performance of 'Bolero.' Ravel had been ignored as if he were non-existent.

"However they got busy and obtained two of the best seats in the house. I warned Ravel to be on time, as Toscanini's rule was inflexible even in Paris. No one was allowed in, once the concert had started, and Ravel was never on time. Well, Ravel was not on time; they wouldn't let him in, and he had to cool his heels in the corridor while the symphony was being played. That did not put him in the best of humor. Finally, when he did come in he said, 'I shall leave immediately after the "Bolero." ' I answered that he must remain to the end. The intermission over, the second part of the program started with 'La Mer' of Debussy, conducted as only Toscanini can.

"Ravel turned to me and said, 'You know, even though it is not Debussy's best work, it is the one that opened the way to all of us, and that work needs all the interpretation that Toscanini can give it. But my "Bolero" must not be interpreted.'

"The 'Bolero' started with a much faster tempo than it should have, and Toscanini, naturally, had to stick to it. Well, Ravel was fit to be tied, and was outspoken in his remarks. He kept saying 'Trois fois trop vite,' much to the annoyance of our neighbors.

"When the piece was over, the audience applauded and Toscanini turned to where Ravel was seated, and beckoned him to rise.

"Ravel refused. Everybody urged him to rise, and I said, 'Well, at least get up for France,' but he was as immovable as the Rock of Gibraltar. He was very hurt and felt that he had been slighted in his own country. He remained in his seat until the concert was over, and then disappeared backstage and buttonholed Toscanini, whom he really admired, and they had it out for fifteen or twenty minutes. And then the musicians gathered around Ravel asking for explanations of certain passages.

"I was afraid that Toscanini might refuse to continue using 'Bolero' as well as 'Daphnis et Chloe' and 'Tableaux de I'Expositions,' programmed for the entire European tour, but happily this did not happen."

RUDOLPH RETI

RUDOLF RETI, composer, pianist and musicologist, was born in Uzice, Yugoslavia, November 27, 1885. He is the son of Dr. Samuel and Anna (Mayer). Early in 1888 the family moved to Vienna, where he received his musical education in the Conservatory of the Gesellschaft der Musikfreunds and in the University of Vienna, studying with Robert Fuchs (composition). He was graduated in 1905 and in 1910 received his doctorate from the Vienna University. In 1907 he made his debut as concert pianist at the Boesendorfer Saal in Vienna.



Known both as composer and writer on music, Reti's compositions have been performed by leading orchestras throughout Europe and America. His piano concerto was first performed in 1924, with the Prague Philharmonic Orchestra under Vachlav Thalich, with the composer at the piano, and in 1938 his Symphonic Suite "David and Goliath" was performed under Edward von Bleinum and the Amsterdam Concertgebau Orchestra.

In 1922, together with Egon Wellesz, Reti founded the International Society for Contemporary Music in Salzburg, Austria. He also served as chief music critic on a Viennese daily paper and contributed innumerable articles to several periodicals.

After many appearances on the radio both as pianist and composer, he went to Palestine (1937-38), where he gave concerts of his own works. Arriving in the United States, August 1938, he soon became a prominent figure in the musical circles of New York. In 1939 Reti received a fellowship at Yale University.

The year 1943 marked Reti's marriage to Jean Sahlmark, Canadian-

born concert pianist. In 1948 she played the premiere of her husband's Piano Concerto with the Detroit Symphony Orchestra under Karl Krueger (January 1948).

One of Reti's major works, "The Greatest of All" (Love) for woman's chorus, solo and string orchestra, was published in 1943 by the Dimit-Edition, New York.

A member of the preliminary jury of the Reichhold Music Award, Dr. Reti is also an advisory editor of the Musical Digest. He is at present engaged in research on compositional structure and lecturing on various musical subjects. Reti's latest book, "The Thematic Process in Music," will soon be published.

BERNARD ROGERS

BERNARD ROGERS, who belongs to the clique of American modernists, was born in New York February 4, 1893, and received his general education in the grade and high schools of New York and New Rochelle. He began the study of piano privately at the age of twelve. He left school when fifteen and for a brief period studied architecture in the evenings at Columbia University. About this time Rogers began the study of theory with Hans van den Berg, with whom he remained for two years. He became a member of the staff of Musical America in December 1913. In 1916 he began harmony and composition under Ernest Bloch and Rubin Goldmark. The same year he went to Amsterdam for a brief period of study. Returning to New York, he resumed his lessons with Bloch for two more years. In November 1919, his "Dirge" was played by the New York Philharmonic in Carnegie Hall, and the following spring the same work won the Pulitzer Traveling Scholarship. Mr. Rogers went to Paris during the summer of 1920, and again visited Europe the following year. Thereafter he studied composition with Percy Goetschius at the Institute of Musical Art in New York, and later went to the Cleveland Institute of Music for further study with Bloch. He returned to New York in March 1923, and resumed work on the staff of Musical America. His "Prelude" to "The Faithful," Masefield's tragedy, was played at the Metropolitan Opera House by the State Symphony under Joseph Stransky February 3, 1924. His compositions include a number of songs; works for chamber music ensemble; an aria "Buona Notte," for tenor voice and orchestra; and a dramatic scene "Aladdin," for tenor, bass solo, and orchestra. On April 29, 1927, Bernard Rogers' new symphony, "Adonais," had its first performance in Rochester, at the Eastman Theatre's sixth American composers' concert, before an enthusiastic audience.

"Adonais" was composed in 1925-26 in Kent, Scotland. It is based on two poems of Shelley, "Prometheus Unbound" and "Adonais." The symphony is in two parts, the first in strict sonata form and of large dimensions, and the second quieter in character and with much scoring for strings, woodwinds, and harps.

From 1927 to 1929 Rogers was a Guggenheim Fellow, and while abroad he studied with Nadia Boulanger and Frank Bridge.

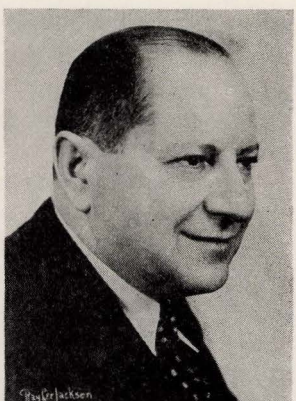
His "Three Japanese Dances," "Dance of Salome," "Two American Frescos," and other works have been played by major symphony orchestras in the United States and abroad. "The Passion" was presented at the Cincinnati May Festival in 1944. His opera "The Warrior," which received the Alice M. Ditson Fund Award in 1945, was presented by the Metropolitan Opera Company in New York. Regina Resnik sang the part of Delilah. It is not conventional opera with arias and recitatives, but rather a drama with music.

The League of Composers commissioned "Invasion," which was presented by the New York Philharmonic Orchestra over CBS. Rogers is also the composer of "Soliloquy" for flute and string quartet, four symphonies, a string quartet in D minor, four choral works, as well as many compositions for large and small orchestras.

The versatile and gifted composer is now a faculty member of the Eastman School of Music in Rochester, teaching composition.

SIGMUND ROMBERG

SIGMUND ROMBERG, Hungarian-American composer, was born July 29, 1887, near Szeged, Hungary. There were musicians, writers, and artists in Romberg's family. His father was an amateur pianist of no small ability. His mother was a well-known novelist, who wrote under the name of Clara Berg.



Although he studied engineering with the intention of becoming a bridge builder, he soon discovered his forte was music. Paradoxically, young Sigmund never attended a music school of any kind. At the age of seven he started to study the violin, and a year later his father began teaching him the rudiments of the piano. In a few years the boy had not only mastered these instruments, but could play almost every other, including 'cello, trumpet, and drums.

At school in Vienna he was a musical prodigy, organizing bands, arranging music, playing instruments, and fast becoming a leader in various musical movements. At fourteen he was conducting school orchestras and bands. His talents and versatility were brought to the attention of Victor Heuberger, conductor of the noted Vienna Singing Society, a men's choral group composed of prominent business men and civic leaders.

Heuberger took the lad in hand and soon had him studiously poring over theory, harmony, and counterpoint.

Romberg came to the United States in September 1909, bringing with

him a letter of introduction from Franz Lehar to J. J. Shubert, the Broadway producer.

For a time the future composer was a pianist in the Cafe Boulevard on Second Avenue near Tenth Street, where Eric von Stroheim, famous movie director, worked as cashier. The cafe also boasted a string quartet led by a Hungarian violinist named Sandor. On his way out Romberg stopped to talk to Sandor and told him about his musical talents. Sandor suggested he come back late that night for an audition. Romberg waited eagerly for the appointed hour. At last he was going to get a chance. For the audition Romberg played Liszt's "Second Hungarian Rhapsody" on the piano. Sandor hired him on the spot at fifteen dollars a week.

His opportunity came when Shubert commissioned him to write the music for a Winter Garden production, "The Whirl of the World," presented in 1914. Romberg did a good job and attracted the favorable attention of the music critics. Since then he has steadily progressed to his present position.

The music of Sigmund Romberg exercises a spell that few can resist. He is the creator of innumerable melodies that have been sung, played, and reproduced on phonographs and pianos in homes, ball rooms, concert halls, and theatres. His most popular melody is perhaps "Auf Wiedersehen," originally sung in "The Blue Paradise," which has netted him over $15,000 in royalties. Other song hits which have brought him both profit and popularity include "Sweetheart," "My Senorita," "Dream Waltz," "Song of Love," "Mother," "Omar Khayyam," and "Oh, Those Days."

The name of Romberg is identified with "The Student Prince," one of the outstanding successes of the theatrical year 1925-26. For this musical version of "Alt Heidelberg" Romberg supplied the complete score of twenty-three musical numbers. It is his masterpiece. Entirely free from the barbaric influence of jazz and from the lurid wail of the saxophone, this musical play revives pleasant memories of his two former successes, "Maytime" and "Blossom Time."

During the same season Romberg was represented in six other musical productions—"Marjorie," "Artists and Models," "The Dream Girl," "The Passing Show," "Annie Dear," and "Louis XIV."

Here is a partial list of his many successful operettas: "Bonita," "Dancing Girl," "Desert Song," "Forbidden Melody," "Girl of the Golden West," "Girl from Brazil," "In Heidelberg," "Lady Fair," "The Magic Melody," "Lady in Ermine," "May Wine," "My Maryland," "New Moon," "Princess Flavia," "Rosalie," "Rose of Stamboul," "Yo San," "Sunny River," "Up in Central Park," and "My Romance." The last was produced in the fall of 1948.

On July 10, 1948, Sigmund Romberg conducted the New York Philharmonic Orchestra at the Lewisohn Stadium in a program of his own compositions and works of Viennese composers. It drew a capacity audience of more than 18,000. The soloists were Jarmila Novotna, Metropolitan Opera soprano, and Donald Johnston, tenor. Louis Bicancolli of the World Telegram wrote: "Although the program also featured Jarmila Novotna

and Donald Johnston in a heart-warming survey of light-opera classics, the show was Mr. Romberg's from first note to last. Mr. Romberg's sizzling personality was on every bar of music." Peter and Alexandra, the exiled king and queen of Yugoslavia, attended the concert.

With the advent of the motion picture industry, Hollywood sent for him and has been reluctant to let him go ever since. He has had many and varied successes on the screen, among which are "Maytime" and Belasco's famous "Girl of the Golden West," at Metro-Goldwyn-Mayer.

Happily married to Lillian Harris, a non-professional girl from Washington, Romberg resides in a spacious home in Beverly Hills.

Romberg is one of the pillars of the American Society of Composers, Authors, and Publishers, with which he has been identified practically since its inception. He has been an officer and director of the Board of ASCAP for half a dozen years and is president of the Song Writers' Protective Association. A charter member of the Dramatists' Guild, a Mason, Rotarian, Lamb, Uplifter, Romberg is also notable as a civic personality. His annual concert tour to all the major cities of the United States has netted him added fame.

MANUEL ROSENTHAL

MANUEL ROSENTHAL, a pupil in violin of Jules Boucherit at the Paris Conservatory, was born in Paris, June 18, 1904. He made his debut as a composer in 1923 with his Sonatina for Two Violins and Piano. The piece came to the attention of Maurice Ravel, whose friend and favorite disciple he became. In 1928 he won the prize of the "Fondation Americaine pour la Pensée et l'Art Francais" (Foundation Florence Blumenthal).

On September 3, 1930, first day of the second World War, he was mobilized as a corporal in the infantry. Later, after being awarded the Croix de Guerre, he was taken a prisoner of war in Germany, not being released until March 1941, when he returned to France. There he was hunted by the Gestapo, as a member of the French Resistance movement and of the "Comité des Musiciens du Front National."

Since the liberation of Paris, Rosenthal has been director and chief conductor of the "Orchestre National de la Radio Diffusion Francaise," one of Europe's best known orchestras. As head of this organization, he has brought before French audiences many new works, domestic and foreign, in addition to reviving unfamiliar ones by old masters. He has toured Europe extensively with the band, and conducted various orchestras in the United States and Canada. On December 5, 1946, I went to Carnegie Hall to hear the New York Philharmonic Orchestra, under Manuel Rosenthal as guest composer. The program included his own composition, "La Fete du Vin." This was written in 1937 on commission from the French Government for the "Fetes de la Lumière" of the International Exposition. "There is no real program," he says, "but a kind of connecting thread, which is, in sum, the dream of the man who loves the juice of the vine; that is to say,

all good Frenchmen. In the course of the dream there are evoked successively the various activities concerning care of the vine and of the vintages, as also the libations which follow. The composer has utilized in this piece a Bacchic song of French folk origin, as well as some popular Canadian airs, whose frank and joyful allure seems to him to belong to the program.

The next day, Virgil Thomson wrote in the Herald Tribune: "Champagne and its beneficial effects were the chief subject of Manuel Rosenthal's symphonic poem, 'La Fete du Vin'. . . . As a composer, Mr. Rosenthal resembles more in temperament Chalvier than his master Ravel. As a master of the orchestra he is in the line and of the quality of Berlioz. There is not to my knowledge another living composer who orchestrates with comparable precision, freedom, and joy. There is force, originality, and life in every measure. . . . He differs from his contemporary compatriots chiefly by his vastly superior gamut of coloristic devices."

Rosenthal has composed a large number of works in all forms, and the list shows such representative ones as "Rayons de Soieries," an opera bouffe; "La Poule Noire," a musical comedy; "Un Baiser pour Rien," a ballet; a Serenade for Orchestra; the orchestral suite "Les petits Metiers"; the symphonic suite "Jeanne D'Arc"; the oratorio "St. Francis of Assisi"; the "Cantate pour le Temps de la Nativité"; the string quartet "Les Soirées du petit Juas"; the six prayers for four voices, string orchestra, and trumpet solo, entitled "La Pieta d'Avignon"—in addition to many present compositions and numerous songs and piano pieces.

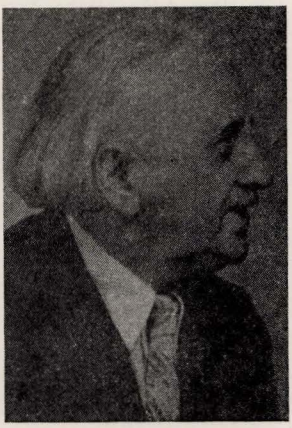
American premieres of works by Manuel Rosenthal comprise "Les petits Metiers," Vladimir Golschmann and the St. Louis Symphony, March 6, 1936; "Jeanne d'Arc"; "Musique de Table," Artur Rodzinski and the Philharmonic Symphony, October 10, 1946; and "St. Francis of Assisi," Eugene Ormandy and the Philadelphia Orchestra, Carnegie Hall, October 29, 1946.

Manuel Rosenthal became Composer in Residence in the Department of Music of the College of Puget Sound, beginning September 1, 1948. Announcement of his appointment came from Dr. F. Franklin Thompson, president of the college, who said, "We are proud to bring Manuel Rosenthal to Tacoma and the Pacific Northwest. His prowess as a musician is recognized world-wide, and we consider it a genuine privilege to have him on our staff."

At the College of Puget Sound, Rosenthal devotes most of his time to composition. He accepts a limited number of advanced composition students and makes appearances as guest conductor with symphony orchestras.

SOLOMON ROSOVSKY

PROFESSOR SOLOMON ROSOVSKY, talented composer and director of the Jewish Conservatory at Tel-Aviv, the only Jewish institution of its kind, belongs to that brave handful of idealists who worked valiantly, in spite of handicaps, for the advancement of Jewish folk-music.



Rosovsky was born in Riga, in 1878, and is the son of Baruch Leib Rosovsky, cantor of Riga's principal synagogue. Many well-known cantors and opera singers, including Hermann Jadlowker and Joseph Schwarz, former member of the Metropolitan and Chicago Opera Companies, were once in the father's choir.

After being graduated from the town's high school he studied law at the University in Kiev. Here he had only a battered old piano to practice on, and the dreamy-eyed boy found not a single soul interested in his aspirations. His musical education really began after his graduation from the University, when he decided to let his law go by the board. Entering the St. Petersburg Conservatory, he studied composition with Liadoff, instrumentation with Rimsky-Korsakov, and free composition with Vitol and Glazounov. After finishing his studies in this institution, he accepted an invitation in 1911 to become musical editor of the St. Petersburg Djen. He served in that capacity for six years.

Toward the end of 1907 Rosovsky, with several other idealistic friends, organized the renowned Society for Jewish Folk Music. These men, Nesvijesky (Abilea), the pianist Tomars, the tenor Saminsky, Achron and Engel, composers, and Rosovsky are responsible for the vitality of this organization. Its object was the renaissance of Jewish folk-music, and it suffered untold hardships during its early days because of persistent persecution at the hands of the Russian Government, supported by time-serving journalists. Rosovsky was one of the active fighters in its cause. Besides giving concerts in different cities of Russia, he used his musical editorship of Djen as a means to fight the enemies of the movement. He also wrote in Noviy Woschod and Raasswet.

In 1918 he was invited to be musical producer of the Jewish Kammer Theatre, in St. Petersburg, for which he also wrote music for plays, such as "The Sinner," by Asch; "Amnein," "Tamar," and "Uriel Acosta."

In 1919 he returned to Riga, his birthplace, and opened a Jewish Conservatory on a large scale. He headed this school for five years until in 1925 he left Europe for Palestine. In Palestine Professor Rosovsky entered upon a period of intense activity in the fields of pedagogy, composition, and musical research. It is under the auspices of the Palestine Institute for

Musical Science that he has pursued the studies which resulted in the work entitled "The Music of the Pentateuch: Analysis of the Biblical Trope."

Rosovsky is a prolific composer. He has written chamber, vocal, and instrumental music. Some of his important works are two quintets for woodwinds; a "nigun on a sof" for orchestra; "Kaddish," "Kol Nidrei," and "Hatikvah" arranged a capella; a piano suite in three movements; a trio for piano, violin, and 'cello; and "Fantastic Dance," written on chassidic themes. The latter composition was later arranged for symphonic orchestration and successfully played by various orchestras.

He composed music for the Habimah Theatre to Sholem Aleichem's comedy "The Treasure," to Calderon's play "The Crown of David," and to Leivik's drama "The Dream of the Golem"; also for the Ohel Theatre to Krasheninikov's biblical idyll "Jacob and Rachel," and to Bistritzky's drama "Sabbatai Zwi"; and finally for the Theatrical Society of Jerusalem to Steinmann's drama "Messiah the Son of Joseph" (Mashiach ben Joseph). During the same period, Rosovsky has written works for orchestra ("Trauer Ode" and others), Chamber Music Ensemble for choir; as well as a number of songs for male and female voices. He also edited a collection of Palestinian songs (Mezimrat Haaretz). Rosovsky's earlier works (composed in Russia) comprise a symphonic poem "Chassidim," two quintets for wood instruments, and various pieces ("Poem," "Badchan," and others).

Professor Rosovsky's entire youth was steeped in the atmosphere and practice of Jewish ritual, as exemplified by the traditional chant of the Polish-Lithuanian, or ashkenazic, service. The Jews of this group live in Russia, Poland, Germany, Lithuania, and other Baltic States and they branch out to various communities of Germany, North and South America, Israel and other points of the Jewish diaspora. It is with their chants that Professor Rosovsky deals when he seeks to find the origins of the musical interpretation of the Hebrew Bible. In taking the path to the common centre from which all Jewish biblical cantillation spreads, he has followed a logical course.

In his work "The Music of the Pentateuch" the key lies in the interpretation of signs which have always been present in the Hebrew text.

How old are the biblical tropes? Some investigators claim that they originated in the time of Ezra and his return to Jerusalem from Babylonian imprisonment. Other students place the date much later, saying they appeared in the fourth or fifth century.

Rosovsky sought first for the simplest melodic forms of trope—for the single musical cell, as indicated by the written sign. He came to the conclusion that this "cell" was to be found associated with monosyllables of the text, and he proved this by various observations. He began with the trope known as *silluk,* invariably found at the termination of the biblical sentence, and its musical interpretation by the most learned cantors, of whom there are none more authoritative than those of Jerusalem.

Professor Rosovsky has completed this most important part of his investigation. It would take too many words and be much too technical, to go further into details of his procedure. The preceding is merely an indication

of the method and principles he has pursued. "Having analyzed," he says, "all the graphemae met with in the Pentateuch, and deciphered their vocalization, it is comparatively easy for me to fix any excerpt from the biblical text in music notes."

The first results of these investigations are most important for students of Jewish religious music and for musicians and composers of the Jewish race. The synagogue element is very strong in his work—a heritage from his father. The musical renaissance owes much to him.

The Palestinian Educational Department in 1945 officially resolved to include Rosovsky's Tropal System into the Seminar of Palestine. In 1946 Rosovsky was awarded a special honorary prize for his musical activities by the Municipality of Tel-Aviv.

Many contemporary young Palestinian composers are his pupils.

Rosovsky's present visit to the United States is connected with the planned publication of his monumental work, "The Music of the Pentateuch," by the Columbia University Press jointly with the American Academy for Jewish Research. While in New York he has been teaching in various Jewish institutes. He has also lectured on the "Music of the Bible," and upon the results of his research at Columbia University, the Jewish Institute of Religion, Dropsie College, the Yiddische Wissentschaftliche Institut (New York), the Universities of London and Cambridge, the Musicological Association and Jews' College of London, the Institut Rabbinique in Paris, and many other scholarly institutions of Europe.

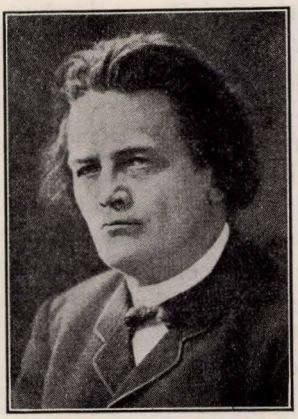
In the summer of 1948 Professor Rosovsky was engaged to teach and lecture at the newly established "Brandeis Institution" in California.

During a Scandinavian concert tour the author recalls the following incident in one of the smaller, isolated communities:

Shortly before the recital started, an old be-whiskered fisherman came over to me and said: "Would you please tell me, Mr. Saleski, how many encores do you expect to play tonight?" To this I smilingly replied: "That all depends entirely upon the audience." "Oh," exclaimed the fisherman, "don't be guided by the audience; they are so thankful to have an artist come to this wilderness that they are too timid to demand encores. My advice to you, Mr. Saleski, is that after you are through with your program, just continue to play your encores, and the audience will stay. The folks here love music, and will stay here as long as you will play."

ANTON RUBINSTEIN

AMONG THE GREATEST composers and pianists of all time belongs Anton Rubinstein. In him the artist poignantly filled the man. As a pianist he was rivaled only by Liszt, and after Liszt's death, by nobody. His head, with its brow of a thinker and a poet's melancholy eyes, was compared to Beethoven's. For many years Rubinstein was dictator in the realm of piano-playing.



He was born in the village of Vikhvatinetz, near the Bessarabian border, November 28, 1830. His mother, an accomplished pianist, gave him his first lessons. The first public concert of the "Wunderkind" took place when he was ten.

Since Russian virtuosi did not as yet exist, Rubinstein, a child prodigy, grew up in a country without concert life of any kind. At the age of thirteen he toured Europe. His piano-concertos won him great acclaim.

At that time there was only one city where world fame could be gained and that was Paris. There Rubinstein created a sensation. When he visited Paris in 1841, the great composers Liszt and Chopin listened to the child playing, and Liszt remarked, "He will be the heir of my piano playing." And he was.

From that time on young Rubinstein's studies were guided by Liszt. It was by his advice that Rubinstein, together with his teacher, Villoing, went to Germany, giving concerts en route in England, Holland, Germany, and the Scandinavian countries. In 1845 we see Rubinstein in Berlin, studying theory under Den and composition under Marks, by the advice of Mendelssohn and Meyerbeer, who were Madame Rubinstein's close friends.

When Rubinstein's father died in 1846, the boy, with his mother, brother, and sister, returned to Moscow. Thereafter Anton often had to look out for himself, through a long period of dire want, bitter struggle, and unremitting labor.

Rubinstein's star shone bright when in 1848 he returned to St. Petersburg, for here he found a patron in the person of Princess Elena Pavlovna. Thanks to her advice and aid, and to his own energy, he founded the Russian Music Society in 1859, with himself at its head. He succeeded in attracting as teachers such famous men as Leschetitzky, Wieniawsky, Zaramba, Henrietta, and Niessen-Solomon. Among his first pupils were Tschaikowsky, Annette Essipova, and Vera Timanova.

In 1862, a long cherished dream of the composer came true: the first Russian Conservatory was founded in St. Petersburg, of which he was first director, retaining this post until 1867. Founding of the Music Society and the Conservatory also would have assured Anton Rubinstein's immortality

in his own country, for whose music no one either before or after him has done so much. But Rubinstein was not content with a virtuoso's and director's laurels. He wanted to compose. His native vanity painted great dreams in his imagination.

Rubinstein became the first Russian piano-virtuoso to spread the fame of a new musical Russia to the countries of Western Europe and America. Playing the piano, for Anton Rubinstein meant not only to delight and entertain his audience but also to fulfill a pedagogical task. His famous historical concerts were the high point of his career.

He wrote numberless compositions in imitation of Meyerbeer, Mendelssohn, and Beethoven. But he was most active in the field of dramatic music, enriching the operatic repertoire with a succession of operas, "Khadjhi Abrek," "The Siberian Hunters," and "Tomka The Fool." His greatest triumph was achieved in "Demon," "Feramors," "The Maccabeans," and "Nero."

Rubinstein the composer has the same characteristics as Rubinstein the virtuoso. He strove for what he considered the highest expression in music, and troubled little about purely oral effects. This did not prevent his work from possessing moments of tender lyricism and poetic grace.

Traces of his Jewish origin are seen in his "Maccabeans," given at the Berlin Royal Opera House April 15, 1878. In this opera the biblical spirit reigns supreme, especially towards the end. He endeavored to give it an oriental character throughout, and therefore, like Meyerbeer and Halevy, drew upon old synagogal chants and melodies. His appreciation of the genius of his race is shown in his admiration for and interest in subjects which inspired Jewish poets, such as Julius Rodenberg, Rudolph Levenstein, and Hermann Mosenthal.

Rubinstein also wrote the biblical opera "Moses," in eight scenes, after Mosenthal's text; as well as "Hagar in the Desert," and the oratorios "The Tower of Babel," "Paradise Lost," and "Sulamith." All these works reveal the composer's deep religious nature.

Rubinstein was as great a conductor as pianist and composer. He was born to reign supreme over the orchestra and the keyboard. He was a great favorite of Czars Nicholas I, Alexander II, and Alexander III.

During his lifetime he received innumerable honors, among them the order of the Grand Cross of St. Stanislaus, awarded him after he was made an "Actual Counsellor" with the title of "Excellency." The musical world was deeply moved by news of this honor, and showered him with letters and telegrams of felicitation, for he was the first musician (and a Jew at that) to receive such distinction from Russian monarchs. Rubinstein himself was so moved by these signal honors that he thought them incompatible with the exercise of his profession as a musician, that is, playing before the public for money. Nor was the St. Petersburg University slow in recognizing his services and accomplishments, for it awarded him the honorary degree of Doctor of Music. Stipends for needy and deserving students were founded by the Conservatory in his honor. Friends ordered marble busts of him.

His mother's maiden name was Levenstein. She was born in Prussian Silesia. Anton's grandfather, Ruvim Rubinstein, rented an estate from Count Radziwil in Berdichev. He was honored by his co-relegionists, and had the reputation of a learned talmudist. For some reason, however, he decided to convert himself and his family to Christianity. At the christening he received the surname Roman, and Anton's future father was christened Gregory. He owned a pen and pencil factory which did not prosper.

Rubinstein's own point of view on the subject of nationality and racial affiliation is shown in a letter to a friend, which we quote in part. "In life a republican and radical, I am in art a conservative and despot; for the Jews I am a Christian, for the Christians a Jew; for the Russians a German, for the Germans a Russian; for the classicists a futurist, for the futurists a retrograde. From this I conclude that I am neither fish nor meat—a sorrowful individual indeed!"

Rubinstein himself was anything but rich. He lived on the pension of 3,000 rubles which the Czar's government had allotted him in recognition of his services to the art of music in Russia, and for the innumerable concerts he had given for the benefit of Russian charitable societies. He was exceedingly generous with his money, giving it away freely for support of needy musicians, and for other charitable purposes. It was due to his aid that the monument to Glinka was erected in Smolensk, his native town. The remarkable American tour (1872-73) netted him $40,000 for 215 concerts, and so popular did he become there, that he was afterwards offered $125,000 for fifty concerts; but he could not overcome his dread of the voyage.

Leopold Auer, the famous violin teacher, in his "My Long Life in Music," says of Rubinstein, who was his intimate friend and companion on concert tours: "The grandeur of style with which Rubinstein played, the beauty of tone, his softness of touch, are indescribable. Whosoever of my readers was fortunate enough to have heard Anton Rubinstein, will understand the astonishment and enthusiasm I felt. Very simple of manner, without affectation of importance, he was charming in his relations with all artists, and indeed, with all whom he regarded as devoted to the true cause of music."

Rubinstein died suddenly of aneurism during the night of November 20, 1894, in his villa at Peterhof. There had been company for dinner, a game of whist afterward, and everyone, guest and host, had parted at eleven o'clock in the very best of spirits; by twelve Rubinstein had ceased to exist.

His body was brought to St. Petersburg the following day on a catafalque, escorted by the professors and students of the conservatory, to one of the big churches, where it was exposed in state for twenty-four hours, the casket guarded night and day by professors of the conservatory in deep mourning. Vassily Safonoff, then quite a young professor, had come from Moscow as a member of the deputation, sent by the conservatory, and he and Leopold Auer were a part of the guard of honor at the catafalque. On the day of the burial the Nevsky Prospekt was barred to traffic, and thousands followed the flower-laden coach as it advanced slowly and solemnly to the

monastery graveyard, where Anton Rubinstein now lies in peace, not far from Tschaikowsky and Borodine.

Anton Rubinstein's most beautiful and enduring monument is of his own making, for the composer's generosity survived him. In his will he set aside a fund of 25,000 gold rubles for award of the Rubinstein piano and composition prize. Competitions for young pianists and composers, according to this will, were to be held every five years, beginning 1890, in Paris, St. Petersburg, Vienna, and Berlin. The award, now known as the "Rubinstein Prize," is 5,000 francs.

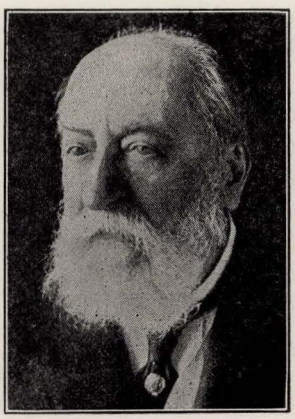
Rubinstein was a tyrant where his plans were concerned. By his energy he succeeded in forcing the government to establish an opera house in the capital of each government, and a conservatory and music school in every large city. In these schools composition and theory are compulsory subjects, following Rubinstein's orders, and no one can receive a music diploma without at least four years of elementary education in a gymnasium. This plan has been copied by the world's leading musical institutions, including the famous Damrosch Conservatory in New York.

Among Rubinstein's distinguished pupils was Josef Hofmann, who came to him at St. Petersburg from Leipzig.

It is due largely to Rubinstein's efforts that Russia holds a place among musically enlightened countries of the world, inferior to none, and superior to most.

CAMILLE SAINT-SAENS

CAMILLE SAINT-SAENS embodies one of the many aspects of the French temperament—that in which the mind and intelligence supplant sentiment and emotion, as in the case of a Voltaire, of a Rameau,—that is, of course, as long as Saint-Saens remained the patriotic Frenchman, a patriot who could attack Wagner for no better reason than that he was a German. But as soon as he dug down to the roots of his own being and for once forgot that he was above all a Frenchman, he succeeded in composing his one immortal work, written on a biblical theme, in which he freely employed the Hebrew scale. In his "Samson et Dalila," not only one of the master's best operas (perhaps the very best), but one of the finest dramatic works produced by any French composer during the last fifty years, Saint-Saens compelled the admiration of musicians as well as of the general public, possibly for the reason that when he wrote it he did not attempt to please either, but was content to follow ancestral inspiration without *arrière pensées* of any sort.



The author is reminded in this connection of the significant words of

one of our greatest living modern composers, Ernest Bloch, who said that he considered those of his own works not essentially Jewish to be the best. Bloch is far from admitting that to be Jewish one must make use of Jewish folk-themes. He merely points out that each man is the product, the sum total, of all his ancestry.

Who will deny that the deepest fount of inspiration lies in inherited racial characteristics and not in these ephemeral attitudes acquired in the course of one or two generations? Such men as Mahler and Saint-Saens, two composers of the greatest natural gifts, practically squandered their natural inheritance by trying to express themselves in idioms long outworn by their Aryan brethren. It is perhaps for this reason that of all the works that Saint-Saens has written (and he has been one of the most prolific composers of our time; a man who delighted above all in the fluency of his pen), only this one biblical work, the one in which he appeared as most unmistakably Hebrew, is bound to endure, whereas the great bulk of his work has already toppled under the assault of the mighty group of rising modernists.

Music is in debt to the memory of his mother, who was of Jewish origin, and of her aunt, Mme. Masson, for the wise and unremitting care which they devoted to the delicate infancy of the composer—and for the extreme care with which they helped, but avoided forcing, the flowering of his genius.

The fragile baby, born at No. 3, rue de Jardinet, Paris, on the 9th of October, 1835, certainly embarked upon his long life under a severe handicap. Saint-Saens' father, with the scourge of consumption already well advanced in his system at the time of his son's birth, died but two months later, on December 3, just a year after his marriage.

His genius showed itself early in the boy's life. At the age of three he was already demonstrating that there was one thing for which he was designed by his Creator above everything else. His talents were carefully nurtured. Private tutors were engaged; and when the boy was old enough he entered the Conservatoire, where he studied piano under Stamitz, theory with Maleden, organ with Benoist, and composition with Halevy and Heber. For a time he was also a private pupil of the great Gounod.

When but seventeen, he was named organist at the Church of St. Marie, and in 1858 was appointed to a similar post at the Madeleine, in succession to Lefebure Wely. From 1858 on, Saint-Saens was pianist, organist, and touring conductor. At the age of sixteen he composed a symphony.

There probably never existed another composer more prolific than Saint-Saens. A perfect master of his craft, he has contributed to every branch of his art. An eclectic in the highest sense of the word, he has attempted every style and form, disseminating his works right and left with reckless prodigality.

The opinion of one artist concerning another is always interesting. The following words of Hans von Bulow, written in 1858, will convey an idea of the esteem in which the great German pianist held his French colleague: "There does not exist a monument of art of whatsoever country, school, or epoch, that Saint-Saens has not thoroughly studied."

Saint-Saens put his theory into practice with considerable success in

the four symphonic poems entitled "Le Rouet d'Omphale," "Danse Macabre," "Phaeton," and "La Jeunesse d'Hercule."

Fundamentally different one from the other, each of these compositions comes into the category of descriptive music, and is intended to illustrate a special subject. In "Rouet d'Omphale," the composer employs the classic tale of Hercules at the feet of Omphale as a pretext for illustrating the triumph of tenderness over strength.

No words can express the art with which the composer has developed his themes, or give an idea of the delicacy of his instrumentation, which, gossamer-like, seems to float in an atmosphere of melody. Perhaps the most characteristic of the four symphonic poems is the "Danse Macabre." This work was suggested by a poem of Henry Cazalis, the first verse of which runs:

"Zig et zig et zag la mort en cadence
Frappant une tombe avec son talon;
La mort a minuit joue un air de danse,
Zig et zig et zag sur son violon."

The hour of midnight is heard to strike, and death is supposed to perform a weird and ghastly dance, which grows wilder and wilder, until the cock crows; the excitement gradually subsides, and quiet reigns once more.

The method by which Saint-Saens succeeded in musically depicting the above story is intensely original and masterly.

A curious detail to be noted in the introduction, is a kind of burlesque manner of the "Dies Irae," transposed into the major and converted into a waltz, to which the skeletons are supposed to dance. Strikingly original and ingenious is the effect of the solo violin with its string tuned to E flat, producing a diminished fifth on the open strings A and E flat, which being reiterated several times, conveys a peculiar sensation of weirdness.

Of his piano concertos, the second and fourth are the best known. It is curious to note that, although principally known as a composer of opera because of the great success of "Samson et Dalila," Saint-Saens did not make his debut in this field until he reached the age of thirty-seven, and then, only with a one-act opera comique, entitled "La Princesse Jeune," which was produced in 1872.

The long and productive life of Saint-Saens came to an end while he was on a visit to Algiers December 16, 1922. Thus this man born of a consumptive father lived eighty-seven years, a period filled, it is true, with toil and occasional failures, but never with the heartbreaking privations which seem to be the lot of great artists. Work after work was brought out from his prolific pen, to meet with the expected success.

The influence that created his style were complex. From his earliest youth he was an insatiable reader; he had heard everything and could draw inspiration from a Berlioz or a Liszt. He came under all the influences that acted so potently on the men of his generation, and yet was able to retain his own personality. His style, precise, nervous, and clear-cut, is absolutely characteristic and also essentially French; it recalls that of the eighteenth

century French writers, particularly Voltaire; nothing is superfluous, everything has its place. Order and clarity reign. Yet this composer, although classic by temperament and choice, is no pedant; he is often cold and empty of sentiment, but he is never heavy or pretenious. In this respect he differs entirely from Brahms, with whom he is often compared.

When young, he had an extraordinary gift of freshness and spontaneity, as is seen in his trio in F, opus 18. As he advanced in age, his style gained in purity but lost in feeling; his last compositions are of a most chilling correctness. Moreover, Saint-Saens was always inclined to write with excessive facility. For this reason, of his enormous works, there survive today only a few gems of the first order—his symphonic poems, the Third Symphony, and "Samson et Dalila."

For the greater part of his life, Saint-Saens showed a subtle and intelligent appreciation of the compositions of others, never hesitating to throw down the gauntlet in defense of Liszt, Berlioz, and Wagner. Toward the end of his life, however, he allowed himself to be dominated by patriotic sentiments. Debussy fought against the influence of Wagner because he considered it detrimental to French art, but Saint-Saens attacked Wagner merely because he was a German. The violent polemics directed against Wagner did him much more harm in the eyes of the public than the bitterness with which he assailed young artists suspected of modern tendencies in music. These foibles, excusable if only on account of his age, must not be allowed to blind one to the fact that here was a great man who in his youth possessed a lucid and enthusiastic intelligence, a musician who, like his master Liszt, was always ready to sacrifice himself for fellow-musicians whom he admired.

It would be impossible to give in these brief pages a review of the numerous works Saint-Saens poured forth in a continuous stream.

We have already spoken of some of his most important accomplishments. These include also his 'cello and violin concertos, which remain unrivaled for the brilliance and elegance of their conception and construction. He composed chamber work, songs, choruses, church music, and oratorios, "De Noel," opus 12, "Le Deluge," opus 45, and "Psalm 150."

In spite of the popularity of many of his compositions "Samson et Dalila" stands to this day as the real monument to this great man and musician, a monument that will undoubtedly survive most of his other works, because in the author's opinion it was in this that both the musician and the Jew realized themselves most poignantly.

The composer of the Hungarian revolutionary "Rákóczy March" was a Hungarian Jew, Rozsavölgyi Márk (1789-1848), according to Fetis (Tom VII, Paris, 1867).

LAZARE SAMINSKY

THE NAME OF LAZARE SAMINSKY is connected with the significant epoch in the history of Russian and of world art which saw the awakening of the Hebrew creative genius in music. Saminsky was born in Vale-Gotzulove, near Odessa, Russia, October 27, 1882.



He was graduated from the St. Petersburg University, specializing in mathematics, in 1906, when he entered Rimsky-Korsakov's composition classes at the Conservatory. Later he continued his studies under Liadow and Tcherapine. In 1910 Saminsky conducted an overture of his own at the St. Petersburg Conservatory, and the same year also conducted Handel's oratorio "Jeptha," and Glinka's "Ruslan and Ludmilla." Later, at Moscow, he directed his own symphony "Vigilac" at one of Koussevitzky's concerts. In February, 1917, he conducted his "Symphonie des Grandes Rivières" at one of Siloti's concerts at the Imperial Opera House in St. Petersburg.

During the following year he became director of the People's Conservatory of Music in Tiflis, conducted historical concerts there, and traveled in the Caucasus, Syria, Turkey, Palestine, and Egypt, doing research work in oriental music.

It is of interest to mention that prior to his coming to St. Petersburg, he received a fellowship at the Moscow Philharmonic Conservatory for 1905, but a year later was expelled from the Conservatory and exiled from Moscow for joining revolutionary circles and for taking part in political demonstrations against the old regime.

In 1920 he gave a concert of his own works in London, conducted a ballet season at the Duke of York's Theatre, and delivered lectures on Russian, Hebrew, and oriental music in London and Oxford. Saminsky came to America at the end of 1920, and in December of that year conducted his "Vigilae" with the Detroit Symphony Orchestra. His "Four Sacred Songs" for chorus and orchestra were performed at a concert of the Society of the Friends of Music in New York, February 5, 1922, under the composer's direction; and on March 3 the Boston Symphony Orchestra performed two excerpts from an early version of the music of his ballet, "The Lament of Rachel." He gave a concert of his works in Paris in the summer of 1924.

In addition to the works mentioned above, Saminsky has composed an opera, "Julian the Apostate"; two symphonies; an opera-ballet, "The Vision of Ariel"; music for Yevreynov's play, "The Merry Death" (given at the Duke of York's Theatre in London in 1920); and choruses, violin and piano music.

Saminsky has also written several scientific works, mainly on the philosophy of mathematics, some of them published.

On March 18, 1923, the Philharmonic Society of New York, under the composer's direction, performed his "Symphony of the Summits," being the second part of a symphonic trilogy; the two others are "Symphonie des Grandes Rivieres" and "Symphonie des Mers." It was performed by the Concertgebouw Orchestra in Amsterdam, under Mengelberg, November 16, 1922, for the first time anywhere. This music of river, mountain, and seas is said by the composer to embody a unified poetic conception. The music is neither descriptive nor illustrative, but an expression of moods and of emotional responses to a pantheistic view of nature.

The first symphony ("Of the Great Rivers"), writes Saminsky, "was composed in October-December, 1914, in Tiflis, capital of Transcaucasia, where I then lived up on the hills near the city, with the wonderful panorama of the snow chain of Caucasian mountains spread out before me—especially gorgeous at sunset."

Saminsky's "Symphonie des Mers" was given its premiere in Paris June, 1925, by the Colonne Orchestra. In February, 1925, the League of Composers in New York, of which Saminsky is one of the directors, presented his one-act opera, "Gagliarda of a Merry Plague." Saminsky himself conducted an ensemble of seventeen instruments, a chorus which both sang and spoke, and two soloists, baritone and soprano.

In 1908 Saminsky, together with Engel, Tomars, Rosovsky, and other fellow-students, founded the Society for Jewish Folk Music. For the first year he was secretary, and for a number of years president of the art committee. The Society consisted of all the Jewish composers in Russia. On his journeys he studied and collected religious and folk tunes of the Yemenite Jews, the Turkish Sephardim, and other ancient communities. He lectured in Jerusalem and Jaffa on Jewish folk-music, and since his stay in England has lectured at King's College, University College (under the auspices of the Maccabeans), and also at Oxford and Liverpool.

In September, 1924, Saminsky became music director of Temple Emanu-El, New York, one of the great congregations of the world. Prior to Saminsky, this post had been held by the late Kurt Schindler.

In the last two decades, efforts to expand the musical activities of Emanu-El beyond the ritual necessities brought about a number of musical ventures which paved the way for the Three Choir Festival. In January, 1925, an imposing concert of Jewish music filled the beautiful auditorium of old Temple Emanu-El (at Fifth Avenue and 43d Street) to the rafters. Concerts of biblical and Renaissance music given by the Emanu-El Choir at Town Hall in 1927 and 1928 were also successful. The concerts and stage performances of the New York Polyhymnia group, here and in Europe (1929-31), were strongly supported by prominent members of Congregation Emanu-El.

In 1936 the annual Three Choir Festival was founded with the aim of presenting forgotten masterworks of all ages; fostering valuable old and

new American music; and bringing to light the best Hebraic music of historical and current import.

During the three war years, in lieu of the regular festivals, special concert series were given in connection with the necessities of the period: a festive concert for the Brotherhood Week of 1943; three Concert-Salutes to the United Nations in 1944; "A Hundred Years of American Music," a series in honor of the Temple Emanu-El Centenary in 1945.

The Three Choir Festivals and the concert series were under the general direction of Lazare Saminsky. Guest-conductors and guest-composers included eminent artists such as Margaret Dessoff, Sir Thomas Beecham, Fritz Busch, Lowell P. Beveridge, Isadore Freed, Alfred Greenfield, Dr. Howard Hanson, Douglas Moore, Dr. Harl McDonald, Prof. Werner Josten, Roger Sessions, Randall Thompson, and Virgil Thompson.

It has been the policy of the Three Choir Festivals to bring out works by outstanding younger composers of America, and by repeated performances to help in their recognition. In this way gifted creators such as Elliott Carter, Miriam Gideon, Theodore Chanler, Normand Lockwood, and Isadore Freed, to quote only a few, have found consistent support.

The value of Saminsky's creative art lies among other qualities in the fact that he was one of the first to direct his thought toward the ancient Hebrew *melos,* as opposed to the modern. Since his student days as a Rimsky-Korsakov pupil, Saminsky has worked actively toward creating a basis for Hebrew national music.

Leonide Sabaneyeff has written: "A rare harmonic taste and invention, a serious and stable type of creation, somewhat sombre and pessimistic, a fine technique of composition and color mastery—these traits characterize Saminsky's works. In opposition to Alexander Krein, the romanticist, Saminsky is rather an aesthete; in his creative work we always see the imprint of mastery and taste."

In March, 1923, Saminsky was elected member of the jury of the American Section, International Society for Contemporary Music. The same year he resigned with five other directors from the International Guild and formed the "League of Composers," of which he became a director and leading figure. On April 23, 1923, Saminsky married Miss Lillian Morgan, a gifted poet and author of novels and short stories, a descendant of the Crane family of Suffolk, England (died January 26, 1945, Rye, New York).

John Tasker Howard writes: "Although Saminsky has lived in America only since 1920, he feels very definitely, and justly, that America has had a greater influence on his creative work than anything he had known before he came here. . . . He is intensely the modernist. . . . He is quick to free himself from one medium when his emotions change and to reach out for another more apt to express his idea. . . . Saminsky believes in the eternal youth of the racial element in art."

In addition to his composing, Lazare Saminsky has contributed many articles on music to current magazines, and is the author of several books on mathematics and music. His musical books include "Music of Our Day"

and "Music of the Ghetto and the Bible." In collaboration with Isadore Freed, he also edited "Masters of Our Day," a volume of modern piano music for young students.

On Tuesday, April 23, 1946, Miss Barbara Stevenson, soprano, paid tribute to Saminsky by giving a song recital at Times Hall, the program of which consisted entirely of Saminsky's compositions. It was part of a celebration of the 25th anniversary of the composer's musical activities in America.

Various musical organizations in New York, Philadelphia, Detroit, Boston, and Chicago arranged concerts of his works in connection with this anniversary.

On May 20, 1946, the National Orchestra Association under Leon Barzin gave the world premiere of his "Requiem" for solo, chorus, and orchestra, in Carnegie Hall. The work was received favorably, both by critics and audience.

Of particular interest are his songs, full of life, movement, and color, of crystalline lyric quality, at once decorative and emotional. Aside from the incidental music to Yevreynoff's play, he has also written (as early as 1910) "The Emperor Julian," an opera; tone cycles—"Songs of My Youth"; three Hebrew Song Cycles; a Hebrew Rhapsody, for violin and piano; "Rachelina"; interesting arrangements of an air of the Saloniki Jews; and settings of Jewish folk songs.

The First, Second, Third and Fourth Symphonies have had performances in St. Petersburg, Amsterdam, New York, Paris, Vienna, and Berlin. "Ausonia" was performed at the Paris Exposition and also in Florence and Cleveland. "Litanies of Women" was given in Vienna, Berlin, and Milan, and at The American Festival in Rochester and the International Music Festival in Venice. "Jephtha's Daughter," "The Plague Galliard," "Song of Three Queens," "King Saul," and many other of his works, have had numerous performances by leading choral and instrumental groups. "Pueblo, a Moon Rhapsody," a work commissioned in The League of Composers' American Series, had its premiere with the National Symphony Orchestra in Washington, D. C. His "Rye Septet with Voice" was premiered at the 20th Anniversary Concert of The League of Composers in 1942. "Stilled Pageant" was presented in Buenos Aires and Toronto.

On February 1, 1948, Lazare Saminsky married Miss Jennifer Gandar, gifted pianist and composer, of Rye, New York.

JACOB SCHAEFER

IN HIS YOUTH a carpenter and cabinet maker, Jacob Schaefer rose to be what some laborites like to consider the representative of the new "proletarian music" in the United States. Born in the picturesque Ukrainian town of Krementz, province of Wolhyn, October 13, 1888, of poor parents, little Jacob sang in the choir of the "Big Synagogue" on Saturdays and the

chief holidays, and on weekdays served his apprenticeship in the cabinet-maker's shop.

In 1911 Schaefer eloped to Chicago with the daughter of a rich and aristocratic family. For a time he pursued his trade. Due to the insistence of his wife, who died shortly after their arrival in America, Schaefer began studying piano and composition, first under Epstein, then with Adolph Brune, Felix Borofsky, and finally with Adolph Weidig of Chicago. The same year he organized and became conductor of the "Freiheits Gesang Verein," a choral body composed entirely of shopworkers, which grew and prospered under his leadership and ultimately became the parent of a number of similar organizations in most of the principal towns in the United States.

Continuing his studies, Schaefer wrote a number of songs for mixed chorus, which have since become standard numbers on all "Freiheit Gesang Verein" concerts, and exceedingly popular with Jewish workers throughout the land.

Schaefer's most important works are his cantata for string orchestra, soprano and baritone solos, and mixed chorus, "The Two Brothers," text by Perez, and his "Messiah Ben Joseph," originally written as an opera and later revised as an oratorio for full orchestra, soprano solo, full chorus, and children's chorus. "The Two Brothers" was performed first in Chicago, and later in Mecca Temple, New York, twice in succession, in the winter of 1926, under Lazar Weiner. The second work was performed during the same period, the composer himself conducting.

One of his works, "The Twelve" (on the text of Alexander Block), for tenor, baritone solo, chorus, and orchestra, was produced at Madison Square Gardon, New York, April 2, 1927, by the "Freiheit" Gesangverein and New York Symphony Orchestra, under the composer's baton.

In 1930 Jacob Schaefer visited Soviet Russia, where he conducted his compositions in various cities. After a three month tour he returned to the United States. Soon after he composed three more cantatas for chorus and orchestra: "Birobidjan," "Moshiach ben Joseph," and "Kein Einzigen Span."

Jacob Schaefer died in New York December 1, 1936.

"Is there a heart that music cannot melt?
Alas, how is that heart forlorn?"

—J. Beattie

JOSEPH SCHILLINGER

JOSEPH SCHILLINGER was superbly competent in the field of musical composition and science. His monumental "System of Musical Composition" represents a lifetime of work in research, coordination, and creative discovery. The synthesis he achieved has resulted in an entirely new point of view about the function of theory studies.



He was born in Kharkov, Russia, September 1, 1895. He was graduated in 1918 from the St. Petersburg Conservatory of Music, where he studied composition and conducting. He directed the United Students Symphony Orchestra in Kharkov from 1918 to 1920. In Leningrad from 1925 to 1928 he was one of the composers for the State Academic Theatre of Drama. He was also at the State Institute of History of Arts from 1926 to 1928. Prior thereto, from 1918 to 1922, he headed the Music Department of the Ukraine Board of Education and was also consultant in the Music Department of the Moscow and Leningrad Boards of Education. From 1926 to 1928 he was vice-president of the International Society for Modern Music in Leningrad.

He came to the United States November, 1928. Soon after his arrival he composed the first symphonic work for electronic instruments, the "First Airphonic Suite," opus 21, for Theremin and orchestra.

Later he lectured at various American universities and schools of art, including New York University and Teachers College, Columbia University.

Recognized for many years as composer and scientist of distinction, Schillinger formulated in "The Mathematical Basis of the Arts" the basic law of mathematical logic underlying art structures.

From time to time similar attempts have been made, but until recently the results have been meager. Schillinger's discovery of the laws common to all arts is bound to gain world-wide notice.

The author of this book was a pupil of Schillinger from 1934 to 1936, studying harmony and composition according to his "mathematical" system.

The idea behind the Schillinger system is simple and inevitable; it undertakes the application of mathematical logic to all the materials of music and to their functions. This system makes a positive approach to the theory of musical composition by offering possibilities of choice and development by the student, instead of the rules hedged round with prohibitions, limitations, and exceptions which have characterized conventional studies. Schillinger converted charts and diagrams from the business section in the

newspapers into melodies by counting the horizontal extension as note values, and vertical rise and fall of curve as melodic ascent and descent.

Nicolas Slomimsky says: "The Schillinger system of musical composition aroused controversy far beyond academic circles. The reason for this is that Schillinger was by education, by his early experience, and by conviction a revolutionary, and his theories were dictated by his inner conviction that art is basically rational and so can be elevated to the position of an exact science."

Theremin made his first experiments with an electronic musical instrument that later bore his name; that was the time when Schillinger himself worked at the Institute of Musical Science in Moscow on the problems of rationalizing the craft of musical composition.

In "Craft of Musical Composition," Paul Hindemith writes, "The domain of harmony has been explored from end to end, while rhythm has escaped all attempts to study it systematically." It is to be noted, first, that Schillinger's work does include a systematic study of rhythm. Of greater significance is the fact that the system begins with an analysis of rhythm, and this theory of rhythm forms the foundation of the entire work. In this respect the Schillinger system marks an historic departure from all previous theories of the tonal art.

Many Broadway composers and arrangers have studied with him. Among them was George Gershwin. To his friends and associates Gershwin was extremely generous in giving credit to Schillinger for his expanded resources—the consequence of four and a half years of hard study. But those years resulted in the composing of "Porgy and Bess," which, remains the best known American folk opera today.

The Schillinger system can not be explained in a few simple words—precisely because it is a system. This is not a play on words. The two volumes begin with the presentation of certain basic concepts—primarily a concept of rhythm—and these concepts are developed and applied consistently throughout the work.

Schillinger's approach to music was architectural. He was a man of burning emotion, and his dream of uniting all arts in one all-embracing formula was to him a means of solving a pressing personal problem.

Schillinger is sometimes criticized on the basis that his system reduces everything to mathematics and that musical intuition and the subjective side of creativity are neglected.

To a certain degree this is true, and the student of this system should be very careful not to rely solely on the mathematical method. He should not permit his own taste and individuality to be drowned in the mathematical system. If a student subordinates his own inner feelings and emotions to a system, his creative art may become mechanical and dry.

Joseph Schillinger died in New York March 23, 1943, after having become an American citizen.

His major books include "Mathematical Basis of the Arts" and the "Schillinger System of Musical Composition." The latter was published in

1946 by Carl Fischer, Inc., in New York. In 1928 the Russian Government commissioned him to write a symphonic rhapsody to celebrate the first decade of the USSR in Moscow. This work was later played in Leningrad and in Philadelphia. Here are a few comments.

"Symphonic Rhapsody is most colorful, forceful, full of pleasant wit, remarkably built from the orchestral standpoint, leaving a powerful impression."—Nicolai Myaskovsky, professor of the State Conservatory, Moscow, January, 1928.

"Symphonic Rhapsody is a remarkable and most original score."—Leopold Stokowski, Nov. 22, 1928.

Schillinger's orchestral and chamber works have been heard in Soviet Russia, Germany, and the United States.

ARNOLD SCHOENBERG

A REVOLUTIONARY AMONG revolutionaries, the most radical of all the twentieth century modernists is Arnold Schoenberg. Schoenberg has been called a "musical anarchist," using the word in its original meaning, "anarchos," without a head. Perhaps he is superhuman and the world does not know it. He is an autodidact. His mission is to free harmony from all rules. His knowledge must be enormous, for his scores are as logical as a highly wrought mosaic. Schoenberg may be called the Max Stirner of music. Now let us see what the music of this man is like. Certainly he is the hardest musical nut to crack of his generation, and the shell is very bitter in the mouth.



It must be borne in mind, when judging his later works, that he is not by any means a composer incapable of writing music on traditional lines. Up until 1909 his work showed the strong tie that bound him to Wagnerian methods of expression. There can be no doubt as to the power of his personality, of the powerful influence of his music, his aesthetics, and his teachings, on contemporary art.

Arnold Schoenberg was born September 13, 1874 in Vienna.

At an early age he composed chamber music and studied the violin and 'cello. Later when he began to study with Alexander Zemlinsky, his future brother-in-law, he sprang suddenly into the limelight.

At nineteen he made a wonderful piano arrangement of Zemlinsky's opera "Sarema," and wrote his string quartet in D Minor, which was performed, with some alterations, the following season (1898-9) by the Pitzner Quartet. This work is at present believed lost.

Zemlinsky told a friend in 1902 that he could teach Schoenberg nothing more. "He knows more than I do now, and what he does not know

he feels. He has a brilliant intellect and an inquiring mind, also the greatest amount of sincerity."

In addition to the characteristics enumerated by Zemlinsky, Schoenberg had a restless spirit, great physical vitality, intellectual curiosity, and a devotion to art which bordered on fanaticism.

Another string sextet, "Verklaerte Nacht," opus 4, was composed in September 1899.

In the early days of the year 1903, the leader of the Viennese Philharmonic Orchestra, Arnold Rose, asked Gustav Mahler to listen to a new string sextet they were practicing. It had been written by a young unknown, eccentric composer, named Arnold Schoenberg, who belonged to the group meeting at the Griensteidl. The sextet, entitled "Verklaerte Nacht," seemed an echo of the late romantic period.

Mahler realized that here was a young composer who had something to say; an artist, who, by an inward power, was forced to write in his own special way and in this way only.

"Verklaerte Nacht" had its first performance December 1908, by the Rose Quartet in Vienna.

Schoenberg's gigantic Symphonic Chorus, "Gurrelieder," was written in 1900. It is a ballad cycle for five solos and three male choruses, for four voices, mixed chorus for eight voices, and full orchestra. This most extensive composition from Schoenberg's pen is a powerful echo of the "Tristan" harmony. It is, in comparison with the tormented and self-critical post-Wagnerism which persisted up to the end of the last century, a gigantic work, but still the work of a decadent Wagnerite. In spite of this, it is a work pointing to the future, a work rich in invention, of which some motives are second only to the eternal motifs in "Tristan and Isolde."

"Gurrelieder" spread among the largest musical circles, and was first to give irrefutable proof of Schoenberg's great ability; but it has too much of the past and shows too little of the real Schoenberg.

The first Vienna performance of this cycle was directed by Franz Schrecker, then conductor of the Philharmonic chorus, in 1914.

The first of the three parts of "Gurrelieder" is sheer lyricism. These are love songs taking their place in the realm of the most beautiful and imposing works of melodic literature. A short second part is followed by a dramatic third section—a vision of a ride of death, then a melodramatic interlude, and finally a magnificent chorus greeting the morning sun.

Gustav Mahler, who in those years was conductor of the Viennese State Opera, fought enthusiastically for the public acceptance and appreciation of young artists. Himself one of the last great romanticists, Mahler was open to all true art and honest striving, so he was the first to recognize Arnold Schoenberg among the modern musicians.

During Schoenberg concerts, Mahler, sitting among the audience, would quarrel personally with every listener who objected to this new music. "How dare you hiss when I applaud?" he cried to one who did not agree. There were always discussions, arguments, and even fights at or after a concert by Schoenberg, everywhere in Europe until 1920. Once

Schoenberg had the following printed on the tickets for his concert. "This ticket authorizes the bearer merely to listen and not to express his approval or disapproval either by applause or hissing."

Composition was interrupted in 1900 by the necessity for scoring operettas for a living. In 1901 Schoenberg married Matilda Zemlinsky, sister of Alexander Zemlinsky (the only teacher Schoenberg ever had) and moved to Berlin, where he accepted a conductorship at the cabaret "Ueberbrettl," a literary variety theatre.

After composing his symphonic poem "Pelleas and Melisande," he returned to Vienna in 1903 and there began his career as teacher of theory and composition. His name was then known to a select circle of young musicians.

In the years 1904 and 1905 Schoenberg was occupied with a new string quartet in D, opus 7. At this time the first performance of "Pelleas and Melisande" was given by the Society of Creative Musicians in Vienna, Schoenberg himself conducting. From 1905 until 1907 he wrote eight songs, opus 6, two ballads, opus 12, his Kammersinfonie in E, opus 9, which won the Mahler prize in composition, and the second string quartet with voice.

What Schoenberg wrote from that time on leaves tradition more and more behind and finally gives up every relationship with it. Tradition and the Schoenberg creations, after the F minor quartet, have only physical phenomena in common. Traditional harmony, counterpoint, and form appear no longer in Schoenberg's works after the year 1907.

In 1911 he removed to Berlin once again and began to teach privately. There gathered about him a small group of enthusiastic admirers. His pupils and disciples have since become famous in their own right. They include a number of gifted and able composers: Alban Berg, Egon Wellesz, Anton von Webern, Paul Pisk, Erwin Stein, and Heinrich Javlovetz.

His pupils have been Schoenberg's most ardent supporters. And throughout his career he has needed them, for the Viennese born composer has won for himself more hostility than any other contemporary musician. From the beginning Schoenberg has been a storm center. Hostile demonstrations have marked the first performances of most of his works. His music has engendered an enormous output of polemical writing.

The controversy over the significance of Schoenberg's music qua music has not ended; but there will be few to question the extent of his influence.

Schoenberg in Berlin for the second time devoted himself to teaching and writing. His composition were being increasingly performed.

The years 1907-10 were astoundingly productive, not only in music, for Schoenberg, inspired by the new movement in painting, himself began to paint. A collection of portraits and "Visions" dating from this period was exhibited in Vienna in 1910.

And now Schoenberg embarked on the exploration of the uncertain seas of atonality.

For more than two hundred years all European music had been obedient to the dictatorship of two tone families, the major and the minor.

These families were related, but they listed their members, their whole and their half-tones, in different degrees of rank. So, when the family representatives joined in a harmonious chord, the difference in the distinction of rank resulted in two different sounds. The major chord was always positive, strong, affirmative, gay, cheerful, glorious; the minor chord was always a strong contrast, full of sadness, melancholy, and lamentation. Up till modern times, it was thought possible to express all the emotions of the musical world in either the major or the minor key.

In this realm of major and minor, each tone of each scale is entirely dependent on the first tone of the scale. That is why the major and the minor world was called a tonal system, and its principle, the "tonality."

Arnold Schoenberg believed that there was no room left for further expansion of this system, and so he looked for different, new, combinations of sounds. Why should it be permitted only to build up chords according to the tonal laws of major and minor scales? Do not other laws exist and other scales in countries outside Europe? Or even in Europe, what kind of music was there before Rameau first set down the major and minor laws? Is not the twentieth century completely new in its attitudes, does it not want new expressions foı its feeling in all the arts, in painting, in poetry, and also in music? A new, more adequate system of sounds must be created to express this new feeling.

And so Schoenberg suggested a scale of twelve equal chromatic tones. These twelve tones are no longer dependent on the first note, nor do they have to follow the numerous laws of the old family tradition with its distinction of rank. The tonal dependence is overthrown; all twelve tones of this new scale are equal to one another and cooperate in the new democratic system of "atonality." Consequently, there is a new approach to consonant and dissonant chords, both becoming the inherent overtones of a tone, from which the so-called dissonant ones need a solution. There is no longer any difference in beauty between a consonant or a dissonant chord.

Moreover, this atonal twelve-tone scale of Arnold Schoenberg is an individual scale. There is no fixed pattern for music writing, but each composition is based on its own scale. It is a complete new order in the world of music, a new world of quality, contrary to the old tonal system, an "a-tonal" system. It is necessary to study these new harmonies point for point in order to understand Schoenberg's music, whose principles he himself unfolded in full detail in his ingenious treatise on harmonics, which begins with the words, "I learned this treatise on harmonics from my pupils." On the first page he wrote the name "Gustav Mahler" and these proud yet modest lines, "I wish that this treatise should make me so respected that from now on no one will ever dispute it when I say 'this man was a genius.' "

But the world did not respect Schoenberg. The concert listener of 1912, 1915, 1920, did not even endeavor to understand his ideas or find an approach to his music, and so Schoenberg took the step which Gustav Mahler feared so much. He quit the noisy battlefield of the concert-hall, he gave up the listener, and retired to his home to work on a kind of composition

which did not have to be put to sound at all. He complicated his new twelve-tone system more and more by writing most of his composition in an artistic contrapuntal style. He felt that counterpoint and atonality fit excellently because both are democratic systems.

The new musical style is expressed in the Three Piano Pieces, opus 11, Five Orchestral Pieces, opus 16, the monodrama "Erwartung," opus 17, and a modern form of solo cantata for the stage. The Five Orchestral Pieces, composed in 1909, were performed for the first time September 3, 1912, at a Queen's Hall Promenade concert in London, under the direction of Sir Henry Wood. In January, 1914, they were again produced at Queen's Hall, this time under the composer's direction. The program notes for this performance stated that the Five Pieces seek to express "all that dwells in us subconsciously like a dream; which is a great fluctuant power, and is built upon none of the lines that are familiar to us; which has rhythm as the blood has its pulsating rhythm, as all life in us has its rhythm; which has a tonality, but only as the sea or the storm has its tonality; which has harmonies, though we cannot grasp or analyze them, nor can we trace its themes. . . . All its technical craft is submerged, made one and indivisible with the content of the work."

Schoenberg, without doubt, knows his Freud thoroughly, and like many others was profoundly impressed by the revolutionary psychological theories of this countryman of his. Thus psychoanalysis brought forth its inevitable fruit in the realm of music as it did in drama and fiction.

The score of the Five Orchestral Pieces calls for two piccolos, three oboes, English horn, four clarinets, bass clarinet, contrabass clarinet, three bassoons, contra-bassoon, six horns, three trumpets, four trombones, tuba, kettle drum, bass drum, cymbals, triangle, gong, xylophone, harp, celesta, and strings. As might have been expected, this work was jeered and hissed, and only a few chosen critics assumed a more or less tolerant attitude. The well-known English critic, Ernest Newman, was of the opinion that Schoenberg's music was "not that of a genius but of a brain that has lost every vestige of the musical faculty it once had except the power to put notes together, without the smallest concern for whether they mean anything or not."

On November 29, 1925, this anarchistic piece was performed by the New York Symphony under Walter Damrosch in Mecca Temple, New York, where it met the same fate as in London.

In the autumn of 1911 Schoenberg again moved to Berlin, where he lectured on composition and began his "Pierrot Lunaire," opus 21, a cycle of twenty-one tiny poems recited in music, scored for declamation with string orchestra, flute, and clarinet. This work, which was first performed by Albertini Zehme in Berlin in the autumn of 1912, made Schoenberg famous. It is the most conspicuous of the late specimens of German modernism, which was profoundly admired in the country of its creation, and unmercifully attacked elsewhere.

On the occasion of the London performance, the London Times said that "Schoenberg's world is described as one of nameless horrors and terrible

imaginings, of perverse and poisonous beauty and bitter-sweet fragrance, of searing and withering mockery, and malicious selfish humor which goes beyond that of his poet."

During the season of 1912-13 Schoenberg undertook a tour with a "Pierrot Lunaire" party, and conducted his own works in Amsterdam, St. Petersburg, and Prague, everywhere evoking intense opposition on one hand and great enthusiasm on the other. "Pierrot Lunaire," said one periodical, "is a riddle not to be solved in a day, a year, or decade. There is no need at this writing to go again into the details of this strangely morbid mood painting—this quivering, but heartless, dalliance with the phantasms of a lunambulist; a thing sickly green, pallid, sometimes partaking of vertigo; at other moments suggesting the pathological rather than the beautiful, and hovering close to madness; a work fascinating in a hypersensitive way, and yet as monotonous as the dripping of water, which it resembles. This uncanny mastery of it is not to be denied, yet it is a mastery that would seem to lead music to an impasse, to put Schoenberg and his followers in a cul-de-sac rather than to open any new dominions for the tonal art."

In January, 1913, James Huneker wrote an article for the New York Times after hearing a performance of "Pierrot Lunaire" and studying some of the published scores. To quote briefly from the brilliant American critic's estimate:

"His mission is to free harmony from all rules. A man doesn't hit on such combinations, especially in his acrid instrumentation, without heroic labors. His knowledge must be enormous, for his scores are as logical as a highly wrought mosaic; that is logical, if you grant him his premises. He is perverse and he wills his music, but he is a master in delineating certain moods, though the means he employs revolts our ears. To call him crazy is merely amusing. No man is less crazy; few men are so conscious of what they are doing, and few modern composers boast such a faculty of attention. Concentration is the keynote of his work; concentration—or condensation of formal, concentration of thematic material—to the vanishing point, and conciseness in treatment is allowed in modulation."

It was in 1913 that Schoenberg finished a dramatic work, for which he wrote his own book, "Die Glueckliche Hand." This work was not performed until twelve years later, October 14, 1925, in Vienna. Dr. Stiedry, energetic director of the Volksoper, undertook the difficult task of producing "The Fortunate Hand," after financial difficulties had been overcome by the efforts of Dr. Bach, a distinguished writer on music and close friend of Schoenberg's. This opera, which had been considered impossible to perform, necessitated innumerable rehearsals, but in the course of the Vienna Music Festival Dr. Stiedry spared no pains in preparing it.

In 1915 Schoenberg began a grand oratorio, "Jakobslieder." In 1918 he founded the Society for Private Musical Performances, known as the "Schoenberg Verein," in Vienna. Afterwards he lectured on composition in Amsterdam (1920-21), and then, returning to Modling, near Vienna, he began again to compose and to take pupils in composition. It must be men-

tioned that, as early as 1903, Schoenberg was teaching at the Stern Conservatory, and ten years later he became professor at the Koenigliche Akademie fuer Musik. In 1922 he published a new and revised edition of his Manual of Harmony. In 1923 he composed a cycle of piano pieces, a quintet and a septet for various instruments. These works seem to be the beginning of a new phase of his evolution.

On March 13, 1926, the League of Composers in New York gave a performance of Schoenberg's quintet for wind instruments at Town Hall, opinions on which were divided as in the case of his other works.

The elaborate "Gurrelieder" was performed by Leopold Stokowski and the Philadelphia Orchestra together with the League of Composers in 1931, in New York.

In 1925 he was invited to assume the chair Busoni had occupied in Berlin. With his acceptance of the invitation in 1933 to come to America, where some of his music, including "Pierrot Lunaire" and the opera "Die Glueckliche Hand," had been heard, Schoenberg began a new phase in his eventful life.

Arnold Schoenberg's life has been a life of great artistic surprises to himself and to those who believe in him. It has been a life of puzzles to those who look at his music, his poetry, and his paintings from a distance. It is also a life of problems, partly solved, partly unsolved, a life of questions asked, with an answer now and then, although some may never find an answer.

It is also the life of an uncommonly strong fighting spirit who, convinced of the power of his mission, is counting defeats among the necessary preparations for a final victory.

Some years ago Schoenberg wrote in an essay on the problems of art teaching, "Art does not originate from being able to create, but from being forced to create." This "being forced" in Schoenberg was realized by Mahler immediately, which is why he strove all his life that Schoenberg might find an appreciative audience. During his stay in America, Mahler asked in every letter, "How is Schoenberg?" In his last days he was deeply worried about Schoenberg's future, when he realized that he would no longer be able to fight for him.

In 1920-21 Schoenberg lectured on theory and harmony in Amsterdam, and in 1925 was made an honorary member of the Santa Cecilia Academy in Rome. Early in 1933, when Hitler came to power, he fled from Germany in an agony of confusion, disillusionment, and despair. In revulsion against that bitter experience he re-embraced the Jewish faith, which he had renounced years earlier. The same year he went to Paris and then to the United States, where he became a teacher at the Malkin Conservatory in Boston.

Schoenberg's coming to the United States gave impetus to new discussions of his importance as a composer. It also stimulated young American composers of ultra-modern music.

In his "Treatise on Harmony" Schoenberg has written in his preface:

"This book I have learned from my pupils. . . . The mistakes they made when I gave them insufficient or inadequate directions taught me how to teach them rightly. Problems correctly solved have proved the rightness of my endeavors, without inducing the erroneous belief on my part that I had really solved the problems thereby. And it seems to me that neither my pupils nor myself have suffered. Had I told them no more then I knew myself then they too would have known only that and nothing more. As it is, they may even know less. But they do know the main thing, and that is to seek!"

With even the musical conservatives admitting that he is one of the greatest creative talents of our century, and with his pupils and disciples carrying his influence into every branch of the art, from motion picture background scores to the more esoteric chamber music concerts, his own works have all too seldom been performed in public. He once was quoted as saying that perforce he was writing for audiences fifty years hence.

He is still, as Paul Stefan called him, the "untiring revolutionary" of music, but it has been a long time since his theories and works have been received with anything but respect, and it may be that he has mellowed a little.

Fritz Stiedry, conductor of the New Friends of Music Orchestra in New York, acting on Mr. Hirschmann's suggestion, asked the composer to write a new work especially for the orchestra. Schoenberg accepted with alacrity, because he felt he was "ready to tackle that Second Chamber Symphony again."

"I told my wife," he said, "that if I was able to help other composers to find out what they wanted to express, I certainly ought to be able to help myself disentangle those early ideas of my own."

Mr. Stiedry is on record as saying that the new symphony, which the mature Schoenberg was able to complete within a few months, is "one of his masterpieces."

"It is interesting to note," he added recently, "that this 1940 work revives certain points of Schoenberg's style, before he adopted the controversial twelve-tone system."

In 1935 Schoenberg was appointed professor of music at the University of Southern California, and in 1936 he accepted a similar position at the University of California in Los Angeles, where he is now living.

Schoenberg loves living in Southern California. He makes his home in West Los Angeles with his wife, sister of the violinist Rudolf Kolisch, and their two children, Nuria, now seventeen years old, and Ronald, who is twelve.

"At the university they have shown that they esteem me," he said. "I like the pupils who come to me. It is a good atmosphere. I feel that I am accomplishing many of the things I wish to accomplish. Yes, I am very very happy there."

He teaches some ten or twelve hours a week at the university and there are many private pupils. This leaves him little time for composing. Never-

theless, since coming here, he has further developed his "twelve-tone system" and has written several major works, notably the violin concerto, a suite for string orchestra, and his four string quartets.

Arnold Schoenberg's violin concerto, which has occasionally been heard of, but never publicly played since its completion in September 1936, had its official premiere in an afternoon concert, December 6, 1940, at the Academy of Music in Philadelphia, before a polite if not altogether convinced audience. The soloist with the Philadelphia orchestra, under Leopold Stokowski's leadership, was Louis Krasner.

Messrs. Krasner and Stokowski had planned to make the Schoenberg work known to the Philadelphia Orchestra's subscribers in March 1939, but the premiere was postponed owing to a death in the violinist's family.

Lately Schoenberg has written, among other things: Concerto for String Quartet; Suite for String Orchestra; Concerto for Piano and Orchestra, opus 42; "Ode to Napoleon Bonaparte," for String Orchestra, Piano, and Narration; "Theme and Variations" for Band, opus 43 (written for and first performed by the Goldman Band in New York); "Theme and Variations" for Orchestra, opus 43B; and Fourth String Quartet, opus 37.

Schoenberg is small and quick-moving, and his brown eyes, under heavy brows, flash youthfully as he talks. There are humor and generosity, as well as determination, in the set of his wide mouth, and he looks at least fifteen years younger than his age.

Today the concert listener has at least accepted Schoenberg's romantic works, such as the string sextet "Verklaerte Nacht," or the "Gurrelieder."

His immense influence on the younger generation could only arise from Schoenberg's ideal method of teaching. He has never forced his ideas on a pupil; on the contrary, he tries to develop the student's own individuality. "You must not write so," he once said to his pupil Karl Horwitz in Vienna, "because I write this way. Let your inner self express that which you are forced to express and make that an expression of your own individuality. Everyone develops in a different way and will reach in his own way the goal he is destined to reach." That is why it was possible for a new branch of the modern school, directly opposing Schoenberg in some points, to originate among his students in Vienna.

Arnold Schoenberg, adapting the old laws, sometimes enjoyed piling several complications, one upon the other, with talmudic schrewdness. This style is understandable only to his pupils and to those who have studied modern counterpoint.

But whenever one comes to Schoenberg, willing to listen and to follow, he, careful and grateful for this precious gift, is able to touch some hidden chords in the listener's soul, as he did in his "Kol Nidrei," which Rabbi Sonderling of Los Angeles asked him to write in 1938. This work for orchestra, mixed choir, and speaker "will destroy the 'cello-sentimentality of Max Bruch," wrote Schoenberg to his friend Paul Dessau.

Lazare Saminsky, composer and authority on the subject of Jews in music, says of Schoenberg:

"Arnold Schoenberg, with all his radicalism, is a typical representative

of Western, that is, Continental Jewry, hysterical and neurotic, assimilating and accentuating ideas and feelings adapted from its neighbors. Schoenberg plays in music the very Hebrew role which was played by Mendelssohn, Meyerbeer, and Rubinstein, and I am sorry to say that this role does not at all consist in bringing an original note into European music. It tends only toward accentuating, sharpening, or giving an overtaxed expression to the tendencies of the composer's contemporaries. The set and stubborn classicism of Mendelssohn is as much a product of a typically Hebrew overemphasis of the point of artistic creed as the biting extremities, outbursts, and experiments of Schoenberg's."

In Merle Armitage's book "Schoenberg" we find a statement made by the Viennese composer:

"If a composer does not write from the heart, he simply cannot produce good music. I have never had a theory in my life. I get a musical idea for a composition. I try to develop a certain logical and beautiful conception; I try to clothe it in a type of music which exudes from me naturally and inevitably. I do not consciously create a tonal or a polytonal or a polyplanal music. I write what I feel in my heart—and what finally comes on paper is what first coursed through every fibre of my body. . . .

"What can be constructed with these twelve tones depends on one's inventive faculty. The basic tones will not invent for you. Expression is limited only by the composer's creativeness and his personality. He may be original or moving with old or modern methods. Finally, success depends only on whether we are touched, excited, made happy, enthusiastic . . . or not."

Paul Stefan says of Schoenberg:

"His greatness is incontestable. So is his loneliness. Who could be companion to this genius? Some try to follow in his footsteps. Many have adhered to his musical tenets, at least to the twelve-tone scale. But, just as Wagner's followers have recovered from his dictum that all the arts lead to his music drama, and have thereby returned us to the opera, so surely will we find that the law of the twelve tones is not the final panacea for Schoenberg's followers. . . ."

Schoenberg is worshipped and revered by his disciples. His great intellect and his martyrdom of being misunderstood and unappreciated, are keys to his character of unflinching honesty and stubborn fanaticism. As a pioneer he has opened new paths, but where they will lead has not yet been answered.

Arnold Schoenberg is the recipient of an Award of Merit for Distinguished Achievement of the National Institute of Arts and Letters. The award, which carries a prize of $1,000 and is given to "an eminent foreign artist composer or writer living in America," was presented to Mr. Schoenberg at the Annual Ceremonial, held jointly by the American Academy and the Institute.

On October 21, 1948, the New York Philharmonic under Dimitri Metropolus played Arnold Schoenberg's "Five Orchestral Pieces." (It was last heard in New York about twenty-three years ago under Walter Dam-

rosch.) Here are a few excerpts from the Herald Tribune written by Virgil Thomson:

"The orchestral sound of the work is derived from French Impressionism in general and from the music of Debussy in particular. The orchestra is delicate, coloristic, and clean, at no point emphatic or demagogic. . . . It deserves every bit of its world-wide prestige, and none of its world-wide neglect."

And Robert Bagar wrote in the Telegram:

"The Schoenberg 'Five Pieces' consists of music that is dissonant, but always attractive and always sounding just right. It is beautifully orchestrated, and the performance given it by the orchestra was superb.

"We are much indebted to Mr. Mitropolus for bringing this composition to us again. One hopes that it won't go back on the shelf."

From an interesting article written by Winthrop Sargeant in the New York Times, October 1948:

"For nearly forty years Arnold Schoenberg has been famous as the bloody but unbowed advocate of a method of musical composition known as 'atonality' or 'the twelve-tone system'—a method regarded by its adherents as music's equivalent of the Einstein theory, and by its detractors as a theoretically high-sounding but actually very simple recipe for systematic noise-making. Today, despite optimistic prophecies, atonality is no more popular with the musical public than it was when Schoenberg first evolved it. . . .

"His 'Theory of Harmony' is a conservative treatise which might have issued from the pen of a typical old school professor of musical composition. The book is a manual of harmonic practice as it existed in musical composition around 1890. Academicians may sheathe their swords. Schoenberg, unlike some of the more speculative theorists of modern 'musicology,' apparently realizes that the twentieth century has failed to develop any new musical technic sufficiently valid to be made the basis of a system of pedagogy. . . .

"The 'Theory of Harmony' takes its place among numerous perfectly good harmonic treatises which are neither better nor worse, and among which the preference of students and teachers is a matter of taste."

Arnold Schoenberg, whose seventy-fifth birthday will take place in 1949, was honored with a special concert by the International Society for Contemporary Music, at Palermo, Sicily, in April 1948.

JACOB SCHOENBERG

JACOB SCHOENBERG, composer, pianist, conductor, and musicologist, was born in Fuerth, Bavaria, September 8, 1900. He comes from an orthodox cantor's family. When Jacob was five years old, his father discovered the boy's interest in music, and he engaged a local teacher for his first piano lessons. Later he attended the local Jewish theological academy, from which he graduated with the highest mark. For his doctor's dissertation he

chose as the subject "The Traditional Songs of the Jewish Liturgy in Germany," the first successful attempt of scientific research in this little known field. The dissertation was later printed in book form. Hugo Leichtentritt, Professor of Musical Science at Harvard University, Boston, wrote in May 1926: "A profound and searching scientific investigation in the field of music"; and Alice Jacoby Loewensohn of Berlin wrote: "An excellent, clear, modern and unusual book."

His first orchestral work, "Prelude Symphonique," performed in 1923 by the Nuerenberg Symphony Orchestra under Bischoff, already contained a hint of oriental melodies, and his piano sonata in E minor introduced a subsidiary theme with a strange rhythm, almost Arabic in effect.

In 1935 Schoenberg published a selection of Palestinian songs in the form of a handy little song book entitled "Shirey Eretz Israel," containing "Hymns and National Songs," "Songs of Labor and Upbuilding," "Love Songs," "Songs of Feast and Joy," "Country and Nature Songs," "Children's Songs," and "Dances." The piano accompaniments blend perfectly with the melodic color of the tunes themselves, enhancing their essential quality in a purely impressionistic manner.

Jacob Schoenberg's works have been conducted throughout Europe by Rosenstock, Pruewer, and Bischoff, and performed by the pianist Leonid Kreutzer.

Schoenberg was musical adviser and critic for the Bavarian radio station in Munich, and contributed articles to innumerable newspapers and musical periodicals, both in Germany and in foreign countries.

His symphonic Horas were performed in Berlin (1936) under Joseph Rosenstock.

In 1937 Schoenberg wrote his "Hassidic Suite" for piano, which consists of three movements: Prelude, Aria, and Fugue. It is a very interesting and intriguing work. Its first movements, a two-voiced invention, is based on an original theme, conceived in the very style of Palestine folk music.

When Ray Lev, noted American pianist, played Schoenberg's "Hassidic Suite" at her recital in Carnegie Hall, New York, November 5, 1948, it was received very enthusiastically by the large audience. Harriett Johnson of the Post wrote: "Mr. Schoenberg's 'Hora,' which is from his 'Chassidic Suite,' had an infectious rhythmic vitality and original melodic and harmonic twists that created unusual interest"; and Henry W. Levinger of the Musical Courier wrote: "Jacob Schoenberg's Hora (Fugue from a Chassidic Suite) is written with fine craftsmanship, built on an inventive theme with harmonic colors."

In August 1939 Schoenberg went to London, where he lived for nine years, being very active teaching, composing, and writing many articles for English newspapers. Finally he decided to embark for the United States, arriving in New York in January 1948, where he soon became editorial staff member of several periodicals and kept busy teaching composition.

Following is a partial list of his many works: "Cappriccio romantique," "Prelude Symphonique," "King Frog," "Song of Hope," "Suite" (Chassidic) Praladium, Arie (Nigun), Fugue (Hora), and "Heaven and Earth" for

large orchestra; "Suite" for 13 Instruments, "Sonata in E" for piano, "Sonata" for 'cello and piano, "String Quartette," "Piano Quartette," "Israel" choral work for large orchestra, "Palestian A Capella Choral Work," "Hora" for male voice choir, "Hora" for piano, Symphony for large orchestra, and "Cherishing the Faith," oratorio for chorus, tenor solo and orchestra.

WILLIAM HOWARD SCHUMAN

BORN IN NEW YORK CITY August 4, 1910, Schuman was educated in the public schools there. While in high school, he organized his own jazz band and soon after graduation began to compose popular songs. Not until he was nineteen did Schuman show any interest in symphonic music, and thereafter he divided his time between Tin Pan Alley, where he wrote songs, made arrangements for jazz bands, and even did some song-plugging, and Carnegie Hall, where he heard as many orchestral concerts as possible. In 1935 Schuman received his B.S. from Columbia University; in 1937, his M.A. He also studied with Max Persin (harmony), Charles Haubiel (counterpoint), and with Roy Harris. During the summer of 1935 Schuman attended the Mozarteum Academy in Salzburg. That fall he joined the music faculty of Sarah Lawrence College, becoming in 1938 conductor of the college chorus which, through appearances with such organizations as the Boston Symphony Orchestra, achieved national reputation under his direction. In spite of his youth, Schuman is now president of the Juilliard School of Music, a post to which he was appointed in the fall of 1945.



He has written unconventional symphonies and chamber music which prove that even the atonal system has its melodic beauty. The Music Critic Cycle of New York voted his Third Symphony the best new American orchestral work to be performed in New York during 1941-42. Schuman's Symphony is not of the classical variety: Allegro, Adagio (or Andante), Minuet (or Scherzo), Allegro; but its four movements are devoted to two larger parts, entitled: I) Pasacaglia and Fugue, II) Chorale and Toccata, a structure that brings to mind the music of the eighteenth century. It seems that the thinking and feeling of our times is closer to that of the seventeenth and eighteenth centuries than to the romanticism of the nineteenth, a fact which is also mirrored in the great interest our composers show in forms, counterpoint, and the preference for wind-instruments. William Schuman's "Quartettino for Bassoons" shows how lively and witty this slow bass instrument can be treated, especially in the first movement, an "Ostinato," and in the third movement, a waltz. His two "Pieces for Clarinet

and Piano" reveal an almost unbelievable warmth and beauty of the clarinet. His harmonies are usually dissonant.

In the period from about 1937 to about 1941, Schuman was so fond of parallel fourths and fifths that their use became a mannerism. The later music employs such progressions less and less. No one objects to the atonality of William Schuman's music, because it is not forced, but naturally developed. Paul Rosenfeld characterizes Schuman's music as a force that "moves joyously with a gesture of embrace out towards life." Alfred Frankenstein stresses "the luminous quality of his orchestration, which always glows and never glitters," and he describes the great choral music, written by Schuman for the girls' choir at Sarah Lawrence College, as works of "extreme simplicity."

Leonard Bernstein thinks that "William Schuman's music belongs to that cheerful category of compositions which are better listened to than discussed."

No wonder that such admiration of his colleagues led to the unique appointment of William Schuman as successor to the late Carl Engel, director of publications for G. Schirmer. In the fall of 1944, for the first time in the history of a leading American publishing house, a prolific composer took over the functions of an editorial head. Alfred Frankenstein commented on this appointment: "Up to now William Schuman was responsible only for his own music; now he assumes responsibility for directing the policies of one of the foremost publishing houses in the world, a fact which is bound to have significant repercussions on the country's musical life."

Schuman's rhythms are extremely varied and, while the fundamental pulsebeat may remain regular for long stretches, particularly in slow sections, the metric patterns above this beat shift constantly. Always strongly personal in character, Schuman's work reveals a preference for large forms, large media, large sonorities. Yet he has written with delicacy and subtlety in the smaller forms. Certainly, the man who wrote both the Third Symphony and "Orpheus with his Lute" must be considered worthy of a high place in the ranks of contemporary composers. His almost complete freedom from any recognizable influence of older composers is probably due to the strength and independence of his mind and to his having begun serious composition relatively late. His dissonant counterpoint is no more to be attributed to Hindemith than the fact that some of his shorter melodies contain few repeated notes is to be attributed to Schoenberg. Unlike many of our composers, he has never utilized native folk music.

Schuman's larger works have been performed by the major orchestras both here and abroad, with Serge Koussevitzky conducting the Boston Symphony Orchestra in first performances of his "American Festival Overture," Symphony No. III, Symphony for Strings, and "A Free Song." The first performance of Symphony No. IV was given by Artur Rodzinski and the Cleveland Orchestra; "Prayer in Time of War," by Fritz Reiner and the Pittsburgh Symphony Orchestra; and "William Billings Overture" by Rodzinski and the New York Philharmonic Symphony Orchestra. Robert Shaw, who has conducted the Collegiate Chorale in performances of most

of Schuman's many choral works, introduced his unusually popular "Holiday Song." And Schuman's Ballet "Undertow," with choreography by Anthony Tudor, was first performed by the Ballet Theatre; the symphonic version, "Undertow—Choreographic Episodes for Orchestra," by Alfred Wallenstein and the Los Angeles Philharmonic Orchestra. Schuman has also written: Concerto for Piano and Small Orchestra (1942), "Pioneers" for chorus (1937); three string quartets; music for the film "Steeltown"; and many other works in large and small forms. His cantata, "This is Our Time," on a text by Genevieve Taggard, was performed July 4, 1940, by the New York Philharmonic Symphony Orchestra at the Lewisohn Stadium, together with the People's Philharmonic Choral Society, under the baton of Alexander Smallens.

The recipient of many awards and citations, Schuman was presented with the first Pulitzer Prize in Music (1943) for "A Free Song"; the first award of the Critics' Circle of New York (1942) for his Symphony No. III; the first Town Hall-League of Composers Award (1939); and two Guggenheim Fellowships (1939-40, 1940-41). He also received the Koussevitzky Foundation Award, a grant-in-aid from the Metropolitan Opera, and, recently, the composition award of the American Academy of Arts and Letters. The Encyclopedia Britannica and the National Association of American Composers and Conductors (1942) have both presented him with citations. He has been elected a fellow of the American Academy of Arts and Letters, and Chicago Musical College has conferred upon him an honorary Doctorate of Music.

ELIE SIEGMEISTER

ELIE SIEGMEISTER, composer and pedagogue, was born January 15, 1909, in New York. He studied piano with Friedberger; harmony, counterpoint, and composition with Rieger, Wagenaar, Bingham, and Boulanger. Stoessel was his teacher in conducting. At eighteen he received his Bachelor of Arts degree from Columbia University, and was awarded a Juilliard Graduate School fellowship in 1935-1938.

Siegmeister taught for a while in Brooklyn College and at the New School of Social Research. Later he conducted the Manhattan Chorus, organized the American Ballad Singer, and was one of the founders of the American Composers' Alliance. He was also active as musical director and conductor of the Theatre Guild's production, "Sing Out, Sweet Land." Elie Siegmeister is one of the most gifted of American composers. His compositions depict the atmosphere and character of the American West and Mid-West. He is much interested in native American themes.

Among his compositions written for orchestra, choral ensembles, chamber music, for chamber orchestra, and for the stage, we may mention some of the major works: "May Day," "American Holiday," "Rhapsody for Orchestra," "A Walt Whitman Overture," "Ozark Set," "Western Suite," "Prairie Legend," "Dance Trilogy," "Abraham Lincoln Walks at Mid-

night," Sonata for violin and piano, String Quintet, and American Sonata for piano. Among his best known works for the stage are "Created Equal," "Maid in Japan," "Doodle Dandy of the U. S. A.," and "The Golden Doors."

His compositions have been performed by the symphony orchestras of Philadelphia, Minneapolis, Detroit, Rochester, and NBC of New York.

NICOLAS SLONIMSKY

NICOLAS SLONIMSKY, Russian-American composer, critic, conductor, and musicologist, was born April 27, 1894, in St. Petersburg (Leningrad), Russia. He began his piano studies at the early age of six with his aunt, Isabella Vengerova, who is now teaching at the Curtis Institute, Philadelphia. Later he entered the St. Petersburg Conservatory, where he studied composition under Basil Kalafati and Maximilian Steinberg. He left Russia in 1918 and traveled extensively through Turkey, Bulgaria, Serbia, Italy, and Germany, giving occasional concerts of piano music. He reached Paris in 1922, and came to America the following year at the invitation of the Eastman School of Music, Rochester, N. Y.



It was in 1923, during my engagement as solo 'cellist of the newly erected Eastman Theatre and the Rochester Philharmonic Orchestra (alternating with Joseph Press), that I first met Nicolas Slonimsky. He was coach at the Opera Department there (later American Opera Company) and he also toured the country from coast to coast as assisting artist to Vladimir Rosing. His ballet, "The Prince Goes A-Hunting," story by Paul Horgan, was produced in Rochester in 1924. There, teaching, directing, wise-cracking, stunt-plucking, and what not, he had begun to perfect himself in English through the librettos of Gilbert and Sullivan. Even in those days one could notice that he was a mathematician, fond of discovering new formulas in music, and that he was predestined for modernistic propagandism.

In 1925 he moved to Boston. He had been brought there as the secretary and companion of Serge Koussevitzky. Slonimsky was employed in several capacities: as score-reader at the piano in Koussevitzky's rooms, as pianist when the orchestra needed one, and musical secretary to the conductor. In other words, he could be called the conductor's pianist and assistant. Slonimsky's facility at score reading and his ability to reduce it to terms of the piano was prodigious. Koussevitzky repeatedly gave Slonimsky credit for the masterful fulfillment of his task. However, the work, though at first fascinating, proved to be too limited for Slonimsky's expansive and ambitious nature.

In the spring of 1927 he was asked to take over direction of the Pierian

Sodality, a euphonius title for the Harvard Student Orchestra, a post he enjoyed immensely. The same year he founded the Boston Chamber Orchestra for the purpose of presenting unfamiliar smaller works, both classical and modern, drawing his personnel from the Boston Symphony Orchestra. When Koussevitzky gave his first double-bass recital in America, Slonimsky was his accompanist. And surely enough, because he had something original to offer, and was fast mastering the language, Slonimsky soon became a regular contributor to the music pages of the intellectual Boston "Evening Transcript." Slonimsky says that as a means of learning English he had made an intensive study of magazine advertisements upon his arrival in the United States (an excellent method that does not seem to have occurred to our language teachers).

Slonimsky's song, "My Little Pool," and a few of its companions—Slonimsky has set to music verses by Oscar Wilde, poems by Russians, lines by Americans—achieve near-perfection in musical atmosphere. His piano pieces for children stand likewise among the most intelligent musical juvenilia we have had in recent years. Slonimsky's songs have been sung by Roland Hayes; his piano compositions have been played by George Copeland; Jascha Heifetz has publicly played his violin pieces. If the man were to concentrate upon composition, he could—perhaps he will—make a definite place for himself with a definite Slonimsky style. That style would be characterized by an alert melodic line, pungent harmonies in unhackneyed progression, succinct patterns, the microcosmic finish of the cameo. But, Slonimsky is a one-man conservatory. He plays the music, he writes it, he lectures on it—and he conducts it. Slonimsky as a conductor cultivates the same style that characterizes his compositions. When he turned seriously to composition in the smaller forms, he brought to his task a highly unusual technique. One who has heard him accompany singers in recitals, and felt the admirable quality of his playing in the productions of the romantic school, will understand that there is more room than he will acknowledge in the head of this modernist for the heart of the romantic.

His book, "Music Since 1900," containing a day-by-day chronology of musical events, appeared in November 1937, the second American edition in March 1938, the English edition in March 1938. It is a compendium of information invaluable for everyone interested in modern music. It presents a descriptive chronology of those musical events that must subtly but surely influence the entire future of music, and it lists in a biographical dictionary all the important composers and musicians who lived into the twentieth century or are living now. Slonimsky is a man of cool and realistic mind, a scholar, an excellent musician, an authority on modern music and musicians. He is a colorful and unique figure. His encyclopedic "Music Since 1900" is characteristic of his mind—brilliant, brittle, fascinated by the extraordinary, pedantically interested in detail.

When, in 1928, Edgar Varese, in association with Colin McPhee, Carlos Salzedo, Carlos Chavez, and Julius Mattfeld, founded the Pan-American Association of Composers, it was Nicolas Slonimsky who conducted the programs of music by Weiss, Ives, Ruggles, Cowell, Salzedo, Riegger, Varese,

Roldan, Chavez, and other modern composers. He has established himself in Boston. His activities there are various: he appears frequently as pianist; conducts the Chamber Orchestra of Boston and the Pierian Sodality of Harvard; lectures at the Public Library and elsewhere.

MAXIMILIAN STEINBERG

THE WELL-KNOWN composer and theoretician was born July 7, 1883, in Russia. The author of this book was one of his pupils. In spite of the fact that he showed precocious talent in music, his parents chose for him the career of a scientist. When graduated from the Petrograd Gymnasium in 1901, Steinberg entered the University of the same city, where he completed the course in 1906.



But his natural inclination and love for music compelled him to take up its study seriously. He entered the Petrograd Conservatory, studying under Rimsky-Korsakov and Glazounov. He was graduated from this institution in 1908. Immediately afterwards he was offered the post of professor at his alma mater, an honor rarely bestowed; and this youth (then not quite twenty-five years old) suddenly found himself in a professor's chair. Not only did fortune smile on the musician, but on the man as well, for he won the hand of the daughter of his teacher. On the occasion of his marriage, Igor Stravinsky, his fellow-pupil, wrote and dedicated to the couple the brilliant and famous symphonic work, "Fireworks."

Steinberg's early work as composer shows the influence of Glazounov, even more strongly than that of Rimsky-Korsakov, and a great technical ability, combined with a not original but essentially classical temperament. His was the honor of editing the posthumous works of his father-in-law. He also completed Korsakov's famous Handbook on Orchestration. Steinberg has utilized practically all forms in composing. He has written four symphonies; the fourth, "Turksib," was composed on the occasion of the opening of the Turkestan-Siberian Railroad. His earlier works include a cantata, a dramatic poem, "Heaven and Earth"; and a number of songs.

In June, 1936, I took a trip to Soviet Russia, my first visit there since 1915. When I went to visit my Alma Mater, the Conservatory of Music, I met the new director, the composer Maximilian Steinberg, reigning in the place of Glazounov of older days. Recognizing me, he invited me to his studio for a delightful informal chat. From him I obtained my curious and interesting details about the new regime. He invited me to his home, where I met his charming wife, the daughter of Rimsky-Korsakov. There, during an appetizing and well-served dinner including caviar and other Russian

delicacies, she related little personal incidents in the life of her famous father, which added to my memorabilia in the music world. After the meal, we went into the library, where I perused the great composer's original and rare manuscripts, some of which had not as yet appeared in print, but which will surely delight Rimsky-Korsakov's admirers once they are published.

Maximilian Steinberg is still at the peak of his creative powers. He is famous as a teacher of composition. Here is a partial list of his outstanding pupils: J. Karnowitsch, W. Schtscherbatschew, A. Gubenko, O. Stirmer, S. Bogatyrew, L. Streicher, D. Collingwood, G. Rimsky-Korsakov, D. Schostakowitsch, G. Byk, W. Winogradow, S. Zaranek, W. Belajew, M. Bichter, N. Heifetz, P. Akimow, W. Dranischnikov, W. Deschewow, J. Schaporin, A. Gladkowskij, S. Eltzyn, T. Reiter, and J. Salit.

OSCAR STRAUSS

ALTHOUGH NOT A RELATIVE of the famous Johann or Richard, Oscar Strauss has won a high place in lighter music, and is now one of the most widely known of operetta composers. He is radically different from Lehar and Fall; he is rather to be considered a successor to Jacques Offenbach, for, like him, he makes light of the classical music tragedies in an inimitable satirical fashion.



Like some of his colleagues in the operetta field, Oscar Strauss began as composer of serious music, and to this period belong some of his best works, including Overture to Grillparzer's "Der Traum, ein Leben," for orchestra; "Serenade," for string orchestra; violin sonata in A minor, opus 33; the opera "Colombine," performed in Berlin in 1904; "Die Lustige Niebelungen," a parody performed in Berlin in 1905; "Hugdietrichs Brautfahrt," performed in Vienna in 1906; "Ein Walzertraum" (undoubtedly his best work), performed in 1907; "Der Tapfere Soldat" (his famous "Chocolate Soldier"), first performed in Vienna in 1908; "Rund um die Liebe," performed in 1914. But Strauss soon turned to lighter compositions and here found a wide field for his talents.

Oscar Strauss was born in Vienna April 6, 1870, and studied under Gradener and Max Bruch. During 1895-1900 he was conductor in many provincial theatres. In 1900 he became chief conductor in the cabaret Ueberbrettl, founded by E. von Wolzogen, whose members included the poets Frank Wedekind and O. J. Bierbaum, for whose stage pieces Strauss wrote many musical numbers.

In his later period Strauss began to make free use of modern dance

rhythms ("shimmy" and fox-trot), and therein he has achieved artistic and pleasing results.

Oscar Strauss' operettas sparkle with life and humor, and his melodic inventions are of the "catchiest" and most lyrical, pleasing alike to connoisseur and layman. Few operettas of modern times have won such universal popularity as the incomparable "Chocolate Soldier" and "A Waltz Dream."

Aside from the compositions listed above, the following comic operas belong to his "serious" period: "Der Schwarze Mann," performed in 1903; and "Die Galante Markgraefin," performed in 1919. And to his more modern group belong "Liebeszauber," performed in Berlin in 1916; "The Last Waltz," performed in Vienna in 1920; "Nixchen," Berlin, 1921; the ballet "Die Prinzessin von Tragant," "Teresina," "Marietta," "The Three Waltzes," "Mes Amours" (premiered in Paris, 1940); and his music written for the films "Jenny Lind" (starring Grace Moore), "The Smiling Lieutenant" (with Claudette Colbert and Maurice Chevalier), "One Hour with You" (Jeanette MacDonald), "The Land Without Music" (made in London and featuring Richard Tauber), and "Three Waltzes" (made in Paris, with Yvonne Printemps).

In these compositions, as in his earliest, Oscar Strauss pours out a veritable treasure trove of lovely airs, lilting, graceful, and sensitively and brilliantly orchestrated. He is one of the last pillars of the unforgettable gay, romantic, poetical, and dancing Vienna.

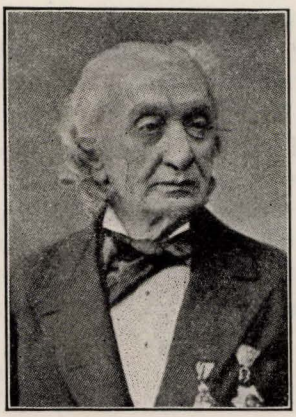
I am MUSIC, most ancient of the arts. I am more than ancient; I am eternal. Even before life commenced upon this earth, I was here—in the winds and the waves.

When the first trees and flowers and grasses appeared, I was among them. And when Man came, I at once became the most delicate, most subtle, and most powerful medium for the expression of Man's emotions. When men were little better than beasts, I influenced them for their good.

In all ages I have inspired men with hope, kindled their love, given a voice to their joys, cheered them on to valorous deeds, and soothed them in times of despair.

SOLOMON SULZER

SOLOMON SULZER, composer and chief cantor of the Jewish congregation of Vienna, as well as teacher at the conservatory there, is considered the most famous cantor of the nineteenth century. He was born March 30, 1804, in Voralberg. This great reformer of synagogue music is also significant as a composer. Thanks to the two volumes of religious chants, "Shir Zion," published by him in 1845-66 and accepted by all synagogues, he won fame as an innovator of excellent taste and genius.



Sulzer had a soft and soulful voice, which exercised an unspeakable charm over his listeners. He had a vivid creative imagination and saw in flaming images the compositions he sang. His far-reaching imagination carried him to the days of his people's great past. The general feeling of love and respect for the genius as well as for the man was made evident when he resigned his post as chief cantor of the Vienna Great Synagogue, which had echoed the strains of his soul and voice for fifty-six years.

In 1845 he received an invitation from the Vienna Music Society to the honorary post of professor of singing at the conservatory, which he kept until 1848. During one of the evenings organized in his honor by his friends and followers, Madame Gabglion, a court actress, read Mosenthal's Prologue, and the famous violinist Helmesberger, at that time director of the conservatory, played music to the same Prologue, especially written for the occasion by Karl Goldmark.

Franz Liszt, after hearing Sulzer sing, spoke of him in his article, "The Gypsies and their Music in Hungary" (Budapest 1861), thus: "Only once had we the opportunity to conceive what Jewish art could have been if all the intensity of the living feeling in the Jew could be expressed in forms innate of their own spirit; we met in Vienna Cantor Sulzer. His singing of the psalms, like the spirit of fire, soars over us to the all-high to serve as steps to His feet. The heavenly quality of his voice transports us to heaven."

During the latter years of his life, the famous author of "Shir Zion" devoted his time to re-editing his works. He was assisted by his son, Professor Joseph Sulzer, an outstanding 'cellist and pedagogue. His aid was the more necessary as the old composer's sight had begun to fail him. Unfortunately he did not live to see the new edition of his compositions, for he died in Vienna January 18, 1890. Two years after his death, his son published the posthumous works of his father, augmented by his own.

ERNST TOCH

ERNST TOCH, one of the world's foremost composers, was born in Vienna December 7, 1887. He comes from a family of merchants. At first he studied medicine and philosophy in Vienna and the University of Heidelberg, but as a composer he can be considered self-taught. He attended the Vienna Conservatory of Music and later received a scholarship at the Conservatory of Frankfurt-am-Main (1909), where he studied piano with Willy Rehberg. He also received the Austrian State Prize for composition.



In 1913 he became faculty member at the Hochschule fuer Musik in Mannheim, until the beginning of World War I, when he enlisted in the Austrian Army. When the war ended, he returned to Mannheim, teaching composition at the Hochschule and privately. In 1921 Toch received the degree of Ph. D. (Mannheim). Eight years later he left for Berlin, remaining there until 1933.

Ernst Toch is a prolific and versatile composer. He has written music in practically every form. His works have been performed in all music centers of Europe and the Americas. His opera "The Princess on the Pea," written in Europe, was produced in New York in 1936. Later it was performed in other cities in the United States.

He came to the United States in 1934 and was appointed professor of composition at the New School for Social Research, New York. Toch is a neo-classicist. His music is a link between the old masters and the ultra modern composers.

Toch calls Bach, Mozart, and Brahms his great teachers, and strives to be a mediator between the old tradition and the modern style. "The elements of structure and movement used in classical music are still valid and strike a restful balance even in atonality," he wrote in the foreword to his "Five Times Ten Etudes," the model for modern piano teaching.

The depth ethos of his music, his complete mastery of technical problems, and his grateful respect for the music of past days made him at once the leader and friend of Europe's youngest generation of musicians, and also won for him the affection of America's composers and music students. There is no more fitting tribute to him than the lines which Nicolai Lopatnikoff wrote in honor of Toch's fiftieth birthday in 1938: "Never did he attempt to make the individuality of the pupil conform to his own. His sole desire was to give one and all the benefit of his expert knowledge and wide experience."

Since he himself is an outstanding pianist, he became the pioneer of modern piano music with his "Symphony for Piano and Orchestra" and his "Piano Concerto," both of which he performed in London and in Boston.

Nevertheless, his wealth of ideas was developed to an even greater extent in his chamber music for all kinds of instruments, among which are Trio for Violin, Viola, and 'Cello; Piano Quintet, opus 64; "Poems to Martha" for voice and strings. His String Trio and Piano Quintet were commissioned by and dedicated to Mrs. Elizabeth S. Coolidge.

In America, his best known compositions are two orchestral works, "Big Ben," a Variation Fantasy on the Westminster Chimes, and a merry overture, "Pinocchio," written in 1935. "Big Ben," given its first performance by the Boston Symphony Orchestra December 20, 1934, under the leadership of Serge Koussevitzky, is a descriptive impression from a visit to England in 1933 and 1934, while he was walking across the Westminster Bridge on a foggy midnight. He had listened intensively to the deep-toned chimes of Big Ben announcing the hour, and thus perceived the idea of composing a fantasy in variation form, basing it on the memorable chimes. His "Pinocchio, A Merry Overture," based on Carlo Colladi's famous story of the puppet, was written in 1936 and dedicated to Alvin Johnson, director of the New School for Social Research. Ernst Toch also wrote "Cantata of the Bitter Herbs," for soli, chorus, narrator, and orchestra; "Songs of the Cycle," for soli, chorus, flute, piano, and organ; Concerto for 'Cello; and many songs. Among his scores for the films are "Peter Ibbetson," "Cat and Canary," "The Ghostbreakers," "Ladies in Retirement," "First Comes Courage," "None Shall Escape," "The Unseen," and "Address Unknown."

In 1936 Toch was appointed professor of composition at the University of California, a post he still holds.

Fritz Kreisler, on being asked what he thought of present-day composition, replied:

"Musical composition is almost at a standstill. The present product is a thing of disturbance. It is the outgrowth of nerves that are upset, a reflection of conditions. What surprises me in all these new efforts is the ponderous laboring aftereffects with many different instruments and sound devices when our greatest composers with four simple instruments and the human voice did things that remain eternally beautiful. Dissect what these nervous, excitable people are doing and what do you find? Only what is negligible.

"We are living under the pressure of a spiritual blockade. The world must overcome its selfishness and doubtless it will.

"Very little worthwhile is being written for the violin lately. Composers no longer have a feeling for this instrument, for its charm, its loveliness, its intonation, its wealth of possibilities and variegation. At present technique has become the whole end of playing."

This is the statement of Fritz Kreisler, and Kreisler should know, for no violinist has worked as tirelessly as he to enrich the violin repertoire.

FRANZ WAXMAN

FRANZ WAXMAN, composer and conductor, was born in Koenigshutte, Germany, in 1906. He studied music mainly in Berlin and Dresden. Prior to his coming to the United States, he conducted in Germany, both in opera and symphony concerts. When the Nazis came to power he was forced to leave Germany. He came to America in 1934, and soon after he became a leading conductor and composer of film music in Hollywood. He has worked for Metro-Goldwyn-Mayer and Fox Studios, and has been musical director at Universal Studios. At the present he is the head of the music department at Universal Studios.



Franz Waxman is a very gifted composer and an energetic conductor. Between the years 1937 and 1946 he wrote the music to the films "Captain Courageous," "Rebecca," "Suspicion," "The Edge of Darkness," "The Horn Blows at Midnight," "Old Acquaintance," "Mr. Skeffington," "Air Force," "Objective Burma," "The Two Mrs. Carrolls," and many others.

Franz Waxman's Carmen Fantasy for violin and orchestra, written for and dedicated to Jascha Heifetz, is often played by the eminent violin virtuoso. This brilliant piece is recorded by the Victor Company. "Athaneal, the Trumpeter," a comedy overture, was performed by Leopold Stokowski and by the Standard Symphony Orchestra; and his "Elegy for Strings" and "Symphonic Fantasy" from "The Edge of Darkness" were played by several symphony orchestras.

In April 1949 Waxman left for Europe where he was invited to appear as conductor in several European capitals.

"Critics are like dentists. They have to explore and get down into sensitive places in sensitive people." —G. B. S.

KURT WEILL

KURT WEILL has already won a place as one of the prominent modern composers. Busoni, his teacher in piano and composition, prophecied a brilliant future for him. Weill is a follower of Debussy, Schoenberg, Hindemith, and the whole school of ultra-modernists. Nevertheless he shows much individuality. He has already created extensively in the fields of opera, ballet, symphony, and fairy-tale music.



Kurt Weill was born in Dessau, Germany, March 2, 1900. He is the son of a cantor. Utterly untheatrical music was part of his earliest training. He began to study music at fourteen and in 1918 went to Berlin to study with Humperdinck for a year, and from 1921 to 1924 he was a pupil of Busoni.

He had to support himself by playing the piano in an obscure Bierkeller from evening until dawn. His earnings depended upon the generosity of the patrons, who were expected to drop their contributions on a plate conspicuously displayed on the piano.

In 1919 he became conductor of opera, operetta, ballet, and concerts in Luedenscheid, Westphalia, and his tasks also included composition of incidental music for plays. "Der Protagonist" was first performed by the Dresden State Opera in 1926. The first performance of "Die Dreigroschenoper," written in collaboration with Bert Brecht, and based on the plot of the old "Beggar's Opera" by John Gay, was given in Berlin. His "Mahagonny" caused a hostile demonstration by the Nazis when first performed in Leipzig in 1930. The school opera "Der Jasager" (The One Who Says Yes), based on an ancient Japanese legend, had its premiere in Berlin in 1931.

Other works include: "Quodlibet," entertainment music for orchestra, aimed for a child's theatre, opus 9; "Girls' Dance," opus 10; "Concert for Violins and Woodwinds," opus 12; and "The New Orpheus," a cantata for soprano, solo violin, and orchestra, with text by Ivan Goll.

Kurt Weill's strong attachment to the musical theatre is one of the baffling mysteries of the creative spirit, for there is nothing in his early background to account for it.

Virgil Thomson, composer and critic, writes in "Modern Music" of November 1933: "Kurt Weill is a new model of German composer. His training, or at least his early experience, is that of a writer of sad popular songs, the kind of things the French call 'chansons realistes.' The songs he writes have a perfection of prosody. His orchestrations are well-scored. His choral treatments are striking. Kurt Weill has done for Berlin what Char-

pentier did for Paris. He has dramatized their family life. He has touched hearts. He has almost created style."

According to Paul Rosenfeld, " 'Die Dreigroschenoper' is a free and squalid and savage modernization of 'The Beggar's Opera.' The music is a doubly ironic beggar music, with persistent Yiddish minors. His 'Mahagonny' is pathos about the street life of pre-Nazi Berlin, the Berlin of night clubs, of universal destitution. His piece 'Der Jasager' exhibits a sort of morality for students and other young people." In New York it was given at the Playhouse in Grand Street by the Music School of the Henry Street Settlement under the direction of A. Lehman Engel, in the spring of 1933."

Max Reinhardt, once Germany's most outstanding producer and stage director, was preparing with Franz Werfel a giant pageant—the history of the Jews throughout the ages—to be called "The Eternal Road" and to be produced in the Manhattan Opera House in New York "as soon as possible." Would Kurt Weill come and write the music?

In the fall of 1935 Weill arrived in New York. His livelihood for the time being was provided by the backers of "The Eternal Road."

He brought with him a reputation as a European composer of operas and musical comedies. Today, his reputation as an American theatrical composer rests on such solid achievements as "The Eternal Road," "Johnny Johnson," "Knickerbocker Holiday," "Lady in the Dark," "One Touch of Venus," "Street Scene," "Down in the Valley," and "Love Life."

Weill's success in adapting his brilliant and unique style of composition to the American musical stage is all the more remarkable when contrasted with the less fortunate efforts of other European composers who have attempted in vain to make a similar adjustment in the United States.

The success of "Knickerbocker Holiday" and the birth of a new Broadway musical talent was officially recognized when Maxwell Anderson, Elmer Rice, and Robert E. Sherwood invited Weill to join the Playwrights Company as a full-fledged member and partner. "Lady in the Dark" was to be his first work to be produced.

From the lavish sound cascades of "Lady in the Dark" Weill has now advanced—via "One Touch of Venus"—to "Street Scene," musical version of the Elmer Rice play and Weill's most daring bid for a new American opera. In his review of the opening performance, conservative, careful Olin Downes wrote, "Street Scene, the drama by Elmer Rice, the score by Kurt Weill, with lyrics by Langston Hughes, is the most important step toward significantly American opera that the writer has yet encountered. . . ."

"Down in the Valley," which received its premiere July 12, 1948, at the University of Indiana, with the services of the college's full orchestra under the baton of Ernst Hoffman, was mainly conceived for production by smaller groups. The entire opera has a duration of about forty-five minutes and requires only three singers, soprano, baritone, and tenor, a few speaking parts, and the chorus, which participates actively in the production.

Perhaps the greatest factor in Kurt Weill's amazing career as an American composer has been his firm determination to break with his European

past. He has catered in places, deliberately, and probably necessarily, to Broadway, prevailing with fresh invention, a masterful and eclectic craftsmanship, and feeling, perhaps most tellingly revealed in the treatment of poignant details of the drama of the lives of the underdogs of modern society and their pitiful searching for understanding and happiness.

On October 7, 1948, Weill's new musical "Love Life" opened at the 46th Street Theatre in New York. "Love Life" marked the first collaboration between the Messrs. Weill and Lerner.

His wife, Lotte Lenia, a singer, a diseuse of most extraordinary personality, sings, or rather croons with an impeccable diction that reaches to the farthest corner of any hall, and with an intensity of dramatization and sincerity of will that are very moving. She has appeared in most of her husband's plays.

JACOB WEINBERG

JACOB WEINBERG was born July 1, 1879, in Odessa. His family was well-known in music and literature, his father's brother, J. P. Weinberg, enjoying a reputation as literary critic, poet, and translator of Heine. As a child, young Jacob displayed marked musical tendencies. His father, however, had other plans, wishing to make a merchant of the boy, and insisted that he attend a school of commerce. At seventeen young Weinberg moved to Rostow to work as a bank clerk. But his calling was soon made manifest—he had a strong leaning for music. After studying for two years under the musical pedagogue Pressman, Weinberg was permitted to enter the most advanced courses of the Moscow Conservatory, then under the direction of Safonoff.



Here he studied piano with Professor Igumnoff, and composition with Tanejew. At the same time he was appointed professor in the law faculty of Moscow University.

Weinberg remained in Moscow after concluding his studies. His first work was an "Elegy for 'Cello," a Tschaikowsky memorial, published by Jurgenson as opus one. This was followed by the Sonata for Violin and Piano, in F sharp minor, first played in Paris, 1905, at the Rubinstein Concerts and then given on numerous occasions in Russia. The Piano Concerto in E flat minor, opus eight, was played in Moscow, Kiev, Odessa, and other cities. The following year, Weinberg toured Russia as piano virtuoso and accompanist. He then gave instruction in piano and theory of music.

In 1923 Weinberg left for Palestine, where he began to compose in the Judaic tradition.

He played a leading part in the establishment and organization of the Jewish National Conservatory of Music in Jerusalem, and he composed Jewish music on Yemenite, sephardic, chassidic, and Arabian themes.

In 1926 he won first prize in a musical contest at the Philadelphia Centennial Exposition, for his comic opera "Hechaluz" (The Pioneer), for which he also wrote the libretto. This opera is in three acts, the first of which is set in Poland, the second and third in Palestine; it paints the life of the young immigrants, first in the Exile, then their arrival and life in Palestine. The opera consists of many humorous and interesting episodes. The score is written as pure Jewish folklore music. It is the only purely Jewish music that ever received recognition in an international musical contest. Prominent judges, consisting of composers and conductors, made the award. Parts of the opera—the chorus dance, and a few songs—the whole under the title, "A Night in Palestine," may be produced next season in Philadelphia at a festival to be played by the Philadelphia Orchestra with a picked chorus of several thousand singers.

In 1928 Weinberg settled in the U.S.A. as head of the theory department of New York College of Music. Later he joined the faculty of Hunter College and the School of Sacred Music (of the Hebrew Union College). In 1933 Professor Weinberg received the degree of Doctor of Music.

He is founder of the Festival of Jewish Arts, presented annually in Carnegie Hall.

Among the large number of Jacob Weinberg's published works, in addition to the above mentioned opera, we find three complete Sabbath Services; a symphonic ode "The Gettysburg Address"; a cantata, "The Sea Gull," (after M. Gorky); an orchestral Suite, "Purim" (Carnival in Palestine); a "Trio on Hebrew Themes," for piano, violin, and violoncello; a Piano Concerto; an Oratorio, "Isaiah"; and many smaller forms for piano, violin, 'cello, and voice.

Weinberg's music is distinctly Hebraic in nature, with the emphasis on modal Palestinian melody and strongly accentuated rhythm, particularly in his later songs, such as "Haganah" and "Soldiers of the Peace."

Dr. Weinberg has contributed articles on Jewish music to the Jewish Tribune, Etude, The Reconstructionist, Jewish Forum, and other periodicals. He is a member of the American Society of Composers, Authors, and Publishers (ASCAP), American Guild of Organists, American Musicological Society, Jewish Music Forum, The Bohemians, National Council of Jewish Music, and other organizations.

I heard Weinberg's Piano Concerto, played by Lottie Landau at a Palestinian concert held at Carnegie Hall, June 1, 1947. The concerto is written in a conventional form. Its harmony is very conservative, with no new inventions. The New York Post wrote:

"The Weinberg concerto is one of those pleasantly reminiscent pieces which are as much fun to hear once in a while as the latest Milhaud or Prokofieff. It has a little of everything. There are echos of Tschaikowsky and the agreeable nostalgia of Chausson. It ends with a dramatic pause and

a heavy downbeat in the orchestra, so that you half expect the familiar concluding measures of Rachmaninoff in C minor, but though he used well-tried materials, Dr. Weinberg managed a certain freshness in his handling of it."

JAROMIR WEINBERGER

JAROMIR WEINBERGER was born in Prague, Czechoslovakia, January 8, 1896. He studied music first in his home town, with Kricka and Hoffmeister. Later he enrolled in Max Reger's master class at the Leipzig Conservatory.



His first visit to the United States was in 1922, when he was invited to become professor in theory and composition at Cornell University. On his return to Europe in 1926, he became director of the Music School at Eger. Later he taught and conducted in Moscow, Vienna, and at the National Theatre at Bratislava. In 1937 Weinberger went to London, and in 1939 returned to the United States, where he made his permanent home in New York.

Jaromir Weinberger's name became famous after his opera "Schwanda" had its world premiere in the Czech National Theatre, Prague, April 27, 1927. It was coolly received at the premiere, but later achieved sensational popularity. The opera, which is based on a Bohemian legend, with text in Czech language by Milos Kares and Max Brod, has had over a thousand performances on more than a hundred stages, in fourteen languages. America first became acquainted with music from the opera when Albert Coates conducted the Overture, the Polka, and the Fugue at a Lewisohn Stadium concert, August 4, 1930. The initial showing of the opera itself in this country took place at the Metropolitan, November 7, 1931.

Weinberger has a fine feeling for folklore, as proved by his later operas and his variations on an old English tune, "Under the Spreading Chestnut Tree." Although some modernism can be traced in his compositions, Weinberger will never become the model of a modern composer. He draws his music from folk tunes and from the past.

Prior to 1939 he wrote two operas, "Geliebte Stimme" (1930) and "The Outcast of Poker Flat" (1932); an operetta, "Fruehlingsstuerme" (1932); a pantomime, "The Abduction of Evelina" (1917); "Don Quixote" and "Scherzo Giocoso," both for orchestra; a sonata and pieces for piano; "Bohemian Dances," for violin and piano; "Czech Rhapsody," for orchestra; "Homage to the Pioneers"; "Bible Poems"; and "Song Cycles of Jewish Melodies."

Among his compositions written in America are "The Legend of Sleepy Hollow"; two poems by Edgar Allan Poe, "The Devil in the Belfry"

and "The Raven"; "Song of the High Seas"; "A Lincoln Symphony"; "Prelude and Fugue" on "Dixie"; and incidental music for Shakespeare's "The Tempest," "A Winter's Tale," "Romeo and Juliet," and "Hamlet."

LAZAR WEINER

ON A SUMMER AFTERNOON in 1910, when I played as soloist at the Merchants' Club in Kiev, under Schneevoigt, I made a visit to an old friend, Dzimitrovsky, conductor at the Brodsky Synagogue, where I too was a chorister in my childhood. In the basement of the synagogue were the rehearsal hall and the classrooms, where the candidates for the great choir pursued their academic as well as their musical studies. I arrived while Dzimitrovsky was giving a piano lesson. Among the assembled boys was a dark-haired, pale lad of twelve, small for his years.



This was Lazar Weiner, who, Dzimitrovsky said, had a great gift for the piano. When I met him again, eleven years later, I found him a mature musician, holding a position as coach and conductor, and giving piano lessons in New York City.

This young, energetic, and talented musician was born in Cherkass, near Kiev, Russia, October 27, 1897. At the age of seven he began to sing in the choir of the Cherkass Synagogue. At ten he came to Kiev, entering Dzimitrovsky's choir. Then, at the Kiev Conservatory, he continued his piano studies under Poukhalski, and theory under Ryb. After three years at the conservatory, he left with his family for the United States, arriving here in 1914.

In 1921 he resumed harmony and took up orchestration with Frederick Jacobi, and later with Robert Russell Bennett, in New York City. In 1923 Weiner organized the New York Freiheit Gesangs Verein, an amateur chorus of several hundred Jewish shop workers. By unremitting effort he succeeded in bringing this body of men and women to a high degree of perfection among amateur choruses. At the same time, Weiner organized the Folk University Chorus, the Yiddish Culture Chorus, and the ILGWU Chorus. In 1931 he became conductor of the Workmen's Circle Chorus, a position he still holds.

In 1930 Weiner met Joseph Schillinger, in whose system he became interested. He studied with him for about six years.

His earlier compositions are: incidental music to the drama "Day and Night"; music for chorus, solo, and orchestra to Levick's poem "The Golem"; pieces for violin and for 'cello; and a number of songs, which have much lyricism and melodic originality.

Lazar Weiner is an exceptionally gifted composer. He has written four

cantatas: "Legend of Toil," "To Thee, America," "Hirsch Lekert," and "Man in the World," all for chorus, soli, and orchestra; a string quartet; Trio for Piano, Violin, and 'Cello; "Fugue and Postlude" and "Theme and Variations" for orchestra; "Once Upon a Time," a musical comedy, produced in 1932; "Lag Boimer," ballet produced in 1929; "A Biblical Suite" in three movements, for chorus, soli, and piano; and an album of eleven songs.

At the Festival for American Composers held in Rochester in 1934, three of his piano compositions, "Dance," "Prelude," and "Little Story," were performed. His cantata "To Thee, America" was chosen as a fitting composition to close the Festival for American Composers in 1946 over Station WNYC.

His Friday Evening Service, "Shir L'Leil Shabbat," was presented February 1947 in a national hookup of services by Bloch, Achron, Weinberg, and Kosakoff, at the Central Synagogue.

In 1941 he led the ILGWU chorus with assistance of the NBC Symphony Orchestra in a national hookup, in honor of the inauguration of President Roosevelt.

In 1948 he delivered two lectures on liturgical music at the Juilliard School of Music. At present he is director of the Central Synagogue Choir, appearing with the "Message of Israel" in weekly broadcasts. He conducts the YM and YWHA Chorus in Passaic, New Jersey, and is also musical director of the many Workmen's Circle Choruses throughout the United States and Canada.

His son Yehudi, born June 1, 1929, is following in his father's footsteps. He is an extremely gifted pianist and composer. In 1946 Yehudi entered Yale University, winning a scholarship. He is studying composition with Donovan.

I have heard some of Yehudi Weiner's piano compositions and have found them interesting and intriguing. One may notice the influence of Hindemith, Roy Harris, and present day American composers. It will be of great interest to watch the development of this young man.

On May 31, 1949, Yehudi's String Quartet No. 1 had its first performance before a distinguished audience at a concert meeting of the Jewish Music Forum. The composition, which was played by Werner Torkanowsky and Joseph Rabushka (violin), Mischa Barton (viola) and Bob Jamieson ('cello), proved to be a serious, interesting work of a highly gifted composer.

"Music is the universal language of mankind."—Longfellow.

LEO WEINER

THIS HUNGARIAN COMPOSER won international repute when his "Serenade" for small orchestra, written when the composer was only twenty-one, was awarded the Budapest Liptovarosi Kaszino prize. His second string quartet received the Coolidge prize in 1922.

Born in Budapest April 16, 1875, Leo Weiner studied composition under Hans Kessler at the Royal High School for Music in his native town. In 1907 he accepted the post of teacher in harmony and composition at that institution.

Aside from the two prize works mentioned, the composer has written many other works of great significance, a partial list of which follows: First string quartet, opus 4; "Fasching," an overture for small orchestra, opus 5; "Prelude, Nocturno, and Scherzo" for piano, opus 7; first sonata for piano and violin, opus 9; second sonata for piano and violin, opus 11.

Weiner is still living in Budapest and is active both as teacher and composer.

EGON WELLESZ

EGON WELLESZ, Hungarian, is considered one of the most gifted among modern composers. Inspired by the enthusiasm of Viennese youth for the impressionistic poet, Stefan George, Egon Wellesz poured all the shimmer of impressionistic music into these poems, without using theatrical effects, but masterfully limiting the means of expression to a minimum. Wellesz loved the impressionistic art, which saw objects in fluctuating light and vibrating air. Hugo von Hofmannsthal once described impressionism as "the great art of background and the secret around the doubtful lights, the art of sounds half blown away." This art is alive in Wellesz' piano music, which he also liked to combine with the verses of Stefan George.

Wellesz was born in Vienna October 21, 1885. He started lessons in theory while at high school. From the school he went to the university, and also studied counterpoint and composition with Arnold Schoenberg.

His first composition was "Wie ein Bild," which Emmy Heim sang in Budapest. Later he wrote some beautiful songs and piano pieces, of which "Der Abend," opus 4 (1909-10), Four Impressions for Piano, was produced by Mme. de Tigranoff in 1912 in Paris. There are also his "Drei Klavierstuecke," opus 9; "Eklogen," opus 11; and "Epigramme," opus 17, produced by Norah Drewett in Berlin and Vienna, 1912-13.

In 1914 he wrote his first String Quartet, opus 14; in 1916 his Second String Quartet and his "Idyllen" for piano; and in 1918 his Third String Quartet.

At the same time Jacob Wassermann wrote the text to an opera, "Prin-

cess Girnara," to which Wellesz composed music in 1918-19; it had its premiere in Frankfurt-am-Main May, 1921.

Wellesz melted impressionistic colors with Schoenberg's counterpoint to form a new sound and new style for which the term New Classicism was coined. That name was chosen because of the immense importance of poetry in this style. The word dominates, as it once did in ancient Greek music. And Wellesz loved to set to music ancient plays and ballets. Hofmannsthal and Wassermann wrote for him the books "Alkestie," "The Sacrifice of the Prisoners," "Diana's Wonder," and "Achilleus in Sykros." Wellesz is a musicologist and has done research in the music of the Orient, for which Oxford University bestowed on him the degree of Doctor Honoris Causae "as a student of ancient music and a composer of modern music." This award was granted at the Haydn Centennial Festival at Oxford. With the exception of Haydn himself, no other Austrian musician ever before received this title from Oxford.

Among his other compositions are "Persisches Ballet," composed in 1920 and produced in Donaueschingen in 1924; four quartets; "Opferung des Gefangenen," produced under Eugene Szenkar in Cologne, April 10, 1926; two violin sonatas; compositions for large orchestra; suite for violin, chamber orchestra; piano concerto, opus 49; the colorature cantata "Amor Timido"; "Sonette" for soprano and string quartet; sonatas for 'cello solo; violin solos; and many songs.

ALEXANDER WEPRIK

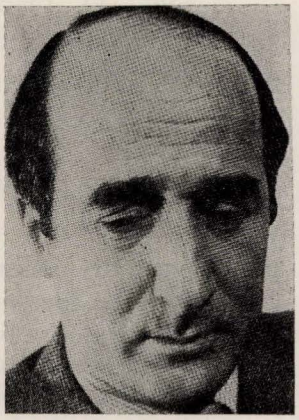
ALEXANDER WEPRIK, composer, was born July 23, 1899, in Lodz, Poland. He first took piano lessons in 1904-5, in the Warsaw Conservatory. Later he was with Goussokofsky, following which he studied with Wendling in Leipzig. After the war he studied composition in the St. Petersburg and Moscow Conservatories. So highly were his talents esteemed that he was invited to teach, despite his extreme youth, in his own alma mater.

His first composition was performed in 1920 in Leipzig. He has written two sonatas for piano: "Song of the Dead," for viola and voice; "Kaddisch," for high voice; a violin suite; Hebrew songs; "Rhapsody," for viola; choral cycle, "Stalinstan," dedicated to the opening of an electric power station in White Russia; Songs and Dances of the Ghetto, for orchestra; "The Mourning Song" and "The Joyous Song," for orchestra.

His compositions are extremely modernistic in style. Weprik is a member of the Union of Soviet Composers in Moscow, and is considered one of the leading musical propagandists in Soviet Russia.

STEFAN WOLPE

STEFAN WOLPE was born in Berlin in 1902, of Russian and Hungarian parents. He studied harmony with Alfred Richter and counterpoint and composition with Otto Taubman at the Klindworth-Scharwenka Conservatory, and with Paul Juon at the Staats Hochschule fuer Musik in Berlin. Later he continued his studies under Ferruccio Busoni, Anton von Webern, and Herman Scherchen.



At fourteen he had already written a complete opera, an octet for winds, and several piano pieces. At twenty-one he destroyed all his manuscripts and made a fresh start. His later writings include operas, oratorios, choruses, and a setting of Heine's "Silesian Weavers." On Hitler's advent to power he moved to Russia, thence to Romania and Palestine.

While teaching composition at Hauser's Conservatory of Music in Jerusalem (1934-38), he studied Arabic and oriental folk tunes. He wrote Palestinian songs, choral works, and a ballet based on the life of Moses, entitled "The Man from Midian."

Coming to the United States in 1938, he became head of the Theory Department of the Settlement Music School in New York (1939-1944).

His cantata "About Sport" and the oratorio "The Passion of Man" were first performed in Berlin in 1931 and 1932 respectively, and his "March and Variations" for two pianos was performed in Moscow in 1934.

Stefan Wolpe is a versatile and highly gifted composer. He is a faithful disciple of the Schoenberg School.

Aaron Copland, reviewing Wolpe's "Two Songs for Alto and Piano" from "The Song of Songs," wrote: "America doesn't seem to know what to do with strong talents like Wolpe. If his music were less grimly serious, less stark, less uncompromising, it would undoubtedly fare better in the musical marketplace. Although Wolpe has been composing and teaching among us for the past decade, only a small group of professionals and pupils have come to know his value. To me Wolpe's music is strikingly original, with a kind of fiery inner logic that makes for fascinated listening. Some pounding natural force brings it forth and gives it reality. It is a sad commentary on the state of our musical house that this man must create in comparative isolation. Wolpe is definitely someone to be discovered."

His "Two Songs" are intensely alive, deeply Jewish, and very personal.

In 1948, at a concert given by the League of Composers at the Museum of Modern Art, in homage to the late Paul Rosenfeld, critic, I heard Wolpe's Six Palestinian Songs sung by Arline Carmen, soprano, and Leon Lishner, and accompanied by Irma Wolpe, in their first performances. They are

modern in construction, rhythmic, fierce, and bold in style. The songs drew long applause from the sophisticated audience.

At present Wolpe lives in New York, where he devotes his time to teaching and composition. Among his other works are Sonata for Violin and Piano; Trio for Violin, Clarinet, and 'Cello; Concerto for Chamber Orchestra; "Israel and His Land" (oratorio); "Yigdal" (cantata); "Zemach Suite" for piano; many songs; and music for a documentary film, "Palestine at War."

On May 11, 1949 the National Institute of Arts and Letters (New York) awarded the $1,000 Award to Stefan Wolpe as one of the outstanding composers of the year.

ALEXANDER ZHITOMIRSKY

ALEXANDER ZHITOMIRSKY was born in Kherson, Russia, in 1881. At seventeen he entered the Odessa Music School of the Imperial Russian Musical Society, where he studied the violin under Professor E. K. Mlinarski. During 1898-9 he studied at the Vienna Conservatory, where his teachers were Prill for violin, Foll for theory, and Dehr for piano. In 1901 he undertook a special course in theory and composition with Korsakoff, Liadov, and Glazounov. He was graduated from the Conservatory in 1910 and received the silver medal there for his "Dramatic Overture."

In 1914 he became professor at the St. Petersburg Conservatory in the special theory and composition classes.

Without song—life would not be worth living.

The greatest power in the physical world is sunlight; the greatest power in the spiritual world is love; the greatest power in the intellectual world is the spoken word and music.

Schopenhauer said, "Music is ever on quest, a quest and a divine adventure."

MANA-ZUCCA

MANA-ZUCCA, one of America's foremost composers, was born in New York, December 25, 1894. Her extraordinary musical talent manifested itself very early. At four she made her first public appearance, playing standard works and improvisations. At eight she created a real sensation, playing a Beethoven concerto with the New York Symphony Orchestra under Walter Damrosch. Her teacher of piano in this country was Alexander Lambert, and of composition, Herman Spielter. Going abroad, she continued her studies with Godowsky and Busone, also taking composition with Max Vogrich and voice with Raimond von zur Muhlen.



Mana-Zucca gave concerts in Russia, Germany, France, Holland, and England, arousing great interest and enthusiasm.

For a short time she turned her attention to the stage. While dining at a friend's house in London, she met Franz Lehar. She sang the score of "Gypsy Love" so well at sight that he asked her to go to Vienna and sing the leading role.

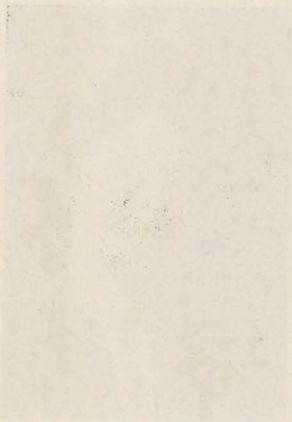
Returning to her career as musician, Mana-Zucca played her own Piano Concerto with the Los Angeles Symphony Orchestra.

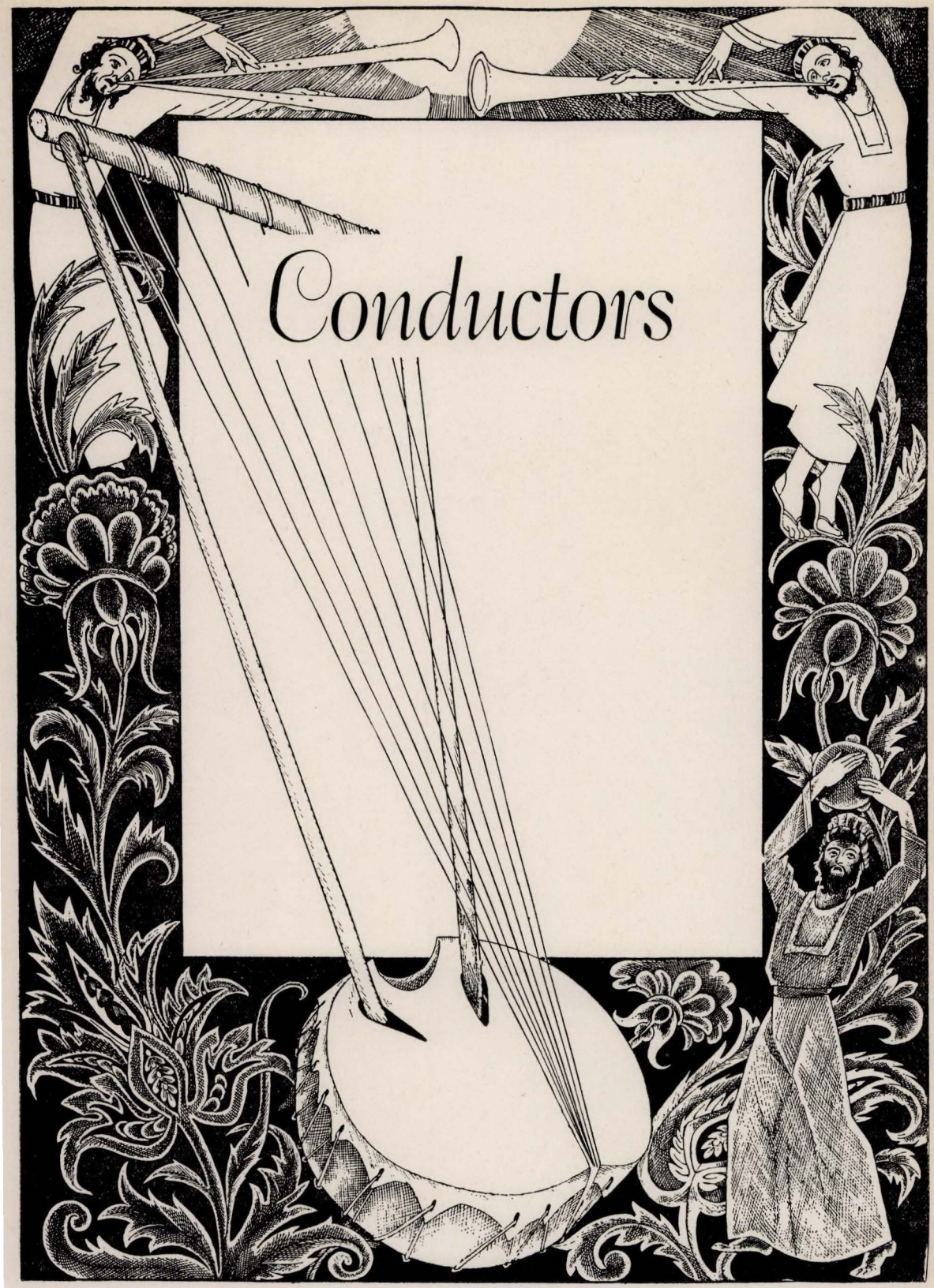
Her compositions are sung by the world's leading artists. Her "children's songs," of which she has made a specialty, are used in many schools. She has found time to write over a thousand compositions in all forms, including choral works, chamber music, two operas, symphonic works, and many songs. Among her successful songs are "I Love Life," "Rachem," "Nichavo," and "God Bless You, Dear."

In 1921 Mana-Zucca responded to the ardent wooing of Mr. Irwin M. Cassel, a millionaire in Florida, where they married in September of the same year.

With their son, Marvin Shepard Cassel, they live at their beautiful home in Miami, Florida.

Mana-Zucca is still composing. Her works, especially her songs, are extremely popular in America. She has been called the "Chaminade" of America.




Conductors

MAURICE ABRAVANEL

MAURICE ABRAVANEL, conductor of the Dallas (Texas) Symphony Orchestra, was born in 1903 in Salonica, Greece, of Spanish-Portuguese Jewish stock. One of his ancestors, Don Isaac Abravanel (1438-1512), was chancellor of Queen Isabella of Spain.



He received his early education in Lausanne, Switzerland. In 1919 he enrolled as a medical student in the Universities of Lausanne and Zurich, but devoted most of his time to music. At sixteen he was music critic for the Tribune de Lausanne, and at seventeen, in charge of the incidental music at the Municipal Theatre and conductor of the Students' Orchestra.

Mostly self-taught, he went to Berlin early in 1922 to complete his studies with Kurt Weill. From 1923 to 1932 he conducted opera and symphony at several provincial theatres throughout Germany, and from 1930 to 1932 was a frequent guest conductor at the Berlin State Opera.

In 1932 he made his Paris debut in the Salle Gaveau, conducted several concerts with the Monteux Orchestra Symphonique de Paris, and was musical director of George Balanchine's Ballets during 1933 in Paris and London, as well as guest conductor at the Paris Opera.

After guest appearances in Rome and Geneva, he went to Australia in 1934 as musical director of the British National Opera Company, remaining there until 1936 to conduct symphony concerts.

In addition, Mr. Abravanel conducted a forty-week season of radio in Sydney and Melbourne, during which time he presented the first Australian performances of Rheingold, Parsifal, Rosenkavalier, Boris Godounoff, Prince Igor, Fidelio, and many other operas.

From 1936 to 1938 he conducted at the Metropolitan Opera in New York, where he holds an all-time record of seven performances of five different works (Samson and Delilah, Tales of Hoffmann, Lakme, Lohengrin, and Tannhauser) in nine days.

In 1938 he was asked to become musical director and conductor of the forthcoming Weill-Anderson musical show, "Knickerbocker Holiday," which had a more complicated and subtle score than run-of-the-mill productions and required a real musician to hold it together. To the horror of the hidebound, Abravanel accepted.

"Knickerbocker Holiday," a rousing hit, was followed by "Lady In The Dark" and "One Touch of Venus." Abravanel took numerous leaves to conduct the Chicago Opera season of 1940, and symphony concerts in New York (with the City Orchestra), Chicago, and Montreal. He presided over the world premiere of Stravinsky's "Scènes de Ballet" in Billy Rose's "Seven Lively Arts."

HERMAN ADLER

HERMAN ADLER, musical director of the Columbia Concerts Opera Company, is a conductor well-known on two continents. Born December 2, 1899, in Jablonec, Czechoslovakia, Adler was a musical prodigy who began playing the violin at five. His parents (his father was a successful physician in a city which was center of the famous Bohemian glass industry) worried over his precocity. When at ten the boy gave a sonata recital in public, his father, frankly alarmed, forbade him to make a career of his music!



While at high school Herman Adler secretly studied theory and composition. Later, sent by his family to Prague to study law, he managed to take lessons on the side in counterpoint and composition with the composer Vitezlaw Novak. Finally he openly entered the Prague Conservatory, where he studied conducting and composition with Alexander von Zemlinsky, teacher of Schoenberg and Bodanzky.

Adler was still a student when invited to conduct the small but excellent orchestra of his home town. He gave one concert and eight performances of "Lohengrin." He then had to return to Prague for his graduation. In his pocket, however, was a contract for the following year. Thus, at twenty-three, Herman Adler became musical director of the city of Jablonec.

Two years later he moved on to Brno, an important Czech city. The next step was a post at the Bremen Opera House, where he stayed from 1929 to 1932. The Bremen Volks-Zeitung declared, "Under Adler's hands the Bremen Opera grew from an ordinary theatre to an institution of musical culture."

News of the young and vital Czech conductor spread, and before long Adler was invited to Russia, first for an introductory guest tour, then to found a new State Orchestra at Kharkov, capital of the Ukraine.

When Kiev was made the Ukrainian capital, the orchestra, with Adler, was transferred there. Adler directed it from its founding in 1933 until 1937. Under his regime it became one of the most progressive of musical institutions, functioning under a three-fold plan: first, new works were tried out in concert as well as in rehearsal for the benefit of the composers; second, five young conductors were attached to the orchestra, with privilege of attending rehearsals, directing popular concerts, and occasionally conducting regular rehearsals; third, a special scheme of sectional rehearsals was instituted to provide the background and tradition needed to supplement the natural virtuosity of the orchestra members. During this Kiev period Adler not only was in charge of the orchestra, but taught at the Con-

servatory and made guest appearances in Moscow, Leningrad, Odessa, and with the famous Dumka Chorus.

In 1938 Herman Adler returned to Czechoslovakia, appearing in Prague with both the Philharmonic and the Radio Orchestras. He was scheduled to open the gala Janacek Festival in Prague with the opera "Jenuga" when, at the dress rehearsal, seated next to the American news commentator, Raymond Graham Swing, he heard Czech mobilization announced over the loudspeaker. Adler left to report for duty. "Munich" followed. Adler saw the handwriting on the wall and departed for the United States.

Adler's American debut took place January 24, 1940, when he conducted the New York Philharmonic-Symphony in a special concert for Czech relief. The Times reported that he revealed himself at once as "a conductor who knows his business," praising his "series of vigorous, decisive, weighty performances." The Herald Tribune hailed his "technical mastery, authority, and real understanding for the music."

His New York appearance was prelude to engagements with other major American orchestras, and the signal for equally high praise from the press in other sections.

When, in the spring of 1944, Columbia Concerts organized its own opera company, Herman Adler was chosen musical director. The first production, "Carmen," in the original Paris Opera Comique version, played sixty-four performances during 1944-45, to sold-out houses and critical bravos everywhere. In a new English version, with casts of gifted American singers, Adler achieved a musical production in which score and text, individual and ensemble, were combined to make the opera both intelligible and entertaining.

I AM MUSIC

I have played a great part in the drama of Life, whose end and purpose is the complete perfection of man's nature.

Through my influence human nature has been uplifted, sweetened and refined.

With the aid of men, I have become a Fine Art. From Tubalcain to Thomas Edison a long line of the brightest minds have devoted themselves to the perfection of instruments through which men may utilize my powers and enjoy my charms.

FRANZ ALLERS

FRANZ ALLERS' native land is Bohemia (Czechoslovakia), where he was born in the old and picturesque city of Carlsbad in 1905; the boy's unusual interest in music led to violin lessons when he was six, and the desire to make music dominated the youth's thinking and personal plans. Preliminary training was augmented by three years' attendance (1920-1923) at the Prague Conservatory of Music, and later by an equal period at the famous High School for Music in Berlin (1923-1926). While in Berlin, Allers served in the Philharmonic Orchestra and the State Opera Orchestra as violinist, thus acquiring at first hand the inside knowledge of orchestra which later became invaluable in his career as conductor.



He returned to Carlsbad in 1926 to fill his first conducting assignment at the Municipal Theatre, where he directed light opera and operetta. This was followed by other engagements and an appointment—Allers was then twenty-two—as assistant conductor of the 1927 Wagner Festival in Bayreuth. A later Wagner Festival in Paris contributed to the young maestro's growing experience and prestige. As in the case of many conductors of European background, he appeared alike in the concert hall, the theatre, and in radio, thus becoming an expert in symphony and popular concert music, as well as in opera and operetta, ballet and broadcasting. During the decade between 1927 and 1938 Allers had a busy time meeting numerous commitments in Central Europe, a great deal of his work centering in his home country. Important radio series, featuring symphonic and theatrical music, were added to his activities.

In 1938, while on a visit to London, Allers was invited to join the conductorial staff of the Ballet Russe de Monte Carlo, and he has traveled with the organization in the United States, Canada, and South America. After becoming the company's musical director, he formed his own Sinphonietta, which became famous, and made guest appearances with various major symphony orchestras.

He has also been busy with summer symphony concerts, conducting the New York Philharmonic Symphony Orchestra at Lewisohn Stadium, the Philadelphia Orchestra at Robin Hood Dell, and the Promenade Concerts of the Toronto Philharmonic Orchestra.

MODEST ALTSCHULER

ONE OF THE PIONEERS of symphonic music in the United States is Modest Altschuler, the eminent 'cellist and conductor who was born in Moghileff, Russia, February 18, 1878. He studied 'cello under Goebelt at the Warsaw Conservatory, and under Fitzenhagen and von Glen at the Moscow Conservatory, where he was a pupil of Arensky for harmony, and of Taneyev for composition. He received the Moscow Conservatory degree of Bachelor of Music in 1890.

After graduation from the Conservatory, he toured Europe as one of the "Moscow Trio," and later went to the United States, where he was active for some time as 'cellist and teacher. In 1904 he founded the Russian Symphony Orchestra, which annually gave a series of concerts at Carnegie Hall. He was conductor of this body until 1919, and still continues to lead it at musical festivals in the southern states.

The first concert of the Russian Symphony Orchestra was given under his direction at Cooper Union Hall, January 7, 1904. It was with this symphony that Mischa Elman made his American debut December 10, 1908. Scriabin also owes his popularity in America to Altschuler, who first introduced his works and fought in his behalf before unfriendly audiences.

Recently he has been active as leader of symphony orchestras in Florida and California.

VLADIMIR BAKALEINIKOFF

IN THE FRONT RANK of the musical artists Russia has given to the world is Vladimir Bakaleinikoff, associate conductor of the Pittsburgh Symphony Orchestra.



Born in Moscow, Vladimir Bakaleinikoff was graduated from the Conservatory with highest honors, attaining a nation-wide reputation as viola player and later as conductor. He played the viola in the famous String Quartet of the Duke of Mecklenburg in St. Petersburg.

In 1920 he won the post of conductor at the Moscow Art Theatre, relinquishing it to remain in the United States as assistant conductor of the Cincinnati Orchestra. After ten years in Cincinnati, Bakaleinikoff devoted several years to appearances as guest conductor with various symphony orchestras in the United States. In the summer of 1942 he conducted the Los Angeles Philharmonic Orchestra, with Rachmaninoff as soloist. He also conducted the opera "Prince Igor" in the Hollywood

Bowl, and was associate conductor of "Symphonies under the Stars" in the Hollywood Bowl, in 1943.

The honorary degree of Doctor of Music was conferred upon Bakaleinikoff by the University of Chicago in 1934. In 1936 he became musical director of the Louisville Civic Arts Association and conductor of the Louisville Symphony, in addition to his position with the Cincinnati Symphony.

Famous for his delightful and unique way of conducting children's concerts, of which he does more than thirty each season in Pittsburgh alone, Bakaleinikoff has also won national reputation as a teacher of talented young students. For eight years he was identified with the National Music Camp at Interlochen, Michigan; and he is the teacher of the young conductor Lorin Maazel.

LEONARD BERNSTEIN

LEONARD BERNSTEIN has won international fame, both as conductor and composer. As music director of the New York City Symphony, as guest conductor of America's major orchestras, and as podium propagandist for American music in Great Britain and the continent, he has astonished his own country as well as Europe with the maturity of his talent, the brilliance of his temperament, and his provocative program-making. As composer, his symphony "Jeremiah," his ballets "Fancy Free" and "Facsimile," and his musical "On the Town," have each been triumphs in their respective and dissimilar fields. And included in his all-around and astounding musicianship is his real gift for the piano, which has been publicly acclaimed in such test masterworks as the Beethoven First Piano Concerto and the Ravel Concerto.



Leonard Bernstein, American by birth and training, was born in Lawrence, Mass., August 25, 1918. "Time" says: "Four-ring musician Bernstein would probably have been equally successful in his father's business. But his Aunt Clara's old upright piano, which was stored in the Bernstein home when he was a child, attracted him first. Lenny Bernstein took to the old upright like a duck to a puddle."

And so, after attending the Boston Latin School, Bernstein went to Harvard, where he majored in music, studying composition under Walter Piston and Edward Burlinghame Hill. He studied piano with Helen Coates and Heinrich Gebhard. He was graduated in 1939. The next two years were spent at the Curtis Institute of Music in Philadelphia, where he worked

under Fritz Reiner in conducting, and Randell Thompson in orchestration. He continued his piano studies under Mme. Isabella Vengerova.

Accepted as a student in conducting by Serge Koussevitzky, Bernstein spent the summers of 1940 and 1941 at Tanglewood, seat of the Berkshire Festival. He returned in 1942 as Koussevitzky's assistant, after a winter in Boston, teaching, composing, and arranging, and producing chamber music programs and Aaron Copland's children's opera "Second Hurricane" for the Institute of Modern Art. During that winter his Clarinet Sonata had its premiere. It was to be his first published score.

At Tanglewood he caught the eye of Artur Rodzinski, who was musical director of the New York Philharmonic Symphony Orchestra, and whose home was at that time near Tanglewood. Rodzinski engaged the young man as his assistant conductor for the season 1943-44.

It was hardly a month after the season had begun, when his great chance came. The date was Sunday afternoon, November 14, 1943. The twenty-five-year-old conductor made his debut. Bruno Walter, who was supposed to conduct, became suddenly ill. Artur Rodzinski was in the country. Leonard Bernstein was called to substitute.

The New York Daily News said later: "Bernstein had one of the opportunities that are like a shoestring catch in center field. Make it, and you're a hero. Muff it and you're a dope. . . . He made it!" Olin Downes covered the debut on the front page of the New York Times, saying, "He showed that he is one of the very few conductors of the rising generation who are indubitably to be reckoned with." The program, which was destined to test young Bernstein's powers and to catapult him to fame, was not an easy or familiar one. For the sake of the record, it consisted of Schumann's Overture to "Manfred"; Theme, Variations, and Finale, by Miklos Rozsa; Strauss' "Don Quixote," with Joseph Schuster as 'cello soloist; and Wagner's Prelude to "Die Meistersinger."

Artur Rodzinski offered Bernstein a second opportunity to conduct the Philharmonic Symphony on December 2, 3, and 5, 1943, when he gave him Bloch's "Jewish Poems" to direct. Then, a fortnight later (December 16 and 17), guest conductor Howard Barlow was ill and Bernstein stepped in once more. On March 11 he shared a program at West Point Military Academy with Bruno Walter. On March 29, 31, and April 1, 1944, he had his own program: Mozart's Overture to "The Marriage of Figaro"; Mendelssohn's "Italian Symphony"; Tschaikowsky's "Romeo and Juliet"; Aaron Copland's "El Salon Mexico"; and his own symphony "Jeremiah," with Jennie Traubel as soloist.

No sooner had the furore over Bernstein's conducting debut died down, than this, the young man's first symphony, aroused new interest and acclaim. The work, the third movement of which, "Lamentations," is a setting of the Hebrew biblical text, Jeremiah's lament for his beloved Jerusalem, had its world premiere, under the baton of the composer, with the Pittsburgh Symphony, January 28 and 30, 1944. On February 18 and 19, Bernstein conducted "Jeremiah" with the Boston Symphony, and in March with the New York Philharmonic Symphony. On May 16 "Jeremiah" won the award

of the Music Critics' Circle of New York, as "the most outstanding orchestra work by an American composer introduced during the 1943-44 season."

Warren Storey Smith's review in the Boston Post summarized the reactions of his colleagues: "Leonard Bernstein, the Boston boy who was appointed assistant conductor of New York's Philharmonic Symphony last fall, *scored an unequivocal success both as composer and conductor.* In the second half of the program he introduced to us his 'Jeremiah' Symphony, with Jennie Traubel singing the mezzo-soprano role required by the final movement, 'Lamentations.' He conducted a brilliant and truly revealing performance of Copland's 'El Salon Mexico,' never before heard here to such good advantage.

"In commenting upon what seemed to him a real significant occasion, this reviewer finds himself in the predicament of the symphony man who is said to have remarked that he didn't dare say how good he thought Mr. Bernstein was for fear of appearing ridiculous. However, he is willing to go all overboard and quote Schumann's famous salutation to Chopin, 'Hats off, gentlemen, a genius!' We do not know whether he will surpass or even equal his first symphonic effort. But no matter. The real point is that one cannot think offhand of any other American composition that has the drive, the poignancy, the dramatic strength, the emotional force of this 'Jeremiah.' And Mr. Bernstein is far from being what we refer to as a composer-conductor. He directs an orchestra as one to the manner born."

In sharp and gay contrast to "Jeremiah" came Bernstein's essay in another new field, his ballet "Fancy Free," commissioned by the Ballet Theatre, and done in collaboration with choreographer Jerome Robbins.



"A ballet in one act concerning three sailors on shore leave," its premiere took place April 18, 1944, at the Metropolitan Opera House. Leonard Bernstein conducted. In the words of Edwin Denby, dance critic of the New York Herald Tribune, it "was so big a hit that the young participants all looked a little dazed as they took their bows . . . it is perfect American character ballet." John Martin of the Times agreed: "It is a smash hit . . . a modern ballet in the best sense of the phrase . . . a rare little genre masterpiece."

"Fancy Free," with Bernstein conducting, had almost two dozen performances during the Ballet Theatre spring season at the Metropolitan; during the summer Bernstein went to Hollywood to direct the ballet at the Bowl. The score was recorded by Decca. Since then it has become one of the most popular works in the Ballet Theatre repertoire; in the summer of 1946 London hailed it at Covent Garden.

Out of the ballet and his association with Jerome Robbins came the musical "On the Town," about three sailors back from overseas, stationed at the Brooklyn Navy Yard. They've never been in New York before and

they have a 24-hour pass. The show, another smash hit, opened at New York's Adelphi Theatre, December 28, 1944. "Time" wrote: "It is an enlargement in color of the sock ballet 'Fancy Free.' Here again are three young sailors footloose in Manhattan, only now one of them falls for the photograph of Miss Turnstiles, the subway's girl-of-the-month. With the other two sailors picking off girls en route, 'On the Town' sings and dances, joshes and handsprings its way from Central Park to the Museum of Natural History, from Carnegie Hall to Times Square, from a flock of night spots to Coney Island.

"Meanwhile, Leonard Bernstein's remarkable musical facility did not lead him to neglect what he considers his real metier—conducting. During the season 1944-45 his engagements included seven major orchestras, among them the New York Philharmonic Symphony, to which he returned as a full-fledged conductor. The other orchestras were: Cincinnati Symphony, Boston Symphony, Pittsburgh Symphony, St. Louis Symphony, Montreal Concerts Symphoniques, and Vancouver Symphony.

The following year Leonard Bernstein was appointed music director of the young and vital New York City Symphony, a venture which had been entrusted the previous season to Leopold Stokowski. To Bernstein the appointment was a challenge and a responsibility. He scoured the city for talented musicians, young women as well as young men, and planned programs on which the contemporary was treated with as much emphasis and respect as the classic. Crowded houses and an enthusiastic press were the stamp of approval of both his principles and performances.

Beethoven balanced Bartok, Shostakovich followed Haydn. And such exciting new works as Marc Blitzstein's symphony, "The Airborne," made extra-musical news. And occasionally the composer would turn soloist at his own concerts and prove that, conducting from the keyboard, he had the same fire and finish at the piano as on the podium.

On October 27, 1946, Bernstein conducted fragments from Alban Berg's opera "Wozzek." Howard Taubman wrote in the New York Times: "Mr. Bernstein, an interpreter in excelsis of contemporary music, shaped the performance with striking logic and sensitivity. There was a wealth of contrast in the orchestral tone; the pacing was right, and the tenderness and pathos of the music came through with blazing intensity. The orchestra, responding to the conductor's every request, did itself proud."

In the spring of 1946 the 27-year-old conductor had the honor to be invited to represent the United States at the Prague International Festival, arranged to celebrate the 50th anniversary of the Czech Philharmonic. Before a brilliant audience, representing the musical elect of post-war Europe, Bernstein conducted two programs of music by Americans—Schuman, Barber, Roy Harris, Copland, and his own symphony, "Jeremiah." His success was so outstanding that he was immediately invited to return the following year.

From Prague Bernstein flew back to New York to direct two broadcasts of the NBC Symphony, then flew abroad again, this time to England to conduct the London Philharmonic in a series of concerts, and to intro-

duce his own ballet "Fancy Free" at the Ballet Theatre at Covent Garden.

On May 9, 1947, Leon Bernstein conducted a symphony orchestra in Munich, Germany, and received a tremendous ovation when he directed the Bavarian State Opera Orchestra before a German and American audience in the Prince Regent Theatre. During the final number on the program, he doubled as piano soloist and conductor of the Ravel Piano Concerto.

At the close of the performance, the audience stood on its feet and applauded him for more than ten minutes in repeated curtain calls amid a storm of "Bravos!" After the first half dozen bows, Bernstein returned to the podium, and with the orchestra repeated the final portion of the concerto, then he was recalled another half dozen times before his admirers vacated their seats.

By July 1 he was back at Tanglewood to assist Koussevitsky in conducting (as a member of the faculty of the Berkshire Music Center) and to prepare the premier of Benjamin Britton's opera, "Peter Grimes." The young English composer's powerful operatic picture of the mad fisherman Grimes aroused high praise and violent controversy and brought music-lovers flocking to the Berkshires. On one thing all critics were in accord—the performance owed much of its impact and excitement to the virtuosic brilliance with which Bernstein brought the complicated score to life.

A new ballet, "Facsimile," written for the Ballet Theatre, again with choreography by Jerome Robbins, had its premiere October, 1946, and was reputed a more serious work than "Fancy Free," but equally stimulating and successful.

In the spring of 1947 Leonard Bernstein enlarged his musical horizon with a trip to the Near East to conduct the Palestine Symphony and a return European visit.

Now a veteran of six seasons before the public, Leonard Bernstein's 1946-47 season opened with his return to the New York City Symphony, and it included guest engagements of four weeks with the Boston Symphony and five weeks with the Rochester Philharmonic.

February 24, 1947, marked the first appearance in Palestine of the brilliant young conductor.

Only a small percentage of the hundreds who besieged the big, bare movie house, Edison Hall, could get in. When the concert started, fifteen minutes late, hundreds stood in the aisles and passageways. He had never seen anything like this. Partly the ovation was Jewish pride in him; the audience was all Jewish—not a single British soldier, policeman, or government official was there.

When he walked on to the platform, Bernstein was greeted by waves of applause that did not subside until he turned around and lifted hands to begin Schumann's "Symphony No. 2." Some said the ovation overshadowed the greeting given Toscanini when he conducted the orchestra's first concert in 1936.

Bernstein conducted without a baton, frequently humming or singing with the orchestra. The second work was his own "Jeremiah." The

score had gone astray somewhere between Athens, Cairo, and Jerusalem. Another copy arrived by air only three days before the concert. But Bernstein got the seventy-man orchestra through it deftly. Then he played the solo part of Ravel's piano concerto, conducting from the piano.

Next day, dressed in slacks and sportscoat, after a swim in the Dead Sea, Bernstein told newsmen exuberantly: the Palestine orchestra is potentially one of the greatest in the world. It should make a trip to the States next fall, but first it needs two solid months of hard work under a single conductor. He gazed dreamily out the window of Jerusalem's modernistic Eden Hotel and mused, "I hope I can be the guide to pull that off."

Peter Gradenwitz, music correspondent from Tel-Aviv, wrote to the New York Times: "Leonard Bernstein has been in Palestine for some days now; he is one of the most talked-of personalities and popular visitors in years. The enthusiasm of the audience at his first concert with the Philharmonic Orchestra knew no bounds, and not since the days of Arturo Toscanini—who, as you will remember, launched our Orchestra on its way ten years ago—has a conductor been recalled so many times and given a similar ovation.

"The Palestine Philharmonic Orchestra, too, has never been better. Its seventy-five musicians were fascinated by Mr. Bernstein, the conductor and pianist; and measuring their enthusiasm, we should not forget that the orchestra has played under Toscanini, Weingartner, Molinari, Sargent, Szenker, Steinberg, and Munch. The concerts with Mr. Bernstein were the climax of the orchestra's tenth season."

Bernstein considers the Jewish element in his music "of neither minor nor major importance, but of an importance co-existent with any other significant element in my background, whether it be the influence of Bach, jazz, the Synagogue, or Italian opera." The influence of the Synagogue becomes obvious in his symphony "Jeremiah," and especially in the third movement "Lamentations," a setting of Hebrew biblical text on Jeremiah's lament for his beloved Jerusalem. On the other hand, the influence of jazz and Latin-American meters becomes noticeable in Bernstein's ballet "Fancy Free" and his musical "On the Town." Both scores do not contain anything that could be traced back to Jewish influence; they fully emerge from American humor and the heartbeat of an American city. Nevertheless, it was "Jeremiah" which, after Bernstein had conducted its premieres in Pittsburgh, Boston, and New York in 1944, won the award of the Music Critics' Circle of New York as "the most outstanding orchestral work by an American composer introduced during the season 1943-44."

Bernstein has written several choral works for the synagogue, among which is the excellent "Hashkivenu."

In October, 1948, Leonard Bernstein made his second visit to Israel. Information received from Jerusalem tells of the all-Beethoven program he conducted with the Israeli Symphony Orchestra in Jerusalem on October 14. One could hear the obbligato of distant shell explosions from the frontier of the shooting area. Col. Moshe Dayan, military commander of the Jerusalem area, and Jewish cadres in the Holy City, attended the concert.

On October 25, 1948, Bernardo Segall, Brazilian pianist, played Bernstein's "Four Anniversaries" at his recital in Carnegie Hall, New York, and in January 1949, G. Schirmer published Bernstein's song cycle, "La Bonne Cuisine," based on recipes from an old French cook-book.

In October 1948 Leonard Bernstein made his second visit to Israel, where he conducted 40 concerts in 60 days. One of the last was presented in the ancient town of Beersheba, the first symphony concert ever to be given there. It was arranged especially for the Armed Forces, and about 3,000 of them came from miles around to hear this open air concert.

Information received from Jerusalem tells of the all-Beethoven program he conducted with the Israeli Symphony Orchestra in Jerusalem on October 14th. One could hear the obbligato of nearby shell explosions from the front throughout the concert. Col. Moshe Dayan, Military Commander of the Jerusalem area, and other Jewish cadres in the Holy City, attended the concert.

On April 8, 1949, Bernstein's "Second Symphony" received its first performance by the Boston Symphony Orchestra under Serge Koussevitzky at Symphony Hall, Boston, with the composer himself playing the piano part. It is not a symphony in the old-fashioned, conventional sense, nor a piano concerto either; this work is novel both in its form and idiom. It is very personal, and to a degree symbolic music, for it was inspired by W. A. Auden's intense poem about these times in which we live: "The Age of Anxiety." The layout of the music follows the layout of the verse; a prologue, two sets of seven variations ("The Seven Ages" and "The Seven Stages"), for the first part; The Dirge, The Masque and The Epilogue for the second. The variations do not center around a theme, but are variations on each other. Bernstein, himself, claims that he knows of no other such form in a symphonic piece. The idiom runs from consonance to extreme dissonance, with a nod at the 12-tone system. Three weeks later Leonard Bernstein won the $1,000 Boston Symphony Orchestra merit award of 1949 for his Second Symphony.

LEO BLECH

AN ABLE, ENERGETIC, and experienced conductor is Leo Blech. He particularly excels in conducting opera, having few equals in this field. Blech has conducted in virtually every great music center. His ability and talent are the more remarkable when one considers that the period of his official musical education, prior to his first engagement as conductor, was not longer than one year.



Blech was born in Aix-la-Chapelle, April 21, 1871. He engaged in business, but decided to devote himself to music, and took up the study of theory with Rudorff. In 1892 he was conductor at the Aix-la-Chapelle Stadttheater, where he conducted until 1898. He spent summers of the first four years studying under Engelbert and Humperdinck. In 1899 he became first conductor at the Deutsche Landestheater; in 1906, conductor of the Royal Opera House in Berlin; and later, in 1913, its general musical director. From 1923 on Blech was first conductor of the Charlottenburg Opera in Berlin.

It was at Richard Strauss' personal request that Blech directed the Berlin premiere of "Electra" in 1909.

In 1923 Leo Blech paid a short visit to the United States as one of the conductors of the German Opera Company from Charlottenburg, giving performances of German operas at the Manhattan Opera House in New York. It was on February 12, 1923, that Blech offered the first American performance of Wagner's "Die Meistersinger." The music critic Richard Aldrich spoke of him as a "musician of high standing . . . a conductor of force and authority."

In 1924 Blech became director of the Volksoper, and in 1926 he returned to the Berlin Staatsoper as first conductor. Despite the fact that Blech was Jewish, he stayed in his position at the Berlin Staatsoper even after the rise of Hitler. He remained on account of his enormous popularity with Berlin music lovers. However, Blech's position ultimately became intolerable, and in 1937 he tendered his resignation.

Blech is also a composer of great ability. He has written songs, piano pieces, symphonic poems, and several operas which have had many performances throughout Germany. His one-act opera "Versiegelt" was successfully produced at the Metropolitan Opera House in New York in 1912.

ARTUR BODANZKY

JAMES GIBBONS HUNEKER, the critic, once said of Mr. Bodanzky that he was "one of the few 'living' conductors." He pictured the leader of the great Metropolitan Opera as one who could "whip up his men to a delirious climax," as one who "hovered about his band like a bird on the wing, darting at a phrase as if it were prey, but carrying all before him on the pinions of his imagination."



The tall, lean man with the hawklike face who presided over the Metropolitan orchestra was one of tremendous nervous energy.

Artur Bodanzky was born in Vienna December 16, 1877, the son of Karl and Hanna Feuchtwang Bodanzky; and he began study of the violin as a child.

He studied at the High School and Musical Conservatory in that city. Among his teachers in the latter institution were Gruen (who was Fritz Kreisler's instructor), Graedner, and J. N. Fuchs. In 1896 he joined the Imperial Opera Orchestra as violinist.

Before he was twenty he had played the violin in the orchestra of the venerable Society of the Friends of Music, under the baton sometimes of Brahms himself, or Saint-Saens, Dvorak, Rubinstein. He was a contemporary of such as Hugo Riesenfeld, Zemlinsky, and Schoenberg, with whom he spent endless hours of talk in the happy coffee houses of pre-war and pre-Hitler Vienna.

His first engagement as conductor was at Budweiss, Bohemia, in 1900, after which he went to the Vienna Karlstheatre in a similar capacity. He conducted a season of light operas in St. Petersburg in 1901. Next year he returned to the Vienna Opera, where he became assistant to his friend, Gustav Mahler. Two years later he went to Paris, conducting the first French performance of "Fledermaus."

Always considered Mahler's protege, he never forgot the conductor's dictum: "There are no bad orchestras; there are only bad conductors."

Returning to Vienna, he became conductor at the Theater an der Wien, famous for its premiere of "Fidelio" and "The Magic Flute." For nearly three seasons, beginning in 1906, he was director at the Royal Opera in Prague and also conductor of the Philharmonic Concerts in the Bohemian capital. It was there that he married a Bohemian society girl. In 1909 he was called to be director of the Grand Musical Theatre in Mannheim, where he also conducted the Philharmonic Concerts and Oratorio Society Concerts.

While a resident of that city he made frequent visits as guest conductor to London, Milan, Rome, St. Petersburg, Moscow, Brussels, Cologne,

Vienna, Munich, and other prominent European musical centers. He conducted the first performance of "Parsifal" in England in 1914. Such was Bodanzky's reputation that when the Metropolitan Opera Company of New York sought a successor to Alfred Hertz, his name was the first if not the only one seriously considered. He joined the organization in 1915.

From that time on he has conducted Wagner operas at the Metropolitan Opera House as well as directed the New York Society of the Friends of Music, whose regular series of concerts are among the outstanding events of the music season. He presents ultra-modern works, gives premieres of novelties, and revives old and forgotten scores.

Bodanzky made his New York debut with Wagner's "Twilight of the Gods," November 17, 1915, and nobly he stood the tremendous test. There were a few slips, the cast was not impeccable—how could it have been, since the great Wagner singers of former years had vanished?—but the conductor was the hero of the evening. For the first time in years the audience was able to hear the singers. The sympathetic musician at the helm did not drown them with the turbulent waves of the score. There was power, potential and expressed; there was poetry, and there was rhythmic vitality that swept the listeners and musicians along on the wings of the mighty song of Wagner. A sagacious intellect controlled the work.

A New York critic wrote: "Bodanzky differs from his predecessors, Hertz and Toscanini. He is a versatile and subtle conductor. He is a master of nuances. His orchestra is ever transparent. It vibrates, it glows, but it always reveals the music structure. One can hear the inner voices, while the larger tonal balance and ensemble are in evidence. For the singers the conductor has peculiar care; every entrance is signaled, every variation in tempo or rhythm indicated."

Wagner was his great passion, and when he conducted the Ring more than one critic said that he seemed to summon angels and demons from the deep. A man of sharp speech and precise movements, he was one of the strictest musical disciplinarians of modern times. Not even the highest-paid star of the opera dared defy his commands.

Of Bodanzky, the conductor, another critic wrote: "A hundred men, like galley slaves, hammer and hew from the quarry of the composer while Bodanzky stands as the incarnate spirit of intelligence, refining and enameling the result."

It was, however, not only as conductor of the Ring and other great examples of German operatic work that he was known. After the war, in 1918, he became conductor of the Society of Friends of Music and led their concerts until they disbanded. When he left briefly in 1928, only to be called back after the sudden retirement of Joseph Rosenstock, it was to devote all his time to this society.

As conductor of the society he led the orchestra of the Metropolitan Opera and a chorus in music seldom heard elsewhere. It might be Mozart's poignant "Requiem" or Bach's gently resigned "Trauerode" or Beethoven's "Choral Fantasy" out of the past; or, in its day, these pieces out of the future: Honegger's "Le Roi David" or Pizetti's "Abraham e Isaac" or other even

more modern works—and often, the works of Bodanzky's "Meister"—Gustav Mahler.

In the midst of the First World War Mr. Bodanzky took out his citizenship papers. Unlike Carl Muck of the Boston Symphony and other German musicians, he escaped the full fury of the wartime hysteria and remained at the Metropolitan.

It was during this interim that he turned momentarily from his exclusive interest in German music to the works of the Italian and French composers. One of his own most vivid memories of this period, as he said later, was of the night when Enrico Caruso sang for the last time at the Metropolitan. Mr. Bodansky conducted. The opera was "La Juive."

Artur Bodanzky died November 23, 1939, in New York, after a short illness; he was suffering from heart disease, complicated by arthritis.

For all his dictatorial nature so far as music went, he was well liked by those who worked under him. Outside the Opera he was a light-hearted conversationalist. Within he was an intent man who could follow any lapse on the part of a singer so that none knew of the departure from the score. He loved opera, refused ever to believe it was "dying"; often he pointed out that "great operas with great casts continue to fill the house."

Although he looked like a pessimist he was actually the reverse. He was as fiery as a Hungarian and as elastic in his mood as a Viennese. He was a truly great personality.

PAUL BREISACH

PAUL BREISACH was born in Vienna, June 3, 1896. He took his first piano lessons at the age of six. When he reached high school his musical education broadened to include theory and composition as well. The young musician learned counterpoint at this time from a great teacher and one who, by happy destiny, was to become his colleague on another continent almost four decades later—Bruno Walter.



In 1915 war swept him into the Austrian army and to the Italian front. There he fought for four years, and was decorated for bravery in the Isonzo campaign.

After the armistice Breisach took up the piano again and started his career as accompanist for the great Lieder singers Lotte Lehmann and Elisabeth Schumann. At one of their recitals he was heard by Richard Strauss, who lost no time in engaging Breisach as his personal assistant and coach at the Vienna Opera, where the famous composer was serving as artistic manager. Here the younger man conducted ensemble rehearsals and prepared the world premiere of "Die Frau ohne Schatten."

In 1921 Breisach earned his first staff appointment as regular conductor, at the venerable National Theatre in Mannheim, where Schiller's dramas had first reached their public a century before. Breisach had as colleagues such famous men as Furtwaengler and Kleiber. He made his debut directing "Aida."

Breisach remained at his Mannheim post until 1924, when he was appointed leading conductor of the Deutsches Opernhaus in Berlin.

His return to Berlin six years later, as leading conductor of the Municipal Opera, was a short-lived triumph for the rising musician. In the German capital the Nazi movement grew quickly from menace to reality. Breisach quit his post in 1933, to find temporary asylum in Vienna.

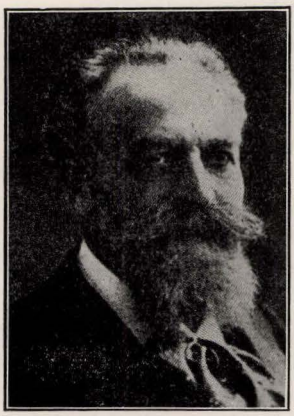
He then embarked on a series of orchestral and operatic engagements through most of Europe, including Russia. From 1933 to 1937 he was guest conductor in Prague, Budapest, Warsaw, Bucharest, Riga, Stockholm, Lisbon, Milan, Leningrad, Moscow, Odessa, and Vienna, where he conducted Kreisler's last performance before the war.

The news of Hitler's march into Austria reached him in Budapest while he was conducting a concert with Heifetz as soloist. Heifetz persuaded him to leave Europe entirely and try his fortunes in the United States.

He came to America in 1939. The following year he made his debut in this country conducting "Aida" for the Chicago Civic Opera Company. Later he did "Don Giovanni," "Die Walkuere," "Rigoletto," and "Carmen." His success was so marked that the Metropolitan Opera Association engaged him immediately for important assignments. There he has done operas of such different types as "The Magic Flute," "Fidelio," "Die Meistersinger von Nuernberg," "The Bartered Bride," and "La Boheme." Other engagements and reengagements include the Charles Wagner Opera Company, the opera festivals of Montreal and Cincinnati, the San Francisco and the Dayton Opera Companies.

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EDOUARD JUDAS COLONNE



EDOUARD JUDAS COLONNE is principally known as founder of the Colonne Concerts in Paris. These he organized March 2, 1873, at the Theatre Odeon. They have since become a permanent institution in that city, being regularly given on Saturday and Sunday afternoons at the Théâtre du Chalet, and attended mainly by students and business people.

Colonne was born in Bordeaux July 23, 1838. He was graduated from the Paris Conservatoire, under Girard and Sauzay (violin) and Elvart and A. Thomas (composition). Colonne was the first to produce such works of Berlioz as "Requiem," "Romeo et Juliette," "Damnation of Faust" (which he performed at his own concerts over two hundred times), and "Christi's Childhood." In 1878 he conducted the official concerts at the World Exhibition, Paris, and from 1892 till his death (March 28, 1910) he was first conductor at the Paris Opera.

EMIL COOPER

EMIL COOPER, internationally famous conductor, has achieved rare prestige, both in Europe and in the United States. He was born December 20, 1879, in Odessa, Russia. His father, Albert Cooper, was a musician and teacher of music, and the son grew up in a musical environment. His first violin lesson was taken at the age of six, and a year later he was discovered by Professor Gustav Freeman. He also studied composition with Professor Moltchanov.



After six years of Professor Freeman's instructions, he gave his first recital as a child prodigy. Among the many noted personalities in the audience was the Turkish Ambassador to Russia, who invited him to give a concert at the palace of Sultan Abdul Hamid. The Sultan, evidently quite pleased with the performance of the young virtuoso, extended him the honor of an invitation to remain there as a soloist for his private and personal pleasure. As protege of the Sultan, he was fortunate in obtaining a most liberal cultural and practical education, his teachers being the instructors of the princes. Upon completion of his studies

with Prof. Freeman, he went to Vienna to improve and perfect his musical training. He studied with Professor Helmesberger (violin) and Fuchs (composition).

In his youth, as a violinist on the concert stage, Cooper toured Russia and the rest of Europe. When he returned to Russia, he took advantage of the well-known composer Serge Tanyev's presence in Moscow, and received instruction and advice from him. From then on he devoted all his talents, his energy, and time to conducting. He owes this activity to the celebrated conductor Arthur Nikisch.

When only seventeen he returned to Odessa, where he was offered direction of the symphony orchestra during the Exhibition (1896). He rapidly rose to fame. During the following four years he held such high positions as conductor of the Castellano Company, a famous Italian opera troupe, and the Prince Ziritelli Company, with which he toured all of Russia and scored a great success.

In 1900 the City Theatre was opened at Kiev, where Cooper in his capacity as main conductor displayed remarkable genius and ability. Six years later he was requested to fill the position of chief conductor of the great Moscow Opera Company, Zimin. After a three year stay, filled with unquestionable triumphs, he was summoned to share the baton with the great master, Dr. Suk, in the Grand Imperial Opera at Moscow. During the time of this appointment, he accompanied Chaliapin as special conductor to London and Paris, in order to present "Boris Godounov" at these places. It was during the war, following departure of the great composer and conductor Napravnik from the Marinsky Grand Opera at Petrograd, that Emil Cooper was honored as his successor. At this stage in his career he obtained a professorship at the Petrograd Conservatory, at which institute he delivered a series of lecture courses in conducting.

Cooper conducted the following operas: "Boris Godounov" and "Khovanchina" by Moussorgsky; "Ivan the Terrible," "Pskovitianka," and "Coq d'Or," by Rimsky-Korsakov; "Prince Igor," by Borodine, the dances staged for the first time in Europe by Michel Fokin; "Nightingale" by Stravinsky; and later "La Légende de la Cité Invisible de Kitej" and "Tsar Saltan" by Rimski-Korsakov. These performances were given in Paris at the Opera (Academie Nationale), Théâtre Chatellet, and Théâtre des Champs Elysées. In London they were presented at Covent Garden at the Drury Lane Theatre.

In 1910 Cooper was appointed conductor of the Imperial Opera of Russia, and later, in Petrograd, founded the State Philharmonic Society. He conducted symphony and opera for several seasons in all the principal music centers of South America. In 1934 he was invited to conduct premiere performances of operas by Rimski-Korsakov and Giordano, in Milan. During the 1946-47 Metropolitan season, he also conducted "Boris Godounov" and "Romeo and Juliet." In 1923 he began a world-wide concert tour as guest conductor of symphonic and special operatic productions, performing in Germany, France, Spain, South America, London, and the Baltic States, and gaining great popularity.

Emil Cooper was later elected by the Artistic Board of the Moscow Conservatory professor of the class of ensemble. Later, when he went to Petrograd, he was appointed professor of the art of conducting.

In 1932, upon his return to Paris, Cooper was elected president-conductor of symphonic concerts at the Théâtre Sarah Bernhardt. In 1933, 1934, and 1935, he conducted concerts at Vichy—The Season of Classical Concerts—and at the Society of Sainte Cecile of Bordeaux. In Italy he conducted in the following cities: Parma, Teatro Regio, "Aida" and "Gioconda"; Trieste, Teatro Verdi, "Goetterdaemmerung"; the Hague, Holland, "Boris Godounov," "Prince Igor," and "Coq d'Or." The Symphonic Concerts included: Philharmonic at Berlin; London Symphony Orchestra at London; Rome, at the Augusteo; Barcelona, Liceo; Warsaw, Philharmonic; Helsinki, Finland; Turin and Naples in Italy. In Paris he conducted the Concerts Colonne, the Orchestre Symphonique de Paris, and the Concerts Straram.

In 1934 Emil Cooper also conducted at the La Scala Theatre of Milan.

Now in his second season as leading conductor at the Metropolitan, Mr. Cooper has taken his place in the forefront of conductors. In the fall of 1946, when the Metropolitan Opera Association decided to add Mozart's "Abduction from the Seraglio" to its repertory, Emil Cooper was chosen to conduct its first performance. New York critics hailed it as "an unending delight."

Renowned also for his brilliant success with the NBC Symphony, New York Philharmonic, New Opera Company, and Chicago Civic Opera, Emil Cooper was awarded the rank of Chevalier de la Legion d'Honneur by the French Government.

In 1886, everyone was still talking about Wagner's "Parsifal," which had had its first performance at Bayreuth four years before. Walter Damrosch decided to produce it in concert form with The Oratorio Society in New York.

The Wagner family held the copyright and refused to allow the "stage festival play" to be produced outside Bayreuth. Damrosch decided to ask permission to produce it here, and to offer five hundred dollars for one performance.

Bayreuth turned him down—did not even give him a chance to make his offer. So he went to the publishers in London. The orchestra score could be bought, but no parts for the musicians.

"Suppose I had the parts copied and played the music without permission?" he asked.

"Then you would be guilty of violation of copyright and would have to pay a heavy fine."

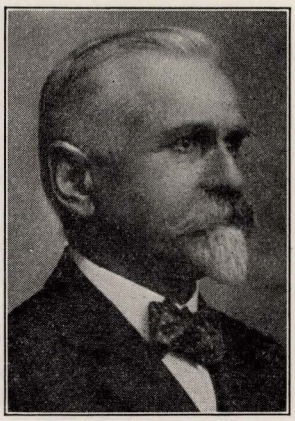
"How much?"

"Fifty pounds."

Accordingly, he gave a bootleg performance, paid his fine—and everybody was happy. That is, everybody except the Wagner family, who wouldn't speak to him for years.

FRANK HEINO DAMROSCH

FRANK HEINO DAMROSCH, founder of the Institute of Musical Art, a member of a great family of musicians and a man who did much for the spread of musical learning in New York, was born in Breslau June 22, 1859. He was the son of the American musical pioneer, Dr. Leopold Damrosch, and began his musical education under his father's guidance in the city of his birth.



His father, who had abandoned a medical career for music, was a distinguished violinist and conductor of the Breslau Symphony Orchestra. His mother, the former Marie Helene von Heimburg, was a singer of principal roles in the Weimar Opera. His brother Walter is the noted conductor and composer.

Many of the renowned composers and artists of the rich age in German musical history were guests in the Damrosch home. Damrosch, as a four-year-old, was introduced at a dinner in his home to Richard Wagner, who was then at work on "Die Meistersinger." Joseph Joachim, the famous violinist, was an intimate friend of the family, and was very fond of Frank and his little brother, Walter.

Mme. Schumann, Anton Rubinstein, and Carl Reinecke were guests in the Damrosch home, as was also Franz Liszt, after whom Frank was named. Fine music was the very life of the home, and Frank began to appreciate it at an early age. It is said that when his mother coached choruses in their big salon, little Frank used to stand under the piano and direct, unobserved by his elders. The twelve symphony concerts each winter at Breslau, conducted by his father, were the greatest thrills of his boyhood.

In 1871 his father was called to New York to conduct the Arion Society. He went alone, but his enthusiasm for America led him to send for his family that year.

The Damrosch family made its new home at 331 East Thirty-fifth Street. Frank attended Public School 40, on East Twenty-third Street, and received his higher education at the College of the City of New York.

In New York City he continued his piano studies under Joseffy, Jean Vogt, Pruckner, and Von Inten.

After leaving college, Mr. Damrosch felt it his duty to learn a business, and he began work in an office on Wall Street, wrapping packages for four dollars a week. A year later he set out for Denver, where his first position was that of clerk in a hat store. He spent six years in Denver.

His love of music and his talent as a pianist brought him recognition a short while after he reached that city, and he worked for a time as a church organist and director of choral societies.

From 1882 to 1885 Damrosch conducted the Denver Choral Club, organized by himself, and from 1884 to 1885 was music supervisor in the Denver public schools. From 1885 to 1891 he served as chorus master of the Metropolitan Opera House.

After the death of his father, in 1885, he returned to New York to care for his family. He was immediately made master of the chorus of the Metropolitan. In 1892 he organized the People's Singing Classes for the benefit of working people.

From 1897 to 1905 he served as director of music in the New York public schools, as well as of many musical organizations, including the Harmonic Society of Newark, the Choral Club of New York, the Orpheus Club of Philadelphia, the New York Symphony Orchestra, and the Oratorio Society.

On January 10, 1888, he married Hetty Mosenthal of New York.

In 1893 Damrosch founded the Musical Art Society, an organization of about sixty selected professional singers, who sang a capella music, old and new, with a degree of finish and style not heard in America before. Its dissolution occurred in 1920, due to lack of financial support.

Frank Damrosch's greatest service in the cause of music in the land of his adoption is the establishment of the Institute of Musical Art in 1905. It was generously endowed by the Jewish philanthropist, James Loeb, who contributed $500,000 for this noble music center.

The institute was first located at 53 Fifth Avenue, and later in its present building, 120 Claremont Avenue. It was the fulfillment of Damrosch's ideal, the first of its kind in this country, free of all commercial objectives. Damrosch engaged teachers from all parts of the world, such as Etelka Gerster, Carl Friedberg, Alfred Giraudet, and George Henschel. He gave virtually all his industry and talents to the institute from its inception until his retirement.

His younger brother, Walter, speaks of him enthusiastically in his reminiscences: "He has always shared with me my love and enthusiasm for music in an equal degree. Frank always insisted that his talent was not great enough to warrant making music his profession; and therefore, at the age of seventeen, he with great courage determined to go out west and begin a business career. He arrived in Denver, Colorado, with $100 in his pocket, and proceeded, in the manner of our American young men who have no intention of becoming a burden on their parents, to earn his own living. He began at the very bottom and slowly worked upwards, but suffered intensely during his first years there from the almost total lack of music. In order to satisfy his needs he founded a Choral Society, with which he gave some of the old oratorios, and with characteristic audacity he supplemented this with an orchestra composed of a handful of professionals then playing at the Denver theatres, and a few amateurs. The citizens of Denver, realizing that he was a real musician in spite of his modest estimate of himself, urged him to give up business and turn altogether to music. . . ."

Frank Damrosch, who had been in poor health since 1933, when he retired as director of the institute, died October 22, 1937, in New York.

His widow, and his daughter, Mrs. Helen Tee-Van, the painter, were with him at his death.

Damrosch was a lieutenant in the National Guard in 1884. He was author of a number of widely used textbooks on music, and belonged to the Century Club. In 1904 Yale University honored him with the degree of Doctor of Music.

LEOPOLD DAMROSCH

THE MUSICAL LIFE of America took tremendous impetus from the energetic and intelligent labors of Leopold Damrosch. His name will always be mentioned with respect as that of one of the most talented and extraordinary conductors of the New World.



Dr. Leopold Damrosch was born October 22, 1832, in Posen (Polish Prussia). He was graduated from Berlin University as doctor of medicine, in accordance with his father's plans, but his own inclinations were toward music. He quickly negotiated a vocational transfer, making his initial appearance as a violinist at Magdeburg in 1855. He studied the violin under Dan and Bohmer. His proficiency was so marked as to attract the attention of Franz Liszt, then conductor of the Court Theatre at Weimar, who engaged the young artist as leading violinist of the opera orchestra. In 1858 Damrosch moved to Breslau to accept appointment as conductor of the Philharmonic Orchestra. He had married a highly gifted young singer, Helene von Heimburg, member of a noble family which traced its genealogy back to the thirteenth century.

Musical conditions, however, were miserable. There were no regular symphony concerts, but with his founding of the Breslau Orchestra Verein, such concerts were established. All great artists who passed nearby visited the city, and invariably stopped at the Damrosch home. Among these were Wagner, Liszt, Von Bulow, Taussig, Cornelius, Joachim, Rubinstein, Lassen, Auer, Clara Schumann, and Raff, with all of whom he established the most friendly relations.

From 1858 to 1860 Damrosch directed the Breslau Philharmonic Society, and greatly aided in popularizing the works of Wagner, Liszt, and Berlioz. In 1860 he resigned this post, on account of tours which he undertook with Taussig and von Bulow. From 1862 to 1871 we find him conducting an orchestral society in Breslau, which blossomed under his fine leadership. At the same time he founded a choral society, arranged chamber music soirées, directed the Society for Classical Music, was for two years conductor of the Breslau City Theatre, and with all these activities still

found time to appear as soloist in Leipzig, Hamburg, and other cities. The music center of Breslau is deeply indebted to the untiring efforts of this splendid musician and executive.

Upon the outbreak of the Franco-Prussian war in 1870, Dr. Damrosch became more and more discontented with musical, social, and political conditions. It was with great difficulty that he was able to gain a living, the Breslau populace evincing more interest in material affairs than in art. A republican at heart, he hated the Prussian bureaucracy. When he received an invitation in 1871 to go to America as conductor of the Arion Society, he gladly accepted.

He proceeded to New York to ascertain whether or not the new field offered a career and a living. How well he gauged the situation and how well he fitted into the new order of things musical in America is a matter of history.

In the United States Dr. Damrosch revealed an even greater organizing talent, bringing to its highest development the society he directed.

He conceived the idea of a monster music festival in May of 1881, with 1,200 singers, an orchestra of 300, and a group of noted soloists. The Seventh Regiment Armory in New York was filled with an audience of 10,000. The organ of St. Vincent's Church was transferred bodily.

The works performed were Berlioz's "Requiem," Rubinstein's "Tower of Babel," Handel's "Messiah," Beethoven's Ninth Symphony, and shorter selections.

After the failure of Italian opera under Abbey, Schoeffel, and Grau, the directors of the Metropolitan Opera House tendered Damrosch the directorship for the 1884-85 season. He accepted and sailed for Europe to procure singers for a season of German opera in New York. His productions, especially of the Wagner operas, proved epoch-making, but the burden of opera, concert, and oratorio proved too great a strain. During a rehearsal of Bach's "St. Matthew's Passion," he collapsed and never recovered, passing away on February 15, 1885, of pneumonia. The responsibility for continuing his work fell upon his son Walter.

In "My Musical Life," Walter Damrosch writes: "Money matters were to my father always so unimportant, as far as he was concerned, that I think he would have signed a contract in which he bound himself to pay $8,000 a year to the Metropolitan Opera House for the privilege of mentioning Wagnerian opera there. . . . He accepted their proposition and was happy in the evident security of opera in German for many years to come. During this winter he would not give up his beloved Symphony nor Oratorio Societies, and he always insisted that the weekly Thursday evening rehearsals with the chorus of the Oratorio Society were a rest from operatic affairs. During one of those rehearsals (February, 1885), while preparing the 'Requiem' of Verdi, he suddenly complained of feeling ill, and I rushed from the piano toward him and, together with some of the singers, carried him to a cab and brought him home. Pneumonia set in, and he was too worn with the gigantic struggles of the winter to withstand it. . . ."

During his lifetime Columbia College conferred on him the honorary degree of Doctor of Music.

Following is a list of his compositions: Violin Concerto in D minor; "Sulamith," sacred cantata for soprano, tenor, chorus, and orchestra; "Ruth and Naomi," an oratorio; church music published as "St. Cecilia"; "Thou who Art God Alone," for baritone, male chorus, and orchestra; the "Lexington Battle Hymn," for mixed chorus; "Cherry Ripe," a part song; also songs, concert pieces, violin pieces, and many additional forms.

WALTER JOHANNES DAMROSCH

NO ONE HAS MORE enriched the musical culture of America, provided more musical entertainment for its people, or labored more industriously in the cause of musical art, than Walter Johannes Damrosch. Fate seems to have prepared him for his vocation. As conductor, pianist, and lecturer he has ever been an alert and indefatigable advocate of good music.



The first nine years of his life were very full. His father stimulated in him a love for the classics, his favorite reading being Greek mythology, fairy tales, and biblical parables. Even at so early an age his mind was searching out the dramatic. The artistic environment in which he lived brought him into contact with celebrities, Wagner, Liszt, Rubinstein, von Bulow, Sarasate, Joachim, Clara Schumann.

Son of the famous Dr. Leopold Damrosch and brother of Frank, Walter Johannes Damrosch was born in Breslau, Silesia, January 30, 1862. His father preceded his family to America. Shortly afterward the family received an enthusiastic letter, bidding them follow to New York. The mother, Walter, Frank, two younger sisters, and their Aunt Marie, set sail August 18, 1871, in a little ship, the "Hermann," from Bremen.

In "My Musical Life" he writes: "I continued my studies of the piano under an old teacher, Jean Vogt by name, and after his return to Germany I studied with Pruckner, von Inten, Max Pinner, and Boeckelmann. . . . My first appearance in an orchestra was, I am sorry to say, a rank failure. I was only a boy of fourteen years, and my father had prepared a charming operetta of Schubert's, 'Der Hausliche Krieg,' for a summer night's festival of the Arion Society. In this occurs a delightful march of the crusaders with one loud clash of the cymbals at the climax. It did not seem worth while to engage a musician at full union rates for this clash only, and I was therefore entrusted with it. At rehearsals I counted my bars and watched for my cue with such perfection that the cymbals resounded with great

success at the proper time and in the proper manner. But at the performance, alas, a great nervousness fell upon me, and as the march proceeded and came nearer and nearer to the crucial moment, my hands seemed paralyzed. When my father's flashing eye indicated to me that the moment had come, I simply could not seem to lift the cymbals, which suddenly weighed like a hundred tons. . . . As soon as I could I slipped out of the orchestra pit underneath the stage and into the dark night, feeling that life had no joy for me. I could not bear to hear the rest of the opera or to meet my father's reproachful eyes. . . ."

In 1882 Walter was sent to Europe to advance his musical culture through contact with prominent musicians, among them Liszt, von Bulow, and Brahms. He was also privileged to meet Wagner and his wife at Bayreuth, where he attended the first production of "Parsifal." Dr. Damrosch, who had been appointed director of the Metropolitan Opera House with a commission to inaugurate a season of German opera, imported some new artists and attained pronounced success during the winter of 1884-85.

While deeply engrossed in a multiplicity of duties, Walter became assistant to Director Stanton of the Metropolitan, and in the summer of 1885 again set sail for the land of artists, securing such prizes as Lehmann, Brandt, Alvary, Fischer, and Seidl. Again in 1887 a journey across provided, during an entire summer, the inestimable privilege of analyzing the Beethoven symphonies with von Bulow. On the outward voyage he met Andrew Carnegie, who extended an invitation for a visit to Scotland. There he met James G. Blaine and his daughters, one of whom, Margaret, subsequently became Mrs. Damrosch.

Upon the death of Dr. Damrosch his responsibilities fell on Walter, then a youth of twenty-three. But his training and experience had peculiarly fitted him for the work. At the end of the second season with the Metropolitan Opera he resigned, in order to return to his first love, the symphony.

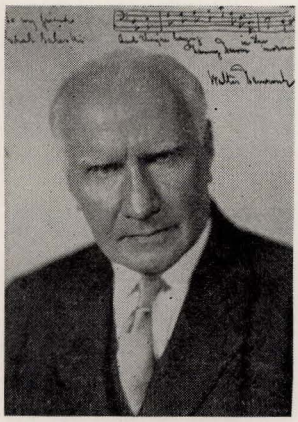
A first Handel festival in 1892; a first Beethoven cycle in 1909, repeated in 1924 in New York and in Paris, celebrating the centennial of the Ninth Symphony,—are testimony to his energy. In 1908 Saint-Saens came to America at the invitation of Damrosch, ever on the *qui vive* for something of musical importance to present to the American public. There were many first performances under his baton, among them "Parsifal" and "Samson et Dalila" in concert form, as well as symphonies by Brahms and Elgar.

The year 1891 was a fruitful one. Invited by Damrosch, the famous Russian composer Tschaikowsky came to America. The first American performance of his "Symphony Pathétique" was given the following year under Damrosch's direction; this year also saw the first appearance of Paderewski with his orchestra. With the formation of the Damrosch Opera Company in 1895, other great singers were introduced to American audiences, including Sucher, Brema, Ternina, Nordica, Klafsky, Bispham. In 1900 he again conducted German opera at the Metropolitan under Grau.

In 1903 Walter Damrosch reorganized the New York Symphony Society, establishing it on a permanent basis. In 1912 Walter gave over the baton of

the Oratorio Society to his brother Frank, who presided over it from 1898 to 1912.

Novelty and experiment are part of the Damrosch scheme of progress. Walter inaugurated the Sunday Symphony Concerts, developed the Young People's Symphony Concerts (inaugurated by Frank), and made possible the morning Symphony Concerts for Children with explanatory talks, given in his inimitable manner. Damrosch found active, efficient, and productive work during the First World War. He was continuously busy as president of the American Friends of Music in France, giving concerts, securing employment for French musicians, and the like. Finally he went to France. He was instrumental in perfecting the organization and establishment of the Musical School for Americans at Fontainebleau, and completed his labors by a tour, with the entire New York Symphony Orchestra, of France, England, Italy, Holland, and Belgium, in the spring of 1920.



The most celebrated artists in the world have appeared at his concerts, and honors have been bestowed upon him in many forms. He was made Doctor of Music by Columbia University, Officer of the French Foreign Legion of Honor, Chevalier of the Crown of Belgium, and Officer of the Crown of Italy. He also holds the gold medal of the Banda Municipale of Rome and the silver medal of the London Worshipful Company of Musicians.

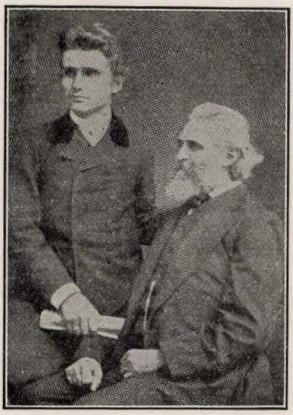
In 1922 Damrosch was recipient of a signal honor when the combined orchestras of the New York Symphony-Philharmonic and Philadelphia Symphony joined in a gala concert to establish a perpetual free scholarship in the American Academy in Rome, to be known as the "Walter Damrosch Fellowship in Music."

The dean of American conductors, he has represented his country abroad more often than any other musician. Damrosch has departed for Europe year after year with some message, some duty for those across the sea. One of his greatest achievements and lasting contributions to the cause of musical art was made at the time, when everyone turned against Germany and German products. Damrosch almost alone refused to banish the great German masterpieces from his programs, never conceding that Bach, Beethoven, Mozart, and Wagner were part of the conflict, but maintaining that art and war must be kept apart.

In 1921, during the Congress of the British Music Society, he directed the London Symphony Orchestra, giving a program of American works. He also led the Symphony Orchestra of Stockholm and that of the Paris Conservatoire. He conducted a Beethoven cycle in Paris as a benefit for the old conservatory students. On numerous occasions he has donated his services in the cause of art.

In 1920, through the generosity of Mr. Flagler, president of the society, the entire orchestra, on invitation of the French Minister of Fine Arts, journeyed abroad to win further honors and establish a record of being the first American orchestra to play in Europe. Twenty-eight concerts were given in nineteen cities of France, Italy, Belgium, and Holland, the tour including London; all was effected in less than seven weeks.

During the forty-one seasons in which he has been director of the New York Symphony Orchestra, the wealth of educational material he has brought to the attention of thousands of students, teachers, musicians, and music-lovers is incalculable. Standing on the bedrock of conservatism with respect to the ideals of music, he has nevertheless been most liberal in serving the best of all schools.



Walter Damrosch and his Father

In 1891 Walter Damrosch inaugurated the opening of the now famous Carnegie Hall with a music festival. In order to give special significance to the occasion, he invited Tschaikowsky, of whom he became a close friend. The following year he visited Cambridge University, when Tschaikowsky received the honorary degree of Doctor of Music, together with four other famous musicians, Saint-Saens, Boito, Grieg, and Max Bruch. Of these four Saint-Saens was a special friend of Damrosch, who conducted his concerts in New York in 1908.

My first association with Walter Damrosch was during the years between 1924 to 1929 when I was a member of the New York Symphony Orchestra. It was a great pleasure to work with this brilliant man.

One day I asked Damrosch for an interview. His consent was typical of the man, "Why don't you come up to my home, where we can have a real chat and you can ask all the questions you want?"

In 1926 the New York Symphony Society was dissolved. For one season Damrosch was guest conductor of the New York Philharmonic. Then he retired from the concert field to devote a larger part of his time to a new field that had captured his imagination—radio. Damrosch was the first major conductor to be won to radio. He gave the first symphony concert ever undertaken exclusively in that medium in 1925. Two years later he was appointed musical counsel of the National Broadcasting Company. In 1928 he inaugurated his weekly radio concerts for school children, called "Music Appreciation Hour." It has been estimated that more than six million school children listened to these educational broadcasts each week.

In 1935 he celebrated his fiftieth anniversary as conductor, directing a special opera performance at the Metropolitan.

As a composer Damrosch has produced compositions which do not deserve the neglect which has been their fate. These works have an educational value that has never been fully appreciated. His operas, "The Scarlet

Letter" and "Cyrano de Bergerac," have a distinct place in musico-dramatic literature.

"The Scarlet Letter" was given its premiere by his own company in 1896, and in 1913 the Metropolitan Opera House presented "Cyrano de Bergerac." In 1937 his third major opera, "The Man Without a Country," was given its premiere at the Metropolitan.

His "Te Deum," though composed for a special purpose, ought not to be relegated to oblivion. There is no more stirring song in print than "Danny Deever," while his incidental music to Greek plays is the work of a skilful musician and master of orchestral color.

In 1939 Damrosch went to Hollywood to make his first film, impersonating himself in "Star Maker."

During the year of 1925 there was talk in Washington of appointing Damrosch American ambassador to Germany, but for one reason or another he did not choose to yield his baton to the diplomat's robe, as had his colleague Paderewski.

Walter Damrosch has been a member of the National Institute of Arts and Letters, a limited group of 250 writers, artists, and musicians, which has been allied with the Academy since its founding in 1898.

On Friday, March 26, 1948, Damrosch announced his resignation as president of the American Academy of Arts and Letters, the fifty-man "inner group" of the National Institute. The composer-conductor had been elected to the post eight times.

The directors of the academy accepted Dr. Damrosch's resignation with deep regret.

On February 2, 1944, I visited Dr. Damrosch again at his home, 169 East 71st Street. I was greeted by Mrs. Damrosch.

I found him seated at the desk in his library, wading through an enormous stack of letters and telegrams, all testimonials of the nation in honor of his eighty-second birthday. And it was only recently that he had retired from the radio program, "Music Appreciation Hour," conducted so successfully for twelve years over the NBC network.

I hastened to add my congratulations. Thanking me, and pointing to the pile of letters, he said, "You see—all these from my friends; but, my boy, don't think that I am eighty-two years old—I am eighty-two years young. I feel fit and fine and full of vigor, and I am happy that I am able to go on with my work of giving young Americans a musical education."

I found no tinge of somberness in his voice, no tremor; on the contrary, his tones were resonant, vital, and his enunciation perfect.

"Music in this country," he went on, "is becoming what it should be—a subject of universal interest. It is not limited by sex, age, or—now that we have radio—by the place where one lives, or by one's wealth or one's poverty. Money does not enable a man to appreciate music, nor does lack of money prevent him. I receive hundreds of letters to prove this. But we Americans are not merely listening to music. We are making it! Dozens of school orchestras have been started during the past two years. Choruses have

been organized. Children are learning to play various instruments. It is all part of a tremendous movement. And this movement will go on spreading, because anybody who isn't a fool will go after 'a good thing' if he sees the chance. Americans are as far from being fools as any people in the world. They are 'going after' fine music with characteristic and splendid American enthusiasm." In conclusion he declared, "The musical field in America is great in its possibilities, and all my life I have reached out with both hands and have worked unceasingly and enthusiastically in my calling. In part, at last, I have tried to repay what I owe my compatriots for their confidence and help. . . . Oh, Mr. Saleski, how I long for at least a hundred more years of life, partly to continue my work, but still more to satisfy my eager curiosity as to the musical future of our people."

Damrosch was considered the best of impromptu speakers. He could deliver a brilliant address in equally fluent English, French, or German.

It is to be regretted that Walter Damrosch leaves no male heirs to carry on the rich tradition of their father, uncle, and grandfather. Of his four daughters, Alice, Margaret, Leopoldine, and Anita, only the third, Polly, is an excellent pianist.

ISSAI DOBROWEN

Issai Dobrowen has achieved considerable reputation as composer, piano virtuoso, conductor, and staff manager. His mounting of "Boris Godounov" in Dresden, and at the Berlin Volksoper, aroused unusual critical admiration, as has his conducting of symphonic concerts in the German capital, the United States, Palestine, the Scandinavian countries, and Russia.



He was born February 27, 1894, in Nizhni-Novgorod, Russia, and obtained his principal musical education at the Moscow Conservatory, where he studied piano with Jarocjewsky and Igumnoff, and composition with Taneiev. Graduated from this institute in 1911 as gold medalist, he pursued his piano studies with Godowsky in Vienna. He was named professor at the Moscow Philharmonic in 1917, and two years later accepted the conductorship of the Grand Theatre in that city, continuing until the spring of 1922, when he resolved to settle in Dresden.

Besides his engagement at the Dresden Opera, he was a guest conductor of operas and symphonic music in many European capitals. After a season as general music director of the Royal Opera in Sofia, Bulgaria, and a season with the Oslo Philharmonic, Dobrowen came to the United States, in the fall of 1931, to become conductor of the San Francisco Symphony Orchestra.

The writer was present at a concert in San Francisco in 1931, when Dobrowen conducted Bloch's "Israel" Symphony, and also played his own Piano Concerto in C sharp minor. He is an energetic and zealous conductor as well as a fine pianist. As a composer Dobrowen is thoroughly modern in his harmonically rhythmic conception of sound, yet he does not belong to any of the radical groups of the present generation of composers. He has inscribed on his banner neither the Schoenberg school, nor the lately proclaimed "inanimation" of music originating from his fellow-countrymen active as composers in France.

On December 1, 1932, he made his New York debut as conductor with the New York Philharmonic-Symphony Orchestra, being acclaimed by the critics.

Later he conducted the Philadelphia Orchestra, the Rochester Orchestra, and again, the San Francisco Symphony Orchestra.

In 1937, when Bronislaw Hubermann organized the Palestine Symphony Orchestra, Dobrowen became its permanent conductor.

Besides his piano concerto, Dobrowen has composed a violin concerto, two piano sonatas, a violin sonata, "The Thousand and One Nights" (musical fairy play), music for Verhaeren's "Philip II," several songs, and some pieces for violin and piano.

At present Dobrowen is the regular conductor of the Orkesterforeningen in Goeteborg, Sweden.

ANTAL DORATI

AMONG THE TALENTED conductors of the younger generation is Antal Dorati, musical director of the Dallas Symphony Orchestra.

Dorati was born in 1907, in Budapest. His parents, both musicians, recognized his precocious talents and sent him to the Academy of Music in his native city, where he was a pupil of Hungary's most distinguished composers, Zoltan Kodaly and Bela Bartok. He was thoroughly trained as conductor, pianist, and composer, and was the youngest person in the history of the Academy to receive a degree. He was only eighteen when appointed conductor at the Royal Opera House of Budapest.



At twenty-two Dorati continued his career auspiciously as assistant to Fritz Busch at the Dresden State Opera House. The following season he was called to Muenster to become musical director and chief conductor of the Municipal Opera, where he remained through the year 1932. During this period he also held many engagements as guest conductor with the Budapest Philharmonic and at the opera houses of Frankfurt, Duesseldorf, Dessau, and other German cities, and in Bruenn, Czechoslovakia. In 1933

he conducted operatic broadcasts in Paris over the French National Radio. During the next few years his expanded horizon included appearances with orchestras in Barcelona, Valencia, Paris, and Monte Carlo.

Joining the Ballet Russe de Monte Carlo in December 1935, Dorati conducted its performances for five seasons at Covent Garden in London, as well as on frequent tours which took him to the Teatro del Liceo in Barcelona, New York's Metropolitan, Copenhagen, Valencia, and the major cities of Australia. In May 1937 he made his first appearance in Italy at the Florence May Festival.

Dorati's American debut as symphonic conductor took place in December 1937, when at the invitation of Hans Kindler he was guest conductor of the National Symphony of Washington in the first concert of a Beethoven Festival.

In 1939 and again in 1940 Dorati made extensive tours of Australia. where he conducted leading symphony orchestras on invitation of the Australian Broadcasting Commission.

Back in the United States to stay, Antal Dorati in 1941 and 1942 was director of the New Opera Company, for which he arranged and conducted a highly praised production of "La Vie Parisienne."

Between 1941 and 1945 Mr. Dorati appeared as musical director of the Ballet Theatre in New York and on yearly coast-to-coast tours. It is this company which produced most of his excellent arrangements, so outstandingly successful that they were performed many hundreds of times (e.g. "Graduation Ball," from music by Johann Strauss; "Bluebeard" and "Helen of Troy," from music by Offenbach; "Fair of Sorochinsk," from music by Moussorgsky; "Romeo and Juliet," from music by Delius).

Since the demands for Dorati's appearance as symphonic conductor were becoming more and more numerous, he decided in 1945 to resign from his position as conductor and musical director of the Ballet Theatre. The same summer saw him conducting in Montreal, Toronto, Lima, Habana, and at the Hollywood Bowl (for the eighth consecutive season). In the fall of 1945, when the Dallas Symphony Orchestra was being reorganized after having suspended its activities during the war, he was appointed conductor and musical director of this group. In an incredibly short time he organized his forces, traveling more than eight thousand miles through the entire country to engage musicians, and molded it into one of the country's major orchestras.

While occupied with conducting, Dorati nevertheless has not neglected his work as arranger and composer. Among his arrangements is a symphonic concert suite of Richard Strauss' "Der Rosenkavalier." Since 1945 Mills Music, Inc. has been publishing his original compositions and arrangements both for orchestra and solo instruments.

P.S.: As this book was ready to go to press, news came that Antal Dorati had resigned from his post in Dallas, in order to become musical director of the Minneapolis Symphony Orchestra starting in the fall of 1949, replacing Dimitri Mitropoulos, who was to become conductor of the New York Philharmonic Orchestra.

ARTHUR FIEDLER

ARTHUR FIEDLER was born in Boston December 17, 1894. He is the son of Emanuel and Johanna (Bernfield) Fiedler. After attending the Boston Latin School, young Arthur went to Berlin, where he studied conducting at the Royal Academy with Arno Kleffel, violin with Prof. Willy Hess, piano with Carl Lamson, and chamber music under Dahnanyi. At seventeen he conducted his first symphony concert in Berlin.



At the outbreak of World War I he returned to the United States, where he soon made his concert debut as a violinist. In 1915 he joined the Boston Symphony Orchestra, at first as a violinist, then in 1918 he switched to the viola. In 1924 he organized the Boston Sinfonietta (chamber orchestra composed of members of Boston Symphony). He organized, founded, and has been conducting the Esplanade Concerts since 1929, and has served as conductor of the Boston Symphony "Pops" Orchestra since 1930.

During the winter seasons he directs the Cecilia Society Chorus, the student orchestra of the Boston University College of Music, and the University Glee Club of Providence, R. I.

The list of honors he has received ranges from the French Third Republic's decoration of Officier de l'Instruction Publique (awarded for his interest in French music) to the carnation bestowed by the Jewish Advocate of Boston.

From Tufts College in Medford, Mass., he received an honorary M.A. degree. Fiedler was formerly chairman of victory concerts, Boston Museum of Fine Arts. He is also musical consultant to the Veterans Administration, Boston, and is a member of the Harvard Musical Association.

On January 8, 1942, the bachelor celebrity of so many Back Bay receptions took to himself a wife. She was Ellen Bottomley, daughter of Mrs. Bottomley and the late Dr. John T. Bottomley.

Music can be in a family's blood. The very name, Arthur believes, is occupational. The Germans call the *fiddle* the *"Fiedel,"* and a *fiddler* is a "Fiedler." For generations the *Fiedlers* were Fiedlers. Arthur's grandfather, Isaac, at seventeen, conducted the town orchestra of Sambor, in what then was Polish Austria. At Sambor Arthur's father was born.

Two brothers of Arthur Fiedler, Bernard and Gustav, were both violinists and members of the Boston Symphony. Arthur has three sisters: Elsa, pianist, Rosa, 'cellist, and Frederika, who plays the violin.

NATHANIEL FINSTON

NATHANIEL FINSTON was born February 24, 1892, in New York City. His father, a Russian, came of a family of professional people. His mother is of Austrian origin; her father was a fisherman by trade and a violinist by avocation, performing at peasants' weddings and local celebrations. Finston says of himself: "I received my early training in public school and for a time attended the City College of New York. It was my grandfather's brilliant idea to get me to study the violin in order to keep me off the streets, so he went to a pawn shop and bought my first violin for two dollars. Of course, this violin was big enough for him to use also, and he was longing to play again. My first impression of music was hearing my grandfather play by ear. He tried to teach me to play by ear, but could not make me understand him.



"About a year later a friend of the family, Mr. Gusikoff, father of the well-known violinist, Michael Gusikoff, advised me to take the violin and call on one of his friends; to this friend I think I owe my whole musical career. This man never made his mark in life, but he devoted his best efforts to his violin pupils. His name is Solomon Elin, a graduate of the Moscow Conservatory, for years a member of the New York Symphony and other organizations.

"I played with the Russian Symphony Orchestra, under Modest Altschuler, for five years, and for two years in the Boston Opera Company. After this, I came to New York City and played for two years with the New York Symphony as assistant concert master under Walter Damrosch. In the subsequent two years I became a member of the New York Philharmonic under Josef Stransky, a marvelous body of orchestral players. During my years in orchestra, which in all were eleven, I also played under Safonoff, Bodanzky, Gabrilovitch, and Ernest Bloch.

"About this time the motion picture theatre developed musical ambitions. Having played for eleven consecutive years in symphonic orchestras, opera, quartets, salon orchestras, and similar organizations, I had become dissatisfied with my prospects. An idea struck me that I could probably utilize my vast musical experience in other ways. I applied to Hugo Riesenfeld. During the first association with Mr. Riesenfeld and Mr. Rothapfel at the Trilby Theatre, I was engaged as one of the concert masters.

"A year and a half later I was engaged as assistant conductor at the Rialto Theatre, and two and a half years thereafter at the Capitol Theatre in New York. Later I went to Chicago, where I remained for five years with a then unknown firm, Balaban and Katz, but who now are credited with marvelous improvements of the movie theatres."

Finston's glowing eyes are ever restless, and the sparkle in them speaks volumes for his bountiful mental, physical, and spiritual resources. His is a clear, logical, and analytical mind.

GREGORY FITELBERG

THE SON OF A Russian army bandmaster, Gregory Fitelberg was born in Dinaburg, formerly a Russian province, October 18, 1879. By residence and culture he was completely identified with the Polish nation. In 1891 he entered the Warsaw Music Institute, where he studied theory with Noskowski and violin with Barcewitz. He was graduated in five years and immediately became violinist of the Warsaw Opera Theatre Orchestra. In 1896 his Sonata for Violin and Piano, opus three, won the first Paderewski prize in the international competition at Leipzig. In 1901 he was awarded the Zamoyski prize for his " F minor Trio," opus 10, for violin, 'cello, and piano.

In 1902 he became solo player at the Warsaw Philharmonic and was conductor there from 1907 to 1911. In 1912 he led concerts of the Polish music of Karol Szymanowski, and became conductor of the Imperial Opera in Vienna. He soon gave up this post to return to Warsaw. During the Russian Revolution he was a conductor of opera and symphony in Leningrad. He was also conductor of the Russian Ballet Company with Pavlowa and Fokine.

Although not a familiar name to America, he is considered in Europe as ranking with the ablest conductors. The breadth and fire of his interpretation recall Otto Klemperer. His "Trio" is in the pseudo-classical style, and is extremely sentimental, but broad and melodious, while his latest work is impressionistic, exhibiting bold and complicated harmonies and richly colored orchestrations. Fitelberg's work since his "Trio" has been growing increasingly modernistic, and he is now spoken of as the bold and progressive pioneer of modern Polish music.

In 1905 Fitelberg founded, together with Karol Szymanowski, Ludomir Rozycki, and Apolinary Szeluta, the Society of Young Polish Composers, which has issued many remarkable compositions.

The sole purpose was to obtain for Poland a position of respect in the world's music.

Gregory Fitelberg is a pure impressionist in his symphonies and symphonic poems, in his chamber music, and his Lieder.

A list of Fitelberg's works follows: symphonic poem, "The Song of the Falcon" (from Gorky), opus 18; "Protesilaus and Laodamia" (from Wyspanski), opus 24; violin concerto, opus 13; two overtures, opera 14 and 17; Piano Trio, opus 12; two violin sonatas, opera 2 and 13; Songs, opera 19, 21, 22, and 23.

OSCAR FRIED

OSCAR FRIED is one of the outstanding figures in the German music world. He is an excellent interpreter of opera as well as of symphonic and choral music. He was born in Berlin August 10, 1871, and is a pupil of Humperdinck and Philip Scharwenka. He started his musical career as a hornist in various orchestras. In 1904 he received his first engagement as conductor with the Stern Gesangsverein in Berlin, and in 1907 with the Gesellschaft der Musikfreunde. From 1910 on he acted as conductor of important orchestral organizations, devoting himself to producing novelties. He also conducted the Berlin Philharmonic Orchestra at the Deutsches Opera Haus in Berlin and toured Germany, Scandinavia, and the important cities of Russia.



Fried has also found time for composition. The following is a partial list of his works: Choral piece, "Song of Intoxication" (text from Nietzsche, opus 11; "Harvest Song" (text from Dehmel), opus 15; Preludes and Double Fugues for large string orchestra, opus 10; pieces for thirteen wind instruments and two harps, opus 2; songs, opera 1, 3, 4, 5, 7, and 13; "Radiant Night," for solo and orchestra (text from Dehmel), opus 9; Female Choruses, opera 12 and 14.

In 1928 Fried came to the United States as guest conductor of the New York Symphony Orchestra, making his debut on March 16 with Stravinsky's "Oedipus Rex." The critics spoke well of his fine musicianship and eloquent conducting. He has also been associated with Arturo Toscanini in a series of symphony concerts with the La Scala Orchestra in Milan. In 1934 Oscar Fried was forced to leave Nazi Germany. He went to Soviet Russia, where he became opera conductor in Tiflis.

EDWIN FRANKO GOLDMAN

EDWIN FRANKO GOLDMAN was born in Louisville, Kentucky, January 1, 1878. Both his parents were musicians, having studied violin in Europe for many years. His mother appeared in public when a very young girl. At eight Edwin began to study the cornet. At fourteen his success in an examination for admission to the National Conservatory of Music won him a free scholarship. (Dvorak was then director of the Conservatory.) For a year Goldman studied composition with him. Then Jules Levy, the famous cornetist, accepted him as a free pupil. At seventeen he was engaged as

cornetist at the Metropolitan Opera House, where he remained for ten years.

Since resigning from the Metropolitan, he has devoted most of his time to conducting and writing.

Edwin Franko Goldman was known to America as organizer of the "Symphony Orchestra in Brass." This orchestra was founded in 1918 when Goldman conceived the idea of free summer concerts in New York City. He himself raised the necessary funds to begin. Since then he has given free public concerts every summer at Columbia University campus and at Central Park, drawing huge audiences. This European institution of park concerts was hardly known to Americans before. Goldman was the first musician to be officially honored by the City of New York when in 1919 the mayor presented him with a gold watch and a medal. He received the degree of Doctor of Music from Phillip University in 1934, and in the same year he started concerts in Prospect Park, in Brooklyn. He also organized the American Bandmasters' Association, and in 1933 was elected honorary life president.

Edwin Franko Goldman has been decorated by the French and Italian Governments. He has been active as a composer, having written more than a hundred marches and other pieces for band.

In 1948 the American League of Composers honored Goldman's birthday with a concert at Carnegie Hall. The Goldman Band performed under the leadership of several conductors, including the guest of honor.

Aaron Copland remarked in a brief address before the intermission, as chairman of the National Composers Committee of the League of Composers, that Goldman's career was symbolic of what all composers of this country have as their goal—to contribute to the musical life of America. The bandmaster's name had become a household word throughout the land, Mr. Copland continued, and he was particularly to be admired for his persistence in furthering his aims, and for his efforts to raise the standard of band music.

In his reply, Dr. Goldman expressed his thanks to the League of Composers, Mr. Hendl, Mr. Grainger, and to his own son, Richard Franko Goldman, "who has done so much to get composers to write for band." Like Copland, he made special mention of the late Daniel and Florence Guggenheim and their family, whose support of the concerts of the Goldman Band in the city parks for thirty years had made its accomplishments possible.

"Without Music life would be a mistake."—Nietzsche

BORIS GOLDOVSKY

LONG ACCLAIMED BOTH HERE and abroad as one of the foremost piano virtuosos and interpretive artists of the day, Goldovsky brings to his fascinating discussions of the music at hand a brilliant musicianship.



He was born in Moscow June 7, 1908. Son of Lea Luboschutz, the well-known concert violinist, and Onisim Goldovsky, a lawyer, he became interested in piano at the age of eight, when his uncle Pierre Luboschutz and Nemenoff of duo-piano fame gave him his first piano lessons. After studying at the Moscow Conservatory, he also studied with Schnabel and Kreutzer in Berlin, at the Budapest Conservatory with Dohnanyi, and at the Sorbonne in Paris. In 1921, at the age of thirteen, he made his professional debut with the Berlin Philharmonic and was instantly acclaimed one of the foremost among the younger generation of pianists. After touring extensively throughout Europe, he came to the United States in 1939 and has been in continuous demand on the concert stage, the radio, and as guest soloist with orchestras,

Mr. Goldovsky, in his double role as pianist and commentator, often draws upon his fine collection of rare books and manuscripts and, as might be supposed, is something of a linguist, having mastered Italian, French, German, Russian, Spanish, Hungarian, and English.

From 1930 on Goldovsky toured the United States, particularly the East and Midwest, has filled an unprecedented number of New England engagements since 1942, and appeared as guest soloist with leading orchestras, including the Philadelphia under Ormandy, and the Cleveland Symphony.

Goldovsky became an American citizen and now lives with his wife, the former Margaret Codd, and two children, Michael and Marina, in Brookline, Massachusetts. In 1946-47 he won the Musical America Special Award for the best musical script of the year, in connection with Metropolitan Opera broadcasts, where he is master of ceremonies during the intermission chats over the air.

He brings to his "Piano Portraits" the same scintillating wit and profound musicianship that have gained him one of the largest radio audiences of the day.

A piano virtuoso as well as music raconteur, Goldovsky defies definition. "As always, his technical assurance at the piano was complete," said the Boston Herald of a Goldovsky appearance. "In his playing Mr. Goldovsky reveals his true stature as a creative artist." The Boston Post remarked, "As a commentator Mr. Goldovsky is in a class by himself, and

not merely because of his charm of manner. He plays piece after piece as neatly, tastefully, and persuasively as you could wish."

In 1947 he produced and directed the first American performance of Mozart's Opera "Idomeneo," at the Berkshire Festival in Lenox, Mass.

On August 9, 1948, Goldovsky produced at the same place Rossini's forgotten opera, "The Turk in Italy."

The following day Robert Bagar, music critic of the New York Telegram wrote: "The opera department of the Berkshire Music Center last night presented Rossini's 'The Turk in Italy.' This is the first time in 108 years that the work was put before an American audience, its last occurring in 1840.

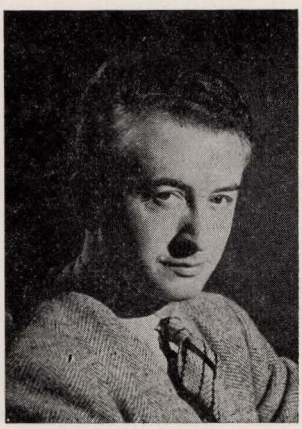
"Mr. Goldovsky also has written the English text in a skilful way that is completely singable at all stages. He has been in complete charge of its production all along. He did conduct the work last night, and with such musical clarity and dispatch as is only too rare in opera performances. . . .

"The stage sets were enchanting, imaginative, and most effective. The costumes were attractive. The orchestra played the score brilliantly under Mr. Goldovsky's astute leadership. To him, of course, go the largest honors of the evening. He has proved his versatility before and he proved it again last night."

Boris Goldovsky was appointed musical director and choral conductor of the Worcester Music Festival. He succeeds the late Walter Howe of Andover.

VLADIMIR GOLSCHMANN

BOTH TIME AND CIRCUMSTANCE were favorable when Leon Golschmann, a young Russian doctor who had deserted his medical career in favor of mathematics and literature, met and married another Russian, Marie Rasumny, in the city of Paris. Marie came from a family whose members had gained considerable reputation as singers. It was the dream of the young couple that their children become musicians.



Their first son Vladimir, born December 16, 1893, in Paris, took piano lessons before he was five. He had been taught to read both French and Russian by that time. Two years later he started studying the violin, and by the time he was nine he had entered the Buffon College in Paris. He was the favorite pupil of Peder Moller, a violinist, famous both for his virtuosity and his gift as a teacher. Vladimir's parents took him to Henri Berthelier at the Paris Conservatoire. After the audition, Berthelier enthusiastically predicted a brilliant future for him, and became his teacher when Moller returned to his native Copenhagen.

Later on Vladimir studied with Lucien Capet. His piano teachers were Mme. Sitri, Paul de Saunieres, and Paul Braud, under whom he was graduated at the Schola Cantorum, where Vincent d'Indy was the director. He also took harmony, counterpoint, fugue, and composition with Paul Dumas, Georges Caussade, and Berthelin. His parents wished him to become a violinist; his piano teachers planned a career as a keyboard virtuoso. But the young musician had a soft spot in his heart for the 'cello. Once with his pocket money he secretly purchased a 'cello method, and when alone at home he would tune his violin a fifth below. Then, holding it between his knees, he would practice by the hour.

In the years that followed he played in the Conservatory Orchestra, the Pasdeloup Orchestra, the Concert Rouge, and the Concert Touche. His post varied from first violin or assistant concert master to concert master.

A motorcycle accident which had kept Golschmann physcially inactive for almost a year prevented him from taking part in the First World War. During these years he earned his living by playing the piano and violin, but he spent all his free time studying scores, waiting for the opportunity of conducting an orchestra. Erik Satie, one of the most original musicians of that time, whose influence has been appreciated more in France than in America, was most friendly to him.

It was in 1917 that Verley, pleased with Golschmann's rendition of a new composition from the orchestral score, remarked, "The way you play it, it sounds like an orchestra. I guess you could be a fine conductor." To which the reply was, "That is what I want to be." Thus it happened that Verley offered 25,000 francs to back an orchestra when the war ended.

This meant the beginning of a career as conductor for Golschmann. In the spring of 1920 the poet, Jean Cocteau, invited him to conduct "Spectacles of the Group of Six." Stravinsky, present at rehearsals, decided that he should conduct the revival of "Le Sacre" the next fall. The success of this event was a personal triumph for Golschmann, and established him in the eye of public and critics alike as a talented conductor.

Golschmann's success with the Diaghilev ballets, during this great era of dancing in Europe, brought him requests from all existing companies. It was at this time, also, that he played for Anna Pavlowa. He appeared in Brussels, where he conducted for many years regularly. For three seasons he was conductor of the Scottish orchestra in Glasgow and Edinburgh. Four seasons he conducted in Spain, at Madrid and Bilbao; he also directed in Lisbon, Oslo, and in Liège at the International Festival of Music. With so much activity outside of France, there was no longer enough time for a regular series of concerts in Paris, although he continued to appear there as guest leader of major orchestras. He declined offers made by the directors of the Opera and Opera Comique for a permanent post, but accepted one season as musical director and first conductor at the Theatre Beritza, where he presented with sensational success such works as Milhaud's "Les Malheurs d'Orphée" and Iber's "Angélique."

In Paris he also conducted many contemporary music concerts, and whenever possible directed concerts of the University Musical Circle of

the Sorbonne, of which he had been one of the original founders. Here also he met George Antheil, Aaron Copland, and Virgil Thomson, and became a leader in presenting American music in the city. The Parisian premiere of Gershwin's piano concerto was under his baton.

In 1924 Rolf de Mare, a wealthy Swede who had formed his own fine ballet company, persuaded Golschmann to direct for him in America. Golschmann, wishing to establish himself here as an orchestral conductor, hesitated to make an American debut with a ballet, and in December of the same year conducted a series of concerts at Carnegie Hall and the Brooklyn Academy of Music, where he successfully performed excerpts from Rameau's "Castor and Pollux," Stravinsky's "A Bird Suite," Roussel's "The Spider's Banquet," Beethoven's "Seventh Symphony," and Honegger's "Pastorale d'Eté."

His first wife, the former Mme. M. Soyer, was a lyric soprano at the Monnaie Theatre in Brussels. She was also a graduate of the 'cello class of the Paris Conservatory. His second wife is Odette Le Cointe.

In 1931 an invitation came from the St. Louis Symphony Society for a period of four weeks, at the end of which Golschmann received a contract for three years. Under Golschmann's leadership, the St. Louis Symphony has developed into one of the finest of orchestras. It has toured extensively, making appearances in more than a hundred American cities.

Vladimir Golschmann is a Knight of the French Legion of Honor, and was awarded the honorary degree of Doctor of Music at the Wesleyan University of Illinois.

Vladimir's younger brother, Boris, born in Paris in 1906, is a fine concert pianist. He was a pupil of Isidor Philipp. After many successful appearances in recitals and with symphony orchestras in Europe, he came to America early in 1939 and made his American debut as a soloist with the St. Louis Symphony Orchestra under his brother's baton. On February 8 of the same year he gave his first New York recital.

I tell the story of love, the story of hate, the story that saves and the story that damns. I am the incense upon which prayers float to Heaven. I am the smoke which palls over the field of battle where men lie dying with me on their lips. I am MUSIC.

LOUIS HASSELMANS

LOUIS HASSELMANS, who has been in charge of the music preparation of the French repertory at the New York Metropolitan Opera House and conductor of its performances since the last half of the 1921-22 season, was born in Paris, July 25, 1878.



The young Louis (whose father was a celebrated harpist and teacher of that instrument at the Paris Conservatoire) entered the Conservatoire to study 'cello under J. Delsart and harmony under A. Lavignac, while Jules Massenet was his teacher for instrumentation, and B. Godard for chamber music. From this institution he was graduated with the first prize at the age of fifteen.

His musical career started as 'cellist of the Concerts Lamoureux. In 1904 he became 'cellist of the famous Caplet Quartet, with which organization he toured France, Germany, Great Britain, Italy, Holland, and other countries.

But he soon manifested great abilities as a conductor. As a consequence he made his debut as conductor of the Lamoureux Orchestra in two concerts (1905). The talent he displayed instantly assured Hasselmans' future, and there was great public response to the founding, in 1907, of the Hasselmans Society Concerts in the Salle Gaveau.

Called by Albert Carré to become first conductor at the Paris Opera Comique, Hasselmans resigned his place in the Caplet Quartet. His destiny was, however, apparent; it was natural that he should yield to the invitation to conduct for the Montreal Opera Company during 1911-13, and in 1913-14 to lead the twenty-four programs of the Marseilles Concerts Classiques. At the end of the World War, Cleofonte Campanini secured Hasselmans for the Chicago Opera Association, where he remained head of the French repertoire through 1918-20.

Louis Hasselmans returned to Paris, where he again conducted at the Paris Opera Comique, 1920-21. It was from that institution that he went to the New York Metropolitan Opera House. His accomplishments there and at Ravinia (near Chicago—where he has conducted since the summer of 1921) are matters of public record.

Hasselmans remained at the Metropolitan fourteen years. In that time he conducted virtually the entire French repertory. He directed the first Metropolitan performances of "Pelleas et Melisande," "L'Heure Espagnole," "Le Roi de Lahore," "Don Quichotte," and "Louise." Early in 1936 he resigned, and in the fall of the same year returned to his former position with the Chicago Opera Company. In 1937 he became a member of the Louisiana State University School of Music.

ISIDOR GEORG HENSCHEL (Sir George)

SIR GEORGE HENSCHEL was a survivor of the era of musical giants. Besides the Boston Symphony, he was organizer and first conductor of the London Symphony and the Scottish Symphony Orchestra.

He was one of the finest concert baritones of his day, an outstanding teacher of singing, a composer of considerable fertility, and a discerning critic.

Isidor Georg Henschel was born February 18, 1850, in Breslau, mother city of the Damrosches, Otto Klemperer, and other great musicians. From 1867 to 1870 he was at the Leipzig Conservatory, where he studied singing under Franz Goetze and theory with Richter. His further education Henschel received under the guidance of Adolph Schulze (singing) and Friedrich Kiel (composition).

In 1879 he settled in London, where he became professor of singing at the Royal College of Music. He revealed his talent as conductor when he brilliantly led the symphony concerts in Boston from 1881 to 1884—after which he returned to England (1885) to direct the London Symphony Concerts until 1896. He was also first conductor of the Scottish Orchestra in Glasgow. In 1890 he became a naturalized Britisher. His service to the cause of English music was duly appreciated by King George V, who knighted him in 1914. Sir George developed into one of the most cultured musicians of his generation.

His first wife was Lilian June Bailey, a popular concert singer (born January 17, 1860, in Ohio; died November 5, 1901, in London). She was a pupil of her uncle, Charles Hayden, of Madame Viardot-Garcia, and later of her future husband, whom she married in 1881, accompanying him on her concert tours. Their daughter, Helen, sang soprano, but retired on her marriage to W. Onslow Ford.

Later Sir Henschel married Miss Amy Louis of New York, a noted soprano.

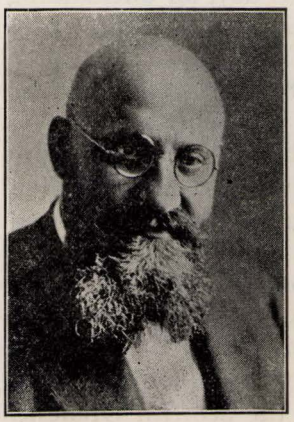
Following is a list of Henschel's compositions: canon suite for string orchestra; Psalm 103, for chorus, soli, and orchestra; Stabat Mater (Birmingham Festival, 1894); Hamlet Music (London, 1892); the operas "A Sea Change" (Love's Stowaway, 1884), "Frederick the Fair" and "Nubia," both performed in Dresden in 1899; "Requiem," opus 59 (1903); string quartet in E flat major, opus 55; and many songs for solo and choruses.

Aside from musical works, Henschel also wrote "Personal Recollections of Brahms" (1907), and his own reminiscences, under the title "Musings and Memories of a Musician" (1918). Sir George Henschel resided for many years in Scotland at Allt-na-Criche, Aviemore, where he died September 10, 1934.

ALFRED HERTZ

ALFRED HERTZ, eminent American conductor, was born in Frankfurt-am-Main, July 15, 1872.

His father was a rich merchant. At five Hertz began to study music, and a year later wrote his first composition for piano. From 1883 to 1891 he was a student at the Raff Conservatory in that city, under Max Schwartz in piano and Anton Urspruch in theory.



From 1891 to 1892 he was assistant conductor at the Halle Stadt-theater, then chief conductor in Altenburg, Elberfeld, and Breslau (1895). In 1902 he arrived in the United States and became chief conductor of German operas at the Metropolitan Opera House. He made his American debut November 28, 1902, in "Lohengrin." Thanks to his fine musicianship and energy he held this position for nearly thirteen years. Twelve of the operas he conducted were novelties.

There he led the first scenic production of "Parsifal" outside of Bayreuth (1903). In Los Angeles he conducted the first performances of Parker's "Mona" (1912), Damrosch's "Cyrano" (1913), Parker's "Fairyland" (1915), and Strauss' "Salome."

During the summer of 1910, Hertz conducted the Covent Garden premiere of Humperdinck's "Koenigskinder."

He resigned from the Metropolitan in 1915. His farewell performance took place April 24, 1915, with "Der Rosenkavalier." Otto H. Kahn presented him with a beautiful silver cup on behalf of the directors. The New York Post wrote: "Hertz has displayed the best traits of German musicians, besides an emotional temperament rare among them."

During the summer of 1910, Hertz conducted at the Covent Garden Opera House in London. In 1915 he was engaged to conduct the San Francisco Symphony Orchestra, being succeeded at the Metropolitan by Artur Bodanzky. Hertz stayed with the San Francisco organization for fifteen years, resigning in 1930. Thereafter he directed guest performances of the San Francisco Opera Company. He was also the first conductor to direct symphony concerts at the Hollywood Bowl.

Alfred Hertz, who contributed generously towards the dissemination of good music on the Pacific Coast, died April 17, 1942, in San Francisco.

In 1914, he had married the famous soprano, Lilly Dorn of Vienna, an opera and concert singer. She died April 5, 1948 in Guadaljara, Mexico. With her death a $300,000 fund left in trust by Dr. Hertz, went to the University of California for the establishment of musical scholarships.

Alfred Hertz was the recipient of the Order of Art and Science from the King of Saxony.

ALEXANDER HILSBERG

ALEXANDER HILSBERG, associate conductor and concert master of the Philadelphia Orchestra, was born April 24, 1900 in Warsaw, began his musical career at the age of eight, and gave his first recital at nine. He toured Russia and Poland for a year until he entered the Petrograd Conservatory when he was ten. There he studied violin with Nalbandjan and Auer, and composition with Petrov.



When Hilsberg was graduated from the Imperial Conservatory in the troubled days of 1917, he went to Siberia, where to took a post on the faculty at Tomsk, in one of the conservatories affiliated with the Petrograd institution he had just left. Tomsk was a center of culture in Western Siberia, with its opera, symphony orchestra, universities, and many music schools. He toured extensively and played in many cities of Siberia, finally reaching Harbin and Manchukuo.

In Harbin the violinist established himself, and for four years taught and played music for both Oriental and European audiences. He became a member of the Skidelsky Quartet, an organization sponsored by the fabulously wealthy Solomon Skidelsky, who owned most of the gold mines, railroads, and realty in Manchukuo.

In 1921, the year of the great Chinese famine, the group played many concerts, all the proceeds of which were devoted to the famine victims. President Sun Yat Sen, founder of modern China, invited the quartet to his palace at Pekin, in recognition of their work for his stricken countrymen. The Chinese President decorated Hilsberg with his personal order.

A chance meeting with Jascha Heifetz in Harbin (Hilsberg and Heifetz had been friends since their student days under Leopold Auer at the Petrograd Conservatory) again turned the violinist's thoughts to America. However, he was offered a post at the Tokyo Imperial Conservatory. The Japanese earthquake of 1923 canceled this contract.

Shortly after his arrival in America he became a member of the Philadelphia Orchestra in the first violin section. When Toscanini served as guest conductor with the orchestra he called Hilsberg to the concert master's desk, and he occupied this post for virtually half a season. Two years later, in 1931, he was named permanent concert master, and he became associate conductor at the beginning of the 1945-46 season.

Although Hilsberg was appointed to the latter position as recently as the spring of 1945, he is not entirely unfamiliar with the baton. He has directed concerts at the Robin Hood Dell, the Lewisohn Stadium, and on the radio. His debut as a conductor with the Philadelphia Orchestra in New York, December 10, 1946, when he substituted on short notice for

Eugene Ormandy, brought him much glory and recognition in the musical world. The critics were unanimous in their praise. Since then Hilsberg has appeared again in New York, as well as in Washington, Baltimore, Richmond, Harrisburg, and many other cities.

On February 3, 1948, I went to Carnegie Hall to hear the Philadelphia Orchestra conducted by Alexander Hilsberg. Jacques Thibaud was the soloist in Mozart's Concerto in A. It was a delightful and stimulating experience. Hilsberg was acclaimed by the huge audience.

The next day Virgil Thomson wrote in the Herald Tribune: "Alexander Hilsberg, conducting the Philadelphia Orchestra last night in Carnegie Hall in what looked on paper like a routine program, revealed himself as not only a thoroughly aware technician of the orchestra but an interpreter of great force and originality."

On April 21, 1949 Alexander Hilsberg received the C. Hartman Kuhn award for the 1948-49 season.

JASCHA HORENSTEIN

JASCHA HORENSTEIN, conductor, whose meteoric European career is amply attested by the enthusiastic praise and honors bestowed upon him by the foremost music critics and authorities of the continent, was born in Kiev, Russia, in 1899. He was educated in Vienna. He studied philosophy at the University of Vienna, at the same time attending the Academy of Music. He finally abandoned his academic studies to devote himself entirely to music.



After graduation from the Academy, where he had worked under Franz Schreker in composition, he made his debut as assistant to Siegfried Ochs with the Berlin Philharmonic Chorus. From 1925 through 1928 Mr. Horenstein was conductor of the Berlin Symphony, and from 1929 to 1933 musical director of the Duesseldorf Municipal Opera, succeeding Erich Kleiber, at the same time appearing as guest conductor of many leading European orchestras. He gained such note in Europe as interpreter of Mozart that for six years he was the permanent director of the Annual Festival of Music by Mozart, which took place in Brussels.

In his mid-thirties his career expanded east and west. From 1933 through 1937 he filled regular engagements in Russia, France, Belgium, and Poland. During each of these years he appeared for three months as conductor of the Moscow and Leningrad Philharmonic Orchestras. The rest of the year was divided between the Orchestre Symphonique de Paris and the Lamoureux Orchestra of Paris, the Brussels Philharmonic, and the

Warsaw Philharmonic and Warsaw State Opera. During the same period Horenstein also made guest appearances in Stockholm, Helsingfors, Riga, and Vienna.

In 1938 he toured Australia and New Zealand, and the following year was one of the four conductors to share leadership of the Palestine Symphony Orchestra with Arturo Toscanini.

When he made his Mexican debut in May, 1944, at the Palacio de Bellas Artes, Mexican critics excelled themselves in praise of the new conductor.

El Universal Grafico wrote: "Night before last Jascha Horenstein made his debut in Mexico conducting an all-Beethoven program with Heifetz as soloist. Horenstein triumphed from beginning to end. He arrived completely unknown and the public immediately gave him his due. This reminds us of the biblical legend which tells how Saul went to visit Samuel, the prophet, to inquire the whereabouts of his father's donkeys. Instead of receiving information, Saul found himself crowned King of Israel."

The Mexican Philharmonic immediately engaged him for several more concerts and he gave two extra performances of Beethoven's Ninth Symphony to sold-out houses. Before departing, he also presented a memorable performance of Mozart's "Don Giovanni" with a Metropolitan cast. Re-engaged for the following season, Horenstein repeated his success with six additional appearances in September 1945.

In 1945 Horenstein also reaped successes both in Chile and Peru. He came to the United States in 1941 and made his American debut at a War Stamp concert at the Cosmopolitan Opera House, New York, May 31, 1942. Later he conducted the New York Philharmonic Symphony in four Stadium concerts.

In 1946 he conducted again in Havana and South America, this time adding Buenos Aires to his tour, where he earned new acclaim, and his planned six appearances were extended to twelve.

Inevitably he was called the following year as guest conductor with the Colon Orchestra, the Brazilian Symphony, and the Montevideo Orchestra. He returned to Europe again in 1946 and 1947 for guest appearances with the Paris Conservatoire Orchestra, the Orchestre Nationale, and the Brussels Philharmonic, and also conducted in Palestine.

A symphony conductor meeting a member of his orchestra on the street remarked: "You're looking extremely prosperous, how do you do it?"

"Besides playing in the orchestra, I play in a quartet, I give lessons, and I do radio jobs."

"When do you sleep?"

"During the orchestra rehearsals!"

MILTON KATIMS

MILTON KATIMS, young American violist and conductor, was born in Brooklyn, New York, June 24, 1909. He was graduated from Erasmus Hall High School in Brooklyn and later attended Columbia University, where he studied music with Seth Bingham and Dittler.



Milton took his B.A. degree at Columbia, and subsequently went into the textile business with his father. He lasted just six "appalling" weeks in business and then returned to his real love, music, which he had been studying since early childhood.

He became a pupil of Leon Barzin in conducting, and between 1934 and 1936 was Barzin's assistant with the National Orchestral Association.

Katim's career seems to parallel that of his friend and colleague, Alfred Wallenstein, a 'cellist of the first rank who discarded the bow for the baton.

In December 1934 Katims made his debut as solo-violist with the Alfred Wallenstein Sinfonietta; and in July 1935 he was appointed first violist and assistant conductor on the musical staff of WOR.

During the 1937-1938 season he was a member of the Gotham String Quartet. When Emanuel Feuerman appeared in a performance of Strauss' "Don Quixote" in Carnegie Hall, March 26, 1938, Milton Katims played the viola solo part.

In 1943 he joined the forces of the NBC Symphony on recommendation of Samuel Chotzinoff, replacing William Primrose.

Katims was given the opportunity to prove his talent as a conductor on several script shows. He met the challenge with splendid success, following which he was appointed staff conductor of the NBC Network. Among his many duties is conductorship of the script-show "Eternal Light" every Sunday morning for the past five years.

Milton Katims had the distinction of conducting the NBC Symphony Orchestra in several concerts in 1947 and 1948. It is the same orchestra Arturo Toscanini leads. Katims was chosen for the role by the maestro himself, who takes a keen interest in the gifted young musician. When Katims conducted the Symphony No. 3 in A minor, or "Scotch Symphony" by Felix Mendelssohn; "The Toreador's Prayer" by the contemporary Spaniard Joaquin Turina; and three dances from the ballet Gayane by the Russian-American composer, Aram Khachaturian, August 3, 1947, the New York Times wrote:

"The young conductor has learned his business well. The orchestra was always under full control, and the performances had discipline, verve,

and variety. When he wanted a whip-like precision he used a baton, but when there were broader, flowing melodies he dispensed with it, molding the phrasing with his hands."

As a person, Milton Katims typifies the kind of man who makes working with artists a pleasure to their associates. Modest about his capabilities, unassuming in his authority, he displays a quiet competence which is certainly reflected in the quality of the musical broadcasts with which he is associated. An amusing story about him appeared in a column of the New York Post.

"On V-J Day, when Toscanini conducted the Eroica Symphony, he noticed the absence of his violist. Milton Katims.

" 'Why wasn't Katims here?' Toscanini asked. . . . He was told that his violist couldn't appear because he was conducting another show over the air. 'Conducting?' said Toscanini. 'Why does such a fine artist on the viola want to lead an orchestra? After all, anyone can wave a stick!' "

Since 1946 Katims has been on the faculty of the Juilliard School of Music. His two brothers and a sister are musicians. His mother sang with the Schola Cantorium.

In 1935 he married Virginia Petterson, a gifted concert 'cellist.

OTTO KLEMPERER

DURING THE NOTABLE Peace Conference in Vienna in 1813, Czar Alexander I is said to have exclaimed in Napoleon's presence, "I am the greatest here!" —to which the short corporal replied, "No, you are undeniably the tallest, but I am the greatest." Otto Klemperer, on the other hand, is the tallest, and also one of the greatest, among contemporary conductors. Looking seven or eight feet tall, he towers above the world's leading orchestras, without needing the customary conductor's platform, and he magnetizes his men with his Promethean fire. His appearance calls to mind the late Gustav Mahler, Klemperer's friend and patron. Members of the orchestras, accustomed to leaders of lesser dimensions, look for Klemperer's baton, but find their eyes on a level with his coat buttons.



Otto Klemperer is a man of dark complexion, sensitive features, and expressive eyes. Now crouching, now rising to his full and enormous height, or bending double like an immense bird over the orchestra, he pulls or drives tone from it. In spite of his mannerisms in conducting, his sincerity is unquestionable, and whether or not, in these observant days, his gestures appeal to the gallery, the basic and important fact is that they draw immediate response from the orchestra, that the men are infected with the con-

viction and the enthusiasm of the leader, and that his spirit is felt in turn by the audience.

In the course of my work with the New York Symphony Orchestra under Klemperer's leadership during the season of 1926 and 1927, we had interesting chats on many occasions. He told me many facts and stories about himself.

His paternal grandfather was a teacher of Hebrew religion and other subjects in Prague, and his father was a merchant. His mother, whose maiden name was Nathan, was born in Hamburg, and she was an accomplished pianist. His maternal grandmother (nee Rée) was of French ancestry. Like Walter Damrosch, director of the New York Symphony, Klemperer was born in Breslau, May 15, 1885.

His parents moved to Hamburg four years after his birth. He entered Hoch's Conservatory in Frankfurt-am-Main at an early age and later became a pupil of Scharwenka in Berlin. Klemperer is one of the few notable conductors who never played in an orchestra. His first intent was to be a pianist. His piano teacher was Ivan Quast, his violin teacher Zayic; and Hans Pfitzner taught him composition.

In the year 1905 Klemperer was assistant conductor to Oscar Fried in Berlin. During that time Max Reinhardt came to Berlin to put on an Offenbach operetta. He needed a conductor. Someone suggested "that great tall fellow, Klemperer, young, to be sure, but very talented." One of Mahler's works was to be given its first performance in Berlin. There were two orchestras, one back-stage, which Klemperer was chosen to conduct.

Mahler was there, and being pleased with the work of the long-legged boy, took an interest in him. It was through Mahler that Klemperer, in 1917, obtained his first position—that of conductor at the Deutsches Landestheater in Prague.

Klemperer treasures as a memento a letter given him by Mahler at that time. "I find Herr Klemperer extraordinarily good, in spite of his youth, already a well routined musician, who is predestined for a conductor's career. I guarantee good results in case of his appointment to the post of conductor and always stand ready personally to cooperate with him and help him."

In 1909 Klemperer was appointed a conductor at Hamburg, again on Mahler's recommendation. Then he went as conductor to Bremen and Strassburg, and in 1917 to Cologne. During past years Klemperer has been engaged at Weisbaden.

He was among the first to introduce modern French and Italian composers into Germany. He is also well-known for his readings of Beethoven, Brahms, Bruckner, and Mahler, as well as of Richard Strauss.

His success in Russia was phenomenal, probably greater than in any other country. He was invited there for three consecutive seasons, and later again, to conduct the Beethoven Festival in Moscow, Leningrad, and other large Russian cities during 1927.

Klemperer earned particular gratitude in New York for his practical championship of Bruckner. It took courage and conviction for a visiting

conductor to lead the modernist's "Eighth Symphony" three times in quick succession in spite of an anti-Bruckner prejudice among New Yorkers.

Klemperer won immediate enthusiastic recognition from New York audiences and reviewers. This was the more to his credit since, during his first visit to the United States, he had to compete with such colossi as Toscanini, Mengelberg, and Furtwaengler, who were conducting other orchestral organizations in New York at the same time. The result of his first engagement with the New York Symphony was an immediate re-engagement for a season of fifteen weeks for the ensuing year.

The press was unanimous in declaring his interpretations of Strauss' "Till Eulenspiegel" and "Tod und Verklaerung," the outstanding musical events of the season. Klemperer is aflame with whatever music he interprets, and he conducts everything by faultless and letter-perfect memory.

Interested in this unusual memory, I once asked Klemperer whether it could be attributed to his sight or his ear. He pointed at his temple, saying, everything is here. It is only necessary for me to hear or to play the score a few times, and at once it sinks whole in my memory."

It was in 1917, while he was conducting in Cologne, that he met the young soprano Johanna Gaissler whom he married later. She appeared under his baton in a Mozart program.

In 1924 he became opera director of the Berlin Volksoper and, simultaneously, conductor at the Wiesbaden Opera. 1927 found him in the prominent post of director of the Berlin State Opera, a position he held with outstanding success and prestige until the Hitler regime forced him to leave Germany in 1933.

During his Berlin period he was, in addition to his operatic activities, director of the famous Philharmonic Chorus, founded by Siegfried Ochs; and under his baton regular performances of such choral classics as Beethoven's "Missa Solemnis" were given. At the opera, he was responsible for the premieres of many important contemporary works, by such composers as Stravinsky, Hindemith, Krenek, and Schoenberg.

In 1933, exiled from Germany because of his race, Klemperer was engaged as permanent conductor and musical director of the Los Angeles Symphony Orchestra. He was largely responsible for raising this orchestra to a high artistic level. The same year, he also served as guest conductor of the Philadelphia Orchestra. In 1934 he directed four weeks of concerts with the New York Philharmonic Orchestra, and in 1935-36 he led the same orchestra for fourteen weeks.

Shortly after his exile he had made his home in Vienna, remaining there until the annexation of Austria by Germany. Then he established his permanent residence in Los Angeles and applied for American citizenship. In 1939-40, while visiting Boston, Klemperer became ill. Rumors circulated that he had undergone an operation for a brain tumor, caused by overwork. He was compelled to take a year's leave of absence from his post with the Los Angeles Orchestra. During 1940-41 Klemperer not only returned to his duties in Los Angeles, but also came to New York as conductor of the New School for Social Research Chamber Orchestra, and,

further, conducted some of the Chamber Music Concerts of the New Friends of Music in Town Hall, whose president is Ira Hirschman, Klemperer's friend of long standing.

Klemperer is also an excellent pianist and accompanist. A creative as well as an interpretative musician, his flair for composition has been demonstrated in such works as his "Missa Sacra" in C, the "Forty-Second Psalm" for bass solo, organ, and orchestra, a coloratura aria to be sung in Rossini's "Barber of Seville," and many songs.

ANDRE KOSTELANETZ

ANDRE KOSTELANETZ, symphony, opera, and radio conductor, was born in St. Petersburg (now Leningrad), Russia.

He received his basic musical training at the Petrograd Conservatory of Music at a very young age. After winning a competition by the Petrograd Grand Opera House, at nineteen he became assistant conductor of the Imperial Opera in St. Petersburg.



Kostelanetz came to the United States via Warsaw and Paris, presenting a concert in the Polish capital en route. He at once began work with many eminent operatic stars in the United States as a piano accompanist, touring several times from coast to coast with Julia Claussen, Maria Kurenko, and others.

He made his debut over the air in 1924. His outstanding musicianship came to the attention of the Columbia Broadcasting System, over which chain he conducted his unusual arrangements of instrumental and choral music. This marked the beginning of his long and brilliant radio career, during which he helped establish symphonic music on the air and conducted much of the experimentation and research for which he is famous today. His first program, "Andre Kostelanetz Presents," featured one of the earliest symphony orchestras on the air.

Kostelanetz has achieved a successful formula of classical and popular music.

In 1936 he conducted the scores for several motion pictures, making thirteen consecutive week-end flights to Hollywood in order to carry on his radio schedule and fulfill his engagements on the Pacific Coast simultaneously. At this time he also conducted the orchestra in the Hollywood Bowl, with Lily Pons as soloist.

Andre Kostelanetz has appeared with major symphony orchestras in the United States, Europe, and Canada, in his most recent tours as guest conductor during the regular winter seasons of the Detroit, Baltimore, St. Louis, Boston, San Francisco and Washington National, Symphonies. He

was presented with the Radio Guide Medal of Merit for two years in succession—1936 and 1937.

On June 2, 1938 Andre Kostelanetz and Lily Pons were married.

During the last years of the war, together with his wife, he spent eight months overseas, organizing GI orchestras in army camps all over the world. Among the countries in which he entertained American and allied soldiers were North Africa, Egypt, Persia, China, India, Burma, Italy, France, Germany, and Belgium.

Kostelanetz, who is well-known for his interest in modern music trends, introduced into the United States the now famous "Gallery of American Portraits," a series of four musical sketches of famous Americans, by outstanding contemporary American composers. One of these, "A Lincoln Portrait" by Aaron Copland, is dedicated to Kostelanetz; while Jerome Kern wrote "Portrait for Orchestra—Mark Twain" and Virgil Thomson composed "Mayor La Guardia Waltzes" and "Canons for Dorothy Thompson" especially for him. He also commissioned and presented the world premiere of Paul Creston's "Frontiers," a musical depiction of the migration westward.

Andre Kostelanetz has been frequently honored for his musical achievements. Albion College, Michigan, awarded him the honorary degree of Doctor of Music—this being only the second time an honorary musical doctorate has been awarded in the 107-year history of the college. Most recently he was awarded the Medal for Service of the Navy League of Canada for his musical contributions to the Canadian war effort. Last Easter, when the Kostelanetz program went to Mexico City, he was awarded the Huesped de Honor of Mexico City, a distinction reserved for the most honored visitors. And this year he was presented with a Doctorate of Music degree by the University of Cincinnati. He was also one of the few civilians to be honored by the United States Army in being authorized to wear the Asiatic-Pacific campaign ribbon.

A tip to young conductors: Some of you are just starting your career, and have the feeling that arrogance, and a militaristic discipline is the way to success. This will never win you the cooperation and sympathy of the orchestra men. I advise you, instead, to be congenial, pleasant, and natural with them. Remember the old saying—"An orchestra can make or break a conductor."

SERGE KOUSSEVITZKY

SERGE KOUSSEVITZKY'S place in the world of music is unique, for the celebrated conductor is also universally known for his mastery of that ponderous —and, in the hands of lesser men, lugubrious—instrument of the orchestra, the contra-bass.



Already in Moscow, as leader of his own orchestra, which he conducted almost without interruption during the First World War and the revolutionary upheaval in Russia, Koussevitzky gained recognition as a foremost conductor.

There is a story to the effect that when Serge was still a little boy in his small native town in the province of Tver, Russia, he would arrange the parlor chairs in rows and, with some score open in front of him, conduct them. Once in a while, he would stop short and berate the chairs. Then little Serge's language was rather awful.

Whether the stories be true or not, the fact remains that Mr. Koussevitzky became a conductor and a great one—one of the greatest.

Serge (Sergei Alexandrovitch) Koussevitzky was born July 26, 1874 at Vyshni-Volochek. The boy came from a poor Jewish family. His father Alexander was a mediocre violinist playing at weddings and in amusement parks, and his mother Anne Barabeitchik was a pianist. When only six the boy received his first violin lessons from his father, and at nine took part in the orchestra of the Tver City Theatre.

His father's music was the original source of the tones Koussevitzky drank in during the first years of his life. His mother died when Serge was three years old.

The orphaned boy was left to himself. His father was too poor and ignorant to look after him. An orthodox Jew, the father is said to have insisted on Serge's attendance at the *cheder*, the Hebrew religious school.

The love of music was the first emotion to grow in the child's soul. At the age of nine Serge came under the patronage of Maria Feodorovna Rapenberg, a fine pianist, pupil of Nicolai Rubinstein. From her he received the benefits of motherly care and also piano lessons. At twelve he began to conduct a provincial theatre orchestra, and to compose music for dramatic presentations. The little conductor was enthusiastically appreciated by the "bearded" musicians, who made much of him.

In the fall of 1890, his family gave him their blessing and sent him to Moscow to try for a scholarship at the Philharmonic School. He arrived with three rubles in his pockets. At the school he was told that the only available scholarship was one in bull fiddling. Serge tried for it and won. He studied the double-bass under the famous Professor Bambaussec. His

studies terminated, he obtained a post as double-bass soloist at the Moscow Imperial Opera, and for several years appeared in all the principal centers as a virtuoso in that instrument.

But the desire to become a conductor had never been forgotten. He went to Berlin for further studies at the Hochschule. The rehearsals and concerts of Arthur Nikisch were "his best lessons." He worshiped Nikisch.

In 1905 he married Natalya Konstantinova Ushkova, daughter of a wealthy merchant and a rich girl in her own right. Natalya promised him anything he wanted as a wedding gift. "Give me a symphony orchestra!" was Koussevitzky's startling request. The bride was taken aback, for it was with the bull fiddle that he had wooed and won her and she hated to see him give it up, but she kept her word.

Soon he established his own symphony organization in Moscow and gave a series of concerts in Moscow and Petrograd. He made several tours with his orchestra through the Russian provinces, and was the first to familiarize Russia with many of the European composers, such as Debussy, Ravel, Florent Schmitt, P. Ducas, Roger Ducasse, Fanelly, Elgar, and Richard Strauss, as well as with the Russians, Scriabin, Stravinsky, and Prokofieff.

Koussevitzky was in the habit of making a bi-annual tour of the central provinces of his native country, chartering one of the largest Volga steamers and using the 2,325 mile extent of the river as a highway. By this means, he was able to transport with ease and celerity a large party of friends as well as his permanent private orchestra of eighty-five musicians and a full-size grand concert piano. Stopping at the principal cities on the banks of the river, he gave a series of concerts at nominal fees, thus bringing a breath of the civilized world to the teeming multitudes in that region, which covers about 583,000 square miles. In the course of these crusades, Koussevitzky discovered and encouraged many persons whose talents would otherwise have remained unknown. The last time he was permitted to make his musical tours on the Volga was in May 1914, the company and guests and musicians totaling over one hundred persons, and the itinerary embracing the principal towns of the Volga River from Jaroslavl to Astrakhan.

The principal aim of all the musical organizations and activities of Koussevitkzy in Russia was against routine in understanding and interpretation of classical music. Debussy was twice invited by him to come to Russia and conduct his works in Petrograd and Moscow.

Koussevitzky organized special festivals of Beethoven, Bach, Tschaikowsky, Rimsky-Korsakov, and others, conducted by himself in the two capitals of Russia. He was a favorite pupil in Arthur Nikisch's classes in conducting. Koussevitzky was undoubtedly much influenced by Nikisch, for he resembles him in the manner of his conducting, being both romantic and lyric.

The great friendship which united Koussevitzky to the composer Alexander Scriabin is well known. The composer himself esteemed Koussevitzky as the most skillful interpreter of his orchestral works. He was first to perform in Russia Scriabin's poem "Prometheus" and the famous "Poème

de l'Extase." They had no success at the first performance; but their present popularity is due to many repetitions at the Koussevitzky concerts.



The musical publication L'Edition Russe de Musique, organized by Koussevitzky and his wife Natalie in 1909, during his concert appearances, had as principal aim publication of the works of talented young Russian composers, thus introducing them and saving them from exploitation. L'Edition Musicale Russe published the most important works of such Russian composers as Igor Stravinsky, Serge Rachmaninoff, Alexander Scriabin, Serge Prokofieff, and Alexander Gretchanioff. Rimsky-Korsakov's "Treatise on Orchestration," known by musicians throughout the world, was also produced by this publisher.

Came the revolution. Kerensky ordered Koussevitzky and his men, "Keep up with your music." They did, but it was not easy. There was a severe winter; the country was in the killing grip of cold and famine.

The Bolsheviks made Mr. Koussevitzky director of the state orchestras, which, in those early Soviet days, were at a low musical ebb. He labored in that job for three years, from 1917 to 1920, but being out of sympathy with the Lenin-Trotzky regime, asked permission to leave the country. It was refused, because, officials said, "Russia needs your music."

The fiery Koussevitzky told the Government that, unless he were allowed to travel abroad, he would never play or conduct another note in Russia. They let him go.

Koussevitzky came to Western Europe in 1920. He organized concerts in Paris with the same aim he had evinced in Russia. Each year he gave a spring and autumn series of four concerts. These became a leading feature of musical life in Paris, owing to the freshness and novelty of their programs and the new spirit which inspired them. During the four years of their existence Koussevitzky revealed to his audiences not only many works of the Russian composers quite unknown in Europe before him, but also those of the young composers of the modern French, English, and Italian schools, and some quite unfamiliar classical and ancient works. Koussevitzky has presented over sixty novelties in Paris, embracing almost the entire list of the French, Russian, and Italian moderns, as well as many revivals.

During the same years he conducted concerts in London, Manchester, Liverpool, Glasgow, Edinburgh, Aberdeen, Barcelona, Madrid, Rome, Berlin, Warsaw, and Nantes. At Barcelona, Lisbon, and Paris, he gave Rimsky-Korsakov's "The Snow Maiden," Moussorgsky's "Boris Godounov" and "Khovanschina," Borodine's "Prince Igor," and Tschaikowsky's "Queen of Spades."

The following tribute was one of a great many paid him in England: "It used to be said" (we quote the Westminster Gazette) "that Nikisch

mesmerized his players. In Koussevitzky's case one might rather put it that he electrifies them—and with them the audiences too."

"Koussevitzky," said Ernest Newman, the eminent English music critic, "has a volcanic temperament, yet never have I known it to run away with him. It is precisely when his temperament is at the boiling point that his hand on the regulator is steadiest."

Koussevitzky became one of the most celebrated conductors in Europe. In 1924 he was invited to take charge of the Boston Symphony Orchestra, to replace Pierre Monteux. He accepted, and arrived in the autumn of that year. During the season of 1924-25, for the first time in America, he offered Moussorgsky's "Tableaux d'une Exposition," especially orchestrated for the conductor by Maurice Ravel; Arthur Honegger's "Pacifique 231"; and Serge Prokofieff's suite "Scythe," which he had previously given in Paris. He also brought with him Igor Stravinsky's new piano concerto.

Koussevitzky's success in America was so great that the Boston Symphony Orchestra re-engaged him for another five years, long before his first contract expired. The selection proved successful. Almost within one season Koussevitzky changed the personnel of the orchestra and created a technical virtuosity which it had not known in years. He brought back its glamour to the Boston Symphony Orchestra. It was once again the greatest orchestra of the world.

Richard Strauss once astonished the world by saying, à propos of "Tristan": "Believe me, the brain that could pour out that passionate music must have been as cold as ice." This paradox is the sober truth. The more an artist is on fire, the cooler the head and hand must be that direct the fire. Koussevitzky has this iciness to an extraordinary degree. It would hardly be possible to raise certain works to a higher pitch of nervous incandescence than he does; but his nervousness never gets out of hand. It is Koussevitzky's servant, not his master. The excitement is always perfectly under control; one great plastic line runs through the work.

Immediately after completion of the 1934-35 season, Koussevitzky and Toscanini conducted most of the BBC Symphony Orchestra Festival in London. Francis Toye, music critic of the London Morning Post, wrote: "All the more memorable in that Koussevitzky and Toscanini . . . must be regarded the two outstanding conductors of the day in the music of the United States."

On October 31, 1935, Koussevitzky and his wife made formal application for American citizenship, and shortly afterward he accepted an offer to conduct the Boston Symphony Orchestra for three concerts of the Berkshire Music Festival during the summer of 1936. The Festival was originally organized during the summer of 1934 by the late Henry Hadley, composer and conductor, and a group of sponsors. With an orchestra of musicians recruited from the New York Philharmonic, Hadley gave three concerts during a week-end that summer on the Don Hanna Estate in Stockbridge, Massachusetts.

"It will not surprise me," Koussevitzky commented, "if the old habit changes and many Europeans come to America for good music." He had

in mind establishment of an American Salzburg. A year later, two music-loving ladies, Mmes. Derham Brooks and Mary Aspinwall Tappan, made a gift of their Tanglewood estate to the trustees of the Boston Symphony Orchestra, with the purpose of establishing a "permanent home" for the Berkshire Festival.

Koussevitzky was overjoyed with this gift, for it had been his dream to find a suitable and ideal environment for the enjoyment of symphonic and operatic programs during the month of August. The Festival concerts are patronized not only by the local citizenry, but by people from near and far. The demand for tickets always exceeds the available accommodations. At first the concerts were given under the open sky, with the orchestra sitting in a shell, but soon the rainy weather brought on a crisis. In 1939 the Festival officials erected a shed, not only for protection of the musicians and their instruments, but also for the listeners in case of rain.

The programs are the finest one can ask for. Besides Beethoven, Mozart, Bach, Brahms, and other classics, Koussevitzky affords opportunities to modern composers. Young American composers have found in him an appreciative and enthusiastic patron. Besides symphony and opera, Koussevitzky includes oratorio and ballet in his programs.



Soon another of Koussevitzky's dreams was realized. Through his efforts an academy or music school for talented students was established. The Center (Academy) was formally opened in July, 1940. Out of 600 applicants, about 350 were accepted. Koussevitzky, who became director of the Center, taught conducting, and lectured and supervised the students' orchestra, while Piatigorsky ('cello), Copland, Hindemith, Milhaud, and other outstanding composers were among the teachers of harmony and composition. Olin Downes lectured on musical history, and first-chair members of the Boston Symphony Orchestra taught their respective instruments. Aaron Copland is now right-hand advisor to Koussevitzky, with the official title of assistant director.

In April 1941, Koussevitzky and his wife finally became American citizens. After a short but serious illness, his wife and loyal associate died in Boston, January 12, 1942, at the age of sixty-one. In the months after her passing away, he seemed to have aged ten years. It was not easy for him to contemplate going on without her. Her sympathy and understanding had helped him over many obstacles. But at seventy-three, after six years as a widower, he married Miss Olga Naumoff, forty-six, his secretary for eighteen years and niece of his late wife.

On April 8, 1948, it was announced in Boston that Serge Koussevitzky had expressed a desire to resign from his post as musical director of the Symphony Orchestra, after the end of the 1948-1949 season, rounding out

a total of twenty-five years with the organization he had brought to so high an artistic standard. He had found it impossible to "continue my strenuous obligations for the length of the sixteen or eighteen weeks of our active winter season." He does continue, however, as director of the Berkshire Music Center at Stockbridge. He also is expected to appear with the symphony occasionally as special guest conductor. To Boston Koussevitzky brought his brilliant interpretation of the contemporary composers, Sibelius and Stravinsky. He has received honorary doctorates from Harvard and Brown Universities. In 1903, before he was thirty, Dr. Koussevitzky was decorated by the Czar of Russia. He was made a Knight of the French Legion of Honor in 1924.

Two seasons ago, when Koussevitzky and his Bostonians opened the season in New York with Bruckner's "Eighth Symphony," Ravel's "Ma Mere L'Oye," and "Daphnis et Chloe," by the same composer, Jerome D. Bohm wrote: "It is always a pleasure to hear the translucently glowing sounds produced by the Boston Symphony Orchestra, and Wednesday night's opening concert of the season by this organization under Mr. Koussevitzky's direction in Carnegie Hall gave evidence that its ability to ravish the listener's ear has not diminished in the least."

Because he has done so much for living composers, both as conductor and publisher (he is high priest of the Sibelius cult), he has been called a modernist. The label infuriates him. "Nonsense!" he returns. "I'm not a modernist and I'm not a classicist. I am a musician! The first movement of the Ninth Symphony of Beethoven is the greatest music ever written and George Gershwin's Rhapsody in Blue is a masterpiece. There you are! Make the best of it!"

His graying hair, his well-knit figure, his firm decisive jaw, seem to mark him not as an artistic radical, but as a conservative. He is both of these. Therein perhaps lies the secret of his success. He has a somewhat cynical sense of humor, which he is tactful enough to suppress when occasion demands. As he talks, there is in the inflection of his voice, in the whimsical drooping of his eyes, a suggestion of the dynamic personality he reveals on the stand.

Koussevitzky, a man of humble origin, from the provincial town of Vishni-Volochek, having known extreme poverty and great wealth, has traveled a long way. His path has been serene and stormy, obscure and spectacular. As conductor he was mostly self-taught. As the bass-viol virtuoso, Koussevitzky developed an extraordinary facility; he not only became the double-bass soloist of the orchestra of the Imperial Opera at Moscow, but succeeded his teacher as professor of that instrument at the Conservatory. For ten years he toured Russia and Western Europe as a contra-bass virtuoso, and he composed a number of works for that instrument, including a concerto, that are now part of the repertory of every contra-bassist.

In spite of his brilliant career as virtuoso and as publisher and patron of composers, as well as of talented young musicians in general, it is as conductor that he will be longest remembered and judged. The Boston

Symphony Orchestra under his leadership has excelled all others in the richness of its tonal beauty. The virtuoso of the double-bass brought his genius to his "new instrument," the orchestra.

On October 8, 1948, using a silver baton, Serge Koussevitzky opened his twenty-fifth and final season as conductor of the Boston Symphony Orchestra at Symphony Hall, Boston. The orchestra members and audience at a matinee concert gave the conductor a standing ovation as he entered. He asknowledged the applause with several bows and then began the Concerto in D Minor for Orchestra and Organ by Vivaldi, the same work with which he had opened his first season. And when he conducted his orchestra in New York, November 10, 1948, Olin Downes wrote in the Times: "There is no use to acclaim infallibility. It may be unconscious favoritism toward an orchestra with which we grew up. But it is the inescapable conclusion, and to the best of this deponent's knowledge and belief, after hearing brilliant performances in preceding weeks by other symphonic ensenmbles, that there is no other orchestra in the country which for finish, glow of tone, and distinction of style equals the Boston Symphony.

"This orchestra gave its first New York concert of the season last night in Carnegie Hall. Dr. Koussevitzky started his program with the first score that he interpreted when he came to America at his opening concert October 10-11, 1924, in Boston Symphony Hall. The orchestra, as all know, was then a body of historic distinction. No doubt it played Vivaldi's D minor Concerto Grosso beautifully at the time. But one does not believe it could have played as beautifully as it did last night. Dr. Koussevitzky has been at work upon it for twenty-four years. There is no string tone like it for vibrancy, transparence, and luster."

On March 16, 1949, Serge Koussevitzky gave one of the most thrilling performances of his long career in Carnegie Hall, New York. The Boston Symphony Orchestra and the beloved conductor rose to new heights. The program consisted of Vaughan Williams' Sixth Symphony, C. P. E. Bach's "Concerto in D major" and Tschaikowsky's "Fourth Symphony." Louis Biancolli of the New York World Telegram wrote: ". . . Frankly, I have never heard Mr. Koussevitzky conduct a more completely satisfying reading of any score. For the unbroken length of Williams' symphony everything was perfect. . . . Last night's interpretation stood out like a criterion. What was needed in the way of brilliant technic and smooth tone was there for all to hear. . . . Subscribers felt an added twinge at the thought of not having this inspired man of the baton around next season."

And when Serge Koussevitzky conducted Beethoven's "Ninth Symphony" in Carnegie Hall, New York, May 1, 1949, Olin Downes of the New York times wrote: ". . . For the grandeur of the vision was matched by a sculptor's grasp of the form. Intensity of expression went hand in hand with a ruling objectivity and artistic discipline of the highest order. The emotion was universal, and not a matter of personality. We have never heard Koussevitzky play in a greater spirit or with more complete mastery of his means. This, of course, is a fruit of life-time of study and labor and growth from within. Any sovereign conductor who can count an achieve-

ment equal to this one can know that his years of service have not been in vain. . . ."

On April 13, 1949, Serge Koussevitzky received the Rutgers University award in New Brunswick, New Jersey.

Here are a few excerpts from an editorial written in the New York Times, April 18, 1949: "Last Saturday's concert at Carnegie Hall was the last New York concert for Serge Koussevitzky before his retirement as head of the Boston Symphony Orchestra. In twenty-five years he has raised that organization to a virtuoso group of the first rank and made the 'Boston tone' the envy and hope of many a younger orchestral group. New Yorkers who have heard the Boston in its annual visits here, remembering all those joyful hours that Dr. Koussevitzky made possible, must feel a great regret at his going. . . . To Dr. Koussevitzky music has been no mere appendage to living, but a function of it. As he saw it, music enriched our lives, gave us greater spiritual awareness and made so many of our other strivings worth while. . . . His countless friends will wish him many long years of life and many years of music-making."

EFREM KURTZ

EFREM KURTZ, conductor, was born in 1900, in St. Petersburg, where he studied at the Conservatory with Glazounoff, Tscherephine, and Vital.

There was music on both sides of the family. His grandfather conducted an army band for the Russian Czar, Nicholas I, and his grandmother was distantly related to Mendelssohn. His father loved music, although he did not play an instrument, and his mother played the piano. There were four children, all musical.



When the revolution came, Kurtz went to Germany, where he continued his studies with special classes in conducting at the Stern Conservatory in Berlin under Carl Schroeder.

His first engagement occurred in 1920, when he was called upon to make a dramatic last minute substitution for the noted Artur Nikisch as conductor for a recital by Isadora Duncan. The success of the young Kurtz was so sensational that he was immediately engaged by the Berlin Philharmonic. After a series of concerts with the Philharmonic, he was scheduled for a tour of forty-eight German cities, after which he went to Italy and Poland for further engagements. In 1924 he was appointed first conductor of the Stuttgart Philharmonic, and at the same time was placed in charge of musical direction of the broadcasting station servicing Southern Germany.

In 1927 Anna Pavlova came to Stuttgart, and was so impressed by

Kurtz' concerts that she invited him to conduct for her ballet company in Covent Garden, London, and on the South American tour. While in Rio, Kurtz was invited to make an extensive Australian tour.

European contracts prevailed, and Kurtz journeyed once again to Europe. In 1931 and 1932 he conducted at the Salzburg Festival, and during these years he also filled guest engagements in Holland, Belgium, and other countries.

Nineteen hundred thirty-three was a significant year for Kurtz. Besides joining the Ballet, he married the beautiful Katherine, whom he had met in 1929 in Berlin.

The same year he made a trip to Paris and met Colonel De Basil, who asked him if he would help in an emergency by conducting one of the Ballet Russe concerts without rehearsal. He fulfilled his assignment so well that he was appointed musical director of the Ballet Russe, a position he held for nine years, with time out to fill special orchestral engagements.

During these years his fame as a symphony conductor, firmly established in Europe and South America, was extended also to the United States, with guest performances with major orchestras. In 1940 he flew from a series of ballet performances in Rio de Janeiro, Sao Paulo, and Buenos Aires, to conduct concerts with the New York Philharmonic.

In 1945 Efrem Kurtz became musical director of the Kansas City Philharmonic. He was also guest conductor with the New York Philharmonic, NBC Symphony (two seasons), San Francisco Symphony, Cleveland Symphony, Detroit Symphony, Chicago Symphony (three seasons), the Los Angeles Symphony at the Hollywood Bowl, and the Portland Symphony. His fame has taken him to Germany, Italy, Poland, Spain, to Austria for the Salzburg Festival, to Belgium, Australia, and France, as well as England and many other countries.

In the fall of 1948 Efrem Kurtz resigned from his post with the Kansas City Philharmonic in order to accept a similar position with the Symphony Orchestra in Houston, Texas.

One of Efrem Kurtz' two brothers, Edmund, is the renowned 'cellist, and the other, Arved, a violinist, is at present director of the New York College of Music.

Kurtz was musical director for the motion pictures "Catherine Was Great" and "As You Like It," both London productions, with Elisabeth Bergner. He also conducted "Capricio Espagnole" and "Gaieté Parisienne" for Warner Brothers.

ERICH LEINSDORF

ERICH LEINSDORF was born in Vienna February 4, 1912.

The first of his family to follow a musical career, he displayed unmistakable talent at an early age. Recognizing his musical gift, his parents sent him to the Staats Akademie in Vienna.



He studied piano, composition, and 'cello. His teachers were Paul Emerich, Hedwig Kammer-Rosenthal, and Professor Kortschak. Young Leinsdorf, however, already had determined to be a conductor.

In 1934, after his graduation with honors from the Staats Akademie, he set out for Salzburg and its famous festivals. With his funds at the vanishing point, he walked, thumbing whatever rides came his way.

At Salzburg he promptly forgot the state of his shoe leather in his exaltation at being surrounded by so many distinguished musical figures. Soon after his arrival, he stole into the auditorium where Bruno Walter was conducting a piano rehearsal and sat down quietly in the rear. When Walter walked over to one side of the platform to talk to some of the members of the cast, Leinsdorf crept shyly to the piano and softly began to play the opera, without a score, from where the maestro had left off. The sound attracted Walter's attention; he listened to the stranger's playing for quite a while, and was so impressed with Leinsdorf's ability that he engaged him on the spot as his assistant at the Festivals.

For Leinsdorf that was the beginning. The following year he worked with Toscanini at the Vienna Philharmonic and in Salzburg and, with Bruno Walter, conducted symphony concerts and opera performances in cities throughout Austria and Northern Italy. He assisted Toscanini in his performances of Beethoven's Ninth Symphony and Kodaly's "Psalmus Hungarius."

In May, 1935, Leinsdorf went to Florence to assist Bruno Walter at the May Music Festival. Later he toured Belgium and France, conducting symphonic music.

Returning to Salzburg, he again became assistant to Walter and Toscanini in rehearsing "Falstaff," "Don Giovanni," "Fidelio," "Meistersinger," and Brahm's "Requiem." Toscanini was deeply impressed with Leinsdorf's work. In 1936 and 1937 he conducted opera in Italy and again in Salzburg.

After establishing a European reputation, Leinsdorf decided to go to America. It was at Toscanini's recommendation that he was engaged as assistant to Artur Bodanzky at the Metropolitan Opera House. It was soon realized that he possessed outstanding talent, and he was given one act of "Walkuere" to rehearse as an experiment. When he finished conducting,

the Metropolitan Orchestra and the artists on stage all rose and applauded. Leinsdorf was assigned to conduct the entire opera the following Saturday night, January 21, 1938. Critical comments seconded the praise of orchestra and artists.

The next forward step came when he gave his first performance of "Parsifal" under circumstances which again proved his ability to handle difficult tasks. Artur Bodanzky fell ill, and the young conductor was suddenly given the terrifying assignment of conducting the opera for the first time on twelve hours' notice.

Lawrence Gilman, late distinguished New York music critic, said, "His control of the performance was authoritative and complete. Leinsdorf's pose and aplomb is of a veteran of forty seasons of opera."

When Bodanzky died on November 23, 1939, Leinsdorf was appointed to succeed him. During the summer of 1939 and 1940 he was a guest conductor of the NBC Symphony Orchestra, of which the author of this book was a member. Leinsdorf's conducting was vigorous and full of spirit. His beat is clear and decisive.

When the post of conductor of the Cleveland Orchestra became free in April, 1943, the honor of conducting one of the four major orchestras in the United States was bestowed upon Erich Leinsdorf. His concerts in Cleveland lived up to all expectations.

In 1943 Leinsdorf's spectacular career was interrupted when he joined the U. S. Army as a private while conductor of the Cleveland Orchestra. He was stationed at Camp Lee, Virginia (where he was promoted to the rank of corporal), until he received an honorable discharge.

Leinsdorf made his first appearance thereafter when he conducted the opening concerts of the Havana Philharmonic during October and early November, after which Erich Kleiber took over the leadership. At the Metropolitan Leinsdorf conducted Mozart's "Figaro," which he had done with the San Francisco Opera Company, and the revival of "Lohengrin," as well as "Tristan and Isolde."

He also returned to Cleveland to conduct the final concerts of the 1944-45 season of the Cleveland Orchestra.

In 1947 Erich Leinsdorf became permanent conductor of the Rochester Philharmonic Orchestra.

HERMANN LEVI

THE NAME OF HERMANN LEVI is intimately associated with the history of the Munich Theatre, and particularly with the shifting fate of Richard Wagner's music dramas.

Levi was born November 7, 1839, in Giessen, where his father was chief rabbi. From 1872 till his death he was General Musik Direktor and court conductor in Munich. On July 28, 1882, he conducted the first performance of "Parsifal" in Bayreuth. He was one of the most ardent apostles

of Wagner, and his word was considered final in debates on the significance of any of Wagner's music dramas. In Levi's eyes art stood higher than any current party politics. He was governed by wholesome, simple instincts, and his worship of the Bayreuth idol did not prevent him from giving other gods their due.

Hermann Levi was a pupil of Lachner in Mannheim, and later entered the Leipzig Conservatory, where he was a pupil of Ritz and Hauptmann. Like many other musicians of his time, he was finally attracted to Paris. Levi's career begins with his appointment as General Musik Direktor at Saarbruecken, in 1859. Two years later, he was conductor of the German Opera in Rotterdam, and from 1864 to 1872 was court conductor at Karlsruhe, after which he held the same position in Munich.

Wagner's many letters to Levi speak of the ever-growing intimacy between the two musicians, from the time of their meeting in Mannheim in 1871.

Hermann Levi died in Munich, May 13, 1900.

LORIN V. MAAZEL

LORIN V. MAAZEL was born in Neuilly, France, March 6, 1930, of American parentage. He is an American, since his birth was recorded at the American Consulate in Paris, France.



At the age of nine months he was able to hum strains of Brahms' Cradle Song and to recognize it from among many recordings. He comes from a musical family; on his paternal side, there are many well known musicians. His grandfather, Isaac Maazel, was concert master of the Imperial Opera Orchestra at Moscow, Russia, at the age of fourteen. Later he was first violinist with the Metropolitan Opera Company for twenty-five years.

Lorin's father, Lincoln Maazel (named because he was born on Lincoln's birthday and his father was so proud of having an American son), is a professional singer and teacher. Lincoln studied abroad for four years, and it was during this period that Lorin was born.

Lorin's mother, Marion, has a fine background of music study. Though not a professional pianist, she has done much playing. She is a graduate of the University of Southern California and holds the degree of Ph. C. (pharmaceutical chemist). Lorin has one brother, Garfield, who is a physician living in California, but who plays 'cello as an avocation.

In July, 1932, Lorin came to the United States. At the age of five and a half, he started violin lessons with his aunt, Frances Berkova (formerly

well known as a concert violinist). Later he became a member of Karl Moldrem's Baby Orchestra in Los Angeles. It was then noticed that Lorin, like his mother, had absolute pitch! He loved to practice at this time, and it amuses him to hear that when he was six years old he used to beg to practice and was told, "If you are a good boy, you may!"

At seven and a half he started piano lessons with Fanchon Armitage, in Los Angeles. Feeling that Lorin possessed a fine musical talent, she was most discerning in giving him a thorough background in keyboard harmony. After sixteen piano lessons, he was playing Thompson's "Themes from the Symphonies." Lorin was quite interested in these, playing them over and over. His father noticed this, and so one day left a miniature orchestral score of the Haydn "Surprise Symphony" on the piano. Lorin picked it up and apparently was able to read it as easily as his piano score; and soon found the theme he knew so well. Of course, the transposition of the instruments stumped him, but he soon figured they were in a different clef. Later, a recording of this symphony was given him, and it seemed perfectly natural for Lorin to follow the score while listening to a recording. In a day or so, of his own volition, he picked up a pencil and started to "conduct" without having any formal knowledge of procedure whatsoever.

"Daddy" became the violin section, and mother, the 'cellos; Wally, his German shepherd, was the wood-wind section; while the rest of the imaginary orchestra was completed with furniture. Lorin loved these sessions, and after two weeks was giving the cues from memory and seemed to be accomplishing much more than child's play. As a result, Lorin was taken to Vladimir Bakaleinikoff (then living in Los Angeles) for an audition. After a thorough examination, Bakaleinikoff exclaimed, "He keels (kills) me!" He said Lorin had an amazing gift for conducting and offered to teach him for a six-month trial period. Lessons started January 8, 1938. Six months later Lorin faced an orchestra for the first time, rehearsing and conducting the Schubert "Unfinished Symphony" from memory. He was perfectly at home. This was at the University of Idaho, where Bakaleinikoff was teaching that summer.

In August, 1938, Olin Downes heard Lorin conduct the National Music Camp Orchestra at Interlochen, Michigan. Mr. Downes seated himself among the second violins, and after the rehearsal pronounced Lorin "phenomenal" and arranged to have him conduct at the World's Fair in New York, August 13 and 20, 1939. Lorin received splendid press notices and a public ovation. He was eight years old at the time. He has since conducted the Federal Orchestra of Los Angeles. In September, 1939, he was guest conductor with the Los Angeles Philharmonic Orchestra. Four thousand people were present and an estimated four thousand were turned away, when he conducted the Young People's Orchestra of Milwaukee, Wisconsin, in December, 1940. Lorin was both conductor and violin soloist (playing the Bach A minor concerto) on the same program.

It was on July 5 and 12, 1941, that young Maazel conducted our NBC Symphony Orchestra in New York. The first impression he made on the members was astonishing. His pose was that of an adult, perhaps even more

so. This young wielder of the baton led in the manner of an experienced musician. The program consisted of Mendelssohn's "Italian Symphony," Wagner's "Rienzi" Overture, and Tschaikowsky's "Nutcracker Suite," all of which he rehearsed and conducted from memory. During a rehearsal intermission, he told me, "I have been studying the violin and piano for some years. I played for pleasure only. Then one day, to my surprise I discovered that I could really read a score and give out the cues to the instruments. I knew then that I had talent for conducting."

When Maazel led the NBC Orchestra for the second time, in July, 1942, he substantiated the first impression, but nevertheless without the same effect. One could, however, notice in him the influence of more seasoned leaders, mainly his teachers, Bakaleinikoff and Fritz Reiner. The lad had matured both in his manner of approach to conducting the orchestra and his application of a sort of erratic and nervous discipline.

He is exuberant and very sure of himself. It will be extremely interesting to watch the growth of this talent. For history has proved that, with few exceptions, child prodigies, while flashing like a brilliant star across the musical sky in their youth, tend to sink into oblivion as they advance in years.

Lorin Maazel has had a meteoric career that has intrigued and excited people everywhere. Today he reveals himself as a violinist of masterful accomplishment. Following a recent recital, Ralph Lewando of the Pittsburgh Press wrote: "It was a smash hit for Lorin and a thrilling experience for the large and rapturous audience. Everyone was moved deeply by this heaven-blessed young man of music."

Lorin Maazel is following a dual career both as violinist and conductor. Dr. Vladimir Bakaleinikoff, associate conductor of the Pittsburgh Symphony Orchestra, has guided him in the art of conducting and violin playing since Lorin's eighth year.

Carl Bronson of the Los Angeles Herald wrote of him as a violinist, "Lorin Maazel played with a display of genius."

"If music be the food of love, play on."—Shakespeare

PIERRE MONTEUX

THE PRESENT SAN FRANCISCO SYMPHONY has for the past twelve years thrived under the mature musicianship of Pierre Monteux, who brought with him to this post a reputation already achieved in the great concert halls of Europe and America as one of the top-ranking conductors of the world. Long known as leader of the Paris Symphony, this eminent Frenchman should be given credit primarily for his high courage in popularizing, during the early days of his career, the works of the French and Russian modernists, who in France at least were taboo. With this view he founded, at the Paris Casino in February, 1914, the Société des Concerts Populaires, with which his name is still connected. There he gave the first full concert performance of Stravinsky's "Petroushka," and during April, 1914, had the courage to include in his program the same composer's "Sacre du Printemps," since made famous and popular.



Short, rotund, cherub-faced, Pierre Monteux was born in Paris on April 4, 1875. He studied at the Paris Conservatoire (solfeggio and harmony with Lavignac, counterpoint with Genepuen, and violin with Berthalier), and won the first prize in violin playing in 1896. As early as 1894 he made his debut in a quartet. On being graduated from the Conservatoire, he commenced his career as violinist in the orchestras of the Opera Comique and the Concerts Colonne, where he was leader of the violin section. From 1912 to 1914 he won fame as conductor of the Diaghilev Ballet Russe, for which he conducted Ravel's "Daphnis and Chloe," Debussy's "Jeux d'Eaux," and Stravinsky's "Sacre du Printemps" (1913-14).

Beginning with 1913 and continuing for several seasons, Monteux conducted at the Paris Grand Opera House Théâtre des Champs Elysées, Chatelet, and Odéon. During that time he was also conductor at Covent Garden and Drury Lane, London, and in Berlin, Vienna, Budapest, and other musical centers.

During the First World War he served for two years in the French army, participating in the famous battles of Verdun, Rheims, Soissons, and the Argonne.

In 1916 he came to the United States for the first time, with the Diaghilev Ballet, and stayed to conduct French opera for two years at the Metropolitan. At the end of 1919 he was called to Boston to conduct the Symphony, and during the next five years brought that organization to world-wide recognition. He stayed in Boston five years, from 1919 to 1924. The Boston Transcript reported, "He led the Symphony out of the desert into more fertile fields." The orchestra had suffered from the emergencies cre-

ated by the war and by a strike, and Monteux had the task of rebuilding its personnel and repertory. In the history of the Boston Symphony, printed in 1941, it is stated, "Monteux proved patient and tireless and gave the symphony concerts life in a new direction, by greatly widening the range of the programs. Beside the familiar classics stood other less familiar, and likewise music of new and important tendencies from countries hitherto little repre sented at symphony concerts."

Monteux left Boston to go to Holland, where, in Amsterdam, he became associated with Willem Mengelberg as conductor of the historic Concertgebouw Orchestra. He remained in Amsterdam ten years, not only active with the Concertgebouw, but as permanent conductor of the Wagner Society. During these years he also spent part of his time in France. A decade as head of the Paris Symphony Orchestra ended in January, 1938. He has conducted world premieres of such famous works as Stravinsky's "Petrouchka," "Sacre du Printemps," and "Le Rossignol," Ravel's "Daphnis and Chloe" and "Valses Nobles et Sentimentales," and Roger-Ducasse's "Le Joli Jeu du Forêt."

On November 13, 20, and 27, 1937, and again on April 30 and May 7, he conducted the newly created NBC Symphony Orchestra in New York.

He has led the Chicago Symphony at Ravinia and the Philadelphia Orchestra at Robin Hood Dell, as well as the Montreal Symphony.

At various times Pierre Monteux has conducted practically every major orchestra abroad. He used to be called "Europe's traveling salesman of music." He was the only Frenchman ever to have conducted the Berlin Philharmonic.

When, after a four year absence from the United States, Monteux returned to lead the Philadelphia Orchestra, Lawrence Gilman wrote that here was "a musician of sensibility and fine intelligence. He has that priceless conductorial gift, an intuitive awareness of style." In America Monteux also conducted orchestras in New York and Los Angeles before becoming permanent conductor of the San Francisco Symphony in 1936. He has received many official honors, among them the order of Officer of the French Legion of Honor, Officer of the Crown of Romania, the Dutch order of Officer of Orange Nassau, as well as two Doctor of Music degrees. He has been an American citizen since 1942.

In 1910 he married Germaine Benedictus. Monteux and his vivacious wife spend their summers at Hancock, Maine, where their several old houses are always bulging with guests.

ALFRED NEWMAN

Alfred Newman, conductor and composer, was born in 1901 in New Haven, Connecticut. He received his first piano lessons when seven, and at eight made his first public appearance, playing a Beethoven Sonata. At ten he came to New York, where he studied piano with Stajoski, Wedge, and

Paderewski, and with Rubin Goldmark in theory and harmony. At the same time the Foranda Conservatory awarded him two gold medals, for piano and composition. He soon showed keen interest in conducting.

In 1917 Newman conducted the first George White Scandals (musical review) and soon after several Gershwin shows. In 1931 Newman went to Hollywood, where he soon became one of the outstanding musical directors in the movie world. His first picture was "The Lottery Bride," produced by the United Artists Corporation. In 1939 he became musical director of the Twentieth Century-Fox Studio, for which he wrote music for "How Green Was My Valley"; "Keys of the Kingdom"; "The Rains Came"; "Song of Bernadette," for which he received the Academy Award in 1943; "Leave Her To Heaven"; "Dragonwyck"; and "The Razor's Edge." For Samuel Goldwyn (United Artists) he wrote music for "Street Scene," "Hurricane," "Wuthering Heights," and other pictures. This versatile and gifted composer has also written a Piano Sonata, a Piano Quintet, and several suites for orchestra.

Alfred Newman has been guest conductor with the Hollywood Bowl Orchestra, the Cincinnati Symphony, the American Orchestral Association, and the Los Angeles Philharmonic.

ARTHUR NIKISCH

DURING THE SUMMER OF 1927 I visited my teacher Professor Julius Klengel in Leipzig, and showed him my newly published book, "Famous Musicians of a Wandering Race." After glancing through the table of contents, Klengel remarked, "How come the name of Arthur Nikisch is not included?" I replied that I had no genealogical basis for placing him in my book. Then Klengel, who was one of Nikisch's most intimate friends, gave me the astonishing information that Nikisch's maternal grandfather was Jewish. Since it was too late to do anything about this omission in my first volume, I promised Klengel that in my new and revised edition I would positively include him in the galaxy of outstanding conductors. In my search for material for this book, I also found on article in the Musical Leader and Concert Goer of October 1, 1903, which substantiated Professor Klengel's story, that Arthur Nikisch, the most brilliant European conductor of the recent past, had Jewish blood in his veins, his grandfather having been a Hungarian Jew.



He was born October 12, 1855, in Hungary, the land of rhythmic melody. His father was not a professional musician, but an excellent ama-

teur 'cellist. Arthur began the study of music at the tender age of six. Two years later he appeared as a prodigy piano virtuoso.

At eleven he became a student of the Vienna Conservatory, where he studied theory and violin under Helmesberger and Dessoff. He was only thirteen when he took first prize for composing a string sextette.

In 1874 he was appointed first violinist in the Vienna Court Orchestra, where he played under Liszt, Rubinstein, Brahms, and Wagner. Yet, while he loved his violin, his life's dream was conducting.

His great opportunity came on Christmas Day, 1896, when Angelo Neumann, director of the Leipzig Theatre, asked him to become choir leader. He leaped at the offer, and a year later was conductor of the orchestra itself, a post he held until 1889.

Liszt, at a supper given after a concert in Liepzig, in 1883, toasted the young Nikisch in these words, "I drink to the health of the chosen of the chosen."

Tschaikowsky once went to hear "Meistersinger" played under Nikisch's direction, and then wrote, "Herr Nikisch is very quiet in his demeanor and avoids all unnecessary movements of his body, and thus obtains complete mastery over himself. He does not merely beat time, but exercises some mystic influence."

On July 1, 1885, Arthur Nikisch married Amelia Heusner (born in Brussels of German parentage), a very gifted opera singer and composer of several operettas.

It was during the summer of 1889 that Nikisch accepted an offer to conduct the Boston Symphony Orchestra. He was there until 1893, and then returned in the autumn to serve as director of the Royal Hungarian Opera House and of the Philharmonic Concerts in Budapest. Two years later, in 1895, he became conductor of the Philharmonic Concerts in Berlin, replacing Hans von Buelow at the Gewandhaus in Leipzig. He also visited many countries, and was especially welcomed every year in St. Petersburg as a guest conductor.

It was my great fortune and privilege to play in 1911 in the Gewandhaus Orchestra under Arthur Nikisch (1907-1911) while I studied with Professor Julius Klengel at the Conservatory in Leipzig.

Nikisch, as conductor of the Gewandhaus Orchestra, was truly great. My admiration for him was limitless. What ravishing tone colors he blended on his orchestral palette! He was all spirit, and his art a passion with him, not just a pleasant pastime; it was his life—his *summum bonum*. While playing under him, I never failed to sense that power of a creative genius. All that I had heard or imagined about him, before I joined his orchestra, was naught compared to the actual experience. His profound knowledge of music and conducting aroused me at times to a pitch of exaltation. He thrilled, bewildered, and enchanted the public. Rhythm was in his veins, poetry in his blood, for his was a dynamic temperament. With his seeming quietude of manner he had a magnetic power which enthralled audiences, as well as his orchestra.

All my life I shall remember the movements of his eyes, which served him more than his baton. Vincent d'Indy said that it is the noblest function of a conductor to control his musicians by movements of the eyes. Nikisch's keen, searching orbs never failed to detect and punish the slightest error or carelessness in the orchestra. You may be sure I often trembled lest I risk the master's scorn.

Another thing that impressed me was his aristocratic bearing and truly noble attitude toward his fellow musicians, all of whom greatly admired him. He never looked on the men in his orchestra other than as equals, and frequently allowed them to express themselves freely. I was fortunate in being his protégé, and on many occasions he asked me about my family and their health. During intermissions at rehearsals freedom of expression between the orchestra and conductor often produced pointed repartee and sallies.



The balcony of the Gewandhaus was circular, which meant that the audience was not only behind the conductor, but also behind the orchestra, above the stage near the organ, so that part of the audience looked down upon the conductor. One evening, in the middle of a performance of Tschaikowsky's "Pathetique," Nikisch suddenly stopped the orchestra. The assembly, and even we, the musicians, were shocked. Looking up at the audience in front of him, he exclaimed, "Ladies, kindly refrain from focusing your binoculars on me—it distracts me from my work!" Then he started all over again, *da capo*. Such an outburst on the part of the conductor was unprecedented in the history of the Gewandhaus. The next day the critics were merciless in their reports of his action, one saying, "Thus spoke Nikisch!" Well, he had, and accomplished his aim—with or without the critics' approval.

Nikisch was once conducting a symphony of Brahms. Brahms himself was present. The master was overcome with astonishment, and during the performance exclaimed, "How is that possible—did I really compose this music?" After the concert he approached Nikisch, beaming. "You produced something very different from what I imagined, but you are the one who is right—that is how it should be!" Then the men lauded each other's work.

On July 30, 1909, the Gewandhaus Orchestra gave a gala performance for the 500th anniversary of Leipzig University, one of the oldest in the world. The orchestra was led in a Beethoven program by two outstanding conductors of the time, Nikisch, and his predecessor, the aged Carl Reinecke.

I shall never forget the glorious and historical sight. The house was packed with the elite of society—guests by invitation only—among whom were kings and princes of the German states, wearing their decorations and medals of honor. Their ladies were lavishly dressed, the entire gathering one of regal magnificence. Strangely enough, of all those present the great-

est display of medals was worn by Reinecke, who during his long life had appeared before royalty innumerable times.

Under his guidance, our orchestra acted like one instrument controlled by the hand of a great leader; the players were completely under the influence of his magnetism. His power was concentrated in his gaze. He was a strenuous force, a dominating power, a man of potent authority, a musician of infinite resource.

In 1912 Nikisch toured the United States with the London Symphony Orchestra. From 1902 to 1907 he was director of the Leipzig Conservatory and general music director of the Stadttheater in Leipzig.

While my Nikisch recollections have sounded laudatory to a point of hero worship, I must confess that great personalities have their indulgences. Nikisch was no exception.

One of his ruling passions was gambling, especially at cards. Night after night, in Leipzig, one could see him playing with other members of the Kuenstlerhaus Club. Hard luck followed him everywhere. Exact sums he lost were a secret but we, his orchestra, could guess! Even while conducting in St. Petersburg and Moscow, Nikisch seldom missed an opportunity of finding kindred spirits with whom to gamble; here he frequently visited the famous Dvoranskoye Sobranye, where members of the nobility were to be found among the gamesters.

Once he even bet in advance the fee he was to receive for conducting a concert. His performance that night was magnificent. But he lost his bet, so glory was his only reward.

Despite his enormous earnings, and because of his gambling proclivities, he was always in debt. He talked of leaving both Leipzig and his position at the Gewandhaus, because his creditors annoyed him so much. But the good civic fathers, rather than lose such an eminent citizen, actually paid 100,000 marks to his creditors! In return for this act, he conducted Wagner's "Nibelungen Ring" (consisting of four operas) at the municipally supervised Opera House, while the city fathers sat in royal attendance, actual benefactors of his art.

When Nikisch died in Leipzig, January 23, 1922, after a short illness, people thought he had bequeathed a fortune to his widow and family, but again—there were more debts than assets! His glory was undimmed, but his estate virtually bankrupt.

Arthur Nikisch was survived by his widow and four children—two sons and two daughters.

His son Mitja Nikisch, gifted pianist, was born May 21, 1899, in Leipzig (died August 5, 1936, in Venice).

Mitja began to study music at the age of ten, became a pupil of Robert Teichmueller at the Leipzig Conservatory, and also had the opportunity of being supervised by his father. He made his debut in Leipzig at the age of thirteen. A few years later he appeared in two piano recitals with his father, and also as soloist with orchestras his father conducted. With his father he made a tour of South America in 1921. Mitja also toured the United States in 1923, making his American debut in New York on October 23, and his

first appearance in Boston on November 2 of the same year, with the Boston Symphony Orchestra.

The other son, oldest of the children, Arthur jr., studied at Leipzig University, where he was graduated as Doctor of Law. He married Grete Merrem, an outstanding singer of the Dresden Opera. One daughter, Kaete, was married to the concert master of the Gewandhaus, Edgar Wolgandt; and the other, Nora, a talented dramatic actress, was wed to Ewald Schindler, dramatic actor, and brother of the late composer and conductor Kurt Schindler.

SIEGFRIED OCHS

SIEGFRIED OCHS, a most gifted composer and choral conductor, was born April 19, 1859, in Frankfurt-am Main. Upon graduation from high school, he began teaching chemistry, first in the Polytechnique at Darmstadt, and later at Heidelberg University. But his passionate love for music was little satisfied by playing the tympani in the local orchestra.



At the age of twenty-three he entered the Berlin Royal High School of Music, where he studied under Ernest Rudorg, Schulz, Kiel, and Urban. Ochs was founder and conductor of the Philharmonic Choral Society in Berlin, which he brought into extraordinary prominence. Unfortunately, he had to dissolve it in the summer of 1920, owing to unfavorable conditions. He conducted the choral class of the Berlin High School of Music. Of special interest were his efforts to introduce British and American music into Berlin.

Ochs' first compositions include a set of variations and parodies on the theme "Kommt ein Vogel geflogen." He became noted for his songs, duets, piano pieces for four hands, canons, and also for text and music of "In the Name of the Law," produced in Hamburg in 1888 with considerable success.

Siegfried Ochs died in Berlin, February 6, 1929.

EUGENE ORMANDY

THE LIFE OF THE distinguished young conductor of the Philadelphia Orchestra is a true story-book tale. His years are already crowded with fantastic shifts of fortune, and his achievements are of a character expected usually only of older men.



Ormandy was born of musical parents at Budapest, Hungary, November 18, 1899. In fact, his father had resolved ten years before that, should he ever be the parent of a boy, he would call him Jeno, after the famous Hungarian musician, Jeno Hubay. (Eugene is the English equivalent of Jeno.)

At the age of three Ormandy was already playing the violin creditably, and at five he was admitted to the Royal Academy of Budapest. The famous pedagogue, Leo Weiner, looked at the child disdainfully when the elder Ormandy presented him two years later for a class in counterpoint. He sniffed, "Take him back to kindergarten—bring him back when he grows up."

Ormandy smiles at recollection of that incident. "Old people are so prejudiced against the young!" But the child was accepted in the Conservatory, and an intensive and searching study of the violin became his life. At seven young Ormandy appeared in the Academy concert, so advanced was his technique. At ten he became a student of the famous Zoltan Kodaly; at sixteen he received his diploma; and at seventeen he was a professor at the Conservatory!

But for Ormandy, as for so many Europeans, America loomed as the country of hope. "America seemed to me then," he says today, "a land of five-dollar bills—as it does to every European. But more than that, too, I knew it for a place of justice and of civil and religious freedom, receptive to all men of talent and energy."

But disappointment awaited him on the piers. The managers had no engagements whatsoever for the ambitious violinist. Ormandy, a stranger in a strange land, faced worry, hunger, and despair.

Now, for the swift change in fortune. With his last nickel Ormandy stepped into a Broadway coffee shop—and met an old acquaintance from Budapest! Musician like himself, she advised him to call upon Erno Rapee, then conductor of the Capitol Theatre Symphony. Rapee listened to Ormandy and exclaimed, "If you want the job, I offer it gladly!" Ormandy, delighted to obtain any work, accepted a position in the last stand of violins. Within the week he became concert master!

From then on fortune stayed by his side. A new conductor, David Mendoza, took charge at the Capitol. He soon tried out the young concert

master as an assistant conductor. One day Ormandy conducted from memory the Fourth Symphony by Tschaikowsky! His wife, the former Steffie Goldner, chanced in upon the performance, and said later that the shock of seeing Ormandy conducting eighty-five men almost gave her heart failure!

For over seven years he remained at the Capitol. And it is to this rigorous training that he credits his vast knowledge of musical literature. "What better training could one have?" he says. "There is a vast difference between conducting 'Til Eulenspiegel' once or twice a year, and conducting it, say, twenty-five or thirty times a week. It gives one the opportunity to think, think, think, and to imagine new ways to bring out the beauty of the work. I will always be very grateful for the unparalleled opportunity for this study."

Success then came quickly. Ormandy was soon engaged to conduct an orchestra made up of New York Philharmonic men for a special performance. Later he conducted at the Stadium concerts in New York; appeared as guest conductor for the Philadelphia Orchestra; and was finally, in 1931, offered the conductor's post with the Minneapolis Symphony, in place of Willem Verbrugghen, suddenly taken seriously ill.

It was during his five-year period as conductor of the Minneapolis Symphony Orchestra that Ormandy came to prominence. He expanded his repertory, including many new works by modern composers. His energy and musicianship converted a mediocre orchestra into one of the finest symphonic bodies in America.

In 1932, Olin Downes wrote in the Times: "It was quickly evident that Ormandy has a leader's ability. . . the players gave him what he wanted with brilliant consequences."

When, in 1936, Leopold Stokowski announced his resignation from the Philadelphia Orchestra, Ormandy was called upon as his successor. In the fall of 1938 he was made music director of the Philadelphia Orchestra.

Today Ormandy's career is at the crest. He conducts more concerts annually than any other American symphonic director. He travels more and makes appearances in more cities than any other man holding a comparable post. Only his youthfulness and enormous capacity for work make this possible. Ormandy is a graceful figure on the podium—blond, erect, and muscular. He conducts entirely from memory. Experts call his a photographic mind, for he has the ability to read a score once, and then conduct it, note for note, faultlessly.

In the summer of 1945 he had the distinction of becoming America's first "lend-lease" conductor, when he went to the South Pacific under OWI auspices, to act as a cultural good-will ambassador and to direct a series of concerts in principal Australian cities and at Allied Army installations "down under." Ormandy's recognition as one of the foremost conductors in America became nationwide.

During the summer season of 1948, the Hollywood Bowl gave its annual Music Festival under various outstanding conductors, but its biggest event was a performance of Mahler's Eighth Symphony, "The Symphony

of a Thousand," under the baton of Eugene Ormandy. It assembled a chorus of more than a thousand singers from fifty-two communities in Los Angeles. Bruno Walter, a Mahler devotee, and the composer's widow, Mme. Alma Mahler Werfel, were among the listeners.

On May 12, 1949, Eugene Ormandy received an honorary degree of Doctor of Letters from Temple University, Philadelphia, Pa. The award was given in recognition of his many outstanding contributions to the field of music. Dr. Robert L. Johnson, president of Temple, made the presentation at the University's third annual music convocation in the auditorium of Mitten Memorial Hall on the campus. In 1937 Mr. Ormandy received a Doctor of Music degree from the University of Pennsylvania. He has been similarly honored by Hamline University of St. Paul, the Philadelphia Musical Academy, and the Curtis Institute of Music.

GIORGIO POLACCO

"THE SOUL OF A PERFORMANCE of grand opera is the conductor." The man who stands with uplifted baton in the orchestra pit is the representative of the composer. In the pit the true conductor, directing the entire performance, lives not one role, but all of them, for he must live them all to express with the music of his orchestra all that moved the composer of the score.

Giorgio Polacco, present conductor of the Chicago Civic Opera Company, is accepted throughout the world as a musician and conductor, as gifted an artist as the age has produced. The story of his life, expended in the cause of art, is full of achievement.

Polacco was born in Venice April 12, 1875. He spent his youth in a comfortable home, studying literature and philosophy and languages, according to the ideas of his father. But he was imbued with an inordinate craving for music. He did not know the meaning of moderation in its study.

Even as a youngster, Polacco displayed the artistic gifts that later made him one of the great figures of the musical world. When his father died, Giorgio became head of the family. He decided to put his musical education to professional use. Wealthy relatives would have given aid, but young Polacco refused.

At the age of eighteen the young musician accepted a position in London with an operatic company.

When he was only twenty, he was sent for to conduct at the Lyric International Theatre in Milan.

His musical career was a series of triumphs. He served seventeen seasons at Buenos Aires and Rio de Janeiro, where he became a popular idol. Between opera seasons he went home to Italy to his mother.

In 1904 Porfirio Diaz, President of Mexico and lover of the arts, commissioned one of his ministers to obtain talent for the opera in Mexico

City. The minister invited Giorgio Polacco to come to Mexico with him. Polacco accepted, taking to his Mexico company a modestly paid Italian singer whom he regarded as a real artist. The artist was Tetrazzini!

In the fall of 1911 Arturo Toscanini recommended to the Metropolitan management that Maestro Polacco be added to the conductors' list. Polacco went to the Metropolitan without a contract, expecting to remain a month or two. He remained six years.

When Toscanini left in 1915, Polacco became senior conductor for three years. At the expiration of that period he joined the Chicago Civic Opera Company on invitation of Cleofonte Campanini, then director.

He remained in this post until 1930. Besides his engagement in Chicago, Polacco directed a season of opera in Boston in 1927.

Giorgio Polacco married Edith Mason, the well-known singer.

FRITZ REINER

THE BRILLIANT HUNGARIAN CONDUCTOR, FRITZ REINER, is regarded as one of the foremost wielders of the baton. His rapid rise to musical eminence in Europe won him the conductorship of the Cincinnati Orchestra in 1922.



He was born in Budapest, Hungary, December 19, 1888. His parents were ambitious for his development. During his youth he carried on many studies at the same time, and always took first honors. He studied piano with Toman and composition with Koessler. Although he insists that there can be no child prodigy conductors, Reiner himself first held a baton at the age of twelve when he directed the high school orchestra. At an early age he played four-hand arrangements of Beethoven, Mozart, and Schumann symphonies with Leo Weiner, the Hungarian composer, a boyhood friend. This inspired him to choose music as a career. At thirteen came his first public appearance —as pianist in Mozart's "Coronation Concerto."

After graduation from the Academy he continued his music. At the same time, however, he began to study law at the University of Budapest. But the lure of the art he loved was too great.

He played tympani in the orchestra of Budapest's National Academy of Music, which is one of the most famous musical institutes of the world. During those years the great Hubay was conductor, and young Reiner was much loved by the master. His first professional experience as conductor, when he was but nineteen, was as assistant to the Budapest Opera Comique. This was followed by an appointment as principal director at the National Theatre in Laibach, Jugoslavia, and this led to the post of principal director of the People's Opera in Budapest, where he conducted opera and

symphony concerts until May 1914, when he was discovered by Count Seebach, general manager of the Royal Opera in Dresden. Count Seebach appointed the talented young man "Koeniglicher Hofkapellmeister" (royal court conductor) in Dresden, a coveted position he held for eight years. During this period he also filled engagements in Berlin, Hamburg, Vienna, Rome, and Barcelona.

News of the brilliant conductor reached this country, and before long a tempting offer was cabled abroad—to head the Cincinnati Symphony Orchestra. Reiner accepted, came to the United States, and remained conductor of the Cincinnati Symphony for nine years, between 1922 and 1931.

Prior to his coming to America, soon after World War I, Reiner had left his Dresden post and became conductor at the Teatro Costanzi in Rome. He also conducted symphony concerts at the Augusteo, and in 1922 the Wagnerian music dramas in Barcelona.

The years after leaving Cincinnati Reiner spent as guest leader of important orchestras—Philadelphia, Chicago, New York Philharmonic Symphony—developing the orchestral department of the Curtis Institute of Music, and directing opera.

Reiner has established his fame in America chiefly as an orchestral conductor, but he has also conducted some notable operatic performances, beginning with a striking performance of Richard Strauss' "Elektra" with the Philadelphia Grand Opera Company.

During 1934-35 he organized, with the backing of the Philadelphia Orchestra Association, an opera company for Philadelphia which set brilliant new standards of production and performance. In 1936, 1937, and 1938 he conducted opera in San Francisco, including Wagner's "Ring" cycle, "Tristan," "Lohengrin," and "Meistersinger," Mozart's "Don Giovanni," Beethoven's "Fidelio," and Strauss' "Elektra." In 1940 he directed highly acclaimed performances of "Rosenkavalier" with the Chicago Opera.

During this period he also spent part of each year in Europe. In 1936 and during the coronation year of 1937 he was invited to London, to conduct at historic Covent Garden. There he directed "Parsifal," "Tristan" (special gala performances with Flagstad and Melchior), and "Rosenkavalier," as well as new productions of "The Flying Dutchman" and Gluck's "Orpheus." For four seasons he was guest conductor at La Scala in Milan. He also appeared as guest conductor in Stockholm, Vienna, Budapest, Naples, Florence, Turin, and Venice, and with the Augusteo Orchestra in Rome.

After the Strauss success in Philadelphia, he scored another in New York, when he conducted the Musicians' Symphony Orchestra in concert excerpts from "Salome" at the Metropolitan Opera House, November 8, 1932. Maria Jeritza sang the title role and Nelson Eddy was Jochanan.

During the 1937-38 season Otto Klemperer came from Los Angeles to spend eight weeks in Pittsburgh reorganizing the Orchestra. He was followed by a number of guest conductors, among them Fritz Reiner.

So sensational was Reiner's success that he was selected permanent conductor of the Pittsburgh Symphony beginning with the 1938-39 season, a

post he has held for nine seasons; and in that time he has developed the Pittsburgh ensemble of ninety players into one of the outstanding orchestras of the nation.

The tour schedule of the orchestra for January and February 1947 alone comprised thirty-four concerts in the South and Southwest, including five in Mexico City. Reiner became the first conductor to take a United States orchestra to Mexico City.

Reiner guest-conducted the NBC Symphony Orchestra (of which the author of this book was a member) on several occasions. At one of the concerts, March 10, 1941, he conducted Strauss' tone-poem "Don Quixote," with Frank Miller playing the 'cello solo part. Reiner's rendition of the work was excellent. He is a magnetic and stimulating conductor.

During 1946-47 he again appeared as guest conductor on four coast to-coast broadcasts of the NBC Orchestra.

On February 24, 1948, Fritz Reiner announced that he was resigning his post in Pittsburgh.

The summer of 1946 saw Fritz Reiner in a new role, that of a motion picture actor. In "Carnegie Hall," which tells the story of that famous landmark of music, he appears in several sequences and directs the orchestra in Tschaikowsky's Violin Concerto with Heifetz as soloist.

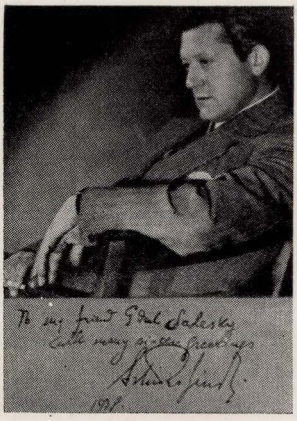
Reiner, who has many pre-war decorations, has been twice honored in the United States. In June 1940 the University of Pennsylvania conferred upon him the degree of Doctor of Music, and the following year he received a similar honor from the University of Pittsburgh.

Fritz Reiner made his debut with the Metropolitan Opera on February 4, 1949 in Richard Strauss' "Salome" and three weeks later he conducted Verdi's "Falstaff." On both occasions he was acclaimed as one of the greatest opera conductors. Louis Biancolli wrote in the New York World Telegram: "Like 'Salome,' the season's earlier revival, 'Falstaff' is further token of Mr. Reiner's powers as conductor. Verdi's bubbling comedy is a long road from Strauss' Grand Guignol, yet Mr. Reiner takes it in masterly stride. . . . He led 'Falstaff' as if he believed in every note. . . . Mr. Reiner's reading was of such sustained impact and finesse many rightly viewed Saturday's performance more as novelty than revival. If 'Falstaff' now remains in the repertory, Verdi will have Fritz Reiner to thank."

At a rehearsal, Nikisch asked the second flute: "Can't you make a better sound than that?" The flutist replied: "Maestro, I blow in so beautifully, but it comes out so rotten!"

ARTUR RODZINSKY

A DRAMATIC PERSONALITY among American conductors is Artur Rodzinsky. He was born January 2, 1894, in Spalato on the Dalmatian coast of the Adriatic, where his father, a surgeon in the Austro-Hungarian army, was stationed.



When he was four the family moved back to his father's home town, Lwow, then known under its German name, Lemberg. He had the conventional piano lessons and, like most small boys, tried to duck them.

His father Joseph wanted the boy to be a lawyer, and so young Artur entered the High School of Lwow. Yet it was during the four years of his high school education that Rodzinski found his love for music.

Young Artur liked to fool around with scores. He went through every bit of music within his reach, and became adept at sight-reading. This knack led him to acquaintance with many famous musicians who concertized in Lemberg, for when Artur was in his early teens he became one of the town's expert page-turners. He liked the job, since it enabled him to hear a great deal of music free of charge.

When the time came for the university, Artur was dispatched to Vienna to study law. He also enrolled at the Musical Academy. When World War I broke out, he had to interrupt his studies to serve in the Austrian army. He fought on the Russian front until 1917, when he was wounded and sent back to make his degrees in both law and music. As a veteran and Doctor of Laws, he qualified for a spot as inspector of meat shops. Then he began to pound the piano in a cabaret, run by Marek Windheim, a tenor, who later sang at the Metropolitan Opera and is now a film actor in Hollywood.

Then his career as a conductor began unexpectedly with the offer of a position as coach and pianist of the Lwow Opera Company. In the course of his duties he was once given the opportunity to direct the orchestra during rehearsal.

His first attempt as a conductor was a miserable failure. The musicians and singers laughed at him. He did not know even the elementary technique of conducting, but his overwhelming chagrin fired him with a resolve to learn the art, and so he studied during all his waking hours until he was appointed conductor of the Opera House.

Recognition of his ability reached Warsaw, and as a result of a guest appearance, he was offered a permanent position. He spent four years at the Warsaw Opera House, years of arduous study, in which he developed the ability to read and memorize a score with amazing speed. After a performance of Wagner's "Die Meistersinger," a tall, blond man appeared in his

dressing room to congratulate him on his performance. Then came the surprising question, "Would you like to go to America?" His unknown visitor was Leopold Stokowski. Rodzinsky was delighted and accepted the invitation.

The following year, 1926, Rodzinsky came to this country and served as assistant conductor of the Philadelphia Symphony Orchestra until 1929. During this time he also held the position of director of the Orchestral and Operatic Department of the Curtis Institute of Music. From 1929 to 1933 he served as conductor of the Los Angeles Philharmonic Orchestra.

Following this he was engaged as conductor of the Cleveland Orchestra in 1933, remaining there until 1943.

In Cleveland Rodzinsky not only conducted innumerable novelties, but also inaugurated opera performances, directing "Tristan and Isolde," "Der Rosenkavalier," and "Elektra." On January 31, 1935, he gave the American premiere of Shostakovitch's "Lady Macbeth" in Cleveland, repeating this performance shortly afterwards at the Metropolitan Opera House.

Olin Downes wrote: "Artur Rodzinsky has a wide range of dynamics, a subtle control of shading; a flexible and effective beat, a capacity to mould a phrase instantaneously to his heart's desire. . . . His interpretations are always interesting. . . . He is a leader of brilliant qualities."

When the NBC Symphony Orchestra, of which the author has been a member since its inauguration, was founded in 1937 for Arturo Toscanini, Rodzinsky, at the maestro's request, was invited to whip the orchestra into shape. During the season of 1937-38 he was one of its principal conductors.

On Tuesday, December 29, 1942, the New York papers printed the news that Marshall Field, president of the New York Philharmonic Society, had announced Mr. Rodzinsky's appointment as musical director and conductor of the New York Philharmonic Orchestra, starting with the season of 1943-1944.

The day after the announcement, the New York Times, in its editorial headed "New Conductor," said the following: "The engagement, in the person of Artur Rodzinsky, of a single conductor to direct and control the activities of the New York Philharmonic Symphony Orchestra beginning with the season of 1943-44, is a procedure which has the hearty commendation of the public that has this orchestra's welfare at heart. It means the engagement of a leading figure among the younger conductors of the day."

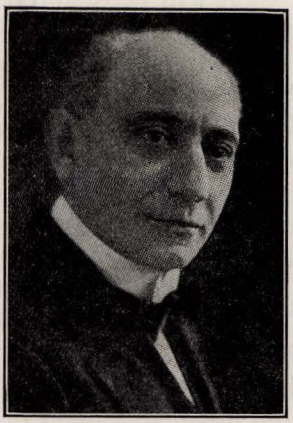
In February, 1947, Rodzinsky resigned his post in order to accept a similar position in Chicago for the following season.

In 1933 Rodzinsky married Halina Lilpop, a grandniece of Henri Wieniawski, Polish violinist-composer. They were introduced one evening in Warsaw by the young woman who became the wife of Artur Rubinstein, distinguished Polish pianist. The next day Rodzinsky proposed. He has a son Witold by a former marriage.

In 1937 he was decorated with the Polonia Restituta by the Polish ambassador to the United States. This is the highest order of merit, except military decorations.

SIR LANDON RONALD

SIR LANDON RONALD, famous English conductor, son of Henry Russell, the well-known teacher of singing and song composer, was born June 7, 1873, in London, and educated at St. Marylebone, All Souls' Grammar School, and Margate College.



He has described his childhood days in "Variations on a Personal Theme":

"From the age of four or five I gave such obvious signs of being exceptionally musical that never for an instant was the possibility entertained of my ever becoming anything but a musician. My dear mother not only gave me my first pianoforte lessons, but in every way guided and helped me in my studies, selecting my masters, and even standing over me with infinite patience to see that I performed my allotted tasks. Oddly enough I was a lazy boy and would always shirk work if I could.

"This is all the more curious when it is remembered that from the age of seventeen I have been an indefatigable worker and that today I never give up unless ill health compels me to do so. Everything in music came remarkably easy to me, especially writing songs. I was trained, however, to become a pianist and violinist, but heartily disliked having to practice either instrument. At the age of fourteen I wanted to give up both in order to become a conductor, a composer, and a music critic, and wrote this fact to my mother. . . . She met me with a very definite refusal, partly because she quite rightly deemed my desire a mere excuse to escape the necessary work that all pianists and violinists have to do. To those two instruments I was therefore kept, and after some six months' private tuition under Lady Thompson for composition, Franklin Taylor for pianoforte, and Henry Holmes for violin, I was entered as a student at the Royal College of Music."

At the College he studied composition under Sir Hubert Parry and counterpoint under Sir Frederick Bridge. He also studied under Sir Charles Villiers Stanford and Sir W. Parrat.

He obtained his first professional engagement in 1890, soon after leaving the College. He played the piano part in "L'Enfant Prodigue" at the Prince of Wales Theatre in London. He obtained this post in a competition with numerous other applicants, and accompanied the famous musical play over five hundred times all through England and Scotland. He was then engaged by William Greet to tour as conductor of comic operas.

At eighteen he met Mancinelli, conductor at the Covent Garden Opera House, and through his influence, as well as his own merit, was appointed "maestro al piano" at the Italian Opera, Covent Garden, under Sir Augus-

tus Harris. The latter sent him on a six month tour as one of the conductors of a company including the Sisters Rowogli, David Bispham, Richard Green, Lucile Hill, and twenty other artists, together with a large chorus and orchestra.

In 1893 he was introduced to Melba, who required a maestro to study "Manon" with her. After that time he invariably joined her in her tours as conductor and accompanist.

It will be of interest to quote a few words of his own in regard to his meeting the great Melba:

"My friendship with this great singer dates back many many years and I can scarcely think of one milestone in my career without the name of Melba being in some way identified with it. As a matter of fact my first meeting with her was actually on Covent Garden stage, when I was a boy of nineteen, doing all the dirty (musical) work there was to do. Why she ever took the slightest notice of me, or troubled to ask my name of Arthur Collins, will ever remain a mystery to me.

"It came about that one memorable night when I was in my usual place (the 'prompt' corner on the stage, vocal score in hand) during a performance of 'Faust.' In walked Melba. She sat on a wooden bench, looked about her, saw me, glanced quickly at me, turned her head, then looked me up and down and asked in a very direct fashion, 'And who on earth are you?' I went hot and cold, red and white, tried to stammer out that I was a sort of maid-of-all-work, but a humble worshiper of hers, when Arthur Collins, the director, bounced in and said, 'This is the young fellow I spoke to you about, madame. I want you to give him a chance.'

"A few days later I was called to visit the great diva. . . . I was very nervous when I was eventually ushered into Melba's sitting-room and found her waiting for me. At the end of the practice of 'Manon,' Melba asked me a few questions about myself, and paid me some charming compliments about my touch on the piano and the patience I had shown.

"I told her that my ambition was to become a great conductor and accompanist, and she took me seriously and encouraged me. Suddenly it occurred to her to ask me to play one or two of her famous arias for her. She became very enthusiastic and went into minute details as to what she wanted here and what she wished there, seating herself at the piano and actually showing me. As I left her, she uttered a single sentence, which probably meant little to her, but everything in the world to me: 'Remember that in the future you are Melba's sole accompanist.'

"And for something like fourteen consecutive years she kept her word and had no one else play for her."

After his return from America, he appeared twice before Queen Victoria and in 1898 was conductor at the Lyric Theatre. He also appeared at Balmoral and Windsor before King Edward and Queen Alexandra.

In 1897 he became Tosti's helper at court functions, and from 1898 to 1902, besides being conductor at the Lyric, he also led the Sunday concerts at Blackpool. In 1907-08 he was guest conductor with the London Sym-

phony, as well as with other orchestras on the Continent—Amsterdam, Berlin, Vienna, Liepzig, Bremen, and the Academy of St. Cecilia in Rome, where he introduced Elgar's First Symphony into Italy.

In November of 1910 Sir Ronald was elected principal of the Guildhall School of Music, London. He has conducted the Royal Albert Hall Orchestra (formerly the New Symphony) since 1908, bringing it to a high point of excellence; also the Promenade Concerts in Birmingham. He has also conducted the Liverpool Philharmonic Concerts, the Manchester Halle Concerts, and the Scottish Orchestra. At times he served as critic for London papers. He was musical editor of Artist in 1902 and of Onlooker in 1903.

Among other works, he has written the symphonic poem, "A Winter's Night"; the overture "A Birthday"; the ballets "Britannia's Realm" (1902) and "Entente Cordiale" (1904); an operetta; dramatic scenes for "Adonais" and "Lament of Shah Jehan" (violin and orchestra); incidental music to "The Garden of Allah"; and about 300 songs, including additional numbers to "Little Miss Nobody," "The Silver Slipper," "Floradora," "L'Amour Mocille," and many piano pieces. He also published, in 1924, an autobiographical book, "Variations on a Personal Theme."

He was knighted in 1910. He married Miss Mimi Ettlinger, of Frankfurt-am-Main.

His father, Henry Russell (1812-1900), a pupil of Rossini, wrote "A Life on the Ocean Wave," "Woodman, Spare That Tree," "Cheer, Boys, Cheer," and other popular songs, numbering more than eight hundred in all. He played the organ in Rochester, and wrote "l'Amico dei Cantanti" and a book on singing.

Sir Landon Ronald died August 14, 1938, in London.

After my Moscow recital on October 7th, 1936, several friends, old and new, came back-stage to congratulate me. Among them was a tall young man with blond hair. He introduced himself as Stogorsky, a 'cellist, and asked if I knew his brother, Gregor Piatigorsky, the eminent 'cellist. When I asked how his name came to be Stogorsky while his brother's was Piatigorsky, he said:

"I too am trying to carve out a concert career. My brother and I came to an agreement that one of us should change his name. I said that I would be the one to do it—making my name Stogorsky—which means 'A hundred mountains' thereby topping his twenty-fold, as Piatigorsky means 'Five Mountains.'"

JOSEPH ROSENSTOCK

JOSEPH ROSENSTOCK, conductor and composer, was born January 27, 1895, in Cracow, Poland.

He studied at the Academy of Music and the University of Vienna.



Upon graduation from the Vienna Academy of Music in 1915, Joseph Rosenstock made his debut as concert pianist. Subsequently the young musician was asked to join the teaching staff of the Berlin Academy of Music. In addition to piano recitals, he has frequently appeared as conductor-soloist with orchestras in Europe and the Orient.

In 1918 he conducted the Vienna Philharmonic Choir and in 1921 was with the State Opera House in Stuttgart. From there he went to Darmstadt, where he became General Musik Director of the Opera and Symphony Orchestra (1922-1927). At the same time Rosenstock continued as piano soloist in recitals and with symphony orchestras.

After conducting for two years with the State Opera House in Wiesbaden (1927-1929), he was engaged to conduct at the Metropolitan Opera, New York. From 1930 to 1933 he was General Musik Direktor at the National Theater in Mannheim, a post previously held by Weingartner, Bodanzky, Kleiber, and Furtwaengler. From 1933 to 1936 he conducted the Jewish Cultural Association in Berlin.

The purge of non-Aryan musicians in Germany came as he was approaching the height of his European career. For a time the Orient was beyond the influence of European totalitarianism and Mr. Rosenstock achieved great success as conductor of the Nippon Philharmonic Orchestra (1936-1941 and 1945-1946).

Under his leadership Western music in Japan reached an artistic level that attracted international recognition. But again the spread of Axis power and war intervened. With the arrival of American forces in Japan, Joseph Rosenstock was asked to return to the Nippon Philharmonic and direct weekly symphonic concerts for the occupation troops. His programs were enthusiastically received by thousands of men and women in the Allied military service.

In 1947 Rosenstock was guest conductor with the Israel Symphony Orchestra, scoring a tremendous success. The following year he was guest conductor with the Havana Philharmonic. In 1948 he returned to the United States, where he had not conducted since serving as musical director of the German wing at the Metropolitan Opera House, and was immediately engaged to conduct at City Center Opera.

After his brilliant conducting of Mozart's "Marriage of Figaro" October 14, 1948 (attended by this writer), Olin Downes wrote in the

New York Times: "Rosenstock revealed himself not only as an excellent musician and leader, but as a real sensitive artist, one who understood the traditions of the opera and the essence of the score. And without this an adequate 'Figaro' is impossible."

Among Rosenstock's compositions are a piano sonata and choral works. His Piano Concerto was first performed in Vienna with the composer as soloist and George Szell as conductor. Subsequently Walter Gieseking added the concerto to his repertory. The "Overture" for orchestra was played by the leading orchestras in Germany and Austria. Rosenstock's latest composition, "Symphonic Variations," written during his wartime retirement, had its first performance at a concert for the Occupation Forces in Japan.

WALTER HENRY ROTHWELL

WALTER HENRY ROTHWELL was born September 22, 1872, in London, of an English father and an Austrian mother. He was taken to Vienna when a very young child. His musical talent soon manifested itself too clearly to be overlooked, and his mother, an excellent pianist and a pupil of Wieck (who was the father of Clara Schumann), gave the boy instruction. He made such rapid progress that at the age of nine he entered the Royal Academy of Music in Vienna, where his piano teachers were Rauch, Schonner, and Professor Julius Epstein. Counterpoint and composition were studied with Hans Krenn, Robert Fuchs, and Anton Bruckner.



Upon graduation from the Royal Academy with highest honors—the first prize and gold medal—at fifteen, Rothwell continued to study the piano and composition with Julius Epstein and Nathan Fuchs in Vienna, and then went to Munich, where he completed his studies in composition and modern orchestration with the late Ludwig Thuille and Dr. Max von Schillings, noted authorities in these branches of music.

At this time, notwithstanding his extreme youth, he coached many artists of the Royal Opera of Vienna and also prepared artists for the Bayreuth Festivals. It was while he was rehearsing one of the Wagner operas that the famous impresario Pollini, of the Hamburg Opera, heard him and persuaded him to abandon the concert field and become conductor of the Hamburg Opera, under the leadership of the distinguished Gustav Mahler, who was chief conductor of the institution. To Gustav Mahler Rothwell acknowledged a deep debt of gratitude, as that great master took an immediate interest in the young musician, and taught him every detail of the technique of conducting.

He left Hamburg to act as first conductor in such cities as Vienna,

Breslau, Rostock, and Linz. After several years of activity in Germany, he was invited to conduct "Fidelio," "Lohengrin," and "Der Freischuetz," at the Royal Opera in Amsterdam, Holland.

While there he received an offer from Colonel Henry W. Savage, which resulted in his first visit to America to conduct the English performances of "Parsifal" in 1904-05. That opera was presented in all the large cities of the United States—a total of 114 performances under his baton. The tour was so successful that he was reengaged for a similar tour of Puccini's "Madame Butterfly," which had its first American presentation in English at Washington under Rothwell. The opera was produced at the Metropolitan Opera House later in the same season. Its success was so great that a second season was made possible, and the second year was even more successful than the first.

Upon completion of this engagement, Rothwell accepted a five year contract to conduct opera at Frankfurt-am-Main. He later procured his release from the Frankfurt operatic conductorship to accept an offer from the St. Paul Symphony Association of Minnesota; for after conducting opera for many years, he much preferred symphonic to operatic work.

Rothwell was conductor of the St. Paul Symphony Orchestra for seven years, and raised it to a high degree of excellence. His contract had another two years to run when, at the outbreak of World War I, the Symphony Association found it impossible to raise the necessary guarantee fund, and so the organization was disbanded. It was while conducting the St. Paul Symphony in 1907 that Rothwell inaugurated the first Children's Concerts given in America. They were tremendously successful, and have since been generally introduced in America by various symphony orchestras.

In the summer of 1919 William Andrews Clark, Jr., decided to found the Los Angeles Philharmonic Orchestra, and selected Rothwell as permanent conductor, which position he held until his death by apoplexy March 13, 1927. He was driving his car in Los Angeles, making for the beach. Evidently he felt the attack coming, for he shut off his car and coasted to the curb where he collapsed over his wheel. A woman driving behind him stopped and helped him out of the car, and laid him on the grass, where in another minute he died.

Rothwell served the highest ideals in art, both as conductor and composer, in which latter field he was also widely known. His work in Los Angeles was that of a pioneer, and his influence was great in moulding and developing the musical taste, not only of the community, but the surrounding territory as well. The excellence of his orchestra was a matter of favorable comment from important guest conductors who led it in the Hollywood Bowl Concerts, and it also made possible the fine performances of the Los Angeles Opera Association, with which he was to have conducted the first local performance of "Tristan and Isolde."

Rothwell composed a piano concerto with orchestral accompaniment; two piano sonatas; incidental music to Maeterlink's "Mort de Tintagiles," for voice and orchestra; a "Bacchanale" to a poem by Louis Untermeyer, for

voice and orchestra; a musical setting for voice and orchestra, for a cycle of poems by the same American poet; two scherzos for orchestra; "Midsummer Night," for voice and orchestra (the vocal part was sung by Florence Easton with great success); and many songs.

DANIEL SAIDENBERG

DANIEL SAIDENBERG, young American conductor, was born in Canada, but brought to the United States when less than a year old. Coming from a family which had been musicians for generations, Daniel started out as a pianist, then at ten switched to the violoncello. He studied abroad at the Paris Conservatory under Andre Hekking. Coming home, he was awarded a fellowship at Juilliard, and won the Naumburg 'Cello Award. He was still at Juilliard—and only sixteen—when Stokowski engaged him for his orchestra. He resigned from the Philadelphia Orchestra to continue his studies, in composition as well as 'cello. Later, hearing that the post of solo 'cellist with the Chicago Symphony was open, he applied for the position and was engaged by Frederick Stock. Playing in two great orchestras, Saidenberg had the chance to learn the orchestral repertoire and to watch top conductors, of different technique and temperament, in rehearsal and performance. The experience crystallized the young man's ambition—to become a conductor himself. Saidenberg left the Chicago Symphony to organize his own ensemble, the seed of the present Sinfonietta.



His success was such that eventually, just before the war, he was encouraged to come to New York. His ensemble made its Town Hall debut in 1941. Its success with both critics and public was enormous. There was demand for the organization from many parts of the country, but war conditions made touring impossible. Meanwhile the group played in New York, not only in public but over the radio, and has recorded several important works during recent years. When the time came to start out on the road, a national audience applauded and critics cheered.

In addition to work with his own small orchestra, Daniel Saidenberg is well known on the radio, where he has conducted major programs ranging from the CBS Symphony to the Chase and Sanborn program with Alec Templeton over NBC. He also appeared as a guest conductor two summers at the famous Dell Concerts in Philadelphia.

In 1947 Saidenberg was appointed conductor of the Connecticut Symphony Orchestra in Bridgeport.

KURT SCHINDLER

KURT SCHINDLER was widely known for his conductorship of the famous Schola Cantorum, foremost choral organization in the United States, which he founded in 1908. The original name of the organization until 1910 was the MacDowell Club Chorus. No other organization of its kind has been known to present so great a variety of new or forgotten works, singing with style and finish, as the Schola Cantorum.



The versatile scholar, composer, and conductor of choral music was born in Berlin February 7, 1882. He studied piano under Ansorge, and composition under Bassler, Gernsheim, Thuile, and L. C. Wolf. He also studied philosophy and history of art and music at the Universities of Berlin and Munich. From 1902 to 1904 he was conductor at the Court Theatre at Stuttgart and Wuerzburg, and assistant conductor to Richard Strauss in Berlin.

Schindler came to America in 1905 as assistant conductor at the Metropolitan Opera House. He resigned this post in 1908 when he laid the foundation of the present Schola Cantorum, which is indebted almost to him alone for the high place it holds in the musical life of America. Kurt Schindler resigned his leadership of the Schola Cantorum in 1926.

The announcement in January, 1926, that he was leaving the Schola to accept an offer of S. L. (Roxy) Rothafel to take charge of the Roxy Theatre, then being built at Fiftieth Street and Seventh Avenue, New York, caused great surprise among his friends and musical followers. The musician explained the action on the ground that he would have "an opportunity to reach thousands of people for every one I was able to reach the other way."

But the new association did not prove a happy one and was of short duration. During the season of 1926-27 Mr. Schindler directed the Musical Forum, which he established, in a series of concerts of varied types. In his late years he devoted himself almost entirely to his duties with the Schirmer publishing house, for which he acted as reader, critic, and editor for nearly thirty years.

He was also a connoisseur of folk songs, particularly Russian and Spanish, having published "Songs of the Russian People" (1915) and "Russian Liturgical Songs" (with Charles Winfred Douglas, 1913). From 1912 to 1917 he edited two volumes, entitled "A Century of Russian Songs," comprising the best examples of several Russian schools, and "Songs of the Finnish People," an album.

Schindler was organist and music director of the outstanding New York

Reform synagogue, Temple Emanu-El, from 1912 to 1925, when he resigned.

Kurt Schindler died in New York November 18, 1935, after a long illness. In 1940 a book, or rather a collection of Spanish folk music, by the late Schindler was published by the Hispanic Society in the United States. This is an extraordinary collection, numbering nearly a thousand folk melodies, and constituting probably the most complete and representative collection of Spanish folk-songs in existence. This work was what Schindler called his "urgent musical archeology"—"these treasures that will not await in the earth the date of their ultimate discovery."

Kurt Schindler was a man of culture in many directions, a brilliant scholar, and an artist too—the combination is not always met with. A person of tortured sensibility, with much in him of the egoist, the dreamer, and seeker of the absolute, he had known agonies and frustration, some of them of his own making. After the supreme tragedy of his life, the death of his adored wife, whose affection and understanding afforded him his one haven from despair, he was a bitter and lonely man. As such he often made it hard for his friends. But people took a great deal from Schindler, who had qualities of genius, because of the distinction of his mind and spirit, and what was soon revealed as his singular sensitiveness and craving for affection, his basic sincerity, his intuitive perception of beauty, and his humility in the presence of the ideal.

FABIEN SEVITZKY

FABIEN SEVITZKY, conductor and double-bass virtuoso, was born September 29, 1893, in Vishni-Volochok (near Tver), Russia. His father, Adolf, a musician and conductor in Moscow, was a brother of Serge Koussevitzky, famous conductor of the Boston Symphony Orchestra.



While Sevitzky was a child his family moved to St. Petersburg, where he began to study music. Like his uncle, he had studied the double-bass, on which he became an excellent performer.

At the Imperial Conservatory he also studied harmony and composition with Rimsky-Korsakov, Liadoff, and Glazounov. He was graduated with the gold medal for double-bass. The same year he became a member of the Imperial Opera Orchestra in Moscow and also played in the symphony concerto conducted by his uncle Serge. In 1915 Fabien toured Russia as a double-bass virtuoso. He returned to Moscow and remained there until 1922, when he left for Warsaw, Poland, to become first bass-player of the State Opera and Warsaw Philharmonic Orchestra.

A year later Fabien and his wife Maria, a gifted operatic and concert

singer with charming stage personality, arrived in the United States. They gave joint recitals in the United States and Mexico.

It was then that Fabien decided to change his name to "Sevitzky" from "Koussevitzky," in order to avoid confusion between the two Koussevitzkys (since both are double-bass players).

In 1923 he became a member of the Philadelphia Orchestra under Leopold Stokowski. But Sevitzky's dream was conducting. In 1925 he organized the Philadelphia Chamber String Orchestra, formed of members of the Philadelphia Orchestra. With this group he gave many concerts throughout the United States. In 1927 Sevitzky conducted the Philadelphia Grand Opera and two years later the Pennsylvania Opera Company. Convinced that conducting was his real field of activity, he resigned in 1930 from the Philadelphia Orchestra in order to devote himself only to that art. He went to Boston, where he organized the Boston People's Symphony Orchestra and the Sevitzky Young Musicians' Orchestra and Vocal Ensemble.

Between 1930 and 1935 Sevitzky made two European tours. There were guest appearances as conductor with the Berlin Philharmonic, Paris Symphony Orchestra, Vienna Philharmonic, and Warsaw Philharmonic. Returning to America, he appeared as guest conductor with almost every leading orchestra in the United States and Canada.

After a successful appearance with the Indianapolis Symphony Orchestra in 1936, Sevitzky was engaged the following year as permanent conductor, a post he still holds.

H. T. Finck, eminent music critic, said:

"Have you ever watched an organist playing? If so you have seen the most complicated thing a human being can do.

"Whereas a pianist has to read at once only two staffs, the organist's eyes have to cover also a third staff for the pedals. And that's only the beginning of the poor fellow's troubles. His knees are used to work the swell for increasing or decreasing the loudness of the tone. His hands are busy playing on several keyboards, jumping from one to another. Nor is that all. An organ is a miniature orchestra. You can play the violin on it, or the flute or the clarinet, the horn, trombone, and so on, or combinations of various instruments. The organist is obliged at every moment to do his own orchestrations, to pull out and push back registers, changing the tone colors ad libitum. That alone ought to be a job for a full-sized man. But there is more to come. Usually the organist is also the choirmaster; that is at a service or performance, besides playing he has to conduct the choir.

"He ought to have as many arms as an octopus, and as many eyes as a fly. To cap the climax, I have seen an organist, while attending to all these things at once, also making eyes at the soprano. Poor fellow!"

JACQUES SINGER

JACQUES SINGER, young American conductor, was born in Przemysl, Poland, in 1912. His father was a well known symphony conductor and choral leader. In 1921 the family came to America.



Young Jacques, trained as a violinist by his father, had been making public appearances since he was seven years old, and he gave his first American recital in Town Hall, New York, at the age of thirteen. He won a scholarship to study violin with Carl Flesch at the Curtis Institute; and later in New York he studied with Professor Auer, and at the Juilliard School with Paul Kochanski and Rubin Goldmark. At eighteen he was one of the youngest men ever admitted to the Philadelphia Orchestra. During these years he had a chance to study the methods of such top-flight conductors as Toscanini, Reiner, Coates, Klemperer, and Ormandy, as well as Stokowski. When the Dallas Symphony was looking for a new conductor in 1937, Stokowski was among those consulted. He suggested Singer and his candidate was chosen. For five years, until 1942, when he joined the army, Singer directed and inspired the Dallas Symphony Orchestra that was the pride of the southwest. During the war, in which he received three battle stars, he led the famed 147th Army Ground Forces Band in its first concert on Corregidor after its recapture.

Upon Jacques Singer's return to this country, he began to register one triumph after another. His leadership of the New Orleans Symphony Summer Concerts resulted in the most successful summer season ever given in that city, and broke all attendance records and box office precedents. He led the Toronto Symphony Orchestra with similar success.

In March, 1947, the announcement came of his appointment as musical director and conductor of the Vancouver Symphony Orchestra.

"The music in my heart I bore long after it was heard no more."
—Wordsworth.

ALEXANDER SMALLENS

THE PROGRESS OF THIS CONDUCTOR has been steady. It was therefore not unexpected that he should reveal such distinctive gifts when his symphonic debut eventually occurred in Philadelphia during the summer of 1925; he conducted the concerts in Fairmount Park for one week. The skill and authority displayed on this occasion resulted in an engagement to conduct a number of concerts of the Philadelphia Philharmonic Orchestra the following December.



Alexander Smallens was born in Petrograd, January 1, 1889. He came with his parents (his mother's maiden name was Anna Rosovski; his father's Panteleimon Smallens, a well-known physician in Petrograd, and head of the Red Cross) to New York in 1890, was educated at City College, and studied piano and composition (1909) at the Institute of Musical Art, where his teachers were Arthur Hochman and Bertha Feiringin, in piano; and Percy Goetschius, in composition.

After graduation from both places, he departed for Paris, studying from 1909 to 1911 at the Paris Conservatoire under Pessard, Gedalge, Vidal, and Paul Ducas. We see him later as assistant conductor with the Boston Opera House (1911-14); conductor with the Century Opera Company of New York (1914); conductor with the Boston Opera Company (1915-17); and with the Pavlova Ballet on a tour through South America (1917-19). Further prestige came through his achievements with the Chicago Opera Company (1919-22), in which office he was chosen by Sergei Prokofieff to conduct the performance of his "The Love of Three Oranges," succeeding the world premiere which the composer himself had conducted. The following year brought opportunities for conducting at the Volksoper and Staatsoper in Berlin, and at the Royal Opera in Madrid. In 1923 and after, upon invitation, Smallens acted as conductor and musical director of the Philadelphia Civic Opera Company, holding this post through 1930.

Later he became associated with the Philadelphia Orchestra, first as assistant conductor under Leopold Stokowski; for four years he was one of the regular conductors of the organization. He also took an important part in the work of the Philadelphia Society for Contemporary Music and the League of Composers of New York.

With the Philadelphia Civic Opera he introduced to America two of the operas of Richard Strauss, "Feuersnot" and "Ariadne auf Naxos," also "The Ring of Polykrates." by Erich Korngold. A noteworthy feat was his staging of the "Orfeo" of Gluck, an opera the Metropolitan had neglected for fifteen years. Mozart's "Marriage of Figaro" and "Magic Flute" were

among his other conspicuously classic undertakings, besides the American premiere of Gluck's short opera, "The May Queen."

At concerts of the Philadelphia Society for Contemporary Music, Mr. Smallens brought to Philadelphia stage performances of Stravinsky's "Apollon Musagete" and "L'Histoire du Soldat," and the American stage premieres of Hindemith's "Hin und Zurueck" and Malipiero's "Sette Canzoni." He also directed Philadelphia's first performance of Schoenberg's "Pierrot Lunaire."

Among many American works of which he has given first performances, the "Triple Sec" of Marc Blitzstein, Leo Ornstein's incidental music to the revival of "Lysistrata" of Aristophanes, Virgil Thomson's opera to Gertrude Stein's "Four Saints in Three Acts," and George Gershwin's negro opera, "Porgy and Bess," are particularly noteworthy.

During the season of 1934-35 Smallens was co-director with Fritz Reiner in a historic season of opera with the Philadelphia Orchestra, a season which aroused great interest throughout the country and set new standards of production and performance. He presented the first American performance of Glueck's "Iphigenia in Aulis" and Stravinsky's "Mavra."

As conductor of the Ballet Theatre, at the Center Theatre in New York, he directed the premiere of almost a dozen ballets, including Prokofieff's "Peter and the Wolf," Mahler's "Kindertotenlieder," Milhaud's "Creation du Monde," Chausson's "Jardin aux Lilas," Henry Brant's "The American Goof," to the libretto of Saroyan, and Raymond Scott's "Quintet."

In Hollywood Smallens directed the music for the government film, Pare Lorentz's "Fight for Life," with a score by Louis Gruenberg. He also conducted two previous government films, "The Plow that Broke the Plains" and "The River," both with scores by Virgil Thomson, and other documentary films with music by Marc Blitzstein and Gail Kubik.

He directed the Essex County Symphony Orchestra Spring Festivals for three seasons (1938-39-40), with prominent soloists. In 1947 Smallens was appointed musical director at Radio City Music Hall in New York, largest movie theatre in the world. In 1948 he conducted for his fifteenth consecutive season at the New York Lewisohn Stadium.

In 1937 he received the Townsend Harris Medal for distinguished post-graduate achievement, and in 1939 he was elected an honorary member of Phi Beta Kappa.

Alexander Smallens' wife, the former Ruth White Wertheim, is well-known as a composer.

NIKOLAI SOKOLOFF

NIKOLAI SOKOLOFF, Russian-American conductor, was born in Kiev, Ukraine, May 28, 1886, to a family which had brought forth professional musicians for a century and a half.

At the age of five his father taught him to play the violin, and then put

him through a rigid training until 1893, when he was admitted to the violin section of the Kiev Municipal Orchestra.

In 1898 his parents sold all their possessions, including young Nikolai's companion, his violin, and came to America. The lonely lad, deprived of his only means of recreation and self-expression, wandered about the streets of New Haven, whither his parents had brought him. He deciphered a window card announcing a musical contest at the Yale University School of Music. He earned the money to buy a three-dollar violin, started preparing for the contest, then presented himself to the professor a week after the contest had closed, failing to understand the time limit of the competition. But he was granted a private hearing, and a special scholarship was created for him because of his splendid musicianship.

In 1903, at the age of seventeen, Sokoloff was invited by William Gericke, conductor of the Boston Symphony Orchestra, to join its first violin section. Charles Martin Loeffler, the American composer, was his tutor, with whom he remained throughout his employment with the Bostonians. On advice of Loeffler he went to Paris in 1907 to study and concertize. There he secured an audience with Vincent d'Indy, the French composer and leader of the modernist school, and received instruction from him. He also studied violin with Eugene Ysaye.

During the year 1911 concert work in France and England brought him tremendous success, resulting in a call to Manchester, England. There he conducted an orchestra for a short time. He returned the same year to America as concert master of the Russian Symphony Orchestra. Five years later, in 1916, he was called to San Francisco as leader and first violinist in a string quartet, and the same year saw him conductor of the San Francisco Philharmonic Orchestra. He resigned this post in 1917 and went to France to play for the American soldiers. Upon his return in 1918 he conducted a series of concerts in Cincinnati.

In 1918 Sokoloff was asked to come to Cleveland as music adviser, to survey music in schools and aid the newly incorporated Association carry out its plans.

He then organized the Cleveland Orchestra with fifty-five musicians, and gave the first series, which included three symphonic and four popular concerts, thirteen special concerts, and seven out-of-town concerts. The Cleveland Orchestra, thus established, began at once to make musical history under the guidance of its virile and forceful conductor.

In 1922 Sokoloff was invited as first American conductor to direct the London Symphony Orchestra at the National Welsh Eisteddfod. There he gave two concerts before 30,000 people, with such success that each year brought a renewal of the invitation to conduct the Symphony. He presented two concerts in Queen's Hall. Illness prevented acceptance of an invitation to conduct the Symphony Orchestra of Barcelona, Spain, organized and led by Pablo Casals, world famous 'cellist. At his sixth guest-conductorship of the London Symphony Orchestra, he offered two concerts, introducing Charles Loeffler's "Pagan Poem" to Londoners.

His concerts were enthusiastically received by capacity houses, and Sokoloff was feted by the most prominent music patrons of England.

As conductor of the Cleveland Orchestra (with which he was associated for fifteen years), he toured the United States, including an annual concert at Carnegie Hall. "In recognition of his efforts for the cultural enrichment of the state of Ohio," Western Reserve bestowed upon him a Doctor of Music degree.

In 1932 he resigned from the Cleveland Orchestra and organized the New York Orchestra on a cooperative basis, directing it in a series of concerts in New York, and in outdoor concerts on his estate in Weston, Conn.

Sokoloff also conducted the New York Philharmonic at the Lewisohn Stadium, the Philadelphia Orchestra in 1926 and 1929, and the San Francisco, Chicago, Detroit, and Rochester Philharmonic Orchestras.

In July, 1935, when the Federal Music Project was created under the WPA, Harry L. Hopkins called on Nikolai Sokoloff to become national director of the project. He resigned from this position in 1939 and took over the leadership of the Seattle Symphony Orchestra. He also conducted the summer series of concerts in San Diego, California.

IZLER SOLOMON

IZLER SOLOMON, conductor, who looks like a hungry Mexican Indian in spite of his Russian Jewish ancestry, was born in St. Paul, January 11, 1910. Under the direction of private tutors he learned piano, theory, and composition. Solomon moved with his family to Kansas City, Missouri, when he was nine years old. There he began study of the violin, and from the beginning worked hard and long hours. In 1924 a Kansas City organization sent him east. For the next four years he made both New York and Philadelphia his headquarters. He played in orchestra, studied and listened to music in both cities.



Solomon's feverishly intense interest in music began to bring results by the time he was eighteen. In 1928 he became assistant to Michael Press, when he joined the faculty of the music department at Michigan State College in East Lansing. Michael Press was an old man when Solomon worked with him, but he had been one of the continent's greatest violin virtuosos before Kreisler, had appeared all over Europe, and received wide acclaim during his many American appearances. The young violinist was like a son to his teacher.

It was in Michigan that Solomon, quite by accident, became a conductor. He had interested Lansing's public school music supervisor, John W.

Stevens, in organization of a city orchestra. Solomon was to have been concert master, Stevens conductor. However, Stevens died before the first public concert, and Solomon fell heir to the baton.

Along with his activities as conductor of the orchestra, Solomon taught in the public schools of Lansing from 1931 to 1935. In the meantime, he sold the E.R.A. (Emergency Relief Administration) the idea of a state music director. They made him conductor of the local federal orchestra, and in this capacity he developed a state-wide program later adopted nationally by the W.P.A.

In 1936 Solomon was called to Chicago to head the American Concert Orchestra. In the fall of that year another unexpected event put him in charge of the Illinois Symphony. N. Sokoloff, national director of the W.P.A. music division, visited Chicago to conduct the Illinois group. Sokoloff found the orchestra so bad that he refused to conduct. He had heard about young Solomon, and after listening to and praising his work with the American Concert Orchestra, Sokoloff gave Solomon full charge of the Illinois Symphony. During his six years as conductor of this orchestra, which he built up from its infancy, he made musical history in Chicago, and introduced not fewer than 150 American compositions.

Izler Solomon took over leadership of the Women's Symphony Orchestra of Chicago in 1939-40. Under his guidance it began to flourish and to play with a mastery noteworthy in any major orchestra; and it had the privilege of broadcasting concerts for twenty-six weeks from coast to coast for the Libbey-Owens-Ford Glass Company.

Solomon has been frequent guest conductor of the NBC Orchestra and has also conducted the Philadelphia and the Chicago Symphony, the Grant Park (Chicago) Symphony, Detroit Orchestra, and the Buffalo Philharmonic Orchestra. In Canada he has conducted Les Concerts Symphoniques de Montreal and the Vancouver Symphony.

In 1941 he was called to Columbus, Ohio, to direct the Columbus Philharmonic, and he has been at its helm ever since.

Under his leadership this orchestra has grown in its short span of life from amateur to semi-professional and now full professional standing. It has won plaudits and recognition equal to those enjoyed by more seasoned and more experienced organizations. Visiting artists who have appeared under Izler Solomon's brilliant baton have carried praise for this young and enterprising orchestra and its great conductor everywhere.

In the summer of 1947 Solomon was guest conductor at Grant Park in Chicago and at the Hollywood Bowl. He has been acclaimed generally as a "new conducting genius."

Last summer (1948) he received the unusual honor of being appointed guest conductor of the Palestine Philharmonic in Tel-Aviv, Israel.

He and his wife left the United States by plane for Palestine on May 16, the day after the British relinquished their power and the State of Israel was established. Solomon carried visa No. 1 to this new State. He found himself in a place where music was sorely needed and where the orchestra presented at least four concerts a week. His concerts were exceptionally well

attended and appreciated, as evidenced by occasions when he received as many as fifteen curtain calls—this in spite of the fact that at times the concerts had to be conducted in hot concert halls in mid-summer, that blackouts were in effect, bombs would be dropping during the day, and air-raids frequently interrupted the rehearsals. The orchestra itself presented some peculiar problems, as the musicians were constantly on call for military duty, and there was the language difficulty, since Solomon did not speak Hebrew, the language of Israel. However, these difficulties were overcome, and after the original six weeks the orchestra board insisted that Solomon remain to conduct for the remaining four weeks of their season.

Here are some of Israel's press comments on Solomon:

"The conductor I. Solomon came to the battlefront of Israel and, like a real soldier, went at once to his friends on the front line; his first concert was arranged for the soldiers.

"In the hall soldiers—boys and girls—were sitting, and the whole scene gave the impression of a musical party for university students.

"The concert was opened by Sibelius' Fifth Symphony. The soldiers listened with great interest. The concert was a great success. Conductor and orchestra received stormy applause."

Ezrachi of Haboker wrote: "Solomon inspired the orchestra and achieved an admirable harmonic blend of all instruments. A short piece of A. Copland received stormy and long applause and had to be repeated."

The concerts became an integral part of life in Israel. Solomon presented concerts in Tel-Aviv, Haifa, and Jerusalem, and in spite of the war, before troops in army installations. The Prime Minister of the country, Ben-Gurion, and other dignitaries of state, often attended, and according to Solomon, "Music is not a luxury in Israel. It is part of the country's everyday living."

In eleven weeks he played thirty-three concerts, which included twenty-seven complete changes of program. He introduced a hundred pieces never heard in Israel before, including works by Kabalevsky, Britten, Copland, Benjamin, and Quincy Porter. He took his orchestra to army camps and played before troops in the field, within earshot of enemy lines. They traveled to Jerusalem over the dusty and back-breaking "Burma Road" in armored cars, to bring to the people the first orchestral music they had heard in six months. He played four concerts in thirty-six hours in Jerusalem. Many times rehearsals in Tel-Aviv were interrupted by air-raids.

"Music, when soft voices die, vibrates in the memory."—Shelley.

WILLIAM STEINBERG

WILLIAM STEINBERG, conductor, was born in Cologne in 1899. He was a violinist at ten, a virtuoso pianist at fifteen, and a gifted orchestra leader at nineteen, when he won the Wuellner prize for conducting, presented by the City of Cologne.



He began his career at the Cologne Opera, when Otto Klemperer engaged him as his assistant. His next important engagement was at the German Theatre in Prague, of which he soon became opera director. From 1926 on he was a regular guest conductor at the Berlin State Opera, and in 1929 he accepted the post of General Musik Direktor of the Frankfurt Opera House and conductor of the famous Frankfurt Museum Concerts, renowned the world over for presentation of the finest music under foremost conductors.

In 1936 Steinberg was given the task of conducting the Palestine Symphony Orchestra, founded by the violinist Bronislaw Huberman and made up of some of Europe's outstanding orchestra personnel driven out of Europe by the Nazi holocaust. It was in Palestine that Steinberg first came to know Arturo Toscanini, who forthwith became his friend and sponsor.

Coming to the United States in 1938 with a European reputation of the highest order, he has since distinguished himself with equal success and acclaim on this continent.

Steinberg has appeared as guest conductor with every famous major orchestra of the country. Personally sponsored by Arturo Toscanini, he was named associate conductor of the NBC Symphony for the season of 1939. In 1940-41 Steinberg made his bow as a regular conductor of that Symphony, later appearing also with the New York Philharmonic Symphony, the Philadelphia Orchestra, and the Los Angeles Philharmonic at the Hollywood Bowl.

Season 1942-43 found him conducting eighteen concerts with the Los Angeles Philharmonic, in addition to a number of appearances with the Philadelphia Orchestra, the Chicago Symphony, and the Minneapolis Symphony. The following season Steinberg was once again guest conductor of the New York Philharmonic, in five concerts.

Equally famous as an opera conductor, Steinberg won particular acclaim conducting the San Francisco Opera in October, 1944.

Alfred Frankenstein of the San Francisco Chronicle wrote: "Steinberg is one of those incredible people who direct rehearsals of 'Falstaff' from memory, and his performance had all the vividness, clarity, and felicity of color which the music demands. It was amazingly precise and beautiful, with every last intricate dotted sixteenth observed to the last hair's breadth."

The result was that Steinberg was re-engaged for the opera season of 1945, and again for the 1946 season.

Steinberg has also been heard for three successive seasons with the Vancouver Symphony, the San Francisco Symphony, the Detroit Symphony broadcasts, the Havana Philharmonic, and the Opera Nacional de Mexico. For the latter he offered four performances of "Tristan and Isolde," heard for the first time there, and "Die Walkuere," in June 1945, performances for which the Mexican critics and public could not find sufficient superlatives. In the spring of 1945 Steinberg made his first bow with the Brazilian Symphony Orchestra, in Rio de Janeiro's beautiful Teatro Municipal, conducting six concerts from May 24 to June 20.

Now entering his sixth season as music director of the Buffalo Philharmonic Orchestra, Steinberg has managed to bring within his influence the major orchestras of the country. The qualities which characterize Steinberg as a conductor are first of all his sound and thorough knowledge of his medium. He has the intensity and fire with which to project every work so that its substance and spirit are fully revealed.

JULIUS STERN

THE HISTORY OF MUSIC in Berlin will forever remain intimately associated with the name of Julius Stern. Much of an enduring nature was accomplished for the cause of music in that city by this talented musician and executive. In 1847 he established a Choral Society, which later became famous. The directorship of this Society passed into the hands of such men as Julius Stockhausen (1873), Max Bruch (1878), S. Sudorf (1880), and Friedrich Gernsheim (1890). In 1850, with Kullak and Marks, he founded a conservatory which bears his name to this day, and is held in great esteem throughout the world. When Kullak in 1855, and Marks in 1857, abandoned the conservatory, Stern continued the work unaided and alone. From 1869 to 1871 Stern conducted the Berlin Symphony Capella, and from 1873 to 1878 the orchestra in Reichheim, which he organized. He also left his mark on the choral life of Berlin, where he was for many years chief director of the choruses of the Jewish Reform congregations.



Julius Stern was born August 8, 1820, in Breslau. He studied the violin there under Luestner, and later was a pupil of Maurer, Ganz, and St. Lubin in Berlin. In 1843 his teacher at the Academy was Ruhenhagen. At that time he was awarded a prize for his sacred overture.

Thanks to the stipend granted him by King Friedrich Wilhelm IV, he undertook a trip in 1843 for the purpose of completing his education. He

first visited Dresden, where he took singing lessons with the famous Johann Kikscha. Later he traveled to Paris, where he began his career by becoming conductor of the German Singing Society.

It is characteristic of Wagner, the author of "Judaism in Music," that he accepted the services of such Jewish conductors as Levi and Stern, when they could assist his interests and aims. To Levi he entrusted the presentation of "Parsifal," an opera steeped in the deepest mysteries and allegories of mediaeval Christianity, and to Julius Stern he came for aid in other matters. From 1859 on, Stern and Wagner were in active correspondence.

In one of his letters to Stern (October 30, 1859), Wagner says, regarding his desperate condition in Paris, the city of his exile, "By the mercy of the Saxon king and the consent of the general German public, regarding the exposure of politically compromised persons, I am forced to abandon all hope of ever returning to Germany, and must begin planning to make Paris my permanent home." When, on April 30, 1871, Wagner finally returned to the Vaterland, and visited Berlin, the local Musical Society gave him a royal welcome at the Singakademie, and on that occasion his own overture was played under Stern's baton. In 1872, at the laying of the cornerstone of the Bayreuth Theater, when Wagner sought to create a historical event by playing Beethoven's "Ninth Symphony," he asked the same Stern to lend him his best singers for the occasion.

When in 1866 the "Niebelungen Ring" was given, Stern was of course there. The following letter from Stern to his wife belongs to that period.

"On the way to Wagner I met Frau Cosima, who received me quite graciously. Mr. Richard was at the theatre. At this time he was even more genial with me than usual, and I believe was genuinely glad to see me. To those present he introduced me as his 'oldest and best-tried friend.' Liszt is living in Wagner's home, furnished in the Parisian taste in the grandest and most refined fashion. And ten years ago he wanted to buy a warm overcoat for his trip to St. Petersburg on the instalment plan. I speak of Wagner, the owner of all those riches!"

Professor Julius Stern died in Berlin February 27, 1880.

"Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul." —Plato.

FRITZ STIEDRY

FRITZ STIEDRY was born October 11, 1883, in Vienna. While attending the University of Vienna, from which he received the degree of Doctor of Law, he at the same time studied at the Conservatory with Mandyczewski. It was in 1907 that he attracted the attention of Gustav Mahler, who appointed him his assistant at the Vienna Opera. In 1913 he was appointed chief conductor of the Court Opera in Cassel. Soon after, Fritz Stiedry enjoyed a brilliant succession of triumphs in Europe—at the Municipal Opera in Berlin, where he succeeded Dr. Bruno Walter; in Vienna, following Felix Weingartner; and from 1933 till 1937 as conductor in Moscow and Leningrad, both in opera and symphony concerts. He held the position of general music director of the Leningrad Philharmonic. Stiedry added to his laurels with brilliant performances at the Glyndebourne Festival and the Opera Nacional in Mexico.



He came to America in 1938, where he soon became conductor of the newly organized chamber orchestra of the New Friends of Music in New York, of which Ira Hirschmann is president.

On November 15, 1946, Fritz Stiedry made his debut at the Metroplitan Opera, conducting Wagner's "Siegfried." Olin Downes of the Times wrote: "The second fortunate and highly successful feature of this performance was the metropolitan debut of Fritz Stiedry as conductor. He gave an eloquent and admirably ordered reading of the score; one that had color, impact, and proportion; a reading characterized by sensitively modulated power and saliency of detail that enhanced the grand lines of the musical structure."

The Times was not alone in its evaluation of the Viennese conductor. His successful appearance with the Montreal Symphony and Chicago Opera Company, conducting "Walkuere" and "Haensel and Gretel," further substantiated the critics' unreserved praise.

The Jews in every country and in every class of society are the greatest supporters of music and musicians. Richard Strauss was once asked whether he were an anti-semite, and he replied: "How can I be, when I know that without our Jewish friends all our opera houses and Concert Halls would be more than half empty?"

JOSEPH STRANSKY

JOSEPH STRANSKY, who was known to the world as a foremost conductor of Wagnerian and symphonic music, was born in Humpolec, Bohemia, September 9, 1872. He was educated in the Universities of Prague, Vienna, and Leipzig, and received a medical degree in 1896. The great Dvorak was perhaps the first to discover young Stransky's ability for leadership. Smetana also became interested in him. He studied under Jadassohn in Leipzig, and under Robert Fuchs and Bruckner in Vienna.



In December of 1898 Stransky made his first appearance, conducting "Die Walkuere" with eminent success. In Hamburg he had to conduct 164 operas in one season alone, not to mention frequent symphonic concerts. Following his first engagement, Stransky served for five years at Prague and for seven at Hamburg, both as symphony and opera conductor, and for two years he led the Bluethner Orchestra in Berlin.

In November of 1911 Stransky conducted his first concert with the Philharmonic Orchestra in New York. There was a large audience, including many musicians of note. His success was immediate.

Stransky was invited by the New York Philharmonic to succeed the great Mahler, of whom he was a close friend. He filled this post with great credit to himself and to the orchestra for fully twelve years. He resigned in 1923, when he became head of the State Symphony Orchestra of New York.

Stransky was chief conductor of the Wagnerian Opera Company during its American tour in 1923-24. While still conductor of the New York Philharmonic, he undertook many tours with this orchestra, and everywhere elicited the highest possible praise from public and press. A Boston newspaper said of his conducting, "He seems to be a man of authority and taste, a fiery nature. Stransky has won great triumph in his own right."

Stransky composed "Symphonic Songs," for medium voice and full orchestra (1913); "Songs" (published in 1896 and 1908); and an opera.

Joseph Stransky died March 6, 1936, in New York.

GEORGE SZELL

GEORGE SZELL, appointed musical director and conductor of the Cleveland Orchestra for three years, beginning with 1946-47, came to this country in the autumn of 1939. In a comparatively brief time America recognized the brilliant qualities which had made his foreign reputation. He has been guest conductor of the major American orchestras, including the New York Philharmonic-Symphony, the Boston Symphony, Chicago Symphony, Philadelphia Orchestra, NBC Symphony, Los Angeles Philharmonic, and Detroit Symphony; and appeared for two seasons with the Cleveland Orchestra before he became its head.



Since the season of 1942-43 he has also conducted regularly at the Metropolitan Opera. His repertory there has included revivals of "Salome" and "Boris Godounov," performances of "Tannhauser," "Meistersinger," and "Don Giovanni," and the annual special Wagner Ring Cycle.

George Szell was born in Budapest, Hungary, June 7, 1897.

When he was only three the Szell family moved to Vienna. A few years later he began to study piano with Professor Richard Robert, who was then teaching another little boy and playmate of George's, Rudolf Serkin. At the same time he studied theory with Eusebius Mandyczewsky, the famous Brahms scholar. He also studied with J. B. Forster and Max Reger.

George was eleven when he made his first public appearance at a special concert with the Vienna Symphony Orchestra. He had already begun to compose, and some of his own precocious works were included on the program—a Rondo for piano and orchestra and an Overture.

His father saw to it that the "wonder boy" was not exploited, and during the next few years permitted only a limited number of appearances, including a concert in Dresden and four concerts in London, at Albert Hall and Queen's Hall.

At seventeen he decided to abandon the career of piano virtuoso and become a conductor. He was staying at Bad Kissingen, where the Vienna Symphony gave summer concerts. One day the regular conductor injured his arm playing tennis. Knowing young Szell's consuming passion for conducting he asked him if he would take over. Though he had never conducted before and did not even have a rehearsal, George Szell agreed. The program consisted of "everything and anything." By a miracle it went well, and Szell has been conducting ever since!

His "second career" began officially that same year—1914—when he was introduced as conductor at a concert of the Berlin Philharmonic. The

program was well designed to reveal his many-faceted talents. It included the Beethoven "Emperor Concerto" wherein he acted both as conductor and as pianist, Strauss' "Till Eulenspiegel," and his own Symphony, written at the age of fourteen, and now, says Szell, "happily forgotten."

Two years' work under Richard Strauss followed as assistant conductor at the Royal Opera in Berlin. His one appearance before the public during this preparatory period was as conductor of "Ariadne auf Naxos." Recommended by Strauss, he was engaged as successor to Otto Klemperer as principal conductor at the Strassbourg Municipal Theatre. He was then twenty years old.

Leading posts in Darmstadt, Duesseldorf, and Berlin followed. In 1929 he left Germany to accept positions in Prague as general music director of the German Opera House and of the Philharmonic Concerts and as member of the faculty of the Academy of Music and Dramatic Arts. He took time off in 1931 to come to the United States for the first time to fill a three months guest engagement as conductor of the St. Louis Symphony.

In 1937 George Szell succeeded John Barbirolli as permanent conductor of the Scottish orchestra. At the same time he was engaged as conductor of the Residentie Orchestra in The Hague for the second half of each season. During the summers of 1938 and 1939 he flew from England to Australia to conduct the Celebrity Concerts of the Australian Broadcasting Commission in Sidney, Melbourne, and other cities. He was halted in New York en route from Australia back to England when the war broke out. The Scottish Orchestra was automatically disbanded and George Szell remained here.

In 1940-41 he gave courses in opera conducting at the New School for Social Research in New York.

Toscanini heard Szell twice at the Hague Residentie Orchestra, after which the maestro invited him to come to New York as guest conductor of the NBC Symphony Orchestra.

But twice, bound by contracts elsewhere, Szell had to refuse this invitation—until March 1941, when he finally came to New York and conducted several concerts with the NBC Orchestra.

The men working under Szell found him a hard taskmaster. He is sensitive and highly nervous, appearing always to be under strain. He exacts the strictest military discipline. His performances, however, are full of fire and enthusiasm, and his beat is always precise and clear.

Well-known too as a composer, George Szell has had a number of works published abroad. Two of his transcriptions were published here by Boosey and Hawkes and have been much played—his orchestrations of Smetana's String Quartet "From My Life" and Weber's "Perpetual Motion."

A man of many interests, George Szell is widely read, with a keen, sensitive, analytical mind. He is apt to play chamber music evenings with old friends, and sometimes—as at the Library of Congress recently and with the New Friends of Music—he has joined members of the Budapest

String Quartet in playing Mozart's two Quartets for Piano and Strings.

On January 21, 1949, George Szell announced that he had accepted an invitation to conduct at the Salzburg Festival in August 1949, conducting four performances of Richard Strauss' opera, "Der Rosenkavalier" with the Vienna State Opera and a symphony performance with the Vienna Philharmonic Orchestra.

EUGENE SZENKAR

WHAT IS THE ESSENCE of a brilliant conductor? To withdraw one's own personality behind the work of art, to force one's will on the musicians for the sake of the high cause, to hypnotize them, as it were, and to give the listener the impression that the work is being rendered for the first time, as if straight from the hand of its creator.



The name Eugene Szenkar, artistic director of the Orquesta Sinfonica Brasileira, in Rio de Janeiro, implies an event of true and profound art in opera and symphony.

Szenkar's birthplace is the land of full-blooded musicians. The auspices were favorable. Born April 9, 1891, in Budapest, the boy received his first instruction at home from his father, the organist and composer Ferdinand Szenkar. He attended the Landes Academy of Music in his native town, where he held a state scholarship. In 1911 he was co-repetitor there, and a year later the twenty-one-year-old musician went to Prague as Capellmeister and Chorus Director at the Landestheater. He returned to Budapest in 1913 as conductor at the Volksoper and remained there two years. After an intermediary year at the Mozarteum and the Stadttheater in Salzburg came the decisive step for his "career" at the Hoftheater in Altenburg. Here, from 1916 to 1920, he conducted opera and symphonic concerts in a manner which could not pass unnoticed and unacknowledged. From here he undertook several journeys to Leipzig, to study the feats of the immortal artist whom he himself most resembles, Arthur Nikisch.

Just as in Altenburg "Tristan"—which despite insufficient means he had admirably produced there—had been the starting point of his success, so did this greatest of Wagner's works continue a recurrent landmark of his art as conductor. "Tristan" finds him an ideal interpreter. Those who hear these performances under his direction are enraptured from the first note.

After a short period as opera conductor in Frankfurt, Szenkar went to Berlin to become General Musik Direktor of the Volksoper, succeeding

Otto Klemperer. From 1924 to 1933 he was director of the Opera House in Cologne, but shortly after the rise of the Hitler government Szenkar resigned this post.

In 1934-37 he was director of the State Philharmonic in Moscow. It is of interest to survey a list of the places where this remarkable leader of opera and symphony has conducted: London, Royal Philharmonic Society; Manchester, The Halle Concerts; Paris, Concerts Pasdeloup; Vienna, Staatsoper and Symphonic Society of Vienna; Brussels, Palais des Beaux Arts, with the Brussels Philharmonic; Antwerp, Royal Opera House; Madrid, Teatro Real, Orquesta Sinfonica, and Orquesta Philharmonica; Lisbon, Sociedade Filharmonica; Barcelona, Teatro Liceo Operas; Leningrad, Philharmonic Society; Moscow, Great Opera House; Kiev Philharmonic Society; Palestine, The Palestine Orchestra; Stockholm, Goeteborg, Oslo, Den Haag, Cairo, Alexandria, concerts; Buenos Aires, Teatro Colon; Rio de Janeiro, Municipal Teatro. Since 1940 he has been conductor and artistic director of the Brazilian Symphony Orchestra, founded by him. In New York he has appeared with the NBC Orchestra; in Toronto, with the Toronto Symphony.

Eugene Szenkar has an unfailing instinct for the style of the musical work, and presents it with matchless eloquence and convincing power. He possesses all the qualities of a great conductor. His technique is marvelous. His face is very expressive, reflecting every emotion, his gestures significant and suggestive. All this I observed during his conduct of the NBC Orchestra in 1947.

Here are some press comments:

"Eugene Szenkar, who has long since acquired world fame, conducted the symphonic orchestra by heart, a brilliant technician and magnificent musician" . . . Dr. Paul Stefan, Die Stunde, October 30, 1937, Vienna.

"Beneath his dominating baton, the overture of 'Euryanthe' took on the brilliance of great days. The execution was remarkable in the Beethoven symphony, and like the 'Ravel Waltz,' it was nothing less than a triumph" . . . Florent Schmitt, Le Temps, January 18, 1936.

"Beethoven's Ninth Symphony . . . here Szenkar's effect was more overwhelming than ever, here he swept the tightly packed house off its feet, here his personality, charged with formative energy, celebrated a triumph. At the end of the 'Ninth' he was acclaimed with the utmost enthusiasm" . . . La Plata Zeitung, October 7, 1932, Buenos Aires.

"Mr. Szenkar was hailed with storms of applause. . . . Mr. Szenkar showed once more that, except of course for Toscanini, he is the ablest of the conductors to have had charge of the Symphony Orchestra" . . . R. da C., The Palestine Post, December 21, 1938.

ALEXANDER TANSMAN

ALEXANDER TANSMAN belongs to the modern French composers who developed under the joint influence of Stravinsky, Ravel, and the masters of the eighteenth and nineteenth centuries. He was born in Lodz, Poland, June 12, 1897. He first studied music in his native town with Gawronski, Podkaminer, Sandor Vas, and Karl Lutchig, and began to compose when he was nine. At Warsaw he continued his musical studies, while he took a course in law at the university. His first composition to be played in public was "Symphonic Serenade" for strings, written at the age of fifteen. Musicians were surprised by the original harmonic scheme, which gradually developed into what Roland-Manuel has called "Les acords Tansman." Before Tansman was twenty-two he had composed several symphonic works, chamber music, and piano pieces. In 1919 he was awarded not only the Grand Prix de Pologne for musical composition, but also the second and the third prizes (entries were submitted anonymously). All these years the contemporary movement in other countries was wholly unknown to him. His "Modernisme" was his own. Knowing that the Polish public was not prepared for music of modern tendencies, he made Paris his residence in 1920, and at once entered actively into the musical life of that city, publishing his compositions. He also traveled outside France with the same purpose. On March 18, 1924, a dispatch from Warsaw announced his marriage at Paris to Anna Eleonra Bronciner, the Romanian dancer.



Tansman has progressed from his "systematic bitonality" to a chromaticism "quasi-atonal through the superposition of several well-defined tonalities." For this young musician is credited with being an innovator—even in the days of Stravinsky—in the field of harmony and rhythm. He has beyond doubt preserved a taste for the fairy-like, a very lively sense of rhythm, a need for heavy harmonic coloring of the Slavonic world. One can easily observe the influence Scriabin exercised over him.

In the summer of 1924 Tansman composed his now famous "Sinfonietta," performed for the first time at a concert of the Société de Musique de Chambre in Paris, March 23, 1925. Beginning with the "Sinfonietta," reviewers cease mentioning any traits that may be charged to immaturity. "Up to the 'Sinfonietta' Tansman's style was one of juxtaposed phrases; further, he frequently went astray in the details of his work. But in the 'Sinfonietta,' as also in the 'Quartet,' there is a certain terseness of thought, a flight of the imagination which while developing in a continuous line, shows diversity, and blossoms into new richness. His Sonatina for flute and piano introduces a fox-trot as one of the movements and is full of fantasy."

In 1927 he came to the United States at the invitation of Serge Koussevitzky, to conduct orchestra performances of his works, among them the Symphony in A minor, "Danse de la Sorcière," and Sinfonietta for small orchestra. He also participated as piano soloist in performances of his chamber music works. The same season his ballet, "The Tragedy of the 'Cello," was produced several times. In Chicago it was performed by Adolph Bolm's Allied Arts, and in New York by the League of Composers, conducted by Tullio Serafin of the Metropolitan Opera Company.

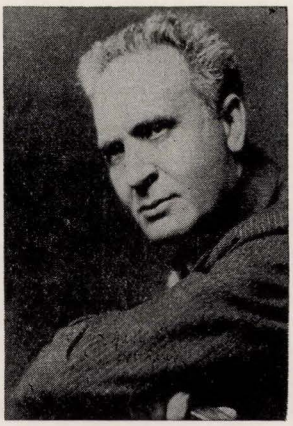
Tansman has already proved himself a prolific composer. He has chosen the symphony orchestra as the medium for his expression, and has written a number of important works, a list of which follows: "Eland"; "Promethée"; "Le Jardin du Paradis"; "Intermezzo Symphonique" (1923, Paris), which constituted an effort toward new forms of musical construction; "Scherzo Symphonique," performed by Koussevitzky in Paris in 1923; "Legende" (also performed by Koussevitzky in Paris, 1924); "Danse de la Sorcière" (performed November 2, 1925, in New York under Mengelberg). He also wrote the music for several French films, among them "Poil de Carotte." In 1941 he received the Coolidge Medal. He is a resident of Paris, but spent the years 1942 to 1946 in Los Angeles. During his stay in California he wrote, among others: three Symphonies (5th, 6th and, 7th); Serenade No. 3; Concert Piece for Piano (left hand) and Orchestra; Concertino for Guitar and Orchestra; Variations on a theme by Frescobaldi, for string orchestra; Four Impressions, for woodwind; Octet; Two Polish Hymns for chorus; String Quartet No. 6; the ballet "He, She, and I"; and music for films—"Sister Kenny," "Paris Underground," "Flesh and Fantasy," and many others.

His compositions have been performed by most of the leading symphony orchestras in the United States and Europe. "The Fall of Man," for orchestra and narrator, had its first performance in 1945 in Los Angeles.

It is but natural that Tansman's music reflects the national emotions of his life; Polish folklore is poured into mazurkas and in his "Polish Rhapsody." Nevertheless, his symphonies and chamber music reveal a close relation to the French masters Maurice Ravel and Darius Milhaud, especially in their rhythmic patterns. That he claims his French citizenship almost defiantly does not mean that he renounces his Polish origin; it rather reveals a typical trait of the Polish people. Paris has always been an ideal for Poland, and Polish musicians, responding to a deep artistic nostalgia, considered a pilgrimage to Paris almost compulsory. And so Alexander Tansman turned to Paris after he had received his fundamental training in music in Lodz and Warsaw. His marriage with the French pianist, Colette Cras, turned his concert tour into a migration from Poland to France; and today his love for France is so deeply rooted in him that he took Hollywood merely as an exile when Hitler invaded France.

BRUNO WALTER

BRUNO WALTER, whose fiftieth anniversary as conductor was recently celebrated by the entire artistic world, is a man whose life, to use his own words, "has been blessed and made happy by music." In the years in which he "has gained international eminence as conductor both of opera and symphony," said Olin Downes of the New York Times in a CBS broadcast, May 6, 1945, "he has become one of the most distinguished and affectionately regarded musicians in the public view. This has been a result equally of his character and his artistic achievement."



Bruno Walter, whose real name is Bruno Schlesinger, was born in Berlin September 15, 1876, and was a student at the Stern Conservatory under Ehrlich, Bussler, and Robert Radeka. He was an extraordinarily gifted pupil, particularly in the piano.

His career as conductor began March 13, 1894, when, as a young man of seventeen, he ascended the podium for the first time to conduct the opera bouffa, "Der Waffenschmied von Worms" by Lortzing, at the Cologne Opera House. He spent the next two years at the Hamburg Opera House, first as chorus master, then as conductor. In Hamburg he made the acquaintance of Gustav Mahler, then first conductor of the opera, ripening into a friendship which musically and personally was to have a profound influence on his life and career.

In his autobiography, "Theme and Variations," Walter states: "The house in which I was born has no place in my memory. It stood in Mehnerstrasse, near Alexanderplatz, in a poor, overpopulated district of the northeastern part of Berlin. . . . I still recall quite clearly the modesty of our mode of living. At any rate, peace, kindness, and decency prevailed in our modest Jewish family. . . . My father was at that time a bookkeeper in a large silk concern. . . . When I was a small child, father was in the habit of carrying me in his arms, while he hummed melodies from operas and operettas. . . . Mother had an unmistakable musical talent, which she developed to a certain degree as a student at the Stern Conservatory. She played the piano nicely and sang songs by Schubert and others, in an agreeable small voice.

"Our family life was warmed by a sincere, quiet, but by no means orthodox religiousness. On holydays we went to the synagogue of the Reform Jewish Community. It was natural that the pure, beautiful choral chants and the solemnity of the strains of the organ had a more powerful effect upon my mind than the religious services themselves. Greatly impressive, however, was the evening of the Passover festival, when the handsomely laid table was lighted by candles in the two silver candlesticks inherited

from my maternal grandparents, when the two families sat around the festive board, the men with their heads covered when prayers were read and liturgical responses murmured. According to religious usage, one of the children was required to speak a few words, a task that fell to me on several occasions. Singular and touching were the concluding chants, for which I easily found a suitable accompaniment on the piano. The Day of Atonement too was observed with fasting, followed by a lavish evening meal. I recall with emotion my parents' 'commemorations.' Every year, at the anniversaries of my grandparents' deaths, small wicks floating on oil were lighted in a glass and placed on a hollow space on the tiled stove. There were times when, with a sense of awe, I watched my parents at these special occasions. Religion was rarely mentioned at home."

From 1896 to 1901 he conducted first in smaller opera centers of Germany, then at the Riga Opera in what was then Russia, finally at the Berlin Royal Opera. Meanwhile Mahler, who had become musical director of the Vienna Opera, was keeping his eye on the young man; and in 1901 he invited him to Vienna.

Bruno Walter remained at the Vienna Opera eleven years—a period recognized as artistically memorable in the history of the Opera House. To work with Mahler was a soul-stirring experience for a young conductor. It helped him develop and mature into an artist of integrity and authority. After Mahler left Vienna in 1907, Bruno Walter remained another five years, to carry on almost single-handed traditions bequeathed to him by his teacher and friend.

Walter made history in Vienna and he made history in his next post, Munich. In 1913, after Felix Mottl's death, he was called to become his successor as "Koeniglich, Bayrischer Generalmusikdirektor" in Munich. This was one of the most important musical posts in Europe, and Walter filled it with distinction. During the decade he conducted opera in Munich, the city was known far and wide as a center of music-making. The annual Wagner and Mozart Festivals at the Prinzregenten and Residenz Theater attracted music-lovers from all over the world.

Bruno Walter came to the United States first during 1922-23, as guest conductor of the New York Symphony. He returned the next two years. During this time he also appeared with the Boston, Detroit, and Minneapolis Orchestras. In the spring of 1924 he led the first German season in London at the Covent Garden Opera, and continued to officiate in this capacity for eight years thereafter.

Nineteen hundred twenty-five to 1929 found him General Musik Direktor of Berlin's Municipal Charlottenburg Opera. Under him it blossomed into one of the finest and most stimulating organizations on the continent. When Walter finally resigned, it was through disagreement with the municipal authorities over repertory and scale of productions. From 1929 to 1933 he was director of the historic Leipzig Gewandhaus.

When Mahler died his widow asked Bruno Walter to perform "Das Lied von der Erde," her husband's great work, completed shortly before his death. In addition Walter premiered Mahler's posthumous "Ninth Sym-

phony," and has consistently been a champion of the Viennese conductor-composer's music.

Meanwhile, early in the twenties, he helped found and develop the Salzburg Festival. His interpretations of Mozart were its cornerstone; he himself one of its greatest artistic forces. The words Walter and Salzburg soon became almost synonymous.

It was at Walter's suggestion and invitation that Toscanini came to Salzburg to lend his great art to the Festival, the superb direction of these two conductors making it a musical shrine famed throughout the world until the boots of Hitler's cohorts came to crush out its spirit and life.

In the mid-thirties Walter became the attraction of another great offering, the May Music Festival of Florence, Italy. In January 1932, after an absence of seven years, he returned to America as guest conductor of the Philharmonic-Symphony Orchestra. The enthusiasm with which he was received, by public and press, was evidence that the United States recognized in him a conductor who had reached the pinnacle of his profession.

In 1935 the Austrian Government asked him to succeed Felix Weingartner at the Vienna State Opera and become its principal conductor and "artistic adviser." His work in Vienna at the opera and with the Vienna Philharmonic came to an abrupt termination at the end of February 1938, with the German occupation of Austria. On March 12 Bruno Walter sent his resignation to the Opera and the Salzburg Festival, and went to France, where the Government immediately made him a French citizen. Previously he had been awarded the ribbon of a Commander of the Legion of Honor.

After the Anschluss, Bruno Walter centered his activities in this country, and when war broke out, settled here, taking out first citizenship papers. During 1938-39 and 1939-40 he was guest conductor of the NBC Symphony and the Los Angeles Philharmonic.

Being a member of the 'cello section of the NBC Symphony when Bruno Walter conducted, during one of our intermissions I asked about his views on the art of conducting. He replied, "No single 'school' or 'system' of conducting can cover the question of what a conductor should know. He should know everything. Thus I can outline a very general method, supplementing it with certain specific practices which are greatly useful.

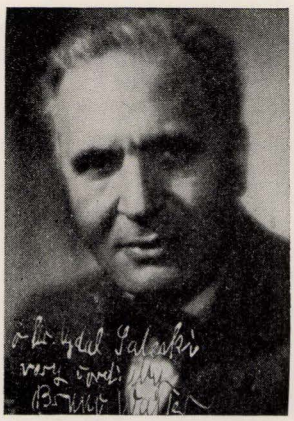
"My advice to young conductors is to begin with a thorough study of the piano. It is also good to get acquainted with the technic of the violin, the 'cello, or any of the woodwind instruments.

"It may interest you to know that I play no other instrument except the piano. I began my career as a pianist, and I tried to learn the violin only later in life; but, with the mastery of one instrument to my credit, I could not bear the sheer nervous strain of beginning another with its elementary scratching, and I gave it up. I have, however, made an acute study of the uses, scope, handling, and effects of the other instruments, and such knowledge is, of course, essential. I often attended lessons in violin, 'cello, flute and horn playing, in order to acquaint myself with their individualities."

As compared with many conductors I know, Bruno Walter is more of the emotional type, a sad-faced, nostalgia-ridden man, who seems to charm

the orchestral players every time he works with them. Walter's approach is soft, tender. His expressive left hand seems to portray every grade of emotion, and he will ask the players almost apologetically, "Don't you think it would be better if we did it such-and-such a way?" By taking his men into partnership, he achieves far better results. The men never try to put anything over on him—they realize that he knows music. Once, while rehearsing one of Mozart's symphonies, he waved his hand to stop the orchestra, smiled sadly, and remarked, "Gentlemen, you are playing much too romantically—too erratically. Try to grasp Mozart's soul in all its simplicity and beauty!" Then he hummed the music with his dreamy eyes closed and his head moving to and fro.

Wherever Walter conducts his concerts, he is revered by the members of the orchestra. His is the warmth of spirit which remains unforgettable.



In the autumn of 1939 Bruno Walter went to Los Angeles to take the place of his good friend, Otto Klemperer, who was incapacitated as the result of illness. In January 1941, he returned to the New York Philharmonic; in the same year he joined the Metropolitan Opera. Since then he has been affiliated with both organizations. He has also, within the past few years, conducted the Philadelphia Orchestra, Detroit Symphony, Washington National Symphony, Minneapolis Symphony, and at the Hollywood Bowl.

Highlights of his association with the Philharmonic-Symphony Society are many. During 1941-42 he was one of the conductors of the gala centennial season; during 1942-43, his six weeks' period as guest conductor was climaxed by three uncut performances of the Bach St. Matthew Passion, an interpretation so authoritative and moving that it has since become an annual spring institution in New York.

Bruno Walter belongs with the greatest conductors of all time. The traditions of Mahler, von Buelow, Nikisch, Steinbach, Muck, have passed on to him. He is great as conductor of symphony music, but still greater as conductor of operas, especially Mozart's.

On March 20, 1944, the fiftieth anniversary of Bruno Walter's debut as conductor was officially celebrated by the Philharmonic-Symphony Society on the stage of Carnegie Hall, following Mr. Walter's performance of Beethoven's Ninth Symphony. The famous 67-year-old conductor received gifts and testimonials from the board of directors of the Society, from his colleagues in the music world, from the heads of American symphonic organizations, and from members of the orchestra. He himself marked the occasion by sending the American Red Cross a check for $1,000. The ceremonies were concluded with the singing of Ludkin's "Benediction" by the Westminster Choir.

He was presented by Artur Rodzinski, the Philharmonic's musical director, with a hand-lettered and illuminated testimonial from Mr. Walter's

colleagues, as "a token of recognition to a distinguished artist who has served the cause of music nobly and faithfully for half a century," and whose "principles of art and integrity which he first espoused have developed into shining ideals for all those working in the field of music." Among the dozens of signatures were those of Arturo Toscanini, Serge Koussevitzky, Leopold Stokowski, Walter Damrosch, Eugene Ormandy, Sir Thomas Beecham, George Szell, Fritz Reiner, Dimitri Mitropoulos, Eugene Goosens, and Vladimir Golschmann.

Touched by these demonstrations, Bruno Walter expressed his gratitude in this manner: "My life—with all its hardships—has been happy, blessed, and made happy by music. And this musical happiness has helped me to carry the burden of my heavy responsibilities. . . . In this way I have learned to believe in the immense moral force of music. It is beautiful to think how music with its uplifting influence on the human soul has grown to highest importance in the cultural life of America."

The New York Times wrote an editorial for the occasion:

"It is rare to find in one conductor a man pre-eminent in the field of opera, symphony, and choral conducting, whose Beethoven with the Philharmonic or whose Mozart in the Metropolitan, or whose Bach of the St. Matthew Passion, are equally rich in beauty and eloquence of human understanding. The grandeurs of Bruckner have not made him deaf to the perfections of Haydn. His ideals have not been confined to his art; in fact, they have been a part of his living. It is not insignificant that the title of his first published literary work is 'My Moral Force of Music.'

"Honors have been conferred upon Bruno Walter by more than one government and musical institution. Only forces of tyranny and evil have proved his enemies. These forces drove him from the lands invaded by the Nazis, first to France, where he became a citizen and, from there to America, the country to which he has given his final allegiance. He remains here, where he has been welcome for so many years, an artist for all lands and all places where men have dreamed and served the faith—a master of his art, a citizen of the world."

On Friday, February 14, 1947, we read: "Bruno Walter, 70-year-old conductor of international reputation, has been named 'musical adviser' and principal conductor of the New York Philharmonic-Symphony Society.

"Walter, who chose the title 'musical adviser' in preference to that of musical director, disclosed in a statement that the post had been offered to him in 1943, before it was given to Artur Rodzinski, who resigned, and that he had declined at that time 'because of my age.' He agreed to accept this time as a 'moral obligation.'

"To have secured this distinguished conductor for the post of musical adviser, is an accomplishment highly creditable to the Philharmonic-Symphony Society of New York."

"Like everything else, old age in music is relative," said Louis Biancolli. "It all depends on the musician. The moment he admits decline, the twilight sets in. But the best of them never need admit it.

"For there are seniors before the public today who show more youth in

their playing than a dozen of the younger set. To call such artists old is gross misrepresentation.

"On the other hand there are fiddlers and pianists in their 20's whose legatos already are shaky with lost youth. The big glow they shed as Wunderkinder has dimmed to an untimely dusk.

"Several of today's ranking hierarchy of the fiddle are on the high road to 70, yet the magic of the old bow is still there. Nobody even wants to know their age any more."

"And when it comes to conductors let's just omit the vital statistics. Bruno Walter, just as Arturo Toscanini, is proof enough that the man with the baton rarely ages."

Bruno Walter has composed some chamber music, some large works for orchestra, and many songs.

On January 2, 1949 the news came that Bruno Walter, who was one of the guiding spirits of the festivals there from 1925 until the Anschluss and who induced Arturo Toscanini to participate in them, would return to conduct at the 1949 festival. This was to be his first appearance at the famous festival since 1937.

ALEXANDER VON ZEMLINSKY

ALEXANDER VON ZEMLINSKY, who in his early days was a friend of Johannes Brahms and Gustav Mahler, was born in Vienna October 4, 1872. Zemlinsky attended the Vienna Conservatory, and later became conductor of the Volksoper in Vienna, where he inaugurated a brilliant epoch. In 1908 he was conductor at the Vienna Hofoper and the following year in Mannheim. After several seasons he became chief conductor at the Prague Opera, where he remained until 1927.



Although a musician of great ability and the composer of many significant works, Zemlinsky was principally known as teacher. His pupils included the late Artur Bodanzky, Wagnerian conductor at the Metropolitan Opera, and Erich Korngold, who is now composing music for films in Hollywood.

In 1927, he went to Berlin to conduct the Staatsoper and the Philharmonic Choir. In 1932 he returned to his native Vienna, hoping to retire.

When Brahms heard the performance of Zemlinsky's first String Quintet the older composer asked the young one to visit him. He encouraged him to continue composing and used his influence to have his publishers in Leipzig print some of Zemlinsky's scores.

Zemlinsky has written three symphonies, of which the third, "Lyric,"

was first performed in Prague, June 6, 1924; a symphonic poem, "Die Seejungfrau"; chamber music of excellent quality; and six operas.

His first opera, "Zarema," which had its premiere in Munich in 1897, was awarded the Lentpold prize; his second, "Es War Einmal," also had great success when it was presented in Vienna in 1900. His "Kleider Machen Leute" was performed in 1910; "The Dwarf" (libretto by Oscar Wilde), in 1921; and "The Birthday Of The Infanta," also to a Wilde libretto, was performed at Cologne.

"Eine Florentinische Tragödie," based on a story by Oscar Wilde (1931), and "Der Kreidekreis," based on a Chinese tale, were produced in the Zurich National Opera House, October 1933.

He came to live in the United States, December 1938.

In New York he has been represented by his setting of Psalm 23 for chorus and orchestra, performed by Bodanzky at a concert of the Society of the Friends of Music; by a group of songs, presented at a concert honoring Zemlinsky and for other refugee composers sponsored by the League of Composers at the Museum of Modern Art; and by his Sinfonietta for Orchestra, opus 23, played by the New York Philharmonic-Symphony Orchestra under Dimitri Mitropoulos, December 29, 1940.

Alexander von Zemlinsky died in Larchmont, New York, March 16, 1942.

Zemlinsky is credited with discovering the voice of Maria Jeritza, for she sang "Tosca" while he was conducting at the Volksoper. His move to the Hofoper was made at the invitation of Mahler, and while he was in Prague he was also director of the Deutsche Musikakademie.

His association with Schoenberg, who was only two years his junior, began when they were both young men in Vienna. The older man already had a reputation as teacher and Schoenberg was urged to study under him. They were associated in an orchestral society also, with Schoenberg playing the 'cello and Zemlinsky conducting. In 1901 Schoenberg married Zemlinsky's sister, the late Mathilde von Zemlinsky.

Schoenberg, who is now living in this country, made this statement about his friend: "It is not necessary that his works should enjoy a great success. He can wait. Zemlinsky's work will not die. Zemlinsky was my teacher, my friend, later my brother-in-law, and when I wanted advice, my guide."

ZAVEL ZILBERTS

ZAVEL ZILBERTS was born in Pinsk, Russia, November 7, 1881. His father was then one of the most widely known cantors, and he took care that his child, who at the age of nine was already showing marked musical talents, should receive a sound and thorough musical education.



At the age of eighteen, Zavel entered the Warsaw Conservatory of Music studying piano, harmony, theory, composition and singing. The talented young man also possessed a lyric baritone of fine quality. In fact, as time went on, an operatic career seemed to be the aim of the young artist. However, fate had arranged matters differently. We find Zilberts in 1903 as conductor of the Hazomir Society in Lodz. In 1906 he was called to Moscow to fill the position of the largest temple there. In 1914, he returned to Lodz, taking back his old position and giving many interesting concerts there. In 1920 Zilberts came to New York, where he accepted the post of director of the Cantors' Association of America, and also opened a studio for vocal training in New York.

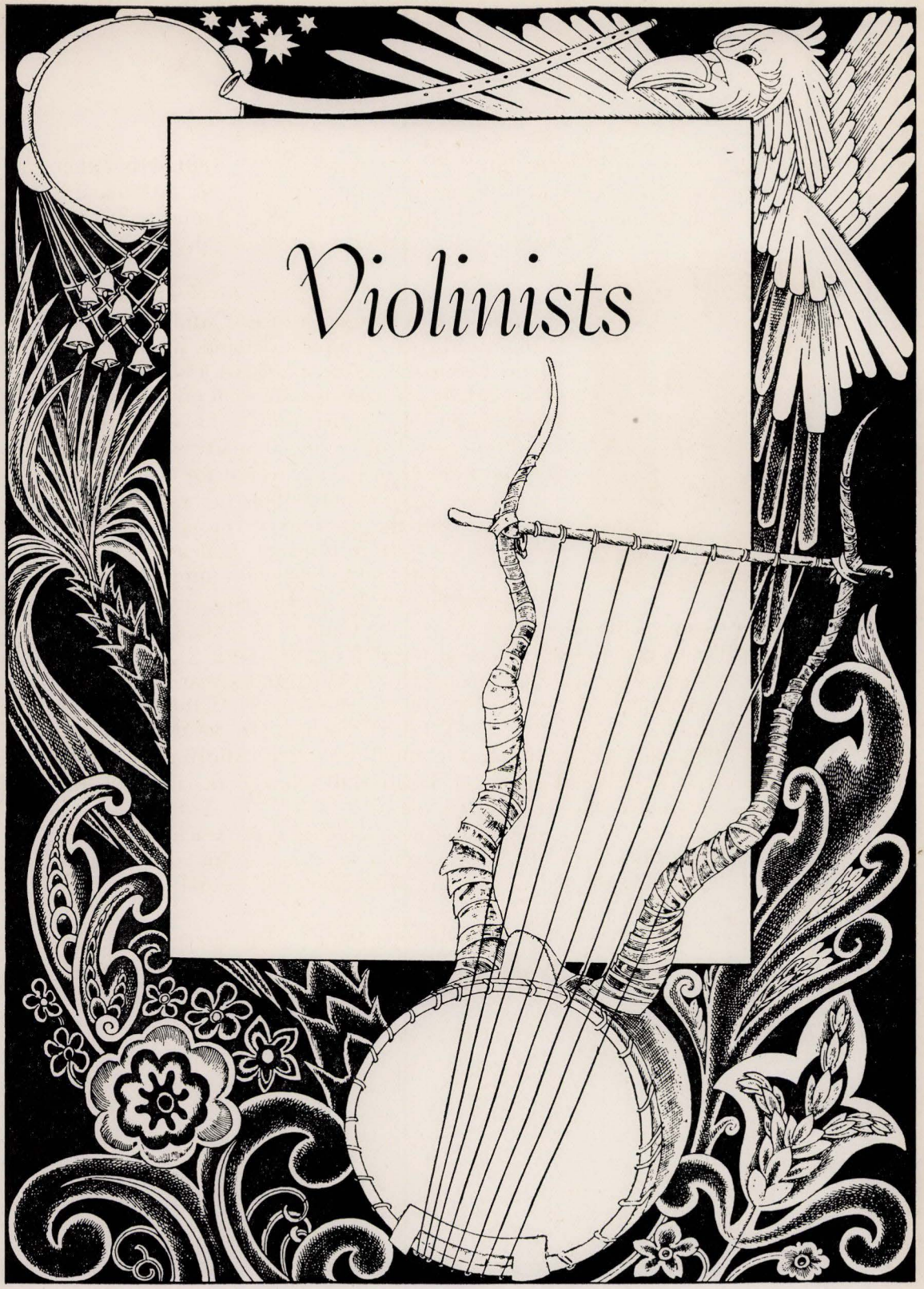
He resigned from the Hazomir Society in 1929, and a year later organized the Educational Alliance Chorus of East Broadway. At the same time he founded and directed the Zilberts' Choral Society. On Saturday, February 12, 1948, this organization celebrated the 25th Anniversary of its existence with a Jubilee Concert at Town Hall, New York, at which the author of this book was the assisting soloist.

Zavel Zilberts became one of the most capable vocal teachers in New York. Richard Tucker and David Puterman were among his many pupils.

He has composed mainly for the synagogue and secular music for choruses.

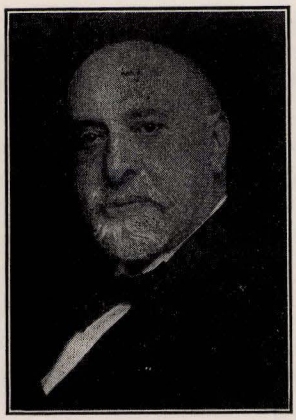
Among the best known are his two cantatas: "Am Israel Chay," for three soli and chorus, and "Jacob's Dream Hagadah," for mixed chorus, "134th Psalm," "115th Psalm," "Service for Sabbath Evening" and many songs.

Zavel Zilberts died April 26, 1949, in New York.


Violinists

LEOPOLD AUER

HUNGARY, LAND OF WINE AND SONG, is also the land of musicians. It is particularly the home of violinists. The gypsy music of Hungary has conquered the world. Such virtuosi as Joachim, Mischa Hauser, Jacob Gruen, Eduard Remenyi, Edward Singer, Tivador Nachez, Carl Flesch, and Joseph Szigeti come from that enchanted land of melody.



Leopold Auer was also a son of this country of *chardash* and *paprika*. He was born June 7, 1845, in the little Hungarian town of Veszprem. His father was a housepainter of considerable skill, received everywhere despite his humble social position; he held a recognized place as decorator and beautifier. On his professional visits he would mention the fact that he had a boy of five who, according to those in a position to judge, had a gift for music. It was during one of these conversations that he laid the basis for little Leopold's apprenticeship.

At four years of age Auer showed an understanding of rhythm. At eight he was taken to Budapest and appointed to the Budapest Conservatory, in the class of Professor Ridley Kohen. At the same time he continued the regular school curriculum at the boarding school, where he was treated with much consideration.

Later, Auer started taking lessons from the famous Professor Jacob Dont. He it was who gave him the foundation of violin technique. At the same time the boy took lessons at the Conservatory under Professor Josef Helmesberger. In 1858 his studies at the conservatory and the lessons under Dont came to an end, since the money necessary for their continuation was not forthcoming. His father appeared in Vienna one day and took him traveling as an infant prodigy, giving concerts in the provinces, to earn the money necessary to support the family in Hungary. Upon being later graduated from the conservatory, with the first prize, Leopold left for Hanover, to study with Josef Joachim, under whose guidance he soon became an accomplished artist.

For four years Auer toured through many cities, winning abundant laurels as violinist. In the spring of 1861, he arrived in Paris and gave a morning recital at the Salle Pleyel, arranged by persons of influence, to make it possible to continue his studies. At this recital he was assisted by the famous pianist, Josef Wieniawsky, brother of Henry, the great violinist. In Paris, Auer, thanks to Moscheles, succeeded in making friends with Rossini and Berlioz, who fully appreciated his talent. While studying under Joachim in Hanover, he drew the attention of Ferdinand David Nils Gade, the greatest composer Denmark has produced, Madame Clara Schumann, Ferdinand Hiller, and many other celebrities.

After two years in Hanover, he and his father, having exhausted all their resources, took leave of the beloved Joachim, in order that the young Auer might make his debut at one of the big Leipzig Gewandhaus concerts. He was invited to play there by Ferdinand David, Mendelssohn's friend, who had heard him in Hanover. This was in November of 1863 or 1864. Auer wrote about this concert in his book "My Long Life in Music"; "The day of the concert I was so nervous that I could not eat a thing. My father, in despair, brought a little bottle of seasoned Bordeaux wine along with him to the hall, and at the moment when I was about to step out on the stage, made me swallow a tiny glass of it. It produced the effect desired. I stepped out, full of courage, and actually scored quite a success, for not only did David and the other artists congratulate me warmly, but the press was praising me as well."

In 1863 he was appointed concert master in Duesseldorf and in 1865 had a similar appointment in Hamburg, where he met and appeared with Brahms.

In 1868 Auer was invited to take the post of professor at the Conservatory of St. Petersburg, succeeding Henry Wieniawski, who had received the title "Soloist to his Majesty the Emperor," to play the soli expressly composed for the ballets. In 1872, when Wieniawski resigned, Auer succeeded him and held that post until 1906, when he retired with the right to retain his title of "Soloist to the Czar." Due to his great playing talent and his pedagogic abilities, Auer was one of the greatest violin teachers the world has ever known. He was not only a great teacher of the violin, but an authority and guide in the art of chamber music and ensemble playing.

It is necessary to mention only a few of his many pupils: Jascha Heifetz, Mischa Elman, Efrem Zimbalist, Cecilia Hansen, Kathleen Parlow, Eddie Brown, David Kochstein, Toscha Seidel, Alexander Bloch, Ruth Ray, Myron Poliakin, the brothers Piastro, Maia Bang, Thelma Givens, Joseph Achron, Francis Macmillen, Jaroslav Siskowsky, Paul Stassevitch, Max Rosen, Ruth Breton, Richard Burgin, Jascha Fischberg, Vladimir Grafman, and Benno Rabinoff.

Auer was also famous for founding the St. Petersburg Quartet, composed of two of his pupils, Korgueff and Kruger, Werzbilowitch the 'cellist, and himself. Auer also played much chamber music with the famous 'cellists Alfred Piattil and Karl Davidoff, and such pianists as Anton Rubinstein and Annette Essipova.

The writer of these lines remembers the unforgettable days during the years 1910-1915, when he had the pleasure of attending Auer's chamber music classes at the St. Petersburg Conservatory.

I cannot think of my Russian student days without reverting to Leopold Auer over and over again. So many of us felt his genius, influence, and inspiration.

At the St. Petersburg Conservatory, our chamber music classes with Leopold Auer on Friday mornings were the scenes of many dramatic episodes. Often at the slightest provocation, as I recall it, he would give vent

to his fury on us hapless ones. He seldom praised his pupils, and never evinced any satisfaction with their performances in class.

Auer once demonstrated his irascible temper in a manner not to be forgotten. We were playing a Beethoven quartet for him, the first violin by Myron Poliakin, the second violin by little Jascha Heifetz, the viola by Richard Burgin, and the 'cello by myself. Poliakin complained that little Jascha was playing his part too loudly, and not observing the dynamics printed in the music. Teacher Auer, who was listening intently, told Poliakin in plain words to mind his own affairs—that he, Auer, would tell him what to do and how to do it. But Poliakin loved to argue and, relishing the last word, refused to hold his tongue. Then Auer, in a frenzy, picked up an ash tray and hurled it at him, barely missing me in its flight.

In his violin classes on Saturday afternoons, attended by Elman, Zimbalist, Parlow, Heifetz, Seidel, Burgin, and others, Auer would often show his anger at the slightest error by shouting, "Shoemakers! Charlatans! Go, peddle shoelaces instead of studying music!"

With eyes twinkling, Auer used to relate how he was pestered continuously by the fond parents of pseudo-prodigies. He once told the mother of one of these children, "Madam, I fear the study of music is wasted on your boy; he has no talent at all, and if you wish me to be honest, I suggest that he discontinue his lessons." Horrified, the mother gasped, "No talent? Not a genius? Then what am I to do with his long, golden hair?"

From 1878 till 1892 Auer was director of the Symphonic Concerts of the Imperial Musical Society in St. Petersburg, where he had the privilege of presenting two works of the greatest importance: Berlioz' "Requiem" and the whole of the incidental music to "Manfred" by Robert Schumann, with the Russian text.

Tschaikowsky's famous violin concerto was dedicated to Auer, who for some reason of his own, refused at first to play it. Tschaikowsky, very angry, re-dedicated the score to another famous violinist, Adolph Brodsky.

Professor Auer's career was an amazing one. It offers a brilliant kaleidoscopic perspective of artistic Europe and Russia of the last sixty years, with the present and the future in music of this younger and newer land, America. Auer was able to look back to many intimate friendships, numbering Franz Liszt, Rubinstein, Joachim, Brahms, the Russian "Five," Tschaikowsky, Napoleon III, Abdul Hamid II, Rossini, Henry Vieuxtemps, Clara Schumann, Richard and Johannes Strauss, Saint-Saens, Gounod, Gladstone, Disraeli, Turgeniev, and von Buelow.

In 1918, shortly after the Russian revolution, Auer, at the age of seventy-three, sailed for Christiania, where he established a home for himself and some of his pupils in Vocsenkollen, a famous Norwegian hotel on a high mountain near Christiania. In 1920 he, together with Mme. Bogutzka-Stein, his wife, and some of his pupils, came to New York, where he established his residence and his studios. On April 28, 1925, his eightieth birthday, his pupils Heifetz and Zimbalist arranged a magnificent gala concert at Carnegie Hall in his honor. Ossip Gabrilowitch, Joseph Hofmann,

Serge Rachmaninoff, and Paul Stassevitch played. The program follows:

I. *Vivaldi:* Concerto in F major for three violins. Played by Auer, Heifetz, and Zimbalist (the cadenza was by Joseph Achron, also a former pupil of Auer), with Stassevitch at the piano.
II. *Brahms:* Sonata in D minor. Played by Zimbalist and Gabrilowitch.
III. *Tschaikowsky:* A Melody.
Brahms: Hungarian Dance.
IV. *Auer:* Romance.
Joseph Achron: Pensee de Leopold Auer.
Auer: Tarantelle de Concert.
V. *Chopin:* Polonaise.
Tschaikowsky: Berceuse.
Wagner-Liszt: Isolde's Liebestod. Played by Josef Hofmann.
VI. *Bach:* Concerto in D minor, for two violins. Played by Heifetz and Zimbalist, with Stassevitch at the piano.

The writer remembers that concert very well, not only because of the significance of the occasion, but because of the great gathering of celebrities. Carnegie Hall has seldom held a more illustrious audience. All seats were sold weeks in advance, standing room was at a premium, and hundreds were turned away. This audience was composed not alone of celebrated musicians, but of great captains of industry, financiers, and like citizens of prominence. It was a great joy for me to see and hear again the venerable Auer playing on his beloved Stradivarius.

Auer's long life as violinist and teacher was like a triumphal march, during which he moved under a constant shower of medals, prizes, and other distinctions without number. He received decorations from many sovereigns, including Chevalier de la Legion d'Honneur, conferred by the French Republic; the little Meininger Cross; and the Grand Cross of the Order of St. Stanislav (with a star), a high distinction which he shared with only two other Russian musicians, Safinoff and Napravnik, and which was handed him personally by the Czar on his twenty-fifth jubilee at the conservatory of St. Petersburg. He also played for the Kings of Sweden and Norway, and for the Turkish Sultan, Abdul Hamid II.

As many knew him, Auer was not only a remarkable teacher. He was also a great violinist in his own right, a fact never realized by the American public. His style, which he had inherited in part from Joachim, was essentially that of the classicist, but he had a prodigious technique, profound musicianship, versatility, and taste. He allowed each student to develop in his own way according to his individuality. He instructed the pupil in the most practical manner, playing for him and holding forth a model of finished and masterly performance which could only stimulate and inspire. He was always energetic, full of vigor. His bright brown eyes sparkled, his cheeks were fresh and full of color, his entire face marked by vital expression. He looked like a wise, sceptical, yet optimistic man.

Auer was not a teacher for beginners. Pupils accepted by him must have had an advanced technique. He was considered more a great adviser,

a builder of style and master of interpretation. Aside from some pieces for the violin, he also wrote "My Long Life in Music," and "Violin Playing as I Teach It."

Leopold Auer died in Loschwitz near Dresden, July 17, 1930. The remains were interred in the Ferncliff Mausoleum at Hartsdale. Last rites for the famous violin teacher were held at Campbell's Funeral Parlor, New York City. Among the mourners were many of the world's most famous musicians, and almost a thousand people tried in vain to gain admission.

It was Prof. Auer's wish to be buried in America, the land of his adoption, and accordingly his widow, Mrs. Wanda Auer, brought the body to this country on the Hamburg-America liner, Reliance, which arrived on August 21.

NAOUM BLINDER

NAOUM BLINDER'S career is literally world-embracing, with concerts in Tokyo, treks across Siberia and through Turkestan, and appearances in Honolulu.

Eupatoria, in the Crimea, was the birthplace of this Odysseus, but before completing the fourteenth year of his life he had been graduated from the Imperial Conservatory of Odessa, where he studied under Professor Alexander Fidelman. Then on to Manchester, England, and its Royal Academy of Music, where he was a pupil of Dr. Adolph Brodsky. Having launched his career in London, he returned to Odessa to fill the post of professor of violin in the Imperial Conservatory from 1911 to 1920, with brief interruptions for tours and military service.

In 1921 Blinder began his global journeying with a tour of all Russia, including Siberia, the Ukraine, the Caucasus, and Turkestan, during which he appeared as soloist with the symphony orchestras of Moscow, Leningrad, Odessa, Kiev, and Kharkoff, under Glazounov, Otto Klemperer, and Oscar Fried. He included in his program "Persymphance," the first symphony ensemble without a conductor. In 1926, in search of still further horizons, he gave six concerts in Constantinople and one at the palace of Ankara for Kemal Pasha, President of the Republic of Turkey, as well as ten in Palestine, before returning to Russia by way of Siberia in January, 1927.

Japan became his field of endeavor in 1928, in which year he presented seven concerts in Tokyo's concert halls, one in the Imperial Theatre and twenty-three in various other Nipponese centers. Then, conquering whatever global distance remained, he came to America via Honolulu. After his debut at Carnegie Hall he gave recitals in this country until, in 1932, he accepted, on invitation of Issay Dobrowen, the post of concert master with the San Francisco Symphony Orchestra, a position he has retained under the conductorship of Pierre Monteux. Nor has he been content during these years to confine his duties to those of first-desk violinist. He has also appeared as soloist with various symphony orchestras, and established the San Francisco String Quartet in which he plays first violin.

As a teacher, also, Naoum Blinder has continued the success acquired in Europe. He is on the faculty of Mills College, and pupils from far and near—Isaac Stern was one of them—seek him out. Thus, though he himself has finally struck root, he is still able, by means of his students, to bring distant points of the globe within the range of his artistry.

ADOLPH BRODSKY

THE EMINENT VIOLINIST ADOLPH BRODSKY, a pupil of Helmesberger, was born March 28, 1851, in Taganrog, Southern Russia. When only nine years old he played a public concert in Odessa, and upon being graduated from the Vienna Conservatory, played second violin in the famous Helmesberger String Quartet. From 1868 to 1880 Brodsky was engaged at the Vienna Opera House, and in concerts, with great success. In Moscow he made friends with Ferdinand Laub. After Laub's death, Brodsky took his place as teacher at the Moscow Conservatory. Prior to this, he had concertized through Europe for four years.



In 1879 we find Brodsky conducting the Kiev Symphony Concerts. In 1882 he played for the first time the Tschaikowsky violin concerto, hitherto not risked by any other violinist. This concert took place after Auer, to whom the score had first been dedicated, declared it too difficult. When the famous Radeck accepted the position of violin teacher at the Cincinnati Conservatory, Brodsky was appointed to fill his place at Leipzig. While in that city, he made a success of various concerts at the Gewandhaus.

Because of his long experience in chamber music, acquired in the Helmesberger and Laub quartets, he decided to organize his own quartet in Leipzig, under his own name. The second violin was played by his friend Hans Sitt, the viola by one of his pupils, O. Novatcheck, with the 'cello in the hands of Leopold Gruetzmacher. This ensemble was later changed, the second violin being played by Hans Becker, and the 'cello by Julius Klengel. This quartet is said to have had no superior in all Europe, and not more than one equal.

In 1891 Brodsky resigned his Leipzig position, to take a post in the New York Conservatory of Scharwenka. He was also engaged by Walter Damrosch as concert master of the New York Symphony. During his stay in America he appeared in many important concerts and was considered one of the best violinists to come to America up to that time. In 1892 he returned to Europe, and after a short sojourn in Berlin received the appointment of director of the Royal College of Music in Manchester, England, where he

succeeded Sir Charles Halle, and where he again organized his own String Quartet.

As a virtuoso and chamber music player par excellence, Brodsky was universally successful and popular. As a teacher he also won great renown, many of his pupils securing important positions in the great orchestras.

Brodsky was a close friend of Tschaikowsky.

EDDY BROWN

EDDY BROWN was born in Chicago, Illinois, July 15, 1895. He started violin at the age of four, and gave his first recital in Indianapolis when six years old. Soon afterward he was taken to Europe, where he became a pupil of Hubay, at Budapest. At eleven he played the Mendelssohn concerto. In a contest open to all violinists, he came out victor among forty contestants, receiving a fine violin as a prize. In his thirteenth year he passed his examination at the Royal Conservatory by playing the Beethoven concerto with orchestra, and on this occasion the celebrated virtuoso, David Popper, came on the stage and kissed the abashed Eddy before an audience of 3,000 persons, declaring he had never heard the work played so perfectly since Joachim.

After touring for some time, Eddy departed in 1909 for London, where he made his English debut at the huge Albert Hall. In London he met Leopold Auer and with him went to Russia to study. There came a period of five years' continuous work under Auer, and then his triumphant Berlin appearances, which settled his European status for all time. This was followed by recital tours through Austro-Hungary, Belgium, Switzerland, Holland, and England again, at the Nikisch concerts.

He returned to America in 1915, and made his American debut in Indianapolis, playing the Beethoven concert with the New York Symphony Orchestra under Walter Damrosch. His New York debut followed a few days later. Since then he has made recital tours throughout the United States, and has appeared with the leading orchestral organizations of the land. His first engagement in New York with the Philharmonic Orchestra, under Josef Stransky, when he played the Tschaikowsky concerto, took place in 1915.

Since then Brown has toured extensively. In 1933 he became musical director of radio station WOR. In this office he was influential in raising the standards of radio programs. He was also frequently featured as a violin soloist. He gave the first radio performance of the complete cycle of Beethoven's violin sonatas, with Clarence Adler.

After four years with WOR Eddy Brown transferred his activities to WQXR, which under his direction became one of the finest of the smaller radio stations in the United States. He resigned from WQXR in December 1943.

Eddy Brown organized the Chamber Music Society of America, the purpose of which is presentation of chamber music by leading ensembles in small towns and communities throughout the United States.

Eddy Brown has also composed, including songs and works for the piano, and has made numerous violin arrangements of the works of the classic composers. As a technician and interpreter, Brown is ranked high among contemporary violinists. He possesses incredible facility of technique.

RICHARD BURGIN

RICHARD BURGIN is one of those fortunate students of the violin who has had the best teachers the age afforded. Born in Warsaw October 11, 1892, he began to study violin at six, his first teacher being Winetzky. Later he studied with Lotto, Joachim (in Berlin), and Auer (in St. Petersburg), being graduated with the gold medal from the latter's class of 1912.



Burgin made his first public appearance prior to this accomplishment, however, for in 1903 he appeared as soloist with the Warsaw Philharmonic Orchestra, of which he became concert master in 1914. Burgin was a favorite of the famous conductor George Schneevoigt, and appeared with him in Helsingfors, 1912-1915, as concert master of that city's symphony orchestra. In 1915, upon being graduated from the Warsaw Philharmonic, he became concert master in Fitelberg's Orchestra in Pavovsk, and from 1916 to 1919 again appeared as concert master with Schneevoigt, this time in Christiania, playing also with Nikisch, Sibelius, and Richard Strauss during that period.

In the years 1916-17, while in Stockholm and Christiania (Oslo), he was assistant to Leopold Auer in the master's violin classes. In Stockholm he also founded the Burgin quartet which toured throughout Scandinavia.

Schneevoigt regarded his concert master very highly, and when Monteux came to Europe in 1920 to look for a concert master for his disrupted Boston Symphony, Schneevoigt recommended Burgin warmly to the French conductor. When the latter heard Burgin play in Paris, he immediately engaged him.

Burgin often appeared as soloist with the Boston Symphony Orchestra, after he joined its ranks as concert master, playing Sibelius' Concerto in D minor, January, 1924. He gave a performance of the highest merit. He has also been noted for his playing of the Prokofieff Concerto, both in America and in Europe.

Burgin is a chamber music performer of exceptional endowments.

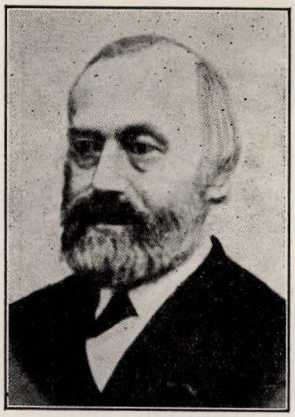
In 1921 he organized the Richard Burgin Quartet. He has supple-

mented his activities with conducting, serving as assistant to Serge Koussevitzky, and several times each season leading the Boston Symphony Orchestra. During the season 1934-35, while Koussevitzky was absent from Boston, Burgin took over the baton for three weeks, and in 1942, when Koussevitzky took leave of absence for seven weeks, six of them were conducted by Richard Burgin and only one was given to the Belgian conductor Desire Defauw. And again in the season 1944-45 he conducted six weeks out of ten.

Richard Burgin is married to Ruth Posselt, gifted concert violinist.

FERDINAND DAVID

DAVID, WHO IS CONSIDERED THE FATHER of modern violin playing, was an excellent player and pedagogue, as well as a composer of genius. He had the perfection of a real virtuoso on his instrument. His playing was always remarkable for its taste and his tone was noble and beautiful. Together with Ludwig Spohr and Molique, David occupies a place of honor as violin virtuoso.



While conducting the concerts of the Leipzig Gewandhaus, David succeeded in achieving brilliant results. As a pupil of Spohr and close friend of Mendelssohn, David had the road opened to him. His own pupils, including Wilhelmi, Zala, Heckmann and Schradnick, occupied leading places in the great orchestras.

His works for the violin, concertos, variations, etudes, caprices, are excellent, and will long hold their own in concert repertoires. He also wrote several symphonies, quartets, works for the clarinet, viola, and 'cello, and a comic opera, "Hans Wacht" (1852).

David was born June 19, 1810, in Hamburg. He was one of the world's *Wunderkinder*, as he began appearing in public when only ten years old. From 1823 to 1826 he studied under Ludwig Spohr. After this David made a concert tour with his sister. In 1836 he went to Leipzig, on the heels of his friend Mendelssohn, whom David helped to solve certain artistic and musical problems. He was particularly helpful to Mendelssohn when the latter founded the Leipzig Conservatory in 1843. Among the first teachers on the staff of the now famous conservatory were David, Schumann, and Hauptmann.

David died July 19, 1873, in Klosters, Switzerland.

SAMUEL DUSHKIN

SAMUEL DUSHKIN was born in Suwalki, Russia, December 13, 1898.

Because of his ardent desire to play the violin at an early age, an instrument was put in his eager hands, with such excellent results that he went on a tour through Russia at the age of nine. A year later his parents brought him to America. In the New World the young violinist continued his studies, but feeling that Paris offered better opportunities, he returned to the continent. In the French capital he was absorbed in his work, studying with Remy at the Conservatoire. Later he became a pupil of Auer and then, for a final polishing, of Kreisler. War broke out. Dushkin joined the British, and when the United States entered the conflict, he joined the American forces. After the Armistice he resumed his artistic career, touring through England and France, appearing in recitals and as soloist with principal orchestras. Early in 1924 Dushkin returned to America and made three successful appearances in rapid succession, demonstrating how completely the public and critics had accepted him. His debut with the New York Symphony Orchestra on January 6, 1924, was most impressive.



On October 8, 1924, Dushkin played in Bristol, England, then in Wiesbaden, Frankfurt, and Darmstadt, followed by appearances in Amsterdam with Mengelberg. Later he went to France, and gave a recital at the American Conservatory at Fontainebleau. In the spring of 1925 Dushkin was invited to perform at the Beethoven Festival in Paris.

Dushkin's name has been associated with that of Igor Stravinsky. This Russian composer wrote a violin concerto for Dushkin, which the artist featured under the composer's baton, with the leading orchestras of Europe and America. The two have appeared together in joint recitals throughout America in programs devoted exclusively to Stravinsky's music.

Dushkin has composed several small but effective pieces for the violin, and made a number of successful transcriptions and arrangements.

"Noble ideas in music demand nobility of concept and interpretation; for to give an idea adequate expression one must put himself en rapport with the emotional and mental elements involved.

"So, if you desire to express the real beauty and significance of inspired music you must have your heart attuned to it."

—Fritz Kreisler

ARNOLD EIDUS

ARNOLD EIDUS, young American violinist, was born November 28, 1923, in New York City. His father, Harry, a violinist in movie and theatre orchestras, gave him the first violin lessons, while his mother, Sonia, a gifted pianist, used to accompany young Arnold at his public appearances.



In 1933 he became a pupil of Louis Persinger, and from 1935 to 1942 he held a fellowship at the Juilliard School of Music.

After giving a successful recital in Town Hall, and appearing with the National Orchestra Association under Leon Barzin, Eidus became one of the busiest violinists in radio and recording. This brought him "into closer relationship with the outside world."

Then, in 1946, he gave his recital in Carnegie Hall. The New York Times commented, "He has successfully made the difficult transition from prodigy to adult artist. . . . From the first clear assured sweet-toned phrases, there was no questioning his power to command the audience. His playing . . . was fresh, clean, and songful . . . technically wonderfully expert and deft."

This marked success paved the way for his invitation to enter the famous Jacques Thibaud International Competition for violinists in Paris. Again sheer ability enabled him, the only American entry, to win the coveted first prize—a violin, 50,000 francs and thirty-eight engagements with all the leading European orchestras. Throughout the continent audiences received him with enthusiasm, and the foreign critics outdid themselves.

Antwerp's La Metropole called him "truly astonishing . . . a great artist" while the Wiener Kurier surpassed even that encomium: "This young American, whose magical perfection has achieved success before an international public, possesses a transcendent talent."

But probably the most authentic praise came from Jacques Thibaud himself, France's most celebrated violinist and founder of the competition Eidus had won.

On Thibaud's arrival in New York for his American concert tour, he told reporters, "There were in this competition five Frenchmen, six Hungarians, three Hollanders, one American. The American won. Such chic—such champagne! You Americans! You don't know the talents you have!"

When Arnold Eidus returned to this country, his recent performance at Chicago's Grant Park moved the critic of the Chicago Tribune to announce: ". . . easy eloquence and shining loveliness of tone . . . actually shattering in its effect . . . possessed of a heavenly serenity of line and purity of texture." Neither were the California critics behind in their accounts

of his appearance at the Hollywood Bowl: "His triumph was understandable. He has breadth and temperament, the sparkle of virtuoso performance (Los Angeles Times).

MISCHA ELMAN

LEOPOLD AUER'S PUPILS seem possessed of the fortunate facility for carving their way to foremost music fame. Besides Heifetz, another who developed under Auer's thorough instructions is Mischa Elman. His introduction to a concert audience was achieved by a clever ruse.



It happened that a much advertised young virtuoso, Ferenc von Vecsey, was to give a concert, and Professor Auer was asked for his opinion of the artist's ability. "I have a pupil only twelve years old, who is far superior," said Auer. Naturally, this was looked upon as a wild statement, and the news spread fast. Auer was determined to prove his words, which he did in a subtle way. He himself promised to play at a concert given by the "Deutsche Liedertafel," an important musical society in St. Petersburg. At the last moment he sent word that he was too ill to appear, but that a young pupil of his would take his place. Consequently Elman, a boy of twelve, played the Mendelssohn Concerto, Paganini's Moto Perpetuo, and a Chopin Nocturne with such tremendous success that the audience refused to let him leave the stage until he had played half a dozen encores. The following day the name of Mischa Elman was on everyone's lips.

Mischa Elman was born in Talna, South Russia, January 20, 1892. His father, Saul, was a Hebrew teacher who early recognized the boy's musical talent and encouraged it by giving him a little violin when he was four years old. In that respect Heifetz bettered him by one year, for Elman was an ancient of four when his serious music started.

When he was twelve his father scraped together the money to take him to Odessa. Here he gained admission to the Imperial Music School, where for some time he was taught by Alexander Fidelman. It was at this school that Leopold Auer on tour heard him play, and advised him to come to St. Petersburg. Apparently Auer's memory of this invitation was better than in the case of Heifetz' initial arrival at Auer's quarters.

With a capital of three rubles, just enough for a steamship passage from Odessa to Nicolayev, Mischa and his father set out to raise funds to enable the prodigy to continue his studies. They were rewarded by enthusiastic Nicolayev audiences. The box office takings were 400 rubles. They went on to Kiev, then to Chudnow and Elizavetgrad. The wonder-boy had the audiences cheering in the aisles.

In 1904 we find Mischa the star pupil of Auer in St. Petersburg. Mischa will never forget his first private audition before Auer. "I was worried all night. As soon as I reached the professor's room, I was seized by a stupor and my bow slipped from my nerveless hand to the floor."

Although Auer had no great liking for or faith in Wunderkinder, he understood immediately. He gently placed his arm around the little boy's shoulders and led him to a table where he offered him tea. When he knew the lad to be self-composed and relaxed, he asked him to play.

"Auer was a strict teacher," says Elman, "and doubly hard on the pupils he liked best. In two years he prepared me for my appearance in Berlin. The entire day before leaving St. Petersburg I spent in a practice session before Auer's relentless ear. For three hours I played, and well. Auer was smiling, when quite accidentally I missed a note. Up from his chair sprang my tutor. 'Is this the way you expect to go to Berlin?' he roared. "Do you want to disgrace me? You can rest assured, my young fellow, you're not going. No, sir, not until you're really prepared!' "

Of course Mischa went, and with Auer's fervent blessing. Immediately after the debut, a wire was sent to Auer telling him of Mischa's success. "Auer's firm faith in me," says Elman, "his devotion and his readiness to make any sacrifice for me, have had as much to do with my career as anything I have done."

Elman is actually the first real exponent of the Auer School, in the sense that he made his teacher's name widely popular with American audiences.

Auer himself says in his reminiscences regarding an episode with Vecsey, the Hungarian violinist:

"In October Mischa left with his father for Berlin, and in spite of the vogue enjoyed by his competitor, Ferenc Vecsey, his success was so overpowering that Vecsey's manager left the latter in order to engage little Mischa, and a few months later arranged his London debut. Thereafter Elman made the English capital his headquarters, until the outbreak of World War I in 1914."

On the occasion of his first London appearance, the Grand Duke Andrey Vladimirovitsc presented the lad with a handsome diamond pin as a token of his appreciation.

England, particularly London, was sceptical about these fabulous reports, but after hearing him the city was captivated like the rest of Europe.

The late James Huneker, in his volume of criticism and comment, "Unicorns," devotes a chapter to "Violinists Now And Yesteryear." Considering the fact that this ubiquitous critic had personally heard such giants as Vieuxtemps, Wieniawski, Wilhelmi, and Joachim, and had listened to a host of virtuosi of this generation, his praise of the playing of Mischa Elman is all the more significant: "United to an amazing technical precision, there is still more amazing emotional temperament, all dominated by a powerful musical and mental intellect that is uncanny. In the romantic or the virtuoso realm, he is a past master. His tone is lava-like in its warmth. He paints with many colors, and displays numberless nuances of feeling.

Naturally the pride of hot youth asserts itself, and often, self-intoxicated, he intoxicates his audiences with his sensuous compelling tone. Hebraic, tragic, melancholy, the boisterousness of the Russias, the swift modulation from the mad caprice to Slavic despair—Elman is a magician of many moods."



Mischa Elman in 1910

Elman has played with the greatest conductors all over the world. In this respect, an interesting episode happened when he was eleven years old. Edward Colonne, the famous French conductor, had brought his orchestra to Russia and was giving a concert at Pavlovsk near St. Petersburg. He asked Auer to recommend a fine violin soloist. Since Colonne had a perfect horror of child prodigies, Auer recommended Mischa without giving his age. When Colonne saw the young lad with the violin in his hand, ready to step on the stage, he drew himself up to his full height and said emphatically, "I play with a prodigy! Never!" Nothing could move him, and Mischa had to play to a piano accompaniment.

At the end of the concert, the Frenchman went up to Mischa and said, "I apologize. The best amends I can make is to ask you to come to Paris and play with my orchestra there." Four months later Mischa proceeded to Paris and played the Mendelssohn Concerto with the Colonne Orchestra.

It would be unfair to speak of Mischa Elman without mentioning again the part his father played in his career. The debt he owes his father is beyond calculation. To Mischa's credit, it may be said that he keenly realizes this obligation.

I once asked Mischa's father how his son came by his wonderful talent. He told me that his own father, Mischa's grandfather, had been an exceptionally talented violin player, though he was entirely self-taught and struggled along in that profession all his life, playing at Jewish weddings and festivals, eking out a mere existence. He naturally did not want his son to follow the same precarious profession, so the son was made a school teacher. That son, Elman's father, believing firmly that the third generation always inherited talent, decided from the beginning to make his Mischa a musician.

He was glad to see that his little boy loved the violin at the early age of three. He was completely justified in his decision—it was his divining ear which first discovered the boy's talent. He knew that the unsung genius of his old fiddler father would live on, and felt that the poor town musician, who had been able to evoke such beautiful music on his old instrument, would have been happy indeed if he could see his grandson now. Mischa's father never once regretted the sacrifices he made to further his son's career.

In 1914 I traveled from St. Petersburg to Leipzig to visit my mother. She happened to be living in the same apartment house with the Kochanski family. One evening Papa Kochanski showed me a letter he had just received from Papa Elman, who was a great friend of his. The father of

Mischa had described his son's successes in London. I recall that the letter was sprinkled with such expressions as "We have made a great success," "We were invited to Buckingham Palace," "We had wonderful reviews in the papers." At that time I smiled the cynical smile of youth, for I thought—as did many of Elman's intimates—that Papa Elman was merely exploiting his son's genius. Later, with the wisdom of maturing years, I came to love and respect Mischa's father for his utter self-effacement and great unselfishness. Had Mischa's father taken the easy way of being indulgent to the boy, Mischa probably would not be where he is today. Elman himself is grateful for the strict supervision imposed upon him by the father, who was manager, travel agent, counsellor, guide, and friend to his boy, who had all the average youth's love of haphazard fun and wild freedom.

As in the case of Jascha Heifetz' father, Zimbalist's mother, and the mother of Toscha Seidel, Elman's father had difficulty in obtaining the right to live in the old Csarist capital. Auer in his reminiscences says: "When I returned to St. Petersburg I found Elman installed in my class, but as regards his father all sorts of difficulties had developed. According to the law students of the Jewish faith at universities and the Conservatory were allowed to reside in the capital, but the same permission was not extended to their parents, unless they happened to be artisans or were working in government positions. Papa Elman could not qualify in either capacity, and he led a most precarious existence, removing all evidence of his presence in the city of Peter the Great, during the day hiding in retreats known to him alone, and spending the nights in the dirty, overheated, and airless quarters of the janitor of the house in which he had taken a small room for his son.

"A petition, signed by Alexander Glazounov to the Minister of the Interior, V. von Plehve, was denied. Papa Elman, exhausted and enervated by his furtive and unnatural mode of life, was in despair at being obliged to leave the city. One day he told me his troubles, and the office of the Conservatory assured me of the truth of his statement that Plehve had refused him the necessary domiciliary permission.

"Four weeks later," continues Auer, "after a personal visit to Plehve's residence, I received a large envelope with an official seal. Plehve's secretary informed me in the Minister's name that Papa Elman was graciously permitted to reside in the capital while his son was a pupil at the Conservatory."

Elman has worked and played with many illustrious artists. In particular he recalls the fabulous, friendly Caruso. Their first meeting was in 1905, shortly after the child prodigy had stormed London with what has become known since then as the "Elman tone." Barely fourteen, the boy violinist was commanded to perform at Buckingham Palace before King Edward VII and his guest, the King of Spain. On the same program were Enrico Caruso and Nellie Melba.

When the concert was over everyone, captivated by Mischa's youth, crowded around to listen to the British sovereign ask numerous questions about Mischa's childhood, his studies and experiences. Caruso was the soul

of bigness and friendliness, for he was not even slightly annoyed that a mere child should have stolen the show. He never did feel any professional jealousy toward anybody. The two artists became great friends. Caruso, famous for his caricature drawings, did one of Elman which the violinist still cherishes.

Years later they again appeared together at the English court. After the concert Caruso was invited to remain for the reception given by the Marchioness of Ripon, lady-in-waiting to the Queen. The singer's heart, however, was set on a plate of his favorite spaghetti at Bogani's. He excused himself on the ground of fatigue and necessary rest for the rigors of another performance the next day.

"Then," recalls Elman, "the Marchioness turned to me. I was about to accept, when I felt a tug at my coat-tails and heard a whisper in my ear, 'Bogani! Remember Bogani!' Somehow or other, I crawled out of the state invitation, and off we went to the Italian restaurant, where Caruso had promised to introduce me to the mysteries of spaghetti."

Incidentally, very few people know that the great tenor was a skilled cartoonist and justly proud of his skill. He was deeply disappointed when Mark Twain failed to invite him to a dinner he gave in New York to eminent cartoonists. "Perhaps," Caruso said plaintively, "he knows me only as a tenor."

Mischa was only twelve when his father was notified by Leopold Auer that an Amati violin was waiting to be called for at the instrument shop.

"You can imagine," the father wrote, "what happened when I brought it home. Mischa was so happy that he seized my hands and danced me about the room. A three thousand ruble violin was something out of a fairy tale! I still remember his little face as he lay fast asleep later, the Amati clasped in his arms, traces of tears of excitement and joy still on his cheeks."

It was later revealed that the donor was the Grand Duke of Mecklenburg-Strelitz, a relative of the Czar, who had witnessed a demonstration of the child's genius at a concert, and was profoundly moved to make this handsome gesture.

Mischa still has a letter written by the late Czar Nicholas II, in which the Russian ruler told the violinist to remain out of the war—World War I had just broken out—because "Russia does not wish any harm to befall one of the greatest geniuses." This is in strange contrast to the experiences of his father who, before the intervention of Auer, had not been legally permitted to stay one night in the Czarist capital.

Ever since his memorable debut in 1908 in Carnegie Hall, Elman's fame has grown steadily. He has come to be called the Ysaye of his generation. He has visited Australia, South Africa, South America, and Asia. His tour through China and Japan was the first by any concert artist, and it paved the way for other musicians. His greatest thrill on these tours was the flight of his plane at a constant height of 20,000 feet, over the towering mountain ranges of Chile and Argentine.

Mischa Elman and the pianist, Josef Hofmann, were present in the spellbound audience the night Jascha Heifetz and his violin made a tri-

umphant New York debut. Elman became increasingly fidgety as the music went on, and kept running his finger inside his collar and mopping his moist forehead. During an intermission, he whispered to Hofmann, "Awfully hot in here, isn't it?" Hofmann whispered back drily, "Not for pianists."

Elman founded the "Elman String Quartette," which included Eddy Bachman, Paul Schubert (later replaced by Nicholas Moldavan), and Horace Britt. I was present at one of their concerts in Town Hall, and could only marvel at the perfection of this ensemble.

Once, when the Quartette played in the home of a celebrity, the audience came forward to meet the artists individually. Bachman, as always, was the life of the party; he let his jokes fly and laughed with everyone. Only the shy and modest Mischa stood wistfully on one side. Suddenly he went up to Bachman and said jocularly, "What goes on here? It seems to me that you are stealing the show; let me in on it too." "Oh no, Mischa!" cried Bachman playfully. "I can tell you this: I don't mind playing second fiddle in your quartet, but in society it is *I* who am first fiddle."

"To hear Mischa Elman on the concert platform," declares one critic; "to listen to him play with that wealth of tone, emotion, and impulse, which places him in the very foremost rank of living violinists, should be joy enough for any music lover. Tone, technique, temperament, intelligence, artistry, musicianship are all combined in his work." At his recital Sunday, October 19, 1947, in Carnegie Hall, New York, Mischa Elman played an enormous program, one which asked everything of a master violinist. The program included the Bach-Nachez Partita in E minor, the Brahms Sonata in D minor, the Spohr "Gesangscene," the Debussy Sonata, the Saint-Saens "Havanaise," and the Paganini 24th Caprice, as transcribed by Mr. Elman.

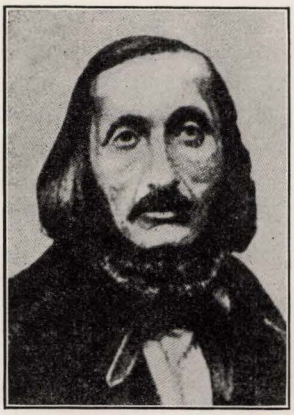
The next day Olin Downes wrote: "In many years we had not heard the famous Elman tone sound more gloriously, with greater richness, sonority, and reserve power. This luminous tone would in itself have made the slow movement of the Brahms Sonata enchanting, had its interpretation been less eloquent. As it was, this sonata became the high point of the evening, poetical in the establishment of mood, passionate too where emotional stress required that accent, fanciful and tender, in the scherzo, and in the finale—brilliant with contrasts of color and dynamics, which made the movement less anti-climactic than it is. It was superb playing, Olympic in accent, varied in color, pervasive in mood."

At present Mischa Elman lives with his wife, a Californian, and their two children in New York City. Both children, Nadia and Joseph, are studying music. Nadia is concentrating on the piano, while Joseph is following in the footsteps of his father and of his great-grandfather, the fiddler of Talna.

Heifetz says that music-lovers are not all those people who can afford to sit in a box. The most applause, he finds, comes from "upstairs"—the balcony.

HEINRICH WILHELM ERNST

ONE OF THE GREATEST VIOLINISTS of the nineteenth century was Ernst. Attracting attention chiefly as a virtuoso, Ernst at the same time had a broad musical education. He was a man of warm and impulsive nature; his playing was distinguished by great boldness in the execution of technical difficulties of the most hazardous nature. His tone had a peculiar charm, and he was a most welcome performer in the concert halls of Europe. He was a thorough musician and a good composer, though his works, "Othello Fantasy," "Concerto in F Sharp Minor," "Erl-Koenig," "Elegie," are so full of technical difficulties as to be almost impossible of performance. Indeed, it is said that some of them contain difficulties which even he with his enormous technique could not always overcome.



Ernst was born May 6, 1814, in Brunn, Moravia. His education was obtained at the Vienna Conservatory, where Böhm was his teacher on the piano and Zeifrod in theory and composition.

Paganini was at that time traveling through Europe. His matchless playing made such an impression on Ernst that he was filled with desire to imitate the Italian violinist. Deliberately or through some coincidence, he began to follow Paganini in his travels, and so often met the great virtuoso. Ernst did not rest content with adopting some of Paganini's artistic tricks, but actually memorized and played by ear some of Paganini's unpublished works, previously played only by the maestro himself.

Once Ernst visited Paganini and found him with a guitar in his hands, working on some composition. Paganini jumped from his stool and hid his manuscript. "I have to look out not only for your ears, but for your eyes as well!"

In 1832 Ernst settled in Paris, where he studied under Beriot and frequently played in concerts. Like his idol Paganini, Ernst made concert tours in France, England, Germany, Russia, Scandinavia, and other lands, creating a furore everywhere.

After 1844 he lived chiefly in England, where he was highly appreciated, until his fatal disease made it necessary for him to give up public performances, and then violin playing of any kind. He died at Nice, October 8, 1865, from spinal meningitis, after eight years of intense suffering. When Ernst died a critic compared him with other players of his day in the following words: "Less perfect in polish, less unimpeachable in the diamond lustre and clearness of his tone than Beriot, Ernst had as much elegance as that exquisite violinist, with greater depth of feeling. Less audaciously inventive and extravagant than Paganini, he was sounder in taste. His music,

with no lack of fantasy, was scientific in construction. The secret, however, of Ernst's success, whether as composer or virtuoso, lies in his expressive power and accent. There has been nothing to exceed these as exhibited by him in his last days. The passion was carried to his utmost point, but never turned tatters."

His "Carnival of Venice" will preserve his name for the coming generations. But the gem of Ernst's creative genius is his "F Sharp Minor Concerto," wondrous in its beauty, which puts all his other work in the background.

Ernst wrote a string quartet, two nocturnes, concertino, polonaise de concerto, Hungarian airs, and the magnificent violin piece "Rondo Papageno," which unfortunately is seldom played.

CARL FLESCH

As an artist Flesch was a pronounced personality, a seeker after beauty. He had a Hedda Gabler soul, one, however, which would not "die for beauty," but live and work for beauty. Like A. Wilhelmj, he was the personification of perfectionism.



Carl Flesch was born in Moson, Hungary, October 9, 1873. He began to play the violin at the age of six, receiving his first formal instruction three years later. At the age of ten he was sent by his parents to Vienna to study under Gruen, and five years later was graduated from the Vienna Conservatory. From Vienna he went to Paris, studying with Sauzay and Marsick, and won first prize at the Conservatory in 1894, starting on his public career a year later.

The remarkable gifts and accomplishments of the young violinist at once made him a favorite, and in 1897 he was appointed court violinist to the Queen of Romania, also becoming professor at the Royal Conservatory. After five years Flesch again went on tour, and in 1903 became professor at the Amsterdam Conservatory.

Flesch was heard in every part of Europe and has made two tours of America. His fame spread, not only as an executant and preceptor, but also as the author of several works on violin playing.

Flesch returned to America in 1924, and appeared with the Philharmonic, Philadelphia, Boston, Cincinnati, and Chicago Symphony Orchestras. He also gave recitals in many parts of the country, all of which intensified the impression he had made on his first visit some ten years earlier.

He was a master, and his audiences were composed of the musical and intellectual elite. So many young students from all parts of the world were anxious to study with Flesch that he was unable to deny himself completely

to pupils. In 1924 he accepted the post of head of the violin department in the Curtis Institute of Music in Philadelphia, where his colleagues were Josef Hofmann, Marcella Sembrich, and Leopold Stokowski. This position he held for four years.

While in Berlin, in 1921, Flesch joined Hugo Becker and Arthur Schnabel in forming an eminent trio. He did not neglect his love for chamber music in America, for soon after his arrival there he formed the Curtis Quartet, in 1925, an organization that was active and popular.

In the spring of 1928 he returned to Europe and resumed residence in Berlin, where he was on the faculty of the Berlin Academy of Music until the racial policy of the Nazi regime made it advisable for him to leave Germany.

Carl Flesch published "Basic Studies," and the first part of an extensive educational work, "The Art of Violin Playing." He also edited Kreutzer's Studies, Caprices of Paganini, Mozart's violin sonatas, and the concertos of Beethoven and Brahms.

Flesch died in Lausanne November 15, 1944.

NAHAN FRANKO

THE ORGANIZER AND DIRECTOR of the Franko Symphony Orchestra in New York was born in New Orleans July 23, 1861. He learned to play the violin at an early age, and at eight toured the world with Adelina Patti. Like his brother Sam, he went to Berlin, and there studied violin under Rappoldi, de Ahna, Wilhelmj, and Joachim. Upon completion of his studies, he returned to New York and entered the Metropolitan Opera House Orchestra. In 1883 he became concert master of that orchestra, and from 1905 to 1907 was conductor.

On October 27, 1889, he made his debut as conductor at the Broadway Theatre in New York, and in the same year organized his own orchestra, giving successful performances in various New York concert halls. In 1908 he began his open-air concerts in Central Park.

Nahan Franko died in Amityville, New York, June 7, 1930.

SAM FRANKO

SAM FRANKO, violinist and composer (brother of Nahan), was born in New Orleans, January 20, 1857. He went to Breslau, where he studied violin under Blecha, and later to Berlin, studying there with de Ahna. At ten he appeared with an orchestra in Breslau, and at twelve had his first American concert at Steinway Hall in New York. In 1876 he returned to Berlin, resuming his violin studies, this time under Joachim, and studying composition with Hollaender until 1878, when he went to Paris to study the violin

with Vieuxtemps and Leonard, until 1880. Upon completion of his studies he returned to New York, where he became leading violinist in 1884 in the Thomas Orchestra.

From 1891 to 1897 Franko was principal viola player in the New York Philharmonic Orchestra. In 1883 he toured the United States and Canada as first violinist of the Mendelssohn Quintet of Boston, and from 1890 to 1893 gave chamber music concerts with his own organization. In 1894 he organized the American Symphony Orchestra, consisting of sixty-five native players. From 1900 to 1909 he attracted much notice with his concerts of seventeenth and eighteenth century music. In 1909 Franko went to Berlin, where he continued these interesting series of concerts, and at the same time taught advanced violin classes at the Stern Conservatory and conducted the orchestra class.

In 1915 he returned to New York, giving a series of concerts of old music. In 1919-20 he played chamber music concerts for the benefit of the People's Institute; he also conducted performances of the Society of American Singers.

Sam Franko was a renowned violin teacher. Among his pupils were Jacques Gordon, Dora Becker, Fredric Fradkin, and Emily Gresser. His works include "Meditation," "Lullaby," "Valse Gracieuse," and a "Fantasy on Korsakoff's 'Coq d'Or' for Violin." He also published many transcriptions for violin, particularly works of the seventeenth and eighteenth centuries. Franko was awarded the Art and Science medal in Germany.

He died in New York May 6, 1937.

STEFAN FRENKEL

STEFAN FRENKEL, talented violinist, gave me the following data in an interview:

"I was born in Warsaw, Poland, November 21, 1903. My first violin teacher was my uncle Moritz Frenkel. At the age of sixteen I went to Berlin to continue my studies at the State Academy of Music. My teachers for violin were Adolf Busch, then Carl Flesch, and for composition, Fr. E. Koch. In the course of my career I gave more than one thousand solo concerts in all the most important cities in Europe. I played for the first time the violin concerto of Kurt Weill, violin concerto No. 1 of Jerzy Fitelberg (dedicated to me), Sonata for violin and piano by Alexander Jemnitz (with Claudio Arrau), Suite by Karol Rathaus (dedicated to me), Sonata for violin and piano by Ernst Toch (dedicated to me), three pieces by Nikolai Lopatnikoff (dedicated to me), Sonata (E minor) by Paul Hindemith, and many other compositions. I held the following positions: concert master of the Dresden Philharmonic Orchestra in Dresden (Germany); concert master of the Broadcasting Orchestra in Koenigsberg (Germany); teacher at the State Academy of Music in Berlin and assistant to my former teacher, Carl Flesch, concert master of the Orchestre de la Suisse Romande in Geneva

(Switzerland), Ernest Ansermet conducting; concert master of the Metropolitan Opera in New York; concert master of the Teatro Municipale in Rio de Janeiro (Brazil). My compositions: Violin Concerto (published by Ries & Erler, Berlin); Suite for Violin and String Orchestra (Ries & Erler); Concertino for Violin and 'Cello; Suite for Viola and String Orchestra; chamber music for divers instruments."

JOSEPH FUCHS

BORN IN NEW YORK CITY, FUCHS is the oldest of five children of whom two others besides himself have distinguished themselves in the musical world.

At the age of two he could sing any tune he heard—and in faultless pitch. Visitors to the New York City home of the Fuchs family were amazed at the boy's prodigious memory. Consequently, when his father brought an eighth-size violin for him, playing the instrument became as natural as breathing. There was no holding him after that. Six months of lessons and a first concert convinced both father and teacher that their Joseph was a *Wunderkind.*



When he was six years old he was taken to the Institute of Musical Art to study under Franz Kneisel.

On his graduation from the Institute at seventeen, he won the Isaac Newton Seligman prize of one thousand dollars. Europe was then the Mecca of musicians, and Joseph Fuchs could not wait until he had completed his studies in order to follow his colleagues. He promptly turned his prize money into a round-trip ticket and left on the next boat for Europe.

Returning to America, Joseph Fuchs was offered the position of concert master with the Cleveland Orchestra, a post he filled with great distinction. Meanwhile, not content with his achievements as concert master, Mr. Fuchs began to appear regularly in the role of soloist.

His popularity as a violin virtuoso grew so steadily that he finally had to choose between a safe career as an orchestra man and the gamble of a concert career. Fuchs chose the latter.

His first Town Hall recital in 1943 was greeted by rave notices from all New York's leading critics. In two subsequent New York recitals the reviews surpassed those of his debut.

In addition to recitals in New York and on tour, Fuchs was soloist with the National Orchestral Association, the NBC Symphony, at the Stadium with the New York Philharmonic-Symphony, with the same orchestra during its regular winter season at Carnegie Hall, and was re-engaged for the following season with the Detroit Symphony.

In October 1945 Fuchs played the Lopatnikoff Concerto with the New York Philharmonic-Symphony under the baton of Artur Rodzinski. Paul Bowles wrote in the Herald Tribune, "The solo part was brilliantly interpreted by Joseph Fuchs, who is without doubt one of the finest violinists of the day."

After his recital in Carnegie Hall, November 3, 1948, Hariette Johnson wrote in the New York Post, "A recital by Joseph Fuchs is an event which a critic can look forward to with special pleasure because of the consistently high quality of the music which this distinguished violinist invariably programs."

His sister Lillian Fuchs, a gifted violist and composer, became the founder and for fifteen years violist of the famed Perole String Quartet, and Harry Fuchs, a younger brother, became first 'cellist of the Cleveland Orchestra.

Joseph Fuchs and his sister Lillian often appear in concerts together. At the concert of the New Friends of Music, October 30, 1938, in Town Hall, they played Mozart's Duet for Violin and Viola. Olin Downes wrote in the New York Times the next day, "Joseph Fuchs and his sister gave a remarkably fine performance of the Mozart duo."

SAMUEL GARDNER

SAMUEL GARDNER was born in Elizabethgrad, Russia, August 25, 1891. But he considers himself an American, for his family, fleeing the pogroms, brought him to America when he was a child. They settled in Providence, Rhode Island. He received his entire musical training in America. Gardner began the study of violin at seven with Wendelschaffer, and at nine placed himself under Loeffler, to whom the young violinist and composer owes much. Next he studied with Winternitz, and at fifteen, under Franz Kneisel in New York. His teacher in composition was Percy Goetchius of the Institute of Musical Art.



Samuel Gardner, who is now one of the most promising young American composers, as well as an excellent violinist, believes that stricter methods should be used in handling inspiration. He believes in paying more attention to its plainer sister "work," and by this method bringing the spoiled beauty to terms.

In 1918 Gardner's "String Quartet in D Minor" was awarded the Pulitzer Prize of $1,500 by Columbia University. Gardner also received the Loeb Prize of $500 for a Symphonic Poem for Orchestra. This poem, entitled "The New Russia," has been played by such leading orchestras as the Philadelphia Orchestra, with himself as soloist, and the Stadium Concert Orchestra.

Gardner has also written a violin concerto, which he performed with the Boston Symphony. During the season of 1924-25 he played the Mendelssohn Concerto with the New York Philharmonic under Mengelberg, and on March 27 and 28, 1925, his own concerto under the same conductor.

Gardner made his formal debut in New York as a violinist in 1918, and during the same year was for some time first violinist of the famous Letz Quartet, while Mr. Letz was in war service.

His "String Quartet" was performed by the celebrated Flonzaley Quartet, and many violinists are using his solo compositions in concert. "Four Preludes," "In the Rockies," and "From the Canebrake" are among the most popular compositions by this versatile young violinist and composer.

In 1936 and thereafter he accepted several assignments as conductor.

Lately Gardner has devoted himself to teaching violin at the Institute of Musical Art in New York.

SZYMON GOLDBERG

Szymon Goldberg was born in 1909 in Wloclawek, Poland. He began the study of violin at the age of seven, with Czaplinsky and Michaelowitsch in Warsaw. At nine he went to Berlin, where he became a pupil of Carl Flesch.



Three years later he appeared in Warsaw playing the Paganini concerto. At fourteen he appeared with the Berlin Philharmonic, playing Bach, Joachim, and Paganini concerti. His career as a soloist was started.

At sixteen he was appointed concert master of the Dresden Philharmonic. Four years later Furtwaengler called him to the same post with the Berlin Philharmonic. When the Hitler regime came into power, and the Berlin Philharmonic was purged of its non-Aryan membership, Goldberg was forced to resign. From 1931 to 1934 he appeared in permanent trio with Paul Hindemith and Emanuel Feuermann. In 1934 Goldberg left Germany and toured through Europe, Japan, China, the Netherland East Indies, and Palestine, as a soloist and in sonata recitals.

Goldberg has played with many important conductors, including Kleiber, Furtwaengler, Mengelberg, Muench, Molinari, Goosens, Van Beinum, and Glazounov.

He came to the United States in 1938, making his American debut in Carnegie Hall February 10 of the same year. He was acclaimed by audience and press.

During World War II Szymon Goldberg traveled on his second concert tour through the Orient. Marooned in the Netherland East Indies, he

was interned by the Japanese until rescued by the Allied forces in December 1945. After the war he toured through Australia and subsequently appeared in Palestine, Holland, Belgium, England, Switzerland, and Italy.

In the fall of 1948 Goldberg came to the United States for the second time. He gave a successful recital in Carnegie Hall, October 10. Being present there, I found Goldberg one of the most gifted violinists we have today. His technique is brilliant and he has a dreamlike tone. Exceptionally fine was his rendition of Bach's D minor Partita, which he performed with robust tone, perfect intonation, and deep personal emotion. It was violin played in the grand style.

JACQUES GORDON

JACQUES GORDON, distinguished violinist, was born in Odessa, Russia, March 7, 1898. He attended the Imperial Conservatory; his instructor was Franz Stupka.

A prize pupil of the Conservatory at the age of thirteen, Gordon demonstrated his unusual artistic mettle and entered upon a professional career. After a successful concert season on the European continent, he came to New York, where he further perfected himself under the guidance of Franz Kneisel.



In New York City Gordon made a number of successful appearances, including chamber music recitals with such artists as Harold Bauer and Benno Moisseivitch. He was also a member of the Berkshire String Quartet.

The position of concert master of the Chicago Symphony Orchestra was offered Gordon by Mr. Stock, after an exhaustive scrutiny of the available violin material in America and Europe. The wisdom of this choice has been more than justified. Gordon's commanding mastery as soloist has won the unanimous and enthusiastic approval of the musical public and the press.

In the course of his career Gordon performed many new works of European and American composers. Among others, he gave first performances in America of Respighi's "Concerto Gregoriano," Kodaly's "Quartet for Strings." Gordon's original compositions and transcriptions are published in New York by Carl Fischer.

In 1921 he formed the String Quartet which bore his name. Henry Sellinger played second violin, Clarence Evans, viola, and Naum Benditzky, 'cello. In 1930 he resigned from the Chicago Orchestra to devote himself entirely to his ensemble.

In 1930 also he established the Gordon Musical Association at Falls Village, which he directed until his illness in 1947.

Gordon also was first conductor of the Hartford Symphony Orchestra under WPA auspices. For nine years he headed the Violin Department at the American Conservatory of Music in Chicago. In 1942 he became head of violin at the Eastman School of Music in Rochester. Several years ago he received the Elizabeth Sprague Coolidge Medal for Distinguished Service to Music in the United States.

Jacques Gordon died in September, 1948, at Mount Sinai Hospital in Hartford, Connecticut, of a cerebral hemorrhage. He had been stricken the night before at his home shortly after returning from a visit at the home of Albert Spalding. Fritz Kreisler had been a guest there too, for an evening of informal music by the three celebrated musicians.

CHARLES GREGOROVITSCH

CHARLES GREGOROVITSCH belongs to the roster of great Russian musicians. He was one of the most gifted violinists of our time. His frequent concert tours in Europe and America made him world famous.



Gregorovitsch was born in St. Petersburg (Leningrad), October 25, 1867. His teachers were Wassily Beesekirsky, Henry Wieniawski, and later in Vienna, Jacob Dont and Joseph Joachim. His father, however, must be considered his first teacher, as with Heifetz and Elman and Piastro. Wieniawski considered Gregorovitsch his best pupil, and was so impressed with the boy's great promise that on first hearing him he offered to take him on gratis. Wieniawski once said to him, "If I did not know I was Wieniawski, I would think that you were Wieniawski!"

Few violinists have had the advantages that fell to the lot of Gregorovitsch, principally as regards great teachers. He was highly honored in Russia, where the Czar granted him exemption from military service, and he was decorated by the King of Portugal. He made his first London appearance in 1897 at the Queen's Hall Symphony Concerts. Gregorovitsch was remarkable for his broad tone and for the smoothness and finish of his playing. He was often compared to Sauret and Sarasate.

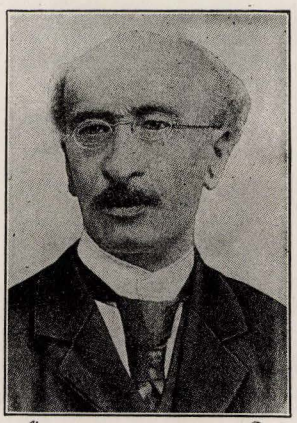
Like Anton Rubinstein, Brodsky, Joachim, and Auer, Gregorovitsch was considered one of the most talented interpreters of chamber music. His name was later connected with leadership in the famous Mecklenburg Quartet (bearing the name of its patron, the Duke of Mecklenburg). The other members of this quartet were Kranz, second violin; Makaleinikoff, an excellent viola player; and Butkevitsch, 'cellist.

Due to some political misunderstanding Gregorovitsch was arrested by the Soviet government officials in Vitebsk in 1921, and confined to jail.

There he fell sick of typhoid fever and died. Thus came to an inglorious and untimely end the life of one of the world's greatest and most gifted violinists.

JAKOB GRUEN

JAKOB GRUEN was famous principally for his pedagogic activities, though he was an excellent violin virtuoso as well. He was born March 13, 1837, in Budapest. His teachers in Vienna were Ellinger and Joseph Boehm. He studied composition chiefly in Leipzig under Hauptmann. From 1858 to 1861 he played in the Royal Orchestra of Weimar, and from 1861 to 1865 in the Queen's Orchestra in Hanover. After his concert tours through Germany, Hungary, Holland, and England, in 1868 Gruen was appointed concert master of the Vienna Royal Opera, in which post he remained for a considerable time.



In the early sixties Gruen attracted attention because of a conflict on his account, in which Joachim, then concert master in Hanover, was concerned. This is the story. Joachim reported to his master, Count Platen, that Gruen, then a court musician, was worthy of a place in the court chamber orchestra, whose members, unlike the ordinary musicians of the orchestra, were ultimately entitled to a pension. Platen objected, saying that to admit a Jew to a government post of that kind would be contrary to the wishes of the king and against the laws of the land. On Joachim's objection that his own Jewish religious faith had not stood in the way of his obtaining a life contract under Count Platen, the latter replied that Joachim's conversion to Christianity had made this argument invalid. Joachim was highly insulted at the insinuation that he had changed his faith for purely material reasons. The letter sent to his master on August 23, 1864, needed no comment. Joachim declared, among other things: "With my views on honor and duty, in order to vindicate myself, there remains only that I, together with Gruen, should leave you. If I should remain after Gruen's dismissal, I would not be able to combat within myself the feeling that I owe my privileged position in the Hanover orchestra to my change of faith, leaving my fellow-Jews to occupy a humiliating position."

To settle this musico-Jewish argument, King George V of Hanover invented for Gruen the title of "Kammer-Virtuoso." This came as a great and sudden honor to Gruen, but since the title did not entitle him to a pension, Joachim declared he was not satisfied with the solution, and on February 2, 1865, he handed in his resignation.

Jacob Gruen died October 1, 1913.

MISCA HAUSER

THE NAME OF MISCA HAUSER is seldom mentioned in these days of great violinists, and yet it was once known all over the world. No virtuoso of his time traveled more extensively, and few created more enthusiasm. As at one time Liszt, Paganini, Rubinstein, and Ole Bull inspired their audiences. so this Hungarian fiddler and composer, born in Pressburg, Hungary, in 1822, won laurels over the whole vast expanse of the earth. He was a pupil of Boehm and Mayseder at Vienna, and also of Kreutzer and Sechter.



As a boy of twelve Hauser made an extensive and successful concert tour. In 1840 he toured Europe, and ten years later went to London, thence to the West Indies and the United States, where he created a sensation as a member of the company of Jenny Lind. He afterwards visited San Francisco, where he fell into difficulties because of the beautiful dancer, Lola Montez. He also visited South America (Lima, Santiago, and Valparaiso). He then proceeded to the Sandwich Islands, where he played before the royal family and all the dusky nobles. He produced an extraordinary effect on them, and they finally decided that he could pipe on the wood as well as any bird. He was particularly honored by Queen Pomare herself, became a hero at Otaheite, but was obliged to continue on his journey. He next visited Australia and Turkey, where he played before the sultan.

Hauser had many amusing stories to tell of his travels, especially of his experience in the Sandwich Islands, Turkey, Cairo, and Alexandria.

He was the possessor of a great technique and there was something charming in his tone and manner especially pleasing to the fair sex. Some of his compositions, named by him "Hungarian Rhapsodies," and which belong to the salon genre, are still to be found on concert programs. He used to play these exquisitely. Hauser lived in retirement in Vienna after concluding his travels, and died December 9, 1887, virtually forgotten.

The accomplished player who says he "never practices" is either an exceptionally gifted musician or a liar,—usually the latter. "Bluffing" is lying, said William Coad.

JASCHA HEIFETZ

JASCHA HEIFETZ is considered today the greatest violinist since Paganini and Wieniawsky. He is the technician par excellence.

His style is of the utmost refinement, and he invests everything he plays with a classical purity of line and loveliness of tone.



Jascha Heifetz was born in Vilna, Lithuania, February 2, 1901. In his earliest days he showed a remarkable response to music and seemed to take to the violin instinctively. He began to play at the tender age of three when he was presented with a small violin by his father, Ruvin, also a violinist, who spent much of his time teaching his remarkable son.

At five Jascha entered the Royal School of Music at Vilna, where he studied under Ilya Davidovitch Malkin; he was graduated before he was eight years old. He made many appearances in public immediately following his graduation, and was everywhere regarded one of the greatest child prodigies the era had produced.

Regarding Jascha's meeting with his future master, Leopold Auer, who so influenced him and his career, Jascha's father tells the following interesting story.

At that time (the boy was about nine years old) Auer was on tour with that famous pianist Mme. Essipova, and Vilna was included in their itinerary. Malkin, Jascha's first teacher, a previous pupil of Auer, came to the hotel to greet his former master. He brought Jascha along to introduce him to the *grand maître.* Before Auer had had time to rest from his long journey, Malkin was pleading with him to hear his young pupil, but the master, weary from the trip and imbued with a deeprooted distrust bordering on antipathy for *Wunderkinder,* refused. Malkin insisted. He kept on shouting, "But, master, *this* youngster you *must* hear!" After a long siege Auer capitulated, and consented to give the favored pupil an audition.

Jascha played the twenty-fourth Caprice of Paganini and Mendelssohn's Concerto. Auer was astounded. His eyes opened wide, and his face flushed with wonder. He agreed to admit the boy to his classes.

The father sold his meager belongings, gave up his post as violinist at the theatre (his sole source of revenue), and took the child to St. Petersburg. Arriving at the capital, they went directly from the station to Auer's residence, but disappointment awaited them. The master had completely forgotten his meeting with Jascha in Vilna and thought this was a new *Wunderkind.* In a rage he told the unhappy parent that the Conservatory examinations were over and it was too late to admit the boy. Private lessons

could not be arranged, as the father, being a Jew, had no legal right to live in the capital of Holy Russia—though Conservatory pupils enjoyed that privilege.

Heifetz's position can be imagined. Only one thing remained, and that was for poor Ruvin to take his son back to Vilna, where, alas, someone had already replaced the father in the orchestra. But Auer was not entirely without heart, and besides, he began to recollect when Malkin had brought the wonderful child to play before him. So after a consultation with Glazounov, then director of the Conservatory, he arrived at this decision. The boy should enter the institution, but since Auer's classes were already filled with pupils who had qualified at the examinations, Jascha should be entered temporarily for the current semester in the classes of Auer's assistant, Nalbandyan, until the beginning of the following semester.

The father was happy, since this decision offered hope of the boy's entering Auer's classes in the near future. But a new and greater disappointment awaited father and son. Though Jascha, by virtue of his enrollment in the Conservatory, was granted the right to live in the capital, his father was not, and he was consequently ordered by the police to leave the city at once. Again Glazounov intervened and saved the day.

Auer described this episode in his reminiscences. "Jascha Heifetz, then ten years old, was admitted to the Conservatory without question, in view of his talent; but what was to be done with the family? Some one hit upon the happy idea that I admit Jascha's father, a violinist of forty, into my classes, and thus solve the problem. This I did, and as a result the law was obeyed, while Jascha and his father were not separated. Soon after this had happened, the other members of the family, Jascha's mother and his two sisters, arrived in that city.

"However, since the students were, without exception, expected to attend the obligatory classes in solfeggio, piano, and harmony, and since 'Papa' Heifetz most certainly did not attend any of them, I had to battle continually with the management on his account. It was not until the intervention of Glazounov, who knew the true situation, that I had no further trouble in seeing that Jascha remain in his parents' care until the summer of 1917, when the Heifetz family went to America."

After my graduation from the Leipzig Conservatory, I received an offer to become solo 'cellist of the Symphony Orchestra in Odessa, Russia, at the World Exposition during the summer of 1911. It was there that I heard Jascha Heifetz for the first time.

He was only nine then. His first appearance attracted an audience of 5,000 persons, his second, 14,000, and his third and final, 28,000. After his last recital the audience was so impressed by his playing, that each person was eager to see and touch this chosen one of the gods. The people refused to leave the grounds. Little Jascha, with his parents and two younger sisters, could not leave by the stage door, for all exits and windows were blocked by a raving and milling crowd. The family was nearly suffocated from fright and lack of air. I happened to see some policemen in the distance and beckoned frantically to them to come to our rescue, and with their help

managed to get the family through the streets. Suddenly I heard Jascha's mother scream, "Bozhe moy! (My God!) My child! Where is my Jascha?" I seized Jascha and hid him under my coat, breaking through the surging mass. Just then someone saw me with the boy in my arms, overwhelmed me, and exposed poor Jascha to view. We became separated from the other members of the family, and had to search for them until late into the night. In the meantime the parents, who had to force their way through a side exit, almost collapsed from anxiety over Jascha's fate, until they learned that he was safe with me.

A month later, when I went to matriculate at the St. Petersburg Conservatory, I met Papa Heifetz, who told me he had come to enroll Jascha at the Conservatory as a pupil of Professor Auer.



Heifetz at seven

Heifetz's career really was launched in Berlin in 1913, where at the age of twelve he made his first major appearance with an orchestra. Pablo Casals had been scheduled to appear with the Berlin Philharmonic Orchestra under Arthur Nikisch, my own earliest maestro, but the day before the concert he notified Nikisch that he would be unable to perform on account of illness. Heifetz was in Berlin, so Nikisch got in touch with him, and with only twenty-four hours notice instructed him to prepare the Tschaikowsky Concerto, a work which Heifetz had never played in public. He was allowed one very short rehearsal, while carpenters hastened to build a platform on the stage so that the tiny twelve-year-old boy could be seen by the audience. Heifetz's debut in Berlin was such a success that Nikisch invited the youngster to play with him at the Gewandhaus in Leipzig. Heifetz then went to Vienna, where he played with the Symphony Orchestra under Sarnoff.

There followed many engagements in the musical centers of Europe, but most had to be canceled when war broke out in 1914.

In that same year Papa Heifetz received a cable from America offering Jascha $100 per concert for a series of ten performances. The elder Heifetz complained to Professor Auer about the size of the fee, saying, "How can we go to America on such a small fee?" But Auer urged them to accept, despite what seemed pitifully inadequate compensation for such a gifted boy.

However, by the time the Heifetzes decided to yield to the American invitation, World War I broke out, all ports were closed, and they were forced to return to Russia. The family fortunately succeeded in returning to St. Petersburg in December of the same year, and the boy was able to resume his studies at the Conservatory.

In the summer of 1916 the Heifetz family journeyed with Auer to Christiania (Oslo), Norway. When Heifetz played his first concert there, the house was entirely sold out. His numerous concerts were given alter-

nately with Toscha Seidel, and so enthusiastic were the audiences that one Norwegian paper remarked, "Toscha, Jascha—Jascha, Toscha—when will our own artists get a chance?"

During my own stay in Norway, Auer received a message from the king to have some of the pupils appear at the Palace. Auer selected his two best, Jascha Heifetz and Toscha Seidel, and a few days later the royal carriage bore the two boys with Madame Bogutzka Stein, their chaperone and accompanist, to the palace. (Bogutzka Stein later became Madame Auer.)

Some time after the first invitation, and the inadequate $100 per concert offer, a second offer arrived from the American concert manager, Arthur Judson. This the Heifetzes promptly accepted.

And so, while machine guns were devastating the streets of St. Petersburg, and with Kerensky at the helm of the new government, the entire Heifetz family, Papa and Mama Heifetz, little Jascha, and his two sisters, gathered their belongings and left Russia. To reach their ultimate goal—America—they had to travel eastward by way of Siberia, China, Japan, Hawaii, and finally San Francisco.

At sixteen Jascha made his American debut at Carnegie Hall, October 27, 1917. Playing before an audience which included some of the leading concert artists of the day, he performed so brilliantly that he was hailed by critics as the greatest talent of this generation.

Regarding his first appearance Leonard Liebling, New York critic, wrote: "Jascha Heifetz's violin wizardry thronged Carnegie Hall at his afternoon recital. This modern young Orpheus seems to do all the things with the violin which the fabled charmer accomplished with a lyre. Heifetz remains unapproached in the perfection of his finger and bow manipulation, the refined wistfulness of his tone, and the unique appeal of his apparently impersonal relation to his playing."

Heifetz remains, in spite of all the tribute paid him, the modest person he always has been. Unlike most artists he never courts the public. In fact, one sometimes wonders if he has ever smiled!

At one of his concerts two men in the audience made a wager. One bet his money that Heifetz would not smile during the entire evening, the other, that he must smile at least once. The latter lost.

Heifetz himself says, "I admit that I have a naturally reserved exterior. But since when must one's heart be worn on one's sleeve? And who says that temperament must be expressed in mannerisms and eccentricities? I am not indifferent to the public; I sincerely believe myself to be a servant of that public, and I carefully choose numbers that I think will appeal."

Externally cool and reserved as Heifetz may appear to some, he is capable of lighting up with divine fire that characterizes his playing.

He deserves all the relaxation he can get, because the usual routine of his year would about kill the average person. "You always hear of the delicate, sensitive artist," he says. "Well, I assure you that it takes the nerve of a bullfighter, the digestion of a peasant, the vitality of a nightclub hostess, the tact of a diplomat, and the concentration of a Tibetan monk, to lead the life of a virtuoso. The great compensation of course is the human one. In the

course of giving concerts I have been around the world four times. I know literally thousands of people in all parts of the globe. I don't suppose there is a place in the civilized world where I haven't friends. If that's not a reward for service, what is?"

With such a record behind him, Heifetz deserves his half-year holiday. "I am a very normal human being," he adds, "but my career forces me into an abnormal life. My instincts and desires, my happiness and sorrows, are just like those of anyone else. I have a pleasant home in Connecticut, and a summer place in California where I try to take my holidays. I have been a violinist ever since I could talk, so I can't very well imagine being anything else. But if I were to have a choice of career, I think I should like to have been an engineer or a writer—a very practical writer."



In recent years Heifetz has actively encouraged contemporary composers to create for the violin and has included their work in his programs. He has commissioned three of the most important present-day composers—William Walton, English; Serge Prokofieff, Russian; and Mario Castelnuovo-Tedesco, Italian—to write major works and has introduced their violin concertos in America. Five years ago Gail T. Kubik, a young American composer, received a $1,000 check offered by Heifetz for the best violin concerto submitted in a contest held by Carl Fischer, music publisher.

On one of his programs Heifetz played a composition by Robert Russel Bennett named "Hexapoda." When asked why he had chosen this, he explained.

"Perhaps, being a naturalized American, I am more serious about America than the people who were born here. But it seems to me that this country ought to be as unique in music as it is in its gifts of nature, its Grand Canyon, its Yosemite Falls, and all its other natural wonders. You ask me why I have chosen to play Bennett's 'Hexapoda,' but you would not ask me why I selected a work of Brahms instead of one of Mozart. Is it, perhaps, because the Bennett work, based on something that is native to America and absent from the works of the classical composers, seems somehow unworthy of study by a 'serious' musician? The 'Hexapoda' is light and full of fun and should be taken as such—but it is also serious because it represents a serious and talented composer trying to do something with native material. It took Americans a long time to realize that Gershwin's 'Rhapsody in Blue' was not just a novelty but an important work in the literature of American music."

In 1939 Heifetz made his debut in motion pictures, playing a star role in Samuel Goldwyn's production, "They Shall Have Music," an artistic triumph which educators throughout the country voted the cinema's greatest single contribution to appreciation of good music.

On July 27, 1942, he was engaged to play the Brahms Concerto at the

Lewisohn Stadium in New York, under Fritz Reiner's baton. A large audience gathered, but shortly before the concert a terrific rainstorm came on, and the concert was postponed to the following day.

The next day was clear until 6:30 in the evening, when suddenly an electric storm sprang up, the wind blew violently, and a bolt of lightning struck the Stadium, totally wrecking the band-shell and many of the instruments, kettledrums, harp, and piano. An electrician working there was buried under the wreckage. Again the concert was postponed to the next night. To the surprise of the audience, the orchestra and Heifetz appeared on an improvised low platform without a roof. In order to assure good acoustics, the management had scattered microphones with loudspeakers in the orchestra. About 12,000 people were gathered to hear the concert. For this appearance Heifetz donated his services—a generous gesture—as aid to the series which had suffered such unexpected losses as a result of the storm. His Brahms Concerto that evening was superb.

As the last bars of the concerto were being played, raindrops started to fall, some of the musicians began to cover up their instruments, and part of the audience began to disperse. I heard a lady behind me exclaim, "Give me Heifetz, but not Heifetz weather!"

In 1928 Heifetz married Florence Vidor, a motion picture star. The marriage lasted until 1946, when they were divorced. Their children, Josepha and Robert, remained with their mother. Soon after Jascha married the former Mrs. Frances Spiegelberg in Beverly Hills, California.

Today, at the peak of his career, Heifetz stands absolutely alone in his art, endowed with a fabulous technique, a pure and noble style, and a tone of incredible beauty.

He has given concerts in every part of the globe. He played in Ireland during the Sinn Fein uprising, in Russia during the revolution, in Japan during an earthquake, and in India during the troubled days of the anti-English uprising. Wherever he played he met acclaim.

It is interesting to note that Heifetz did not return to Russia until April 1934, when he was invited by the Soviet Government to revisit the land of his birth, and he played thirteen concerts in seventeen days.

During my last visit to Russia in 1936 I was told by friends in Leningrad that when Heifetz presented his revivals there, an old grey-haired man was seen backstage with the tears pouring down his withered cheeks. This was none other than Professor Nalbandjan, who had been Jascha's teacher during the year he had waited to be accepted into Auer's classes.

On the same visit to Russia Jascha was greeted by his uncle Naum, who told him he had a souvenir for him. This turned out to be the quarter-size fiddle on which Jascha, at the age of three, had taken his first lessons from his father. It was still in the shabby home-made case on which his mother had sewn a Russian H. The bow and bridge were gone, but two strings remained, as well as the little tape by which it had hung on the wall. This rare specimen is now one of his most treasured and sentimental possessions.

Great as a *Wunderkind,* Jascha Heifetz is now a man of the world, a student of affairs, and a connoisseur of art and literature. In his New York

studio apartment, he lives surrounded by rare books purchased in London, Berlin, Paris, Tokyo, and Sydney, and his collection of oriental curios, rugs, carvings, and unusual decorations.

Jascha Heifetz, prince of violinists, continues to gain honors. The continental public of Europe delights in the fact that the child prodigy has more than fulfilled his promise. The Société des Concerts du Conservatoire of Paris has recently conferred membership upon him. Since it was founded in 1828 only three other musicians have been made honorable members, Plante, Busoni, and Paderewski. After his Paris concert with the Conservatoire Orchestra in 1926, under the baton of Philip Gaubert, he was presented with a gold medal and a diploma.

In April of 1926 Heifetz gave a series of five concerts in Palestine, the entire proceeds being donated to the fund for the proposed National Conservatory in Jerusalem. Previous to his departure for the land of his forefathers, Heifetz played in Spain, the royal family being present on the occasion.

Heifetz was also awarded membership in the French Legion of Honor.

DAVID HOCHSTEIN

DAVID HOCHSTEIN was born in Rochester, New York, one of America's important music centers. The city is the home of the Eastman Institute, as well as of a symphony orchestra of high standing. This city has honored its citizen, David Hochstein, by naming one of its music schools after him.

Hochstein was born February 16, 1892. He studied the violin at the Vienna Royal Academy, under Leopold Auer and Professor Sevcik, winning a scholarship at the Meisterschule. He was also awarded the First State Prize.

Hochstein made his debut in Vienna in January, 1911, and later, during the same year, visited London with Sevcik. He toured England, the continent, and the United States. Hochstein composed several numbers for the piano.

This fine virtuoso and pedagogue was killed in France during World War I.

A violinist whose esteem of himself was immeasurable, walking in Central Park with puckered brow and worried expression, was met by a friend, who asked: "What's the matter?"

The violinist sighed and answered: "Paganini dead, Joachim dead, and now Ysaye passed away. The responsibility on my shoulders is almost too heavy."

BRONISLAW HUBERMAN

BRONISLAW HUBERMAN, to whom the Times of London once referred as the man "who plays Bach so well that for the moment he 'is' Bach," was born December 19, 1882, at Czentochova, near Warsaw. His father was an established barrister in Warsaw, who gave up his practice when his son was ten years old in order to devote himself to the cultivation of his genius.



At six Bronislaw received his first lessons from Michailowitsh, a teacher at the Warsaw Conservatory; and at the age of seven he performed Spohr's Second Violin Concerto, besides taking the leading part in a quartet by Rode. After a short course under Isidore Lotto, he was taken by his father in May, 1892, to the Berlin Conservatory, where he studied for eight months under Joachim. He made public appearances in Amsterdam in 1893. During the same year he played in Brussels and Paris. Charles Gregorovitsch was also among his first teachers.

In the Polish Count Zamoiski, Huberman found a patron who made the boy a gift of a valuable old violin.

Later he studied with Heerman in Frankfurt and Marsick in Paris.

Playing in London in May, 1894, he attracted the notice of Adelina Patti, who introduced him the following year to an Austrian audience, and engaged him to play at her farewell concert in Vienna January 12, 1895. At this concert he attracted the favorable notice not only of the capricious Viennese public, but also of Brahms and the critic Hanslick.

In 1896 the venerable Brahms learned to his great indignation that Bronislaw Huberman, then a boy prodigy, was to play his Concerto—a difficult violin feat. He determined to attend the concert and at the end administer a stern rebuke for such presumption. The forbidding presence of the famous composer in the audience did not make the boy nervous, but instead filled him with an intense desire to play his best. The difficulties of the first movement were easily surmounted. Brahms' look of disapproval gradually disappeared, and at the close of the Concerto he drew a handkerchief and wiped his eyes. After the concert he hurried to the artist's room, warmly embraced young Huberman, and said, "You should not have played so beautifully; you are a genius, my son!"

Brahms presented Huberman with an autographed picture: "With kindest memories from a very pleased and grateful listener."

Joachim was so impressed with Huberman's playing that he once offered his opinion in these words: "I have pleasure in stating that in all my life I have scarcely come across a musical genius so advanced in early years and so full of promise."

Huberman was so successful in Vienna that he was forced to give sixteen concerts in one season. The well known critic Eduard Hanslick wrote, "The youthful violinist achieved a success so brilliant as not to be exceeded by the brightest star in the galaxy of artists."

From that day Huberman's career as a master violinist was assured. His success (particularly in Romania, where he often played for Queen Carmen Sylva) became universal. He was given the title of "Romanian Court Virtuoso."



Huberman at eight

On his return to Carnegie Hall, October 17, 1924, Henry Edward Krehbiel of the Herald Tribune wrote, "Huberman's technique is remarkable, his execution superlatively facile." W. S. Henderson noted that "he played with dash, incisiveness, and brilliancy."

Huberman undertook many successful concert tours through Germany, Austria, Holland, Russia, Italy, England, and America. He is supposed to have been the only violinist accorded the honor of performing on Paganini's Guarnerius violin. In 1903 he was invited by the municipality of Genoa to play on the renowned instrument, a special law being passed to allow its removal from the Municipal Museum for that one performance.

Huberman made numerous tours in the United States, increasing his prestige and winning added laurels with each performance.

A leader of his own people, Mr. Huberman fought Hitler from the beginning of that despot's rise to power. For more than a decade he had played in concerts of the Berlin Philharmonic Orchestra. But he was a Jew, and when the Hitler regime came into power in 1933, he rejected an offer by Dr. Wilhelm Furtwaengler, the German conductor, to appear in Berlin.

It was his plan to organize in Palestine one of the world's greatest symphony orchestras. As the result of the anti-Jewish measures in Germany, the plan soon was under way, and many prominent German musicians, forbidden to perform under Nazi rule, traveled to Palestine and joined the organization. It was Mr. Huberman's idea to make of Palestine "a second and greater Salzburg."

The plan was completed in December, 1936, when Arturo Toscanini conducted the first concert of the new Palestine Symphony Orchestra. The famous conductor said afterward that the orchestra had "lived up to its reputation." It was because of Huberman's invitation that Toscanini had agreed to conduct at Tel-Aviv.

Huberman, who had played before Emperor Franz Joseph and served as court violinist to the Queen of Romania, resigned from the teaching staff of the Vienna State Academy in August, 1936, to devote himself more fully to the new orchestra in Palestine. News of his leaving the master class at the academy was received with dismay by the musical public of Vienna, where the violinist had been an idol for years.

Huberman's Stradivarius, insured for $30,000, was stolen in 1936 from the star's dressing room at Carnegie Hall while its owner was giving a recital there. It had been stolen before in Vienna in 1919 and recovered by the Vienna police. The thief on that occasion served a three-year term.

In 1933 Huberman startled the musical world by giving violin concerts with a bow made of aluminum threads instead of horsehair. He believed, and many critics agreed, that the metal strands in many respects gave a better tone.

In 1940 he suffered a broken left wrist and two smashed fingers in an airplane crash in Sumatra. That should be fatal for a violinist, and he was told that he might never be able to play again. Refusing defeat and with amazing perseverance, Huberman managed to regain his former skill.



"It was a chain of miracles," he commented. "My secretary had refused a seat at the front of the plane, but had taken one at the rear, even though the officials considered it not as good. The man in the front seat was killed. If my right wrist had been broken, and my left hand crushed, I would never have been able to play again, but just the reverse happened. Also, we crashed within half-hour's distance of an excellent hospital, which had just been opened in the Netherlands Indies. All these events were my salvation. Perhaps the experience was good for my soul. Perhaps it has served to deepen my outlook on existing values in life and beyond life. Once you have looked in the face of death like that, you are a different man."

After the fall of France he found himself cut off from Palestine, so he returned to the United States, arriving September 5, 1940, after a twenty-two day voyage from Africa.

The next May he received his first papers for American citizenship, and he resumed his American concert career in the 1941-42 season. His appearance with the New York Philharmonic-Symphony, under Bruno Walter, on December 21, 1941, was his first in New York in five years.

His last appearance there was with the New York Philharmonic in December, 1945. At the end of that season he left on a ten-month tour of Europe, Egypt, and Palestine. He had appeared in performances of chamber music with Arthur Schnabel and Emanuel Feuermann.

Bronislaw Huberman, hailed in the United States and abroad as one of the greatest violinists of his time, died June 16, 1946, at his home at Nant-sur-Corsier, Switzerland, a short time after returning from a concert tour of Italy.

He had shown indefatigable energy in behalf of a movement to form a United States of Europe. In this connection, Huberman wrote two books which created vast interest in the political circles of Europe. His books and articles on musical topics are still well known.

In recent years audiences gratefully regarded his efforts in championing the cause of democracy and the rights of the underprivileged. In an address preceding Huberman's many war relief concerts, New York's Governor Lehman made this remark: "He has always been a generous liberal in thought and in action. As early as 1933 Huberman sensed the true danger to the world from Hitlerism. He was in the foreground of those who then dared to label that world menace for what it was. His masterful letter written at that time, declining an urgent invitation to return to Berlin to play with the Berlin Philharmonic Orchestra, will long hold a place in the annals of liberalism and courage."

"Music is some sort of abstract summary or compound of human concrete experiences, of eternal longings, strifes, deceptions, and hopes. That is music!" said Huberman.

He lived in this country during World War II.

Huberman was an unusual personality. During our several meetings in New York I found him to be friendly, affable, and a good companion. He was a philosopher. Human events and human thoughts always interested him, and he had a true sense of humor.

SASCHA JACOBSEN

THE FAMILY OF SASCHA JACOBSEN can trace music in its blood from its earliest recollection. For at least three generations every member of the Jacobsen family, both of the paternal and maternal branches, has played some musical instrument. Some have reached professional attainment, others a high degree of amateur proficiency. Sascha's father is an excellent 'cellist; his mother is as conversant with music as an amateur can be; his brother is a pianist, one sister a pianist, another a violinist. This musical talent has found its highest expression in Sascha, who since childhood has showed great musical gifts. He has justified all the prophecies made for him by famous artists and by his teachers.

Sascha Jacobsen was born in Helsingfors, Finland, December 11, 1895. He spent the first eleven years of his life in Finland and in Leningrad. At the age of eight Sascha began to prepare for the class of Auer, which had become the Mecca of all violin aspirants. But the Russian revolution intervened, and at eleven the boy found himself in America. Soon after he became a member of another famous violin class, that of Franz Kneisel. In 1915 his famous teacher pronounced him ready for public appearance.

Since that time Jacobsen has toured the country extensively, played in large and small centers, and become a favorite with phonograph owners as well. He possesses a marvelous technique, his runs are always clear, and his intonation is almost beyond reproach. He has temperament, but not to the extent of marring his playing or driving beauty from his tone. He has a beautiful artistic outlook and a rare love of his art.

In Sonata recitals Jacobsen has been associated with such celebrated

pianists as Mischa Levitzki, John Powell, and Leo Ornstein. He has been soloist with the New York Symphony Orchestra under Walter Damrosch, with the New York Philharmonic Society under Stransky, with the Philadelphia Orchestra under Stokowski, and with the Metropolitan Opera House.

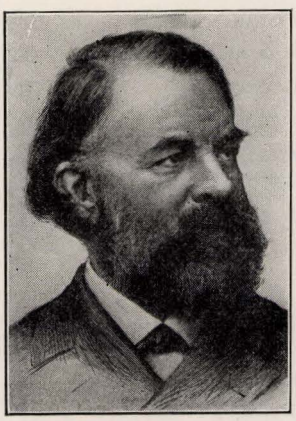
On the death of his former teacher, Kneisel, in March of 1926, Sascha Jacobsen was invited to succeed him as head of the violin department of the Institute of Musical Art in New York.

In 1926 Jacobsen founded the Musical Art Quartet. The original personnel consisted of Sascha Jacobsen and Paul Bernard, violins; Louis Kievman, viola (later replaced by William Hymanson); and Marie RoeMaet-Rosanoff (non-Jewish) playing the 'cello. The Quartet made American and European tours. In 1938 they gave a series of New York recitals, illustrating the development of the string quartet.

Sascha Jacobsen is at present concert master of the Los Angeles Philharmonic Orchestra.

JOSEPH JOACHIM

JOSEPH JOACHIM, one of history's greatest violinists, was born June 28, 1831, in the village of Kittsee, Hungary, within the small radius which has produced three other great musicians—Haydn, Handel, and Liszt. He began to study the violin when barely five years old, under Servaczinski. Later his parents took him to the Vienna Conservatory, where he studied under Joseph Bohm for two years, 1839-41, after which on Bohm's advice he proceeded to Leipzig. With Ferdinand David's friendly help, he met Mendelssohn and played in a concert of Madame Viardot. While in Leipzig he also took lessons from Hauptmann and Mendelssohn. The latter took a particular interest in the boy. On one occasion he said to his parents, "You need not worry about your son. I will also be his relative, will play with him myself, and be his adviser." A few months following Joseph's arrival in Leipzig, he appeared at the Gewandhaus concerts as a finished artist, playing Ernst's "Otello" fantasy. Musical Leipzig was at that time under Mendelssohn's influence, as was the rest of the civilized world. For a boy of twelve to appear at the hallowed Gewandhaus concerts and earn not only the applause of the audience, but also the praise of the all-powerful critics, was something extraordinary. But even greater honors fell to the lot of the wonder-boy the following year, when he assisted at a Gewandhaus concert in a concerttante of four violins in which Ernst, Bazzini, and David took part.



In 1845 Joachim journeyed with Mendelssohn to London. At his first

appearance with the Philharmonic Orchestra, he attracted attention by his excellent interpretation of Beethoven's Concerto. Upon his return to Leipzig, he met Ludwig Spohr, whose acquaintance had a wholesome influence on him. His friendship with Clara Schumann, with whom he often played, was also valuable to him.

Joachim visited England again in 1874, and frequently thereafter, becoming a regular and honored feature of the musical life of that country. In 1849 he made his first appearance in Paris, at an orchestral concert given by Berlioz. Liszt, who had heard of Joachim's rapidly growing reputation, invited him to Weimar to lead the orchestra he conducted. Joachim accepted, and remained in Weimar for two years.

Of particular importance at that period was his friendship with Hans von Bulow, Max Bruch, Raff, Hermann Grimm, Franz Liszt, Rubinstein, and Remeny. In 1854 he went to Hanover, accepting a contract as concert director of the Queen's Concerts. This assured his economic independence.

He was in high favor with King George V of Hanover. Remaining there for twelve years, he met and married Amalia Weiss, a celebrated contralto singer.

In 1869 he was appointed director of the Hochschule fuer Musik in Berlin. On that occasion he received the honorary title of "King's Professor." The same year he was elected member of the Berlin Royal Academy of Art. During the many years of his connection with the Hochschule, Joachim's influence was exerted upon a large number of pupils. Almost every well-known violinist of our time has gone to Berlin to receive his advice and instruction. Among the innumerable pupils he has perfected are Betty Schwab, Gabrielle Wietrowitz, Marie Soldat-Reger, Gustave Hollander, Willy Hess, Jeno Hubay, Leopold Auer (the latter two having since become the greatest violin teachers the world has known), Henri Petri, Karl Halir, Charles Gregorovitsch, Kammervirtuos Ecksher, the famous Professor Marseck, and Tivador Nashez.

Joseph Joachim died in Berlin, August 15, 1907.

DANIEL KARPILOVSKY

DANIEL KARPILOVSKY, violinist, was born in 1896 in Dimer (near Kiev), Russia. He was brought to Kiev at seven, and started violin lessons with Berger, and later with Yellin. The young lad made his professional debut at the age of twelve, when he gave a recital in one of the largest halls in Kiev. He was hailed by the press as an outstanding talented violinist.

In 1907 he went to St. Petersburg, where he received a scholarship in Professor Leopold Auer's master class at the conservatory. At the same time he studied composition with Professor Alexander Glazounov.

When the Auer Quartet was organized (consisting of talented students at the Conservatory), Karpilovsky played the viola. Later, when he went to Berlin, he organized his own string quartet, under the name of Guarneri Quartet, playing first violin.

Karpilovsky came to the United States in 1939. After a short stay in New York, he left for Rio de Janeiro, Brazil, where he taught at the Conservatory and appeared as soloist with orchestras and in recitals.

Karpilovsky makes his permanent home in Hollywood, California.

LOUIS KAUFMAN

LOUIS KAUFMAN, young American violinist, was born in Portland, Oregon. Educated in New York City, Kaufman became interested in music at the advanced age of five. At that time he was in Romania with his parents; and a young lady, living next door to them in Bucharest, was studying violin. Intrigued by young Louis' avid interest in her studios, she began to teach him.



Returning to this country after two years in Romania, Kaufman's parents, encouraging the youngster's interest in music, set him studying with local teachers in Portland, and when he was only ten he toured the country, featured as a child prodigy.

When he was thirteen, Kaufman came to New York to further his studies. He studied with Franz Kneisel at the Institute of Musical Art and was graduated with honors, winning the Loeb Award of $1000 in 1927.

In 1928, as winner of the coveted Naumberg Award, Kaufman made his debut in New York's Town Hall, where he received unanimous praise from press and public. Continuing his concert career, he toured both Europe and America as soloist.

In recent years Louis Kaufman has been occupied with motion picture music. Millions have heard the violin solos he has contributed to many outstanding cinematic scores. Some of his recordings were for such pictures as "Gone with the Wind," "Since You Went Away," "Roughly Speaking," "Of Human Bondage," "Wuthering Heights," "Suspicion," "Going My Way," "The Two Mrs. Carrolls," "Stallion Road," and "The Voice of the Turtle."

Kaufman is particularly known as an exponent of new music, and he has introduced to concert audiences new works of Aram Khachaturian, Aaron Copland, Darius Milhaud, William Grant Still, Ernest Toch, Robert Russell Bennett, Robert McBride, and Leo Knipper.

He recently recorded the prize winning violin concerto of Aram Khachaturian, with the newly established Santa Monica Orchestra, under the baton of its conductor and founder, Jacques Rachmilovich, for the Concert Hall Record Society of New York.

PAUL KOCHANSKY (KAGANOFF)

OF THE MANY ARTISTS who blazed their way into prominence, Paul Kochansky was perhaps the foremost. Music critics say he was one of the few interpretive artists who approached a musical composition from the standpoint of sincerity and truth.



There was an aristocratic point of view in his approach to music; he presented a finer grain in his playing—a distinction that separated him from the many. His tone was wonderfully pure.

Paul Kochansky entertained many of the best-known rulers and imperial families of Europe, among them those of Spain and Belgium, and the late Czar and Czarina of Russia.

Born August 30, 1887, in Orel, Russia, Paul Kochansky, who comes from a fervently pious Jewish family, received his first tuition in violin from his father. When his family moved to Odessa, Paul was immediately admitted to the class of Emil Mlynarsky at the Conservatory. His extraordinary talent enabled him to complete his studies at the age of twelve. After his brilliant success it was stated in the press that not since the foundation of the Conservatory had there been so remarkable a talent as Kochansky's. In consequence Mlynarsky, on being appointed director of the Opera of Warsaw, took his pupil with him to that institution.

The time Kochansky spent in Warsaw was a period of uninterrupted triumphs. In 1900 the Warsaw Philharmonic Society was founded, and Kochansky was appointed first soloist. Two years later he went to Brussels to continue his studies at the Conservatory under the celebrated Thomson. There he gained the first prize with the greatest distinction. He was the protege of the Belgian nobility and especially of the Countess of Flanders, who after his concert personally congratulated him upon his playing. Kochansky then appeared in Antwerp, Liège, Paris, and other cities, and thereafter made a tour through Spain, Greece, Egypt, and Turkey.

In Spain he was commanded to appear before the royal family. The Infanta Isabella of Bourbon presented him with her signed portrait and some jewelry. In 1909 Kochansky returned to Warsaw, where he was appointed professor at the Conservatory, remaining there for two years. He then appeared in Berlin, Leipzig, Vienna, Glasgow, and Edinburgh. Kochansky's London recitals were so successful that the press hailed him as one of the greatest violinists of our time.

His engagement as professor at the Warsaw Conservatory was followed by a similar appointment at the St. Petersburg Conservatory as successor to Auer. He held this post from 1915 to 1918.

Late in 1919 he gave several recitals in Warsaw and appeared fourteen

times with the principal orchestras of Poland. In the fall of 1920 he returned to London, scene of his debut thirteen years before. Leaving behind a respect earned by four recitals and appearances with the London Symphony Orchestra under Albert Coates, Kochansky came to America in 1921 at the invitation of Walter Damrosch, conductor of the New York Symphony Orchestra. His life had been full of work, adversity, war, and art; but he came through triumphantly to win new glories in a new world.

Probably few artists have given more recitals in as many different places as Kochansky. He possessed, besides his genius for the violin, a mentality of a higher order, an ingratiating personality, seriousness toward art, lofty idealism, reverence for the best, sound training, studious habits, experience, and self-mastery.

Paul Kochansky was also a conductor of excellent ability. In 1910 he conducted the Warsaw Philharmonic in Mayrenhoff, near Riga, for a period of three months.

On March 19, 1926, Paul Kochansky, in his second recital of the season at Carnegie Hall, introduced a new suite by Igor Stravinsky, "Suite Après des Thèmes de Pergolesi."

Not only did Stravinsky dedicate this manuscript to Kochansky, but he handed over the rights for its execution, thus allowing him to retain priority for two years, during which time no other violinist was allowed to play it.

Paul Kochansky's two younger brothers are Elli, a 'cellist, and Joseph, a pianist. The former, with whom the author of this book studied under Klengel, showed remarkable genius for his instrument, and at that time displayed great promise for a career as virtuoso. His technique was indescribably facile. In 1924 Elli settled in Warsaw, where he was professor at the Conservatory and first 'cellist at the Warsaw Philharmonic, until his death in 1936.

Joseph, a talented pianist, studied under Wendling at the Leipzig Conservatory. For some time he was assistant professor to Kreutzer at the Berlin High School of Music. His musical achievements brought him a tribute from the Far East, the invitation in 1925 to accept the post of piano professor in Tokyo, Japan.

On May 3, 1927, Poland conferred upon Paul Kochansky the order of the Legion of Honor.

This noble musician died in New York, January 12, 1934.

LOUIS KRASNER

Louis Krasner, violinist, was born in Cherkassy, Russia. He came to the United States at five and attended school in Boston. After graduation from the Conservatory of Music in that city, he traveled to Europe on a scholarship for further study in Berlin under Carl Flesch, in Paris under Lucien Capet, and in Vienna under various distinguished pedagogues. Then came the years as soloist with symphony orchestras in numerous European

cities, and since the war, in America. Orchestras he has played with in this country include the Boston, Cleveland, Chicago, and Philadelphia Symphonies.

Since becoming concert master of the Minneapolis Symphony Orchestra in the autumn of 1944, Krasner has been extolled by residents of that city not only for his excellent work as violinist, but also for his activities in founding and directing the Krasner Chamber Music Ensemble.

In this Ensemble Krasner has introduced new works by Sessions, Piston, Berg, Bartok, Schnabel, and Krenek, as well as such rarely heard classics as the Beethoven Septet and the Schubert Octet.

In his performances as soloist with the Minneapolis Symphony Krasner also stresses modern, little-known works. He performed the Arnold Schoenberg Concerto with it. In his solo appearance with the orchestra on January 10, 1946, he interpreted the Fantasie for Violin and Orchestra, opus 24, by Suk.

Even Krasner's hobbies—musical manuscripts and first editions—have an artistic slant. In fact, music pervades his life in public and at home.

His wife, Adrienne Galimir, of the Galimir Quartet, is a gifted violinist and a worthy musician in her own right.

FRITZ KREISLER

IN MY PREVIOUS BOOK, *Famous Musicians of a Wandering Race,* published in 1927, I opened Fritz Kreisler's biography with the words, "Hats off! And his name is Fritz Kreisler." Twenty-two years after, the words still hold good. Kreisler still wears the crown.



It was said that Paganini's playing was a "magic of the devil." Kreisler has a finer magic—that of entire self-subordination. No other violinist so melts the listening mind, ear, and heart into a common pleasure, a sublime delight.

When I heard him in the days of my youth—in Leipzig in 1907, and in St. Petersburg, 1910-11—the halls were half empty. But always his playing enchanted me. Even in those days he had the gift of a tender lucid style. Kreisler himself has said, "From the age of twenty to twenty-seven I struggled hard for recognition, and yet I played every bit as well then as I do now, but people did not seem to understand it."

Fritz Kreisler was born in Vienna February 2, 1875. His father, one of the leading physicians of Vienna, was also an amateur musician of talent. He is a living refutation of the theory that child prodigies rarely fulfill their promise at maturity. Kreisler was himself a wonder-child. His interest in

the violin began almost with speech. He appeared in a concert in Vienna at seven, and entered the Vienna Conservatory the same year; an exception had to be made in his case, as the entrance age was fourteen.

After three years of study under Joseph Hellmesberger, one of the famous Viennese musicians of the time, young Fritz received the gold medal for violin performance.

From Vienna he went to Paris, where he was admitted to the Paris Conservatory, a pupil of Massart in violin playing, and of Delibes in theory.

At the Paris Conservatory, Massart and Delibes raised their eyebrows somewhat at the inclusion in their classes of the "petit Viennois," then ten years old, but when, two years later, young Fritz won the Premier Grand Prix de Rome against forty competitors, all of whom were twenty years old or more, there was general acknowledgment of his flaming talent.

In 1889, when as a gawky boy of fourteen he made his first American tour with the pianist Moriz Rosenthal, he recalls an odd experience in the rough mining town of Butte, Montana. Thinking that the audience might find one of his numbers too austere, he substituted a lighter number. Late that night the lad was wakened in his hotel room by an imperious knock. A cowboy, accompanied by his small daughter, pointed to the composition that had been omitted from the program, and with a threatening gesture of his forty-five demanded to hear it right then and there. Frightened, the young violinist played the piece. "It's lousy!" commented the cowboy, and dragging away his offsping, he departed peacefully into the night.



At the close of the tour Kreisler went back to Vienna and did an astounding thing, which gives the key both to his character and his genius. He abandoned violin-playing completely, saying that he wished to become a physician like his father. He studied intensively for this purpose. His studies were interrupted by a period of military service during which he became an officer in a regiment of Uhlans.

Kreisler was in Switzerland at the outbreak of World War I. On July 31, 1914, without waiting for a summons, he started for Graz, headquarters of his regiment, and in the middle of August he was sent to the front.

On September 6, 1914, an unexpected Russian cavalry attack descended upon Lemberg, and Kreisler was wounded in the foot by a lance.

With America's entry into the war, Kreisler's return to this country as a violinist became embarrassing. He had been a soldier in the enemy's forces; abuse, antagonism, insult, hate, descended upon him from pulpit and press of this country. He announced his retirement from concert work and escaped to Maine, where, in a deserted corner of the state, he found consolation in his violin.

Among the books written by Kreisler were "Four Weeks in the Trenches" and "My Own War Story," wherein he related his war experiences.

Kreisler's student days were rather stormy. It was hard to get him to practice, for in his childhood he disliked the fiddle.

"I was only seven," he says, "when I attended the Vienna Conservatory and was much more interested in playing in the park where my chums waited for me than in taking lessons on the violin. And yet some of the most lasting musical impressions of my life were received there. Some of the greatest men played at the Conservatory when I was a pupil there: Joachim Sarasate in his prime, Hellmesberger, and Rubinstein, whom I heard play the first time he came to Vienna. I really believe that hearing Joachim and Rubinstein play was a greater influence in my life and did more for me than five years of study. I have worked a great deal in my life, but have always found that too large an amount of purely technical musical work fatigued me and reacted unfavorably on my imagination. Sincerity and personality are the main essentials. Technical equipment is something which should be taken for granted. Technique to me is a mental, not a manual, thing."

While en route to America in 1902, Fritz Kreisler met on board ship a charming American woman, Harriet Lies. In November of that year they were married.

Simplicity is the cornerstone of Kreisler's personality. He has none of the poses and mannerisms affected by many famous musicians.

Kreisler's art is so fine that it constitutes a standard against which all other violin playing is measured. The phrase "Kreisler-tone" is one well known to musicians the world over. The critic, Henry T. Finck, has said, "I have heard Kreisler play when it seemed as if two or three violins were heard at the same time—nay, a whole string quartet."

His tone has great variety of sensuous and emotional shading. When he performed the Beethoven Concerto, and reached the magnificent cadenza he had written for it, one hardly noticed when the orchestra stopped—so full, so rich, so polyphomic, so highly colored was his playing.

On April 26, 1941, an accident occurred to Kreisler which might have had tragic results for the world of art. On that day, as he was crossing a street in New York City, he was struck by a truck which inflicted a fractured skull and internal injuries. He was taken in an ambulance to the Roosevelt Hospital, where doctors pronounced his condition "serious but satisfactory." Six hours later Kreisler was still unconscious, but the physicians said there was no alarm over his condition. Mrs. Kreisler, who had gone to her husband's side as soon as she heard of the accident, engaged a room at the hospital next that of her husband, to be in constant attendance.

Among the first visitors to his sickroom were Efrem Zimbalist, Albert Spalding, George Engels, vice-president of the National Artists Service Bureau, and Howard Heck, Kreisler's personal representative. So many thousands of cables, telegrams, and inquiries arrived daily from all over the world,

that the hospital was forced to issue regular bulletins as though he were a member of royalty.

Mrs. Kreisler was so touched by the anxiety displayed by friends and admirers of her husband from all walks of life that she informd an inquiring reporter, "We hope that with a great deal of care he will pull through. My husband will be in the hospital for some time yet. It is a slow road from here on but he is out of danger." She added that he was "doing very nicely, though he is now going through the headache period.



"He frequently listens to the radio when symphony orchestras are to be heard. The great thing in his mind, the one thing he keeps harping on, is his love of music. Music is the mistress of his entire life. It is the only thing that means anything to him. I shall never be able to thank the country enough for its love of my husband. It was really that love that pulled him through."

After returning home from the hospital, he regained his strength and started to practice the violin in easy stages. The musical world feared that such a serious accident, even though it had not killed the artist, would render him incapable of again appearing on the concert stage. But they were wrong. Thanks to his strong constitution and great will power he overcame all handicaps and on October 31, 1942 appeared in New York at Carnegie Hall—as good as ever!

The music critic Henry Simon wrote in PM of Monday, November 2, 1942: "Fritz Kreisler returned to Carnegie Hall with his old accompanist, Carl Lamson, and a warmly disposed sold-out house, including several hundred listeners on the stage, and standees. Any doubt as to the old favorite's full recovery was dispelled quickly when he started on the Bach A Minor Violin Concerto: the warm inimitable Kreisler tone was there, the individual deeply musical phrasing, the live nervous rhythm, and the wide variety of tone color, applied with impeccable taste. Even the Kreisler intonation which has not always been reliable was truer than it has been for many a year. The audience would have stayed on indefinitely for more encores than they received, warmly applauding and cheering; but Kreisler took out his watch, looked at it quizzically, and the concert was over—an undoubted triumph. There is a temptation here to discourse on the qualities that make Kreisler superior to practically all the younger fiddlers, able as dozens of them are. The good news today, however, is that the old gentleman looked and played as if he would be giving reviewers many years of opportunity to indulge themselves."

In an article headed "Talk with Kreisler" in the New York Times, November 8, 1942, Olin Downes wrote: "Wisely Fritz Kreisler took time for establishing recovery following his dangerous accident in April of 1941 before returning to his concerts. Months prior to his resumed public appearances he had been practicing and even playing informally in the

company of friends, the violin, and the piano, too, when he felt like it. For he's a musician first and foremost, whatever he touches, born that way, with the artist's nature to communicate. And don't forget: he comes from Vienna."

Kreisler remarked, parenthetically, upon a curious manifestation of his illness. Recovering consciousness, he was for a time at the mercy of a singular species of amnesia. For he could remember not one word of his native tongue; he talked entirely in Latin and Greek, of which he has a mastery gained from early and thorough study.

Kreisler wrote a series of compositions in the style and manner of Vivaldi, Couperin, Porpora, Pugnani, and Padre Martini, and published them as his "Transcriptions and Arrangements." This went on for thirty years, and all this time neither fellow violinists, critics, nor the public ever saw through the ruse, and believed the compositions really to be authentic classics.

Finally, when attacked by the press, Kreisler explained fearlessly and frankly his reasons for so doing: "Necessity forced this course on me thirty years ago when I was desirous of enlarging my programs. I found it inexpedient and tactless to repeat my name endlessly on the program."

That was his explanation. Some of his friends and his publishers gave other reasons. Three decades before the violinist had been a young man of thirty. Although he toured the United States when he was fourteen and was well known by the time he was twenty-five, he was not the dominating figure he is today. Incidentally, Mr. Kreisler's colleagues would not have been eager in those days to play the works of a rival and rising virtuoso.



It was Kreisler's consummate musicianship, knowledge, and taste that enabled him to write, and write beautifully, in a widely varied number of styles. It required great genius to compose in the manner of men long dead so that everyone believed the music to be that of the old composers.

So popular have Kreisler's transcriptions been with the public, that violinists have been obliged to perform them time and again. George Enesco, Yehudi Menuhin's friend and teacher, always praised those compositions and recommended that Yehudi study them, regardless of their origin, because he considered them so excellent. Anyone familiar with Kreisler's style would recognize infallible signs of the actual composer.

During a conversation between Mr. Downes and Kreisler, the subject of the famous "transcriptions," which created such a furore in the musical world, was touched on. Kreisler said, "I was accused of meddling. I cannot be the judge of that, but I can swear that I had only one thought—to respectfully clarify where it seemed perfectly evident what was intended, the thought of the master. And look at the row I got into, at least in certain

quarters, with my violin pieces—those issued first as 'transcriptions.' You know, one wants to serve as best one may, but—one wants some peace!"

He maintained that if he had deliberately intended a counterfeit he would have gone about it so much more carefully and effectively that it would have been much harder to detect. And he could have. There is not a better musician, one with more knowledge and taste today, whether playing in his concerts, making an arrangement, writing an original piece, or playing a piano accompaniment for a friend, or, for the fun of it, improving a jazz piece on the ivories. He remains a supreme musician, living in his art, working and thinking in its terms—those of the eternal youth of a most poetical age.

With regard to present-day composition and music in general, Kreisler holds some interesting opinions. "Musical composition is almost at a standstill. The present product is a thing of disturbance. It is the outgrowth of nerves that are upset, a reflection of conditions. What surprises me in all these new efforts is the ponderous laboring after effects with many different instruments and sound devices, when our greatest composers with four simple instruments and the human voice did things that remain eternally beautiful. Dissect what these nervous, excitable people are doing and what do you find? Only what is negligible.

"Music has gone astray. Nevertheless, it is and always will be what it has been through the ages—a cultural necessity, a necessary medium for the refreshing of a person's soul and spirit, so that he can concentrate upon higher things.

"Very little worthwhile is being written for the violin any more. Composers no longer have a feeling for this instrument, for its charm, its loveliness, its intonation, its wealth of possibilities and variegation. At present, technique has become the whole end of playing.

"Music is a panacea affording an escape from all worldly cares. It makes the difficult periods of life that every person passes through much easier to bear."

Most people are curious about the hands of famous violinists. Kreisler hastens to reply. "I am always being asked if I fear using my hands carelessly. I have never bothered myself about them. During my whole life, I've never treated them as if they were anything special. I am a fatalist, and have neither the leisure nor desire to fritter away time. It's the same with my violins. I won't let them be a burden or a care to me. The thief who wants to steal one of them would not benefit much by it. If he tried to dispose of it, it would be immediately recognized. Once in Europe, as a joke, I pretended to offer one of them for sale, concealing my identity. I nearly got arrested. The dealer recognized the violin and knew it belonged to Fritz Kreisler. He refused to believe me when I assured him hastily of my identity. Instead he called in a policeman to carry me off. I had to stand there in the open shop and play for him before he would believe I was myself."

It is said that Jascha Heifetz and Mischa Elman were dining together in a restaurant much frequented by artists. The waiter approached the

table with an envelope which bore simply the inscription, "To the World's Greatest Violinist." Heifetz, who had picked it from the tray, bowed, handed it across the table, and said, "For you, Mischa." Elman read it and said, "No, no!" and handed it back. "Something for you, Jascha." Thus they protested back and forth, until finally Heifetz was persuaded to open it. He drew out the letter and unfolded it. It began, "Dear Fritz."

Fritz Kreisler's brother, Hugo, is a well known 'cellist, member of the Vienna Philharmonic Orchestra.

Kreisler has written a string quartet, several operettas, of which the melodious "Apple Blossoms" is the best known, a violin concerto, and many other compositions.

Kreisler's home is the haven of all who need help or succor. In spite of his enormous earnings, Kreisler is not rich. This is attributed to the fact that a whole group of talented children at the Vienna Conservatory are completely dependent on his support.

WILLIAM KROLL

WILLIAM KROLL, violinist, was born in New York City January 30, 1901. His father was a violinist and gave the boy his first instruction on the instrument when he was but four years old. At the age of ten he went to Berlin, where he studied for three years at the Hochschule under Marteau. At the outbreak of the war in 1914 Kroll returned to New York, where he continued his lessons under Kneisel from 1916 to 1921. He was graduated from the composition class at the Institute of Percy Goetschius. In 1923 he became a member of the South Mountain Quartet sponsored by Mrs. Elizabeth Sprague Coolidge.



He then joined the famous Elshuco Trio on the recommendation of its 'cellist Willeke.

Later he organized his own Sextet, which existed only a few years. In 1935 he became leader of the Coolidge String Quartet. In 1945 Kroll resigned from the Coolidge Quartet and organized a Quartet bearing his name. The other members of the Kroll Quartet are Louis Graeler, second violin, Nathan Gordon, viola, and Avron Twerdowsky, 'cello.

"Music is a loftier revelation than science and philosophy."
—Beethoven.

JENO LENER

JENO LENER, leader and first violinist of the Lener Quartet, world-famous chamber music ensemble, was born in Budapest, in 1894. He was a pupil of Jeno Hubay and was a child prodigy of Hubay's master class. At the age of eleven, he was one of the first violins in the Budapest Philharmonic Orchestra.

In 1918, together with Joseph Smilovits, second violin, Sandor Roth, viola, and Irma Hartman, 'cellist, Lener organized the famous Quartet bearing his name. The original foursome, all members of the Budapest Orchestra, retired to a Hungarian village to study chamber music. They made their debut as a quartet in Budapest in 1919. The next year they played in Vienna, and afterwards in Paris, at the request of Maurice Ravel. Since then they have played all over the world.

The Quartet made its first American appearance in 1929. It was enthusiastically received in a series of concerts at Carnegie Hall.

In 1942 the original foursome disbanded, and the next year Lener organized a new quartet in New York, where he has resided ever since. Last year he took his quartet to Paris to play at the Beethoven Festival there.

Like Lener, his partners Smilovitz and Roth were also pupils of Hubay, while Hartman studied with David Popper. All four were born in the same year.

A few years ago I heard the Lener Quartet when they appeared in Town Hall. They impressed me with their musicianship and intelligent performance of a Beethoven program. The Quartet has given many concerts in every important city of Europe and the United States.

Jeno Lener died November 4, 1948, in New York, after an illness of six weeks. His brother Arpad, a fine pianist, lives in Oslo, Norway.

ISIDORE LOTTO

LOTTO WAS BORN December 2, 1840, in Warsaw.

He studied violin under Massar and composition with Zeber.

Lotto concertized all over Germany and other countries, and everywhere delighted his audiences with his technique and bravura.

In the field of polished French technique, Lotto realized its maximum possibilities. In this respect he was outshone by no one. His faultlessness in the art of conquering all difficulties, his double flageoletti, his wonderful staccato, which only Wieniawsky could execute with equal perfection, impressed his audiences so much that in Leipzig he had to give four concerts in one week, instead of the single one planned.

In 1862 Lotto received the title of Archduke's Soloist, and Kammervirtuoso in Weimar. Some time later he was invited to teach violin at the

Warsaw Conservatory. There he unfortunately fell sick of typhoid, and for several years had to discontinue all artistic and pedagogic activities. On recuperating he returned to Warsaw, where he remained for the rest of his life.

LEA LUBOSHUTZ

LEA LUBOSHUTZ was born in Odessa, Russia, February 21, 1888. She is the daughter of Saul and Gittl Luboshutz. Her father, a violinist, gave her her first lessons at the age of five. At six she played her first concert at a pupil's recital in Odessa. At the age of ten she entered the Odessa Music School, studying under Mlynarsky. Three years later she was heard by Wassily Safonoff, who took her to the Moscow Conservatory of Music, where at sixteen she received a gold medal and the gift of an Amati violin from the Conservatory.



Her adult career began with an orchestral tour through Poland, Germany, and France under Arthur Nikisch, Wassily Safonoff, and others. The Russian Symphony Orchestra, Modest Altschuler conducting, invited her to America to play with them. She came, but returned in three weeks, due to her husband's insistence. Upon returning home she played in a concert of twenty of the best violinists in Moscow and won the prize. Later she began studying with Ysaye in Belgium.

Lea Luboshutz played at the court of the Romanoffs, and for the King and Queen of Belgium.

She appeared in concerts under such famous conductors as Mlynarsky, Lamoureux, Koussevitzky, Dohnany, Glazounov, Cooper, and Rene Baton. In her concert tours she traveled through Germany, France, China, Japan, the United States, and many other countries. In 1921 she appeared as soloist with the Berlin Philharmonic Orchestra and with the Pasdeloup Orchestra in Paris. During the following four years she was professor of violin at the Berlin and Paris Conservatories.

Lea Luboshutz is a player of vitality and a mistress of many moods. She has great technical skill, a broad tone, and much personal and artistic charm. Her style is fluent, brilliant, and finished, and she has a sure musicianly understanding of the music she plays.

During her 1925-26 American appearances she was warmly and enthusiastically greeted by audiences and the press, receiving many favorable reviews. "Mme. Lea Luboshutz," said the Philadelphia Bulletin, "a Russian violinist of remarkable talent, gave a recital in the Academy of Music last evening, which was one of the high spots in the musical seasons of Philadelphia. She played a most difficult and exceptionally varied program, with

an artistry which places her extremely high among women violinists of the present day. She possesses a beautiful tone of great power and of equal sweetness, and plays for the music rather than for the effect pyrotechnics will produce."

Together with her sister Anna, a 'cellist, and her brother Pierre, a pianist, Lea organized a trio, concertizing with much success in Europe. Anna was a pupil of von Glenn, receiving the gold medal, while Pierre studied with Shumnoff.

On November 21, 1926, Lea Luboshutz appeared as soloist with the State Symphony Orchestra in New York, giving a first performance of Prokofieff's Violin Concerto. She played the difficult score with brilliance and a fine tone distinguished for its purity of accent and intonation. She was an ideal interpreter for the work, presenting its many interesting points with great clarity.

In 1927 Lea Luboshutz was invited to be a member of the faculty of the Curtis Institute of Music, where she has since conducted classes in violin playing. Boris Goldowsky, the well known pianist, is her son.

FRANCES MAGNES

EARLY IN FRANCES MAGNES' life it was recognized that she would reach the inner circle of the violin great. Thanks to the encouragement of many people and her priceless inborn gift for music, Miss Magnes is today well on her way towards fulfilling that prediction.



Frances Magnes was born in Cleveland, Ohio, April 22, 1922.

She began her musical studies at the age of six under her mother's guidance, and it seemed only natural that she should turn to the violin for the expression of her artistic nature, since both her grandfather and her great-grandfather had been violinists. Her grandfather then took over as her teacher, and later she continued with Herman Rosen, pupil of Leopold Auer, Louis Persinger, and Adolph Busch, all of whom granted her scholarships in recognition of her unusual talent. It was at the suggestion of Louis Persinger that Miss Magnes went to Fontainebleau to study with Andre Asselin, prior to concertizing in France.

At fourteen Miss Magnes appeared as a soloist with the Cleveland Symphony Orchestra. The event served as a stepping-stone for appearances with numerous symphony orchestras throughout the country. For two seasons she toured coast to coast as featured soloist with the Adolph Busch Symphony.

In 1946 she achieved success in her Carnegie Hall debut. New York

critics gave her rave notices. In the New York Times Noel Strauss called it "A Brilliant Debut," and lauded her for "gifts of an uncommonly high order."

After many scintillating appearances to capacity audiences throughout the nation and in Canada, Miss Magnes gave her second Carnegie Hall recital in 1947, repeating her success of the previous year.

Frances Magnes possesses a rich tone and remarkable technical dexterity as well as an excellent stage appearance.

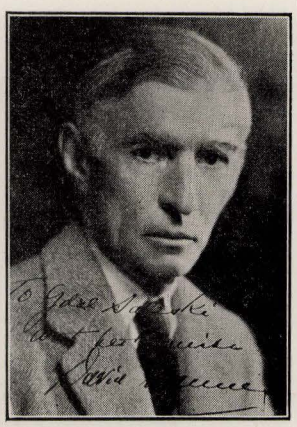
Among the awards she has won are that of L'Ecole Americaine in France, the Lucius Pryor Award (1942), the American Artists Award (1945), and the Brooklyn Academy Award (1946).

After her recital in November 1948 in Carnegie Hall, The New York Times wrote, "Frances Magnes, who gave her third Carnegie Hall recital last night, is both a superb technician and an interesting musician."

Frances Magnes is married to Baruch Magnes, son of Dr. Judah L. Magnes, head of the Hebrew University in Jerusalem, who died October 1948 in New York.

DAVID MANNES

DAVID MANNES is known in the United States for two things: first, the Mannes School of Music, founded by him in New York, of which he is director and owner; second, his directorship of the Metropolitan Museum of Art Saturday Evening Free Concerts. Furthermore, Mannes is founder and director of the Music School Settlement for Colored People in New York. The David Mannes School of Music holds a place in the pedagogic field in America second to none. The Metropolitan Museum Concerts, given every Saturday night between January fourth and March fourth of each year, are financed by philanthropic New Yorkers.



To the spacious halls of the great Museum six to eight thousand persons come to listen to the music of the great masters. Mannes' programs often include Tschaikowsky's "Sixth Symphony," Beethoven's "Fifth," the symphonies of Schumann and Dvorak, and many of the works of Wagner and Bach.

This famous American violinist and pedagogue was born in New York, February 6, 1866. His teachers were Carl Richter and John Douglas in New York, De Ehna and Halir in Berlin, and Ysaye in Brussels. In 1891 Mannes was "discovered" by Walter Damrosch, who appointed him to the last stand of the New York Symphony Orchestra's violin section, from where the young musician swiftly moved to the front. Later he became concert master, which post he held until 1912. Mannes gave chamber music con-

certs with his own organization, and some time later founded the Symphony Club, of which he was conductor.

In 1898 he married the talented pianist, Clara Damrosch (daughter of Dr. Leopold and sister of Walter Damrosch). Within two years after their marriage, they became famous for their joint sonata recitals, which they gave for several seasons in and around New York City.

For several years he was supervisor of music at the Cleveland Laurel School and also conductor of orchestral concerts for young people in Greenwich, Connecticut. Both David Mannes and his wife received the rosette of "Officier de l'Instruction Publique" for their work as artist-educators, conferred upon them by the Ministère de L'Instruction Publique et Beaux Arts of France, in September of 1926.

Few citizens of any city have so nobly and wholeheartedly served the cause of art in the city of their birth as has David Mannes. His special interest in the Negro population of the vast metropolis labels him a man of wide sympathies, which alone should assure him of a place of honor and esteem among his fellow-citizens, as well as of the larger fraternity of music lovers of all cities and lands.

YEHUDI MENUHIN

A "CHILD-WONDER" WHO LIVES to justify his early fame is Yehudi Menuhin.

Prominent musicians and critics paid him high praise when he made his debut at the Manhattan Opera House, January 17, 1925, at the age of eight. Efrem Zimbalist and Mischa Elman, who were among those present, were astounded by this unusual talent.



"Let your pen fly; you can't overdo it! This boy puts us all to shame!"

These words were spoken by the assistant concert master of the San Francisco Symphony Orchestra when Yehudi, at the age of six, swept San Francisco off its feet by his solo playing. His superb technique, his musical comprehension, and his warmth of temperament brought down the house.

A short time later the little fellow gave another demonstration, at his own recital in San Francisco, of his uncanny powers as violinist. Many of the audience were so enthusiastic that they broke into some of his numbers with thunderous applause. Yehudi's poise at the outbreaks was that of a seasoned soloist. The first number was Vieuxtemps' "Fantasia Appassionata." Then he gave two encore pieces, Tschaikowsky's "Chant sans Paroles" and Victor Herbert's "A la Valse." When he played the Mendelssohn Concerto he convinced even the hardened music critic, Red-

fern Mason, of his genius, as is evidenced by the following, which appeared in the newspaper the next day: "His conception of what the music means was so ripe, the manner of its production so artistic that, if the player had been invisible, we could have thought that we were listening to the playing of a proved master. I thought of Joachim who, when a lad, left his boat in the bathtub and dried his hands, to play this same work for Mendelssohn himself, and was publicly embraced by the composer. I think Mendelssohn would have done the same to Yehudi if he had heard him last night." Then Yehudi played Paganini's "Moto Perpetuo." The audience gasped at the speed of this number, so masterfully rendered and with so much feeling.

His teacher, Louis Persinger, wrote in the "Violinist" of August, 1925: "People have been kind enough to 'blame' me for creating some of the mature understanding and musical richness of Yehudi's playing, but it is all within the boy himself, and I am happy to be the guide who takes him along the good path."

Contrary to popular belief that he was born in California, Menuhin really was born in New York City, January 27, 1916. He is the oldest of three children of Mr. and Mrs. Moshe Menuhin.

Yehudi's father was born in Gomel, Russia, and his mother Marutha (née Frumkin), in Alushta, Crimea. They left Russia for Palestine while young children. There they attended high school until 1913, when they became engaged. In November 1913 they arrived in this country; a year later they were married in New York City. At the same time Moshe Menuhin attended New York University, from which he was graduated in 1917.

Yehudi was born in New York City January 22, 1917. Nine months later the Menuhin family left for San Francisco.

After the early sensation he created, Yehudi was engaged to play the Beethoven Concerto with the New York Symphony Orchestra, on November 25, 1927, under the baton of Fritz Busch. I was a member of the orchestra at the time, and I saw the audience go wild with enthusiasm at his thrilling performance. I was stirred by him as I had been by Jascha Heifetz' playing in Russia at the age of nine, by Mischa Elman in his exquisite rendition of Tschaikowsky's Concerto in Leipzig, when he was thirteen, and by Toscha Seidel, when he too was a youngster.

I must confess that I can only with difficulty convey the effect on me of his divine playing. There stood a youngster of ten, looking for all the world as if he had just escaped from kindergarten to amuse himself solemnly with a toy fiddle! And there he was, playing the concerto whose glories Ysaye and Kreisler had evoked on that selfsame august stage. He was dressed in a white shirt with short sleeves, black velvet knee-breeches, and socks, the time-honored costume of all child prodigies, with the possible omission of a velvet jacket with collar and cuffs of lace. Yehudi handed his violin to Mr. Gusikoff, concert master of the orchestra, who tuned the instrument properly, and, amid a breathless silence, Mr. Busch began the long first *tutti* of the Beethoven Concerto. While the *tutti* was in progress the boy stood quietly, without the slightest evidence of concern, until one began to fear he would miss his entrance. But a moment or two before the

violin solo appears in the score, Yehudi quietly adjusted a good sized black pad which dangled from his violin, tucked his fiddle under his chin, and began the most difficult piece of violin music ever written.

The next day Samuel Chotzinoff rushed to proclaim in the New York World: "From the first broken octaves with which the violin sails into the Concerto it was at once apparent that Yehudi was an authentic genius. It was the beautiful mature instinct of the young virtuoso that made this weary reviewer sit up and marvel. From the fingers of this child of ten the Beethoven Concerto flowed in all its nobility, its unbounded repose, its thoughtful, subjective beauty."

Olin Downes wrote in the New York Times: "There was an extraordinary demonstration when the 11-year-old violinist, Yehudi Menuhin, played the Beethoven Concerto with the New York Symphony Orchestra last night in Carnegie Hall. The hall was crowded to capacity with an audience which had gathered with curiosity rather than belief that a child could adequately interpret such a composition, even if he were able to deal with its technical demands. But when the bow touched the strings it was evident that an exceptionally good technical groundwork was behind the performance. There was the silence that betokens the most intent listening until the cadenza of the first movement, when applause broke out and threatened to stop the performance.

"He felt and he conveyed, very beautifully, the poetry of the slow movement, and his playing of the finale was of refreshing taste and simplicity. When he finished, hardened concert-goers applauded, cheered, and crowded to the stage. The orchestra applauded as loudly."

After his successful debut, Mrs. J. Casserly of New York presented Yehudi with a Stradivarius violin, said to cost $75,000.



Menuhin at eight

Later, while touring Europe, he continued his studies with Adolf Busch and Georges Enesco. It It was then that he made his Paris debut with the Lamoureux Orchestra, under Paul Poray, playing three major violin concertos on one program. He took Paris by storm.

After his debut in Berlin, where he played the concertos of Bach, Beethoven, and Brahms, some critics said that playing such as Menuhin's had not been heard since Joachim.

In Romania he was the protege of Queen Marie; in Brussels, while ill, he was nursed by the late Queen Astrid. On November 14, 1931, he appeared in Leipzig on the 150th anniversary of the foundation of the Gewandhaus Orchestra, playing the Mendelssohn Concerto with enormous success.

In 1935 he went into two-year retirement on a ranch in the Santa Cruz mountains in California. When he returned to the concert stage, the critics unanimously greeted him as one of the foremost violinists of our age.

On a sunny December day in 1925, I visited the Menuhin family in their apartment at the Hotel Colonial, New York. I was told many interesting facts of Yehudi's childhood.

Menuhin is Anglo-Saxon in appearance—fair-haired and blue-eyed. He is calm and genuinely absorbed in his work. From his first concert at the age of eight he has been carefully trained, and his parents have never forced or exploited him to their own ends.

His mind is as resilient as his healthy body. He speaks and writes in eight languages and is interested in sport, the arts, and literature.

In 1937 Yehudi introduced the "lost" Schumann Concerto in the United States. The story of this piece is that the violinist Joachim, who owned the manuscript, willed that it should not be published until a hundred years after the composer's death—after 1956. Joachim had felt that the Concerto was the work of a tired mind, and would do harm to Schumann's memory. Menuhin, while touring Germany, used his influence with the authorities in Berlin to dig out of the archives of the State Library this long-awaited concerto, and obtained exclusive right for performing it outside Germany.

In the summer of 1940, while on a pleasure trip to Australia, Yehudi, with the aid of his gifted pianist-sister Hepzibah, raised $50,000 for the war victims.

Hepzibah, who was born in San Francisco in 1920, and studied piano there with Marcel Ciampi, is a concert pianist in her own right. She has appeared in solo performances, but more often has scored successes in sonata recitals with her brother Yehudi. She is married to Lindsay Nicolas, brother of the former Mrs. Yehudi Menuhin.

On May 26, 1938 Menuhin was married in London to Nola Nicolas of Australia. Nine years later, on September 27, 1947, they were divorced in Carson City, Nevada. Their two children, a daughter (born in 1939) and a son (born in 1940) remained with their mother.

On October 19 Menuhin married Diana Gould, an English ballet dancer. She is the stepdaughter of Vice Admiral Sir Cecil Harcourt, second in command of the Mediterranean Fleet. The ceremony was performed at the Chelsea registrar's office.

Their first child, a son, was born July 26, 1948, in Edinburgh, Scotland.

Auer told the mother of one of his child prodigies: "Madam, I fear the study of music is wasted on your boy; he has no talent at all, and if you wish me to be honest, I suggest that he discontinue his lessons."

Horrified, the mother gasped: "No talent? Not a genius? Then what am I to do with his long, golden hair?"

NATHAN MILSTEIN

As to whether one or another violinist is greater, I should dislike to be asked to judge. Too many of the artist's admirers might seek my aging scalp. But I feel that when great players are mentioned, Milstein must have his encomia.



Milstein himself says that it was an "external circumstance" which directed his urge for artistic expression toward the violin.

"I started to play the violin," he said, "not because I was drawn to it but because my mother made me. I was attracted to music. I wanted to hear it, and I wanted to make it. My mother sensed my affinity for music and made me practice regularly. It was only when I progressed far enough to feel the music itself in my playing that I practiced willingly and eagerly."

Milstein was born in Odessa, Russia, December 31, 1904. He studied first in his native city with Stoliarsky, later with Ysaye and Leopold Auer in Petrograd. Although he played in public when he was only ten years old, he did not pursue a career as a "child prodigy," and he was nineteen when he made his first concert tour of Russia—a joint recital tour with a close friend, destined to become one of the greatest pianists of generations, Vladimir Horowitz.

In 1925 he left Russia, taking nothing with him. Even his Guadagnini remained behind. He arrived in Paris sans violin, money, or connections. It was not long, however, before a manager heard of his arrival and offered him a debut. A music patron lent him a Stradivarius for the occasion, and his first concert was such a sensation that he had no difficulty in procuring other engagements throughout Europe.

In the years since then the violinist has reached the topmost flights of his profession and has become an international celebrity. He first came to America in October, 1929, introduced by Leopold Stokowsky and the Philadelphia Orchestra. He has since appeared annually as a feature soloist in almost every city in the country, playing with all leading symphony orchestras.

Speaking of one of his early professional concerts, Milstein recalls this amusing story: "In 1920 I played in my native City of Odessa and received the impressive sum of 1,000,000 rubles—approximately $500,000 in normal times. It certainly would have been a tidy sum, but unfortunately we were in the midst of inflation and the one million rubles were then worth about two hundred."

He used to spend his summers in Gstaad, the lovely Swiss resort town, nestling under the snowy Oldenhorn. Living in a neat chalet, he practiced

his violin, visited with his neighbor Rachmaninoff, and went swimming in the pool of the famous winter Palace Hotel.

Nathan Milstein has been accumulating audiences in the manner of a snowball rolling downhill, the difference being that so far the violinist has been rolling uphill.

On December 11, 1942, I heard Milstein play in Carnegie Hall. The program opened with Tartini's "Devil Thrill" sonata, most imaginatively presented. This masterpiece, which requires consummate skill, was performed with amazing ease. This he followed with the Mozart Concerto and Bach's G Minor Sonata, but the novelty on the program was Hindemith's Sonata No. 1. The entire program was played superbly.



After his recital on December 9, 1946, in the same hall, Harold C. Schonberg wrote in the New York Sun: "The violin playing of Nathan Milstein, who was heard last night in Carnegie Hall, is the sort to arouse envy among any colleagues who happen to be listening. There is no secret of technique he has not mastered, and the notes flow from his bow with a smooth facility that makes whatever his fingers do sound easy. His intonation is impeccable, his tone is big and silvery, his fingering perfectly even.

"His own 'Paganiniania' Variations, for unaccompanied violin, is one of those pieces of technical legerdemain that a violinist manufactures for his own special capabilities. Milstein's capabilities are extra special, and his virtuosity might be equaled by a few contemporary violinists, but surpassed by none."

Now Milstein is at the peak of his mastery and stands in the front row of the world's great violinists. He has made innumerable tours of the United States, Canada, and Europe, among them his triumphal first post-war tour in 1947. He has made repeated recital and orchestral appearances in Copenhagen, Stockholm, Brussels, Paris, London, Zurich, and Scheveningen, Holland, where he opened the famous orchestral season, the first full-fledged one since the war began. He has toured South America three times, Mexico twice, and also Egypt and Palestine.

Milstein also has a talent for painting. He loves to paint water colors and has a fresh and original way of expressing himself in this medium. However, to the dismay of friends, he will pick up what seems to be his best painting, look at it critically, and then calmly tear it up, saying, "I don't like this one any more."

Of medium height, with dark-brown hair and brown eyes, Milstein has a sensitive, mobile face and a quick, engaging smile. He is a marvelous mimic and can keep a party entertained for an entire evening, imitating his distinguished colleagues. He discloses their mannerisms, their expressions, and their gestures, but this always in good fun, never maliciously.

MISCHA MISCHAKOFF

THE EVOLUTION OF MISCHAKOFF'S NAME is a rather complicated story. His father's name was Beckerman, but for some reason of his own he changed it to Fischberg. His son Mischa made use of his own first name, adopting the surname of Mischakoff, under which he is now known.



Mischa Mischakoff was born April 3, 1895, in Proskouroff, Russia. His parents were Isaac and Masia Fischberg. Little Mischa showed a liking for the violin at the age of five, and received his first instruction from his father, a flutist. After two years under his parent's care, he continued with his brother for three. At nine he went to study in the Imperial Conservatory in St. Petersburg with Korguyeff, one of Leopold Auer's pupils. He was graduated in 1914, at the age of sixteen, winning the highest honors offered by the institution, the gold medal and the Anton Rubinstein prize of 1,200 gold rubles. When Korguyeff first heard the talented boy (Mischa's brother has told the writer), he not only accepted him immediately, but offered him a stipend for life.

He came to America in October of 1922. On his arrival Mischakoff gave a series of successful concerts, but his first real success was at the auditions for the Stadium Concerts, in 1923. Out of five hundred applicants, he was the only soloist selected. He made his American debut as soloist at a Stadium concert in New York July 27, 1923, playing his famous Stradivarius. The following seasons he gave recitals in Carnegie Hall and Town Hall, and also appeared as soloist at a Sunday evening Metropolitan Opera House concert. Then came his appointment as concert master of the New York Symphony Orchestra, October 31, 1924, which assignment he held for two seasons.

In April 1927 Mischakoff resigned from the New York Symphony Orchestra, to become concert master with the Philadelphia Orchestra under Leopold Stokowski. After seven years with this organization, he was engaged as concert master by the Chicago Symphony Orchestra. In 1937 Mischakoff resigned from his post in Chicago to accept the invitation of Maestro Toscanini to become concert master of the newly formed NBC Symphony Orchestra.

On November 13, 1948, Mischakoff played the solo part of Brahms' Double Concerto under the baton of Arturo Toscanini (Frank Miller played the 'cello part). His performance was highlighted by impeccable technique, sound musicianship, and warm tone.

NICOLAS MOLDAVAN

NICOLAS MOLDAVAN was born in the town of Kremenetz, Province of Volhyn, Russia, January 23, 1891. When he was two years old his parents moved to Odessa, where he began his musical education at the age of seven under Professor Perman. Later he studied with Professor Alexander Fidelman. In 1906 he received a scholarship at the Conservatory of Music at St. Petersburg, where he remained until 1912, graduating with the highest honors from the classes of Korguyeff. When the World War broke out, Grand Duke Boris took a keen interest in the young musician and had him organize a trio. He soon became a favorite of the Grand Duke's family, who himself presented him with a diamond pin and gold cigarette case at the termination of the war.

During the revolution of 1917 Moldavan joined the ensemble "Zimro" as a violin player, and in 1918 he left Russia with that organization. Since that time he has specialized as a violin player. After an extensive tour with "Zimro" in Siberia, China, Japan, Java, and British Columbia, he finally arrived in the United States, where he soon became one of the leading and most popular viola players in New York City. After his three successful years with the Lenox Quartet, Mischa Elman chose him as a member of his own quartet, with which he played many successful recitals and also made phonograph recordings.

He has appeared in concert with some of the greatest artists, including Harold Bauer and Jascha Heifetz. He has also taken part in the Berkshire Music Festivals. In 1924 he was chosen member of the Beethoven Association.

Moldavan's fame as a brilliant viola player spread rapidly throughout the United States. When in 1925 the famous viola player of the Flonzaley Quartet, Louis Bailly, resigned, Moldavan became his successor immediately. The Flonzaley Quartet is the foremost music organization of its kind in the United States, and the appointment of Moldavan to the place of violist was the first instance since its existence that this body had admitted a non-Latin to its membership, and a Jew at that.

At present Moldavan is a member of the NBC Symphony Orchestra under Arturo Toscanini.

Play much in orchestral and chamber music ensembles. Thereby the musician is educated.

ERICA MORINI

ERICA MORINI, distinguished violinist, who has been pronounced the equal of the greatest of her male colleagues, was born in Vienna, January 5, 1906. Her family (especially on the paternal side) has been musical for as far back as can be remembered. At four she began to display a marked aptitude for the violin. Her father, Oscar Morini, head of a music conservatory, gave her her first instruction, but the child's swift and startling development persuaded him, after only two years, to take her to Professor Sevcik.



Erica Morini was never a child prodigy, for she was always a perfectly normal child, studying and playing as other children do and living the ordinary life of a child. She was educated at home, so that she might have more time to play her violin, but she took the regular examinations and was given satisfactorily high marks in every subject except mathematics, for which she has the average girl's distaste.

"At first I wanted to play the piano, but my father's own talent was for the violin; and so it was the violin for me," she says. Like many musicians, Erica Morini hated to practice when she was young. "And I still hate to," she confessed. "I must have someone sitting by and talking to me when I practice scales. It is so dull otherwise." When she was only five years old, Erica was called into the headquarters of the Austrian General Staff to play before Archduke Karl, later Emperor of Austria. The child made a deep impression and after this concert Vienna was hers.

After a few months of study with Sevcik, the master exclaimed, "She knows everything that can be taught!" She finished the master course at the age of eight. The following year she made her debut in Vienna with such sensational success that six additional concerts were arranged in that city the same season. Her orchestral debut was under the baton of Artur Nikisch in Leipzig.

So little was known of Erica Morini in Leipzig that not even all the members of the orchestra knew that she was only eleven years old. Yet it was after this concert that Nikisch expressed his opinion in these words, "Erika Morini is not a wonder child, she is a Wonder!"

The concert was so successful that Nikisch at once engaged the young violinist to play with him in Berlin, and until her departure for America she played with him at least twice a year. Engagements with other notable conductors followed at once upon the critical approval of Nikisch's audiences. Felix Weingartner chose her often as his soloist, and during the Music Festival Week in Vienna in 1920, she was the only artist thus distinguished.

The war naturally limited the scope of Morini's activities, but as soon as actual hostilities ended, while the Peace Conference was in progress, she was invited abroad and made a tour of Romania and Poland. The profundity and understanding she displayed amazed her auditors, who for the first time heard an expression in music of the terrible emotions of years of war. In the midst of poverty and desolation, the tributes paid to Erica Morini could not be the extravagant jewels and gifts of former times. Even flowers were prohibitive. But baskets of food, cherished loaves of white bread, and other simple necessities, were sent to her as tributes to her playing.

On her return to Vienna, she was about to start a tour of Switzerland, when Otto Weil of the Metropolitan Opera House brought word of her genius to Mr. F. C. Coppicus, proprietor of the Metropolitan Bureau, who engaged her for America. Her first American appearance, in Carnegie Hall, as soloist with the New York Philharmonic Orchestra under Bodanzky, January 26, 1921, was made without advance publicity. The result was electrifying, for the city, swamped by violinists of high talent, was quite prepared for another, but totally unprepared for the unheralded appearance of a genius. The notices she received the morning after express the excitement and wonder of those who heard her. Within four weeks she was compelled to play four New York recitals and only later could she start on her first American tour. Since then Erica Morini has been soloist with the New York Philharmonic Orchestra, the Metropolitan Opera House, and the symphonic societies of Chicago, Cincinnati, Minneapolis, and other cities. After many appearances throughout the country, she returned to Europe, triumphantly playing in England, Russia, Germany, France, and Australia. Several years later she returned to the United States. After her re-appearance in New York, Olin Downes wrote: "As a young girl, Miss Morini made herself known in this city as a performer of exceptional but uneven equipment. . . . It is evident that in five years' time Miss Morini has made a prodigious advance. . . . Everything was done beautifully."

The author of this book had the opportunity to hear Miss Morini in Bergen, Norway, in the years 1919-1921, when she was accompanied at the piano by her sister (a very gifted pianist, now living in San Francisco, and married to the violinist Volski). Her playing was of a noble quality, her tone possessing true masculine breath and vigor.

Morini's art and fame have grown so that she is everywhere acknowledged the peer of all violinists of her sex, being compared with the greatest living masters, Kreisler, Heifetz, and Elman. A complete mistress of technique, Morini is able to concentrate her entire attention on the music itself. the interpretation of its glories. "Her tone is a heartbreaker," wrote one critic, "but it is not her tone alone, it is her ability to extract, as it were, the very essence of music and convey it across the footlights to the audience. She is able by her genius to reduce to a common denomination her own soul, the soul of music, and the soul of her listeners."

In July, 1948, Erica Morini played the Tschaikowsky Concerto under the baton of Fritz Reiner at the Lewisohn Stadium in New York. Louis

Biancolli wrote in the World Telegram: "More than 14,000 held their breath while Miss Morini spun out the magic line of beauty in the Tschaikowsky classic. Viewed from any angle, this was playing in the great tradition. Few need reminding today that Erica Morini is the world's first lady of the singing bow, and there were those last night who wondered why the distinction should be limited to the distaff side. In the three T's that count —tone, technique, and temperament—Miss Morini is second to none."

Erica Morini, now an American citizen, lives in New York. She is married to Felice Siracusano, head of a large jewelry firm. A modest woman, she possesses charm and beauty. She ranks among the elect interpreters of her instrument, a violinist of the ages.

Her most hilarious concert, Erica Morini recalls, was in Tel-Aviv, Palestine, in 1936. "The audience sat in the sand," Miss Morini relates. "All the time I was playing they made loud noises—I wasn't sure whether the noises were meant to be complimentary or not. But in between numbers they made it perfectly clear. When they liked a composition especially well, they halted the recital and came right up on the stage to shake hands with me. I had several marriage proposals in the course of the recital. Naturally, that flattered me!"

TIVADOR NACHEZ

NACHEZ, THE CELEBRATED VIOLINIST who achieved world fame, was a pupil of Joachim. He was born May 1, 1859 in Budapest. Robert Folkmann and Franz Liszt took a lively interest in him, and a government stipend enabled him to continue his education under Léonard in Brussels. His technique was highly developed.



Although Nachez made London his residence, he undertook concert tours in Germany, Switzerland, Russia, France, Holland, and the Scandinavian countries. The famous Hungarian violinist played before Queen Victoria, Wilhelm I and II, the Russian Emperor and Empress, the Danish royal family, and other crowned heads.

He also won laurels in Leipzig, Dresden, Breslau, and all the large German cities. He was likened many times to the greatest violinist of all time—Paganini. This is what a Duesseldorff critic once said of him: "Tivador Nachez recalls the times of the great Paganini. It is true that our knowledge of the latter emanates mostly from written sources and portraits, with which Heinrich Heine surrounded him in his 'Thoughts During Paganini's Playing.' Nachez' pale, inspired face, his black hair, the calm which he preserves during demoniacally strong playing, resurrected before us the image of Paganini."

Nachez enriched the literature of his instrument by his famous "Danses

Tziganes," which are genuinely musical and effective. However, their composer regarded them with mixed feelings.

William Martin, in his book "Violin Mastery," relates what Nachez once said to him: "I have done other work that seems to me relatively much more important, but when my name happens to be mentioned, echo always answers, 'Gypsy Dances, my little Gypsy Dances!' It is not quite fair. I have published thirty-five works; among them a Requiem Mass, two overtures, two violin concertos, three rhapsodies for violin and orchestra, variation on a Swiss theme, romances, a polonaise, three Hungarian poems, Evening Song, three classical master works of the seventh century, to say nothing of songs, and the two concertos of Vivaldi and Martini which I have edited are practically new creations. I wrote the 'Gypsy Dances' as a mere boy, when I was studying with Leonard in Paris, and really at his suggestion. Leonard was not my first teacher. I took up the violin when a boy, five years of age, and for seven years practiced from eight to ten hours a day, studying with Sabartheil in Budapest, where I was born. But England, the land of my adoption, in which I have lived this last twenty-six years, is the land where I have found all my happiness, and much gratifying honor, and of which I have been a devoted, ardent, loyal, and naturalized citizen for more than a quarter of a century. Playing with Liszt is my most precious musical recollection of Budapest.

"What happiness there was in playing with such a genius! I was still a boy when I played the Grieg 'F Major Sonata,' which has just come fresh from the press with him. There was not a trace of condescension in Liszt's attitude toward me, but always encouragement, a tender, affectionate, and paternal interest in a young boy, who at that moment was a brother artist. Through Liszt I came to know the great men of Hungarian music of that time—Erkel, Hans Richter, Robert Volkmann, and Count Gezer Zichi—and eventually I secured a scholarship which the King had founded for music, to study with Joachim in Berlin. Hahag was my companion there, but afterwards we separated, he going to Vieuxtemps, while I went to Leonard in Paris. Liszt had given me letters of introduction to various French artists, among them Saint-Saens. When I left Paris I went to London, and then began my public life as a violinist. I played no less than three times as a soloist with the Royal Philharmonic Symphonic Society of London—once under Sir Arthur Sullivan, once under Sir A. C. McKenzie, and once with Sir F. Cowen. On the last occasion, I was asked to introduce my new second Concerto in B Minor. I appeared also under Liszt, Rubinstein, Brahms, Pasdeloup, Sir August Manns, Sir Charles Halle, Weingartner, Hans Richter, and others.

"I also remember with pleasure an episode at the famous Pasdeloup concerts at the Cirque D'Hiver in Paris, on an occasion when I performed the F Sharp Minor Concerto of Ernst. After I had finished, two ladies came to the Green Room; they were in deep mourning, and one of them, greatly moved, asked me to 'allow her to thank me' for the manner in which I had played this concerto. She said, 'I am the widow Ernst.' She also told me that since his death she had never heard the concerto played as I had played it,

The other lady was the Marquise de Gallifet. Mme. Ernst later presented me with her deceased husband's bow, and an autographed copy of the first edition of Ernst's transcription for solo violin of Schubert's 'Erlkoenig.' "

Tivador Nachez died May 29, 1930, in Lausanne.

RICARDO ODNOPOSOFF

Ricardo Odnoposoff, born in Buenos Aires, Argentine, of Russian parentage, can not remember a time when he was not playing his violin, because he began with a quarter size instrument at an age when most children play only with dolls or blocks. However, at five he gave his first concert in his native Buenos Aires, so appealing to the hearts as well as the ears of his audience that he was carried about the concert hall on the shoulders of admirers.



Studying in Argentina with a pupil of Leopold Auer, the youngster gave a concert every year until, at the age of twelve, he was taken from Buenos Aires to Berlin, where he studied under the tutelage of Carl Flesch. While still a student, he received the unprecedented honor of being chosen soloist of the Berlin Philharmonic by conductor Erich Kleiber, a recognition never before accorded a not-yet-graduated artist. He immediately created a sensation, and has been engaged in musical triumphs ever since.

In 1932 Ricardo Odnoposoff won first prize in the International Contest at Vienna, then embarked on an overwhelmingly successful tour of his native continent. Europe called him back and held him for many years. In 1937 he won the violinist's highest award—State Prize in the Brussels "Concours International Eugene Ysaye." Season after season, success followed success on long and arduous concert tours covering Europe and South America; and in February, 1944, the North American public finally had the opportunity to hear this far-famed violinist. At his Carnegie Hall debut he was hailed by the New York Times as "One of the outstanding violinists of the day," and the Herald Tribune wrote, "Odnoposoff possesses an astonishing physical mastery of his instrument."

In the spring of 1946 Odnoposoff set forth on his seventh consecutive tour of Latin America. He concertized in Scandinavia, Holland, Denmark, Belgium, France, Great Britain, Switzerland, Italy, Spain, and Portugal during the early months of 1947, and was everywhere acclaimed as a top-ranking violinist.

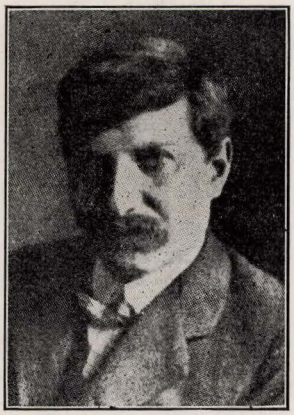
Ricardo's younger brother Adolfo is an extremely gifted 'cellist. In 1946 Adolfo came to the United States. He made his debut at Town Hall, and proved himself a serious artist with ample control of his instrument.

The program included: Suite by Hervelais, Haydn's Concerto in D major, Schubert's Arpeggione Sonata, Variations by Cesare Brero, and pieces by Hindemith, De Falla, and Cassado. The tone he drew from the 'cello was rich and colorful. His style was that of a refined artist. It is of interest to note that Adolfo Odnoposoff was a member of the Palestine Symphony Orchestra for several seasons, soon after it had been organized under Maestro Arturo Toscanini.

At present Adolfo lives in Cuba, where he holds the position of solo-'cellist with the Symphony Orchestra in Havana.

ALEXANDER PETSCHNIKOFF

ALEXANDER PETSCHNIKOFF, eminent Russian violinist, was born in Yeletz, Government of Arel, Russia, February 8, 1873. At an early age his parents took him to Moscow. One day a musician of the Royal Opera House chanced to hear the boy play the violin and managed to secure his entry into the Conservatory. He became a pupil of Hrimaly, and to earn his livelihood began to teach at the age of ten. He was graduated with the first prize and gold medal. An opportunity was offered him for further study in Paris, but he declined.



Alexander found a patroness in Princess Ourusoff. She presented the boy with a violin which formerly belonged to Ferdinand Laub, and is said to be the costliest instrument in existence. In 1895 he made his bow before Berlin audiences and created a sensation. Since then his successes in Europe have been innumerable. He is said to have received the highest honorarium ever paid any violinist in Europe.

Petschnikoff's technique is not astonishing, but he possesses a full, penetrating, sympathetic tone. There is no charlatanism nor trickery in his playing. The charm of it rests in his glowing temperament, ideal conception, and wonderful power of expression.

In 1910 Petschnikoff was appointed violin professor at the Berlin Royal Hochschule, and from 1913 to 1921 he was teacher at the Royal Academy in Munich. He married Mme. Lili Petschnikoff, a distinguished violinist, and jointly they gave many concerts. They are now divorced. Petschnikoff's first visit to America was undertaken on Leschetitzki's recommendation, who saw in this musician "an artist of the very first rank and of inconceivable versatility."

JOSEF PIASTRO-BORISSOFF

JOSEF PIASTRO-BORISSOFF is the older brother of Mishel Piastro, the renowned violinist. He adopted the surname of Borissoff to distinguish himself from his brother.

Josef was born February 17, 1889, in Crimea, Russia. His first teacher of the violin was his father, a former pupil of Auer. In the year 1900, while the great violinist Pablo Sarasate was concertizing in Russia, Piastro-Borissoff played several times before him in Odessa, receiving most valuable instruction from the celebrated virtuoso, who wrote a personal letter to Leopold Auer. In 1902 he went to the Conservatory of St. Petersburg, where he became a pupil of Leopold Auer, and in his classes was associated with Mischa Elman, Efrem Zimbalist, and Kathleen Parlow. Upon graduation he was awarded a gold medal as the honor pupil of the Auer class, and as a special distinction was given a famous old Italian violin called "Gobetta," the gift of Princess Oldenburg, president of the Russian Musical Society.

For four years he toured Russian cities in recital, as soloist with principal orchestras, and as director and first violinist of the Leopold Auer Quartet, which he organized in honor of his maestro. They achieved great success in the foremost circles of St. Petersburg, Odessa, Warsaw, and other musical centers. During this time he was frequently "commanded" to give recitals before the court, the Czar and the imperial family, being awarded many handsome gifts and other honors while fulfilling his military service. As a special privilege, the Czar permitted him to appear in civilian clothes in concerts outside military and government circles.

In 1918 began a tour to remote parts of the world seldom visited by concert artists. In Constantinople he gave ten concerts, playing before the Sultan. He was equally well received before the Sultan of Arabia, and was offered an apartment in the palace of Beirut, with a pension for life, which would have enabled him to devote all his time to study and composition. However, a tempting offer took him to Athens instead, and there he gave recitals and played four times as soloist with the Symphony Orchestra under the direction of Armand Marsick.

The late King Alexander of Greece decorated the artist with the title "Chevalier de l'Ordre de Sauveur." Josef was the first foreigner to receive this honor. It has since been granted to Saint-Saens, but to no other outlander.

Borissoff came to America March 20, 1920, became a citizen in 1926, and on November 24 of that year left for a world concert tour through Europe, India, Java, and Australia, together with Alfred Mirovitsch, the renowned pianist.

At present Borissoff lives in Hollywood, devoting his time mainly to teaching the violin.

MISHEL PIASTRO

GENIUS, IT IS ASSERTED, is either inherited or acquired. Both hold true in the case of Piastro, the brilliant Russian violinist, whose love for the violin dates back to early childhood and whose enviable attainments have been acquired only by dint of hard work. Piastro has been conceded a place of high standing in world musical centers. Critics speak of the beautiful sonority of his big tones, his impeccable technique, and his profound and poetic interpretations.



Mishel Piastro was born in Kerch, Russia, June 19, 1891, and is two years younger than his equally famous brother, Josef Piastro-Borrissoff. His father, a very able musician (pupil of Auer), gave the young Piastro his first lesson on the violin when the boy was six years old. "The Crimean town in which I passed my boyhood and part of my youth," Piastro says, "was not far from some of the lovely villas near the Black Sea, summer homes of many of the Petrograd aristocracy. Some of the Grand Dukes had places there, notably Grand Duke Nicolas, father of the Grand Duke who was Russian commander-in-chief during World War I. He was a very musical old gentleman and could draw a good, round tone from the violin and the viola. My father often played quartets with him in his beautiful villa near Yalta.

"I studied with my father and then with Professor Auer. Auer made short work of those pupils who came to him technically unprepared. They were at once turned over to an assistant teacher, and did not study with the professor himself until they were in a position to benefit by his instruction.

"One reason that his classes were so valuable to his students was that we had a chance to watch each other play every Saturday and Wednesday, and had an audience of private pupils to put us on our mettle. You know, an audience is the most valuable stimulant an ambitious young violinist can have, to make him do his best. I am saying nothing new when I mention that the professor's great gift for teaching was interpretation, making the very soul of the great numbers of the violin repertory clear to those whom he taught. I have heard people accuse him of suppressing individuality, but I cannot agree with them. He never opposed individuality, unless it was taking the wrong course. The idea that all Auer pupils play in the same manner is ridiculous. All you need do is to go to concerts given by any two of his pupils, to realize that each plays differently.

"There were often distinguished visitors present at the Saturday classes of Professor Auer. Many a famous figure in the world of music came in while I was studying with the professor. There was Ysaye, that lion of the violin, and among others, Zimbalist, back from his first American concerts."

In 1910 Mishel Piastro was graduated from the Conservatory with highest honors, and the following year he won the annual 1,000 ruble prize, which was contested by many well-known musicians.

Piastro spent the years 1914-19 on a concert tour of the Orient and the Antipodes. From press reports this visit was the most sensational event in the musical history of that distant portion of the globe. The King of Siam was so impressed with his playing that he presented him with a gold medal. Mishel Piastro, by the way, was one of the three violinists whom Czar Nicholas exempted from military service, the others being Mischa Elman and Efrem Zimbalist. It was not until 1920 that Piastro made his first American appearance, as soloist for the National Symphony Orchestra in New York. He created a genuine stir in musical circles. Since then he has been heard with great success in every part of the United States. Of special interest are his appearances with Richard Strauss, on the occasion of this famous composer-conductor's tour of the United States, when Piastro played the Sonata for Violin and Piano by Strauss, with the composer at the piano. The eulogistic reviews accorded the violinist in America, not only equalled but surpassed his splendid reception in Europe and elsewhere.

Mishel Piastro was appointed concert master of the San Francisco Symphony Orchestra in 1926, and in 1931 Toscanini called him to New York as concert master of the New York Philharmonic Orchestra. He has appeared frequently as soloist with other symphony organizations. In 1937 he toured Japan, where he was acclaimed. Mishel Piastro is also a gifted conductor. He has led the San Francisco Symphony Orchestra and the General Motors hour over the radio. In 1941 he became musical director of the Longines hour. He resigned his post as concert master of the New York Philharmonic in 1944, to devote himself to teaching, concertizing, and conducting.

MYRON POLIAKIN

MYRON POLIAKIN was considered by Auer one of his most gifted pupils.

A fellow pupil of Heifetz and Toscha Seidel, he entered Auer's classes at the age of twelve, and remained with him for six years.

Poliakin was born in Tscherkassy, near Kiev, January 31, 1895. His father, a violinist and conductor, gave the boy his first instruction. At the age of ten Myron went to Kiev, where he studied with Vousovskaya, a pupil of Laub, in the Lyssenko School. Two years later he entered Auer's classes in Petrograd, and at the age of thirteen began concertizing in Russia, Poland, Germany, Scandinavia, and America.

Poliakin was a particular favorite of Auer and Glazounov, director of the Petrograd Conservatory. In the course of his artistic career he played under such conductors as Safonoff, Koussevitzky, Feitelberg, and Glazounov.

During my last visit to Soviet Russia in 1936, I heard Poliakin play the Glazounov and Tschaikowsky Concertos. His playing was superb. He toured through the Soviet Union and nearby countries. At the same time he was teaching at the Conservatory in Kiev. After a short illness, he died in 1939.

MICHAEL PRESS

MICHAEL PRESS, eminent violinist, was born in Vilna September 8, 1872. His father Isaac was cornetist in the City Theatre of Vilna, and his mother (nee Stupl) came of a musical family.



At the age of eight Press began studying with Tissen, in his native town, and when ten years old made his first public appearance. At thirteen he was concert master in the Vilna Opera House, and at seventeen assistant conductor to the famous Suk.

For some years he was conductor of the Kartayev Opera Company, traveling all over Russia. In 1897 he entered the Moscow Conservatory, where he studied with Hrimaly, and two years later was graduated, winning the gold medal. At his graduation he was offered the post of professor at the Conservatory, but refused the honor, as it necessitated his accepting baptism.

Press was also a member of the quartet with Sokolsly and von Glen, in which organization he played the second violin; and later he organized his own quartet. From 1901 to 1904 he was professor at the Philharmony Conservatory in Moscow, and from 1905 was at the head of the Russian Trio, organized by himself (the other two were his brother Joseph Press, 'cello, and his wife Maurina, piano). From 1915 to 1918 he taught at the Imperial Conservatory in Moscow.

In 1910 Press won first prize in a competition with twenty violinists. For two years he conducted the orchestra in Goeteborg, Sweden. He also received many honors from royalty in Europe, among them Emperor Wilhelm II, the King of Romania, and the Dukes of Louxembourg, Gera, Anhalt, Coburg, and Gotha.

The Goeteborg press was enthusiastic over his work. "All criticism must be silent in face of the deeply inspired performance of Professor Press. He is a true Beethoven interpreter, but also conducted Tschaikowsky's Symphony Pathetique with rare intensity and grandeur." The Boston public and press were equally impressed by his conduct of the orchestra there.

The writer remembers a concert by Michael Press in Bergen, Norway, in 1916, given at the Cathedral. Press' popularity among music lovers in that picturesque country was great, and there were not enough seats to go around; many had to sit on the floor. Press played, among other things, Bach's E Major Concerto, to the accompaniment of the organ. The effect of his masterly and heartfelt playing was such that the people remained silent long after the last echoes died in the vaulted expanses of the old church.

He came to America in 1923. During 1923 he taught violin at the Curtis Institute in Philadelphia and also conducted the Philharmonic and Boston Orchestras.

Michael Press became head of the violin department of Michigan State College.

He died December 22, 1938, in Lansing, Michigan.

BENNO RABINOFF

BENNO RABINOFF was born in New York. His parents, Louis and Minna Rabinoff, came to this country from Russia. They were poor, but they were ambitious for Benno. They taught their son to play the violin almost as soon as to walk and talk. They made sacrifices to give him the musical education which their instincts informed them his talent merited.



Among his teachers were Franz Kneisel and Leopold Auer.

When Benno was a boy his mother went to Carnegie Hall to hear Mischa Elman play the Violin Concerto of Tschaikowsky. She was greatly moved by the performance. After the concert she told her son that she hoped sometime he would play the same music. Mrs. Rabinoff's dream came true. When Benno made his debut in Carnegie Hall, fourteen years later, in 1927, his program included the Tschaikowsky Concerto. Mischa Elman's teacher, Leopold Auer, for whom Tschaikowsky created the work, conducted, and a hundred members of the Philharmonic Symphony Society accompanied him.

Another episode of Benno Rabinoff's boyhood involved the Glazounov Concerto. The violinist learned the work when he was in his teens. When he played it for the first time for his teacher, Leopold Auer was so critical of his performance that Benno went home very depressed. His mother sensed his mood, and sought to comfort him by predicting that he would one day play the work under Glazounov's own direction. The end of the story is that he did—he played it with Glazounov and the Boston Symphony Orchestra.

Rabinoff has made many coast-to-coast tours of the United States. Under Alfred Wallenstein's direction, he performed twenty-eight violin concerti in twenty-eight consecutive programs over the air. London, Paris, Berlin, Munich, Hamburg, Vienna, Budapest, Prague, Brussels, The Hague, Copenhagen, Stockholm, and Oslo are a few of the European centers in which Rabinoff's playing has been acclaimed.

He has been featured soloist with the symphony orchestras of Boston, Chicago, San Francisco, Washington, Baltimore, Cleveland, Dallas, Denver, Seattle, Portland, and Canadian cities.

Benno Rabinoff is married to Sylvia Smith, a gifted concert pianist. Very often they appear in joint recitals.

EDOUARD REMENYI

FEW CELEBRATED VIOLINISTS have led more romantic and adventurous lives than Remenyi. Born at Hewes, Hungary, in 1830, he possessed the restless spirit of his people.

From his twelfth to his fifteenth year he studied violin at the Vienna Conservatory under Bohm. In 1848 he became adjutant to the distinguished General Gorgez, and fought under Kossuth and Klapka. When the insurrection failed he escaped to America, where he made a tour as virtuoso. In 1853 he visited Weimar and sought out Franz Liszt, who at once recognized his genius and became his friend and guide.

In 1854 he went to London and was appointed solo violinist in the Queen's Band. Six years later he obtained an amnesty and returned to Hungary, where he became solo violinist in the band of the Emperor of Austria.

His restless disposition would not allow him to remain long in one place, and in 1865 he once more began to travel. He visited Paris, where he created a furore, and then continued his triumphant course through Germany, Holland, and Belgium. After settling in Paris for two years, he returned in 1877 to London.

He traveled to America and remained there for some years, then proceeded in 1887 to the Cape of Good Hope and Madagascar. In 1891 he once more visited London. A few years later he returned to the United States, where he passed the remainder of his days.

He was frequently compared to Wilhelmj, although he differed widely from him in temperament, ideas, and musicianship. In his prime Remenyi was master of an enormous technique and possessor of a strongly pronounced poetic individuality. He was most successful in playing Hungarian music, some of which he adapted to his instrument; but the stormier pieces of Chopin which he arranged for the violin were given by him with tremendous effect.

It was related by Remenyi that when he was a young man in Hamburg in 1853, he was to appear at a fashionable soirée one night, but at the last moment his accompanist was too ill to play.

Remenyi went to a music store and asked for an accompanist. The proprietor sent J. Brahms, then a lad of sixteen, who was struggling for existence, and teaching for a very small sum. Remenyi and Brahms became so interested in each other that they forgot all about the soirée, and sat up until the next morning playing and chatting together. Remenyi's negligence resulted in the loss of any further business in Hamburg. Together with Brahms he set out for Hanover. They gave concerts as they went, thus earning sufficient funds to carry them on their way.

At Hanover they called on Joachim, who arranged for them to play before the court. After this they proceeded to Altenburg to see Liszt, who received them warmly and offered them a home. During all this time

Brahms gained little or no recognition, in spite of Remenyi's enthusiasm in his cause; neither did he find much favor with Liszt, although the latter recognized his talent. He therefore returned to Hanover, where Joachim gave him a letter to Schumann, and it was Schumann's enthusiastic welcome and declaration that a new genius had arisen that established Brahms' reputation in musical circles.

Remenyi died of apoplexy while on the concert stage, May 15, 1898, in San Francisco.

It is said that Remenyi's real name was Hoffman.

ARNOLD ROSE

PROFESSOR ARNOLD ROSE, violinist and leader of the Vienna Philharmonic Orchestra for fifty-seven years, was born October 24, 1863, in Yassy, Romania. At seven he took up the study of violin, and when ten was admitted to the Vienna Conservatory, where he studied under Professor Karl Goesler. During the three years in the Conservatory he received three first prizes and was graduated with the silver medal.



In 1881 he accepted the post of first soloist and concert master in the Vienna Imperial Opera, under Wilhelm Jahn; this was the more flattering to the violinist, since he was then only eighteen years old.

In 1882 he founded the Rose Quartet, with which in its early days Brahms was associated, and which first brought to light much of his chamber music. He was a great interpreter of nearly all the chamber music Brahms composed after 1880, and introduced the majority of string quartets from Dvorak to Schoenberg. While his string quartet was unrivaled in interpretation of the classic masters, he was also a most accomplished orchestral leader.

From 1888 to 1889 Rose undertook concert tours over Germany and Romania, and also visited Paris. Later, from 1889 to 1896, he was first concert master at the famous Bayreuth Festivals. He organized regular chamber music evenings in Vienna, and his quartet has since become universally famous by its tours through Austria-Hungary, Germany, Italy, and other lands.

In 1894 he became a violin professor at the Vienna Conservatory.

Professor Rose married a sister of Gustav Mahler.

He came to the United States in 1928 to participate with his quartet in the Washington Festival.

Professor Rose observed his fiftieth anniversary as a member of the Vienna State Opera in June, 1931. On that occasion he received a high

decoration from the Austrian Government at a ceremony in the opera house.

He led the Philharmonic until 1938, when the Nazis entered Vienna and he was compelled to resign because of his Jewish descent. After narrowly escaping internment, he came to England and celebrated his eightieth birthday with a concert.

Rose died August 25, 1946. He left a son who is an orchestra leader in Cincinnati. His daughter Alma, a violinist, died in a concentration camp. With his death, one of the few remaining links with Vienna in the heyday of its musical history was broken.

MAX ROSEN

MAX ROSEN, eminent violinist, was born in Dorohoi, Romania, April 11, 1899. He is the son of Benjamin Rosen (Rosenzweig), a barber and amateur musician. The family came to America when Max was eight months old. He was educated in the New York public schools, and received his first music lessons from his father at the age of five. Rachel Lubarsky (now Garbat), who had collected funds to send Mischa Levitzki abroad, also undertook to gather funds for Max's education. Through the aid of Mr. and Mrs. Goldmark a MacDowell scholarship was secured for him; but it was refused as too small to send him abroad. Edward J. de Cappet then heard Rosen and offered to supply money for his education. While in New York Max took lessons from Alois Truka, Bernard Sinsheimer, and David Mannes (1908-11).

In 1912 Rosen went to Dresden to study with Auer. When Auer returned to St. Petersburg Rosen wished to accompany him, but because of his religion was refused entrance into Russia. He continued his studies with Willy Hess in Berlin. At the outbreak of the war, when Auer departed for Christiania (1916), Rosen went there and continued his work with his former master. He made his debut in that city in the presence of the King and Queen, and members of the court. This initial appearance was followed by tours in Denmark, Sweden, Norway, and Germany, where he made his Berlin debut in 1917. His New York debut came on January 11, 1918, when he played the Goldmark Concerto with the Philharmonic Orchestra. Since then he has been heard in many of the large cities of the United States.

Max Rosen has achieved brilliant technical attainments. His tone, while not big, is nevertheless of a beautiful and penetrating quality. His playing of Mozart, Mendelssohn, Beethoven, Bruch, and Saint-Saens is marked by a fine elegance and truly poetic fervor and grace.

In 1928 Max Rosen was married to the opera singer Nanette Guilford but they have been since divorced.

MAX ROSTAL

MAX ROSTAL, violinist, was born July 7, 1905 in Techen, Austria. His parents, Joseph and Amalia Rostal, owned a hat factory. Although their love for and knowledge of music was great, their ability at playing an instrument was limited. Recognizing the talent of their three children at an early age, they gave them the opportunity to study at the local music school. When Max Rostal was six he made his first public appearance. The success was of such proportions, that it was decided to have him study the violin professionally. He studied in Vienna with Professor Arnold Rose and concertized as a child prodigy. Later he went to Berlin, where he continued his studies with Professor Carl Flesch at the State Academy in Berlin. His first recital at the Singakademie was followed by tours throughout Europe. At the age of nineteen, he became concert master of the Philharmonic Orchestra in Oslo, Norway. After two years Carl Flesch made him his assistant and when he was twenty-three he was appointed professor at the State Academy in Berlin, the youngest artist ever selected for that position. Max Rostal went to London in 1933, which became his permanent home. There he is recognized as one of the outstanding violinists and teachers of our time. He is a British subject and a member of the faculty of the Guildhall School of Music in London.

ALEXANDER SASLAVSKY

WHEN ALEXANDER SASLAVSKY died in 1914 in San Francisco, violinists and the world at large lost a staunch champion and supporter, as well as a fine musician. Saslavsky specialized as a concert master, just as others specialize in solo or chamber music. His last position was concert master with the San Francisco Orchestra, a post taken over at his death by Mishel Piastro.



Alexander Saslavsky was born February 19, 1876 in Kharkoff, Russia. He began his musical studies under private teachers at the age of nine. Two years later he entered the Imperial Conservatory in Petrograd, studying under Pestel (a pupil of David), and later under Gorsky. He then went to the Vienna Conservatory, where he studied under Jacob Gruen until 1893. The same year he made a concert tour of Canada, and then joined the New York Symphony as one of its first violinists. He subsequently acted as concert master, and frequently appeared with it as soloist. He was also active in organizing the Russian Symphony in 1904, and

was its concert master for four seasons. In 1900 he founded the Mendelssohn Trio Club; in 1904 the New York Trio, with Paolo Gallico and Henry Bramsen; and in 1907 the Saslavsky Quartet. With the last-named organization he gave concerts throughout the United States.

His summer concerts with his Quartet in Denver, Colorado, which began in 1915, were so well received that he repeated the series every year. Among many novelties he introducd Chausson's "Poème" for the first time in the United States. For several years previous to his death his musical activities were confined to San Francisco and Los Angeles.

ILYA SCHKOLNIK

ILYA SCHKOLNIK was born in Odessa, February 11, 1890. His father, Samuel, a clarinetist and violinist, began teaching Ilya at the age of five. One year later the boy appeared in concert, and later toured with his brother, to raise funds to enable them to go abroad. In Berlin they met Joachim, who was interested in the boy's talent, and advised him to remain in Berlin. There Ilya won a scholarship and studied with Gustav Hollaender, after which he was graduated from Leipzig Royal Conservatory, under Hans Sitt, in 1905.

Later he toured the Scandinavian countries and Germany, and then went to Belgium to continue his studies under César Thomson. At the Brussels Royal Conservatory, in 1918, he received the "Premier Prix avec la plus grande distinction." When the war broke out in 1914 he found himself in Dresden. Unable to fill his engagements in France, Belgium, and other countries, he embarked for America.

Schkolnik's first position in America was that of assistant concert master with the New York Symphony Orchestra under Walter Damrosch; the next, that of concert master with the Russian Symphony Orchestra under Modest Altschuler; and then with the orchestra at the New York Lewisohn Stadium under Volpe. After a number of solo appearances through the East, South, and Middle West, he accepted, upon invitation of Ossip Gabrilovitch, the post of concert master of the Detroit Symphony Orchestra (1919).

After the Detroit Orchestra had suspended its functions temporarily in 1942, Reginald Stewart, conductor of the Baltimore Symphony Orchestra, repeated his invitation to Schkolnik to take part in the upbuilding of the orchestra by becoming its concert master and assistant conductor. He accepted. Ilya Schkolnik is a member of the faculty of the Peabody Conservatory and conductor of its students' orchestra.

ALEXANDER SCHMULLER

THE LATE ALEXANDER SCHMULLER, eminent Russian violin virtuoso and teacher, was born December 5, 1880 in Mozyr, Russia.

He studied the violin under Sevcik, Hrimaly, and Auer. In 1908 he went to Berlin, where he taught at the Stern Conservatory, and in 1914 received an invitation from the Amsterdam Conservatory, which he accepted. Schmuller concertized a great deal with Max Reger and Leonid Kreutzer, as well as alone, both in Europe and in America, introducing many new works on his programs. He was the first to play Reger's Violin Concerto, and carried on a lively propaganda for his favorite composer and friend. Schmuller's was a deep expressive tone. He was an exceptional ensemble player.

He occupied an important post at the Amsterdam Conservatory until 1922. After a long illness he died in Amsterdam March 29, 1933.

During his American season of 1922-23 he appeared under the baton of his friend, William Mengelberg, as well as with Stokowski, Gabrilowitch, and others.

TOSCHA SEIDEL

TOSCHA SEIDEL was born in Odessa, November 4, 1900. His mother was a school teacher, his father a business man, and his uncle, Beerman, a well-known violinist. Toscha at the age of three "chose" his uncle's profession. He was "a boy born with a fiddle in his hands." As a lad of seven he astonished audiences in Warsaw, not only by his phenomenal ability in playing, but by the precocious musical sense obvious in his performances.



His first teacher was Max Fiedelmann, a pupil of Auer. Once when his teacher's brother, Alexander Fiedelmann (first teacher of Mischa Elman), heard the boy play a De Veriot Concerto at eight, he was so impressed that he made arrangements for him to enter the Stern Conservatory in Berlin. In 1912 Toscha Seidel was sent to Auer, spending his summers in Dresden and his winters in Petrograd. In 1915 the boy made his debut in Christiania, playing the Tschaikowsky Concerto. He gave other concerts in Scandinavia, and made his first public appearance in Petrograd in April 1916. Then followed a long concert tour.

Seidel, who represents the fruition of Auer's formative gifts, has, to quote H. F. Peyser, "the transcendental technique observed in the greatest pupils of the master, a command of mechanism which makes the rough

places so smooth that the traces of their roughness are hidden from the unpracticed eye."

Toscha's mother was much concerned with her son's academic and worldly education. She engaged the services of a Russian-German professor of philosophy and mathematics, a certain Galatzky, who was tutor and guide to Toscha and his brother during their travels in Scandinavia and America. In 1916 I met Auer and his "court-suite" at the famous resort Voxenkollen, near Christiania. There were Seidel and Heifetz with their families, Burgin, Max Rosen, Stassevitch, May Bank, and Margarete Berson.

There I became a close friend of the charming Seidel family. Toscha was called by the Norwegians "Tosca," and for a long time he and Jascha Heifetz held sway over the city and the hearts and ears of the people. The main music hall in Christiania was occupied by these two for weeks in succession—Toscha and Jascha alternating. The dark-headed boy captivated Norwegian hearts even more than the fair-haired.

Auer in his reminiscences speaks much of Seidel, and relates the details of his dual concert with Heifetz before the King and Queen of Norway.

During that time, in one of the Norwegian dailies, the following story bearing on the subject of the boy's name was printed. "A man in the street car, dressed in evening clothes, asked his neighbor, 'And where are you going, Hans?' 'I am going to hear Tosca of Puccini. And you?' 'I am going to hear Tosca of Seidel.' "

For the numerous concerts in the Norwegian capital every seat in the house was sold in advance. One newspaper remarked, "Toscha, Jascha, Jascha, Toscha . . . when will our own artists get a chance to be heard?"

The contrast between him and his fellow student was summarized by a certain critic, who said, "Jascha Heifetz is the angel of the violin, while Toscha Seidel is its devil." There is a wild passion and abandon in Toscha's playing not to be found in these days of cultured and sober musicians.

Coming from America to Europe in 1918, Seidel instantly won recognition as a bright light of the violin world. On April 14, 1918, he made his American debut at a recital in Carnegie Hall.

W. J. Henderson of the Sun said, "He plays with dashing grace and great brilliance," and the late H. E. Krehbiel of the Tribune wrote, "In dash and fire, breadth of bowing, solidity, and richness of tone, his performance was unforgettable."

A transcontinental tour placed him with the greatest violinists of the time. Besides his many recitals, he has appeared as soloist with the foremost American orchestras .

The Chicago Evening Post declared, "Toscha Seidel settled all possible questions as to his power as a virtuoso." The Minneapolis Journal found him "a giant of the violin." The St. Paul Daily thought him "an uncanny blend of technique and fire—a very flower of Slavic genius." The Detroit Free Press discovered action and life in his playing. Each city found new wonders in his art.

Many flattering reports regarding his success came from Australia, where Seidel made a tour in 1923-24. That was his first tour of the Antipodes and

it meant his complete conquest of both Australia and New Zealand.

On his tour of Europe in 1925 he played a series of recitals in Christiania, and every concert was sold out days in advance. In Paris Le Gaulois said, "He possesses an impeccable virtuosity." His playing of the Brahms Concerto elicited from the Daily Mail the remark that "Kreisler at his best did not play the Brahms Concerto with more animated passion than this youth, who showed no intimidation at its oppressive traditions, rather handling it heartily, whereby the music lived more warmly."

Toscha Seidel and his brother, Vladimir, suffered an irreparable loss in the death of their mother, who after a short illness passed away April 26, 1925, in England.

For a period Seidel held the post of advisory director of music of the Columbia Broadcasting System. At present he lives in Hollywood, where he is intimately associated with the film industry, appearing as soloist in various movies.

MIRIAM SOLOVIEFF

Born in San Francisco November 4, 1921, Miriam Solovieff, young violinist, displayed interest in music at the age of three, and long after started taking piano lessons. Her parents often took her to symphony concerts, and when she was five and a half she heard a violin soloist with the San Francisco Symphony. The child then lost interest in the piano. "It's not the piano; it's the violin I want!" was heard so often, that finally her parents permitted her to change instruments, and she began her work at the San Francisco Conservatory, with Robert Pollak. When she was eight Miriam started study with Kathleen Parlow, famed violinist. She continued under her tutelage for five years. Then, at thirteen, she was awarded a scholarship at the Juilliard School of Music in New York, where she studied under Louis Persinger until 1938, when she took summer courses in Europe with Carl Flesch. Then she studied with Max Rostal in London. Later she resumed her work with Mr. Persinger in New York.



Her career began at the age of nine, and Artur Rodzinski, then conducting in Los Angeles, declared, "Never in my musical experience have I heard a child who offers such wonderful possibilities for the future. She has so much already—tone, technique, understanding—that I qualify her without hesitation as a matured artist now; and it was on this basis that I selected her to play with my orchestra." His glowing estimate has been repeated since by renowned musicians all over the world, among them Pierre Monteux, Georges Enesco, Serge Koussevitzky, and Bernardino Molinari.

When Miriam was twelve, an audience of nineteen thousand filled Hollywood Bowl to hear her play the enchanting Mendelssohn Violin Concerto with the Los Angeles Philharmonic, under famed Ossip Gabrilowitsch. By that time Miss Solovieff had already achieved a fantastic reputation as one of those miraculous child prodigies from San Francisco, birthplace of wonder children. In 1938, when on a concert tour to Europe she established an international reputation. The years have seen her grow from a child to a young woman, her art developing from that of a child prodigy to that of a mature artist. In the words of the Times, she is "an artist in the grand concert tradition."

It is a fact that Miriam Solovieff has packed an enormous amount of living into her twenty-seven years. Her successful career has included fifteen years of brilliant concert performances throughout this country. She has made two extensive tours of the European continent; she has been heard frequently on nation-wide broadcasts and as soloist with virtually every major symphony orchestra. Her repertory is one of the most extensive among concert violinists, numbering forty concertos, and her programs range from Beethoven, Mozart, Brahms, and Tschaikowsky to contemporaries like Shostakovich, Ernest Bloch, and Bela Bartok. In the summer of 1948 she toured Central and South America.

TOSSY SPIVAKOWSKI

Tossy Spivakowski, who comes from a musical family, was born in Odessa, February 4, 1907. He took his first violin lessons with Fidelman. At an early age he was taken to Berlin to study the violin with Arrigo Serato. Later he continued his studies with Willi Hess. At ten he made his debut, and thereafter concertized throughout Europe. He appeared as soloist with the most celebrated orchestras on the continent.



At eighteen he was concert master of the Berlin Philharmonic, a unique honor for one so young. He resigned after several seasons to devote all his time to solo concerts, and to the making of recordings.

When the Nazis came to power he left Germany, touring Australia and New Zealand in 1933, eventually identifying himself with the musical life of Australia, concertizing, broadcasting, and teaching, with his headquarters in Melbourne.

Spivakowski came to the United States in 1941, and in 1942 became concert master of the Cleveland Orchestra, making his debut with this orchestra in the enthusiastically acclaimed nation-wide broadcast of Tschaikowsky's violin concerto under Artur Rodzinski (November 23, 1942). This was followed by a Carnegie Hall

recital debut, where his playing of Bach was hailed as superb. Noel Strauss wrote in the Times: "He gave superb delivery of the Bach fugue, in which the extreme technical difficulties were met with exceptional ease, unblemished tone, and a rare unanimity of the strings in the tricky chords. This was a most masterly piece of work; few violinists would not have envied it." And Irving Kolodin wrote in the Sun: "Spivakowski plays with virtuoso assurance, plenty of vitality, and, above all, a brilliant command of the resources of his instrument."

In January, 1943, he introduced the great Bartok violin concerto to America with his memorable performance in Cleveland, under Rodzinski with the Cleveland Orchestra. This triumph was repeated in Pittsburgh shortly afterwards, and in October, 1943, in New York, with the Philharmonic Symphony. This historic New York concert was given in the presence of the composer. Spivakowski won overwhelming success with his presentation of the Bartok concerto, and was hailed for his transcendent musicianship.

When he returned for a Carnegie Hall recital in January, 1945, New York critics unanimously acclaimed his characteristic unfailing beauty of tone. With requests for concert appearances pouring in from many parts of the country, he then relinquished his Cleveland position, and is now devoting all his time to the concert stage.

Within the past two seasons, in which he toured the United States and Canada, he gave a hundred recitals and was soloist with orchestras over thirty times, performing repeatedly with the New York Philharmonic, the NBC Symphony, and the orchestras in Chicago, Cleveland, Detroit, Minneapolis, Washington, Baltimore, Toronto, Hamilton, Miami, Des Moines, Canton, Springfield, and Reading.

After his recital of December 11, 1946, in Carnegie Hall, Virgil Thompson wrote: "Tossy Spivakowski, who played last night in Carnegie Hall, is a sensationally effective violinist. . . . The gypsy style is his meat; there he is forceful, varied, brilliant, and explosive. His classical violin playing has a certain grandeur."

Every once in a while there appears on the musical horizon a person endowed with such high and peculiar natural gifts as to make the possessor a true virtuoso genius. He attains his ends by a sort of intuitive power and an intellectual endowment of the highest calibre, which must be recognized as more than mere talent. It is genuinely a thing to be born with. It cannot be developed. Very often an individual so gifted does not realize himself what drives him—what raises him to heights of such intensity and magic. It is no exaggeration to say that Tossy Spivakowski is one of these.

There are some who believe that his unconventional and individual manner of holding the bow may be partly responsible for the rich tone he draws from the strings, and for his mastery in sustained passage work and effect in double stops, which seem to ripple off the strings like a cascading spray of pearls. There is also his intense feeling for the music and the profound understanding of his instrument as well as its literature, which enable

him to draw from his violin a performance of matchless poetic beauty and moving interpretation. Like his father, a professional musician, two of Tossy's brothers are talented pianists.

ISAAC STERN

ISAAC STERN was born in Kriminiesz, Russia, in 1920. His parents brought him to San Francisco when he was one year old. At six Stern began studying the piano. Two years later he switched to the violin.



Stern's parents loved music, though they were not musicians. But every street in San Francisco, so the legend goes, houses its aspiring violinist, and there was one living next door to the Sterns. The mysterious scraping sounds from the house across the alley held a morbid fascination for the boy, and he demanded a violin to see if he could extract from it noises more closely allied to music.

Though not born in this country, he is entirely American, even to his musical training, obtained in the Californian city from Naoum Blinder and in New York from Louis Persinger.

In 1931, at the age of eleven, he made his debut with the San Francisco Symphony, conducted by Pierre Monteux. After his New York bow, in 1937, his steady upward climb was accompanied by glowing notices which finally burst into a blaze of recognition upon his Carnegie Hall recital in 1943. He was hailed as "one of the biggest violin talents of our time."

He has appeared as guest artist with all the leading orchestras in the United States.

In the summer of 1947 the young violinist made his first commercial circuit of the Pacific, which included Australia and New Zealand, at the end of which he had set a record of 125 concerts in ten months.

The most rewarding adventure began when the Juilliard School of Music in New York invited Mr. Stern to play at the Hindemith Festival in honor of the distinguished modern composer's fiftieth birthday. For this occasion Paul Hindemith conferred on him and Mr. Zakin, his accompanist, the privilege of playing the world première of his unpublished "Sonata-1939" for violin and piano.

Olin Downes, veteran critic of the New York Times reported, "The Hindemith sonata was played with a clarity and incandescence that matched its modern tension and the quality, almost Gothic, of its architecture. And it is an exciting score, especially when interpreted as on this occasion."

After Isaac Stern had played Prokofieff's First Sonata with the New

York Philharmonic Orchestra under the baton of Efrem Kurtz, on March 23, 1947, Louis Biancolli wrote in the New York Telegram, "If there were an Oscar for the season's best solo fiddling, my nominee would be Isaac Stern, for his rendering of Prokofieff's First Concerto with the Philharmonic over the week end. Always excepting Jascha Heifetz, of course, the chances are the prince of fiddlers would be walking off with every year's citation if we let him. Still, at yesterday's Carnegie matinee, I was ready to concede if there is one violinist inching up close to the great Jascha his name is Isaac Stern. Always accompanying this boy's sturdy technique and tone was something that counted even more in the long run—brain power. It shows in every phrase of his playing. For young Stern has never been content with mere brilliance. Showmanship is out of his line, and so is that super-oily style that goes by the name of *schmalz*. Then he always knows how to adjust tone and style to the music in hand, never cross-breeding two styles in the same composition.

"The Prokofieff Concerto was possibly the best proof to date that this young ace of the singing strings not only is past master of all the tricks of the trade, but that he can afford to by-pass them and go on to more."

In December 1946 I heard Isaac Stern play two Concertos by Bach, one in A minor and the other in E major, and the Brahms sonata in G major, at Carnegie Hall.

In all of this opus, throughout the recital, Stern's playing was marked by warmth, expansiveness, and fervor. The tone was always pure, voluminous, and resonant, as well as capable of a wide range of dynamics and colors. Technically, whether in matter of fingers or of bow, Mr. Stern's work was that of the born virtuoso.



On Monday, June 21, 1948, Stern played the Brahms Concerto at the Lewisohn Stadium under the baton of Fritz Reiner. He played it superbly. The noted critic C. H. wrote in the New York Times, "Mr. Stern's rendition of the Violin Concerto, forming the second half of the program, was immediately and unceasingly impressive for its impeccable intonation. The tone was sumptuous even in pianissimo, and of vitality from the gustiest accents to the most mellifluous legatos. Double stops were even and strong as a whole string section."

And Louis Biancolli wrote in the Telegram, "Soaring suavely among the starlit intervals of the Brahms Violin Concerto, Isaac Stern turned in one of the best performances of the season at the Lewisohn Stadium last night. Mr. Stern seemed to start his journey where technique left off. Technique, as such, seemed to become almost irrelevant, a kind of second nature—matter completely mastered and no longer bothered with.

"From there the violinist advanced into a field of pure poetry and

expression. The tone was like a voice chanting cadences of far-off mystery and beauty and the slow movement for once came through like an unbroken song.

"What it amounted to was that, being a true interpretive artist, Mr. Stern made you forget all about Mr. Stern and concentrate on Brahms. He seemed to be acting like some chivalrous go-between, saying, 'Ladies and gentlemen, I give you Brahms.' "

At twenty-nine Isaac Stern is regarded one of the world's finest violinists. His sound-track performance in the Hollywood picture "Humoresque" brought his magnificent playing to the attention of movie-goers as well.

JOSEPH SZIGETI

JOSEPH SZIGETI'S musical career has been a succession of successes. The long list of orchestral engagements he has filled is more eloquent than any description of his playing.

Called "the Joachim of today" for his interpretations of the classics, his flair for folk music, gypsy or Brazilian or Soviet in origin, has endeared him to the multitudes.



Szigeti ranks as one of the great violinists of the world; his name has always been synonymous with the world's best music. His technical and cultural background, and his own keen and sensitive mind, have combined to produce an artist whose every interpretation is a classic.

Joseph Szigeti was born in Budapest September 5, 1892. He was first taught by his father, then by his uncle. Later he studied with Jenoe Hubay, making his debut at twelve in Budapest, Dresden, and London. It was then that Hubay brought him to Joachim, the greatest violinist of the nineteenth century, who accompanied the boy at the piano as he performed the Beethoven Concerto for violin. He played so brilliantly that Joachim declared the young Hungarian ready for concert appearance. "He has a great future," Joachim predicted.

For six years young Szigeti concertized in England, sometimes in joint recitals with Bachaus, Melba, and the pianist-composer Busoni. He was highly praised by the critics. The "London Times" wrote, "Szigeti has the diablerie which must have been Paganini's secret."

It was in 1912 that Szigeti left England for Germany and France. Here he successfully presented Busoni's Violin Concerto, which had been dedicated to him by the composer.

Teaching came next. In 1917 he succeeded the celebrated Henri Marteau as professor of the class of violin virtuosity at the Geneva Con-

servatory, a post which he held with great distinction until 1924, when he resigned because of the pressure of concert work.

Leopold Stokowski heard Szigeti play in Europe, was impressed, and invited him to the United States. In the fall of 1925 Szigeti made his American debut as soloist with the Philadelphia Orchestra under Stokowski and scored a rousing success. A week later he repeated this performance in Carnegie Hall with equal success. Since that time he has become a perennial coast-to-coast concert favorite in the United States.

Olin Downes, music reviewer of the New York Times wrote: "This was Mr. Szigeti's first appearance in recital in New York. He had performed several days previously in Carnegie Hall with the Philadelphia Orchestra, and his performance on that occasion had bred curiosity to hear him under more intimate circumstances. The result justified expectations. Mr. Szigeti appears to be most himself, and to show most effectively the different phases of his artistic personality when he can get close to his audience and discourse the music of different composers. He played last night Tartini, Bach, Mozart, Bloch, Prokofieff, Veracini, Dvorak, Kreisler, and Paganini.

"There was lightning change from the radiant Mozart to the savage, rhapsodic Orientalism of Ernest Bloch. His two pieces 'Vidui' and 'Nigun' are masterly in their brevity and intensification of mood. They say much in little, and are Hebraic in the emotional force and the jagged contour of the melodies. They were given their true character, their utmost significance, by Mr. Szigeti, and this without an instance of ugliness, roughness, or bad taste. The tone assumed a new sensuousness and there was a dramatic accent that would have been unexpected in a less intuitive player. Mr. Szigeti never relied upon superficial means for his results. He was always the finished virtuoso, the distinctive musician."

Since his fabulous debut with Stokowski and the Philadelphia Orchestra in 1925, Szigeti has been registering new triumphs each season.

He has concertized throughout the world. From 1931 to 1933 he circled the globe twice. In Tokyo he played five consecutive nights, and in Buenos Aires he gave seven concerts in one week.

Szigeti's success in Russia was extraordinary. Twelve times he was invited there by the government, and he was accorded the greatest acclaim he has received. In Moscow he first played with the Persimphans (conductorless) Orchestra. Later he appeared under Otto Klemperer, Hans Klieber, and leading Russian conductors, and was soloist at the Beethoven Festivals in 1927.

Orchestral conductors are the severest judges of solo instrumentalists. The unanimous approval of an artist by celebrated conductors is probably the highest possible endorsement. Joseph Szigeti has been selected as soloist by Leopold Stokowski, Wilhelm Furtwaengler, Walter Damrosch, Frederick Stock, Serge Koussevitzky, Fritz Reiner, Bruno Walter in Berlin, Pierne and Rene-Baton in Paris, Ysaye in Brussels, Richard Strauss in Salzburg, Mengelberg in Amsterdam, Reiner in Prague, Schneevoigt in Stockholm, Ansermet in Geneva, Sir Thomas Beecham, Vladimir Golschman, Eugene Ormandy, Hans Kindler, Carlos Chavez, Dimitri Mitropoulos, Issay Do-

broven, and Bernardino Malinari. The list reads like an honor roll of great conductors.

On Szigeti's second tour of Japan, several years ago, when conditions in the Far East were still comparatively untroubled, he was awarded the Jiji Shimpo Gold Medal. This coveted decoration had been previously awarded to such persons as Amundsen the explorer, Kreisler, and Pavlova. Szigeti has been honored by other nations, among them France, which bestowed on him the order of officer of the Legion d'Honneur, his native Hungary, which gave him the Officer's Cross of the "Order pour le Merite," and Belgium, where he was made Commander of the Order of Leopold.

Many outstanding composers have dedicated their works to Szigeti. There are Hamilton Harty's Concerto; Busoni's Violin Concerto; Bloch's Violin Sonata; and Prokofieff's Violin Concerto. These are a few of the modern compositions he has played at the premieres. Eugene Ysaye's Sonata for Solo Violin is another work dedicated to Szigeti. This Sonata, introduced by him, was a great success; the violinist received a letter of gratitude from the composer, thanking him for his brilliant efforts in behalf of an "old minstrel."



The American composer, Templeton Strong, now living in Geneva, also composed a work for Szigeti—a poem for violin and orchestra, which Szigeti played in Europe, and also in New York under Mengelberg.

Among the major contemporary works introduced by Szigeti were Prokofieff's brilliant Violin Sonata, flown to the United States from the Soviet Union at the composer's request, for Szigeti's first performance; Stravinsky's "Divertiments"; Bartok's "Portrait," re-introduced by Szigeti after forty years of neglect; and the American composer David Diamond's Sonata for Violin and Piano.

Probably no other musician exerted a greater influence upon Szigeti than Busoni. He played Busoni's Concerto under the composer's direction in London, Paris, and Berlin, and made a joint recital tour of England with him in 1912-13.

Ernest Bloch's Concerto, his Violin Sonata and "Baal Shem," also owe their popularity largely to Szigeti's performances. He introduced the Bloch Concerto everywhere, notably with the Boston Symphony in Boston and New York, and recorded it immediately after its London and Paris premieres. He played the world premiere of the Casella Concerto in October, 1928, with the Persimphans (conductorless) Orchestra of Moscow.

The following critical excerpts are indicative of the universal response to a performance by Szigeti.

Olin Downes, New York Times: "Season by season the playing of Szigeti appears to grow in significance and communicative power . . . authority, taste, a fine classic line, richness of color . . . dramatic, sensuous, emotional, and subtle."

Chicago Daily Tribune: "One of the few violinists who deserve to be mentioned in the same breath—sometimes even an antecedent breath—with Kreisler and Heifetz."

B. H. Haggin, The Nation: "The greatest artist among violinists."

Glen Dillard Gunn, Washington Times Herald: "Quite probably the greatest of contemporary violinists."

Lawrence Mason, Toronto Globe: "Played with such devotional fervor, such sanctifying dedication, that the audience was transported to the innermost shrine of art."

In Paris, where Szigeti met Serge Prokofieff, he took up the composer's D Major Concerto and introduced it with astounding success to five continents. Prokofieff has called Szigeti the greatest interpreter of this Concerto and Carl Flesch has pointed out in his book, "On the Art of the Violin," "Future generations will identify the Prokofieff Concerto with Szigeti's performance as a criterion for all others."

Composers, usually shy and critical of performers, unite in praising Szigeti. Richard Strauss: "I raise my glass to Szigeti's wonderful playing of the Brahms." Serge Prokofieff: "Greatest interpreter of my D Major Concerto." Bela Bartok: "The life of a musician, paradox though it may seem, is not over-rich in emotionally stirring experiences. . . . Among such joys of my life I count the performances of Bach, Brahms, and Mendelssohn by Szigeti. His achievements are unforgettable experiences." Karl Goldmark: "A glorious violinist." Ernest Bloch: "I can't describe my emotion in listening to your records of my concerto! What a joy to hear it come to life with such color, such astonishing contrasts, so much imagination!" Joseph Marx: "Perfection itself! This wizard can do justice to everything."

"With Strings Attached" is the engaging title of the recently published book of memoirs by Joseph Szigeti.

Szigeti wrote the book the hard way, without typewriter, without secretary, on whatever scraps of paper were on hand, while waiting for trains, flying from one engagement to the next, and even during meals.

The result is an absorbing book of reminiscences and reflections, covering the tremendous field of a lifetime of creative music-making, and giving revealing glances of such diverse personalities as Igor Stravinsky, Bela Bartok, Benny Goodman, Duke Ellington, Jack Benny, Hildegarde, Albert Einstein, Thomas Mann, Edward G. Robinson, and Raymond Gram Swing.

Without strict chronological sequence, the book is like a number of conversations with the author on various and sundry topics. It is the tale of a boy who went places with his fiddle, a boy born into a musical family in the Carpathian town of Maramaros-Szigeti, a name, he says, only a Hungarian can pronounce. It is a tale of a boy who might have worked with Joachim but found his path in another direction, made his Berlin debut at thirteen, and toured with Nellie Melba, John McCormack, and an assisting pianist who sometimes was William Bachaus and occasionally Feruccio Busoni.

Szigeti is of medium height, with an attractive stage personality. He is an accomplished linguist, and writes and speaks English fluently. His fine and sensitive face and the high majestic forehead betray the artist.

To sit and chat with Szigeti is to obtain no concept of his prodigious drive and energy. His manner is relaxed and gracious, his voice soft-spoken. He and his Russian-born wife Wanda have settled down in their own home in Palos Verdes, California.

LIONEL TERTIS

IDEALISTS ARE NOT EXTINCT AND LIONEL TERTIS, English viola player, is one of them. "To hear him speak of the viola, is to learn that his great-hearted devotion to the instrument is one of the romances of music; to hear him play it, is to realize that he is one of the greatest artists of our time," said an English critic.



Lionel Tertis was born December 29, 1876, in West Hartlepool, England. At the age of three he was taken to London, and two years later he took his first piano lessons.

Here is what Tertis tells about himself: "When I was six, I came out as a pianist—in a black velvet coat and deep white lace-collar—to play a Tarantella by Stephen Heller at a concert at Highbury in North London. Though West Hartlepool was my birthplace, I did not play there for thirty-four years. When at last I returned, it was to take part in a concert with Melba. My parents were very poor, and at thirteen I left home to earn my living. At Scarborough I joined a Hungarian band. Later I became an accompanist to a blind street musician at Brighton, an excellent violinist. Both of us went forth, and on the promenade the blind man gave first-class performances of Vieuxtemps, Wieniawski, and others. Our attendant went round the crowd with a money-box and the takings were good. After I had saved a little money, I managed to enter Trinity College of Music in 1892, at the age of fifteen."

He chose the violin, but later turned to the viola, to which instrument he was to devote his life. As a viola player, he was virtually self-taught.

In 1896 a fellow violin student, Percy Hilder Miles, wishing to play string quartets, suggested that he take up the viola, since there was no viola player in the institution. He borrowed an Academy instrument for that purpose. "I resolved to study the viola independently," he said. "I consider that I learned my art principally by listening to Fritz Kreisler, whom I followed about like a dog." Listening to Tertis playing, it is not difficult to perceive certain affinities in the art of the two men.

After completing his studies at the Academy, Tertis was appointed professor of the viola at that institution, a position he held for many years, influencing an entire generation of violists.

At the same time, he appeared also as viola solo-performer. His recitals were unsuccessful at first; the prejudice against the viola as a solo instrument was too great to be overcome by a few concerts. "Everybody seemed to be up in arms at my daring to play solos on the viola. They declared it was never meant to be, and never could be, a solo instrument. I was made to feel almost that I was doing something criminal." But he would not permit discouragement to interfere with his career. He continued concertizing. His perseverance and great artistry were forces against which prejudice was helpless. Gradually, his concerts were sold out, and finally he was generally acclaimed. With Kreisler Tertis played Mozart's "Sinfonia Concertante," twice in America and once in London; he also appeared with Jacques Thibaud, in Paris, with Ysaye and with Albert Sammons. Together with Pablos Casals he played in Strauss' "Don Quixote." He has enriched his repertory by arranging for viola many great musical works, including the Bach Chaconne, the Brahms Clarinet Sonatas, and 'Cello Concertos by Haydn, Elgar, and Delius. He also persuaded many contemporary composers to write concertos and sonatas for the viola, among them Adam Carse, Arnold Bax, J. M. McEwen, York Bowen, B. J. Dale, Ernest Walker, Frank Bridge, Cyril Scott, W. H. Bell, Arthur Bliss, Harry Farjeon, Vaughan Williams, and William Walton.

In 1937 there came a dark period. He was forced to limit his public appearances on account of fibrosities (rheumatism) in his right arm which impaired the flexibility of his bowing. "I do not wish to continue playing until the deterioration becomes apparent." In February of the same year he made his farewell appearance, featured as soloist with the B.B.C. Symphony Orchestra in William Walton's Concerto and Berlioz's "Childe Harold in Italy."

On June 13, 1937, the foremost musicians of England gave Lionel Tertis a farewell dinner. Among those who gathered to honor the veteran musician were William Murdoch, Sir Thomas Beecham, Felix Salmond, Sir Hugh Allen, Albert Sammons, Ernest Newman, and Eugene Goossens.

In his tribute to Tertis, Ernest Newman said, "It is sad to have to say farewell to so great an artist; but no artist could have taken leave of us in nobler fashion." Vaugham Williams said of Tertis, "The golden tones, passionate utterances, and wonderful phrasing will always remain in the memory of those who heard him. And even those who have not heard him, will live richer lives because he has played."

JASCHA VEISSI

JASCHA VEISSI, gifted violist, was born in Odessa, where he was graduated with honors from the Imperial Conservatory at the age of sixteen. He made his concert debut at eight. Veissi came to the United States in 1920, and soon after his arrival was engaged by the Cleveland Orchestra as assistant concert master. During the summers he studied with George Enesco in Paris. Finding, however, that he had developed a special attachment for the viola, he decided to specialize in that instrument, and soon thereafter accepted the position of solo violist with the San Francisco Symphony Orchestra. His talents were featured on numerous programs and he became known for his vigorous support and introduction of many new works. At the same time he also served as concert master of the Standard Symphony Orchestra under the direction of Alfred Hertz, and concert master of the symphony orchestra of the San Francisco Opera Association.



He organized the Junior Civic Symphony Orchestra, which he conducted in municipal concerts sponsored by the Art and Recreation Commission. Veissi joined the Kolisch Quartet in 1939, and toured the nation in a wide variety of programs. Two years later, at the height of that group's distinguished reputation, he suffered a finger injury while working at his hobby of electrical engineering. Doctors advised amputation of the finger, as the infection endangered his life, but realizing that this would mean the end of his musical career, Veissi decided to take the risk. He recovered and went into retirement while working to regain his lost dexterity. In 1944 he was ready for his "second debut," which took place with the Coolidge Quartet, and he was again acclaimed master of his viola. He stayed with the Coolidge Quartet until it disbanded, when he returned to the concert stage as soloist.

Veissi's success since then has been phenomenal. He has appeared with the Boston Symphony at Tanglewood, and with the same organization performed "Harold in Italy" in 1947 under Koussevitzky in Boston, New York, and on tour. In the fall he started an extensive tour of joint concerts with Ferruccio Tagliavini, in which he won headlines and praise all over the country.

HENRY WIENIAWSKI

FEW VIOLINISTS SUCCEEDED more thoroughly in captivating their audiences than the famous virtuoso, Henry Wieniawski, whose impetuous Polish-Hebraic temperament, with its warm and tender feelings, gave color to his playing. He was undoubtedly the greatest technician of his time. Wieniawski is also significant as a composer. His compositions are designed primarily for virtuosity effects. Who, for example, is not acquainted with his celebrated violin concertos in D minor and F sharp minor, his two "Polonaises," his famous "Fantasy on the Faust Motive," his "Legend," his "Mazurkas," and numerous other monuments to his art?



Wieniawski was born July 10, 1835, in Lublin, Russian-Poland, where his father practiced medicine. He was taken to Paris by his mother when he was only eight, and entered the Conservatoire, where he joined Mozart's classes. When eleven he won the first prize for violin playing, after which he made a concert tour in Poland and Russia. Soon, however, he returned to Paris to resume his studies, especially in composition. Together with his brother Josef, an excellent pianist, he went again on a concert tour in 1850, through the Netherlands, England, Germany, and Russia.

In 1860 he was appointed solo violinist to the Czar of Russia, and held that position for about ten years in St. Petersburg, after which he resigned. In his book, "My Long Life in Music," Auer speaks thus of Wieniawski: "He was delightful company. He was always saying something that provoked laughter, always full of puns and anecdotes. He was never serious, save when his violin was in his hands and he commenced to practice; but he practiced several hours a day. As regards the court, he was such a favorite there that no serious objection was made to his habitual late-coming to the performances. One day he was asked to play at a soiree-musicale at the house of one of the richest bankers in St. Petersburg. At these affairs the baron was accustomed to entertain the most aristocratic society of the capital. The day after the soiree, Wieniawski received a letter from the baron containing a banknote for a hundred rubles and the baron's card, on which he had written 'With a thousand thanks.' Wieniawski, furious, at once put the hundred ruble note in an envelope, together with his own card, on which he scribbled, 'I should have preferred a thousand rubles with a hundred thanks.' Baron X, delighted, sent him the thousand rubles the following day."

In 1862 he was invited to take a position as professor at the St. Petersburg Conservatory, where he remained five years. It was at the conclusion of this engagement that he made his tour in the United States with Anton

Rubinstein, who was his intimate friend. When the great pianist returned to Europe, Wieniawski remained in America and succeeded in earning a large fortune by his performances.

This tour was cut short toward the end of 1874 by a telegram from Brussels, offering him the professorship in violin at the conservatory there, during the illness of Vieuxtemps. When Vieuxtemps recovered, Wieniawski resumed his tours. During one of his concerts, he was seized by a sudden spasm and compelled to stop in the middle of the Bach "Chaconne." Joachim was among the guests. He came to the rescue, taking up Wieniawski's violin and finishing the program. Notwithstanding his great physical suffering, Wieniawski continued on his tour, but in Odessa he broke down altogether. He died April 2, 1880.

It has been stated as a fact, although it sounds improbable, that this unusual violinist died friendless and poor in a Moscow hospital, and that he was buried by public charity. But his son Jules contradicts this, stating that his father died in the house of the Countess Meck, and was buried by Czar Alexander III, whose friend he was as well as favorite violinist. A third version is that he was buried in Warsaw by his friends and relatives.

LJEF ZEITLIN

LJEF ZEITLIN, Russian violinist, one of the founders of the famous conductor-less orchestra in Moscow in 1922, has won a place of honor in the hearts of his music-loving countrymen, because of his great musical talent and energy.

Ljef Zeitlin was born in Russia March 14, 1881. He was one of Auer's violin pupils at the St. Petersburg Conservatory, being graduated in 1901. He became a member of the Colonne Orchestra in Paris, as well as of the Zeitlin Quartet, which he organized and which has since won esteem among kindred organizations. In 1910 he was appointed concert master at the Zimny Theatre in Moscow, and later held the same post in Koussevitzky's Orchestra there.

This excellent musician and executive is now professor at the Music School of the Moscow Philharmonic Society and concert master of the Moscow Philharmonic Orchestra.

Having played the "Devil's Trill" with great brilliance, Yehudi Menuhin was taking the many bows accorded him by the delighted and demonstrative audience. His face was perspiring and his hair disheveled.

"You look quite wild," said his manager backstage. "Wipe your face and comb your hair."

"Well, I've just played the 'Devil's Trill,' and I had to look the part!" Menuhin replied.

EFREM ZIMBALIST

ZIMBALIST'S CAREER as a violinist began on the eventful day when, at the age of nine, he ran away from his Russian home in Rostov-on-the-Don, carrying his fiddle under his arm. He had heard that a violinist was needed in a nearby town where an Italian Opera Company was playing during the summer months. Trudging the entire distance on foot, he finally arrived dust stained and weary. It took considerable diplomacy to get by the doorman and through to the opera director. The latter could hardly repress a smile when the boy explained his mission. The director informed him that the vacancy was that of a concert master and that he feared our applicant was too young.



"But won't you hear me play?" pleaded young Efrem. He was permitted to do so, and that evening's audience was amused to see the most important post of the orchestra occupied by a lad whose feet scarcely touched the floor.

"You see," explained Mr. Zimbalist with characteristic modesty, "they could get me very cheap."

Unaccustomed to a working day that began at ten in the evening, he found it difficult to stay awake, and so occasionally the conductor had to beat time with something else beside his baton on the dozing head of his little concert master! But it was a glorious lark while it lasted. It ended after a few weeks when his frantic family finally located him.

Efrem Zimbalist was born in Rostov-on-the-Don April 9, 1889. His first teacher, as in the case of Heifetz, Elman, Kochanski, the Piastros, and others of the world's greatest, was his father, who was an orchestra conductor. In the autumn of 1903 Efrem entered Auer's classes at the Conservatory in St. Petersburg; he was the forerunner of the famous coterie. Elman entered one year later, then followed Heifetz, Seidel, and the others. Concerning the humiliations and hardships Zimbalist's parents had to suffer on account of the old Czarist laws in Holy Russia, Auer said sympathetically in "My Long Life in Music":

"Similar difficulties arose with regard to Efrem Zimbalist, only in his case the one who suffered was his mother, who had accompanied him to St. Petersburg in order to place him with some family or other willing to take care of the boy, then between thirteen and fourteen years old. In this quest she spent several days with no success, meanwhile persecuted by the police. Without means, and therefore unable to grease the palms of the guardians of public safety, she was forced to leave her son's room one evening under menace of arrest. So mother and son were forced to walk the streets of St. Petersburg during the cold October nights, when the tempera-

ture sometimes dropped below zero. They wandered hither and thither, stopping to warm themselves in the all-night restaurants which catered to the factory hands working on night shifts and to the *droschky* drivers. And I never even suspected the depths of misery to which this poor mother had been reduced in her search of a lodging for her son. One morning when I had hardly arisen, Mme. Zimbalist and her son were announced. Shivering with cold, they had come in to warm themselves and to ask my help. This time it was a question of a permit to remain in the city for a few days, something not so difficult to procure; yet what physical and moral suffering had they not endured in the mean time! I was not personally acquainted with the current chief of police of St. Petersburg, but I wrote him a letter in which I pointed out the wretchedness of this poor mother, who was merely looking for a place where she could leave her child, laid stress on the boy's great talent, and in addition assumed all responsibility for the infraction of the law involved. As a result I had the satisfaction of being notified that permission had been accorded Mme. Zimbalist to remain in the capital an entire week. How her heart must have grieved when she was obliged to leave this inhospitable city, to entrust her child to the keeping of strangers, and to face the depressing prospect of never being able to visit him when her mother love prompted."

After the Russian-Japanese war, there occurred throughout Russia so-called "school strikes," an expression of revolt against existing authorities, who had caused so many lives to be needlessly destroyed in an inglorious war. The striking students refused to attend the classes of the reactionary teachers. A similar strike took place at the Conservatory. There were also "neutral" professors. Auer, in his reminiscences, tells of that turbulent period in Russia.

"As for myself, who wished to have nothing at all to do with politics, I belonged to the latter class, which was regarded with suspicion by the strikers, who picketed the stairs and halls leading to the classrooms. Among the most fiery and jealous of the strikers who forbade their colleagues to visit the classrooms on pain of a beating was Efrem Zimbalist, then fourteen or fifteen years old. He was picket on guard in the corridor leading to my room, and watched all those who attended my classes. Whenever he met me in the corridor he would salute me proudly and continue to tramp his beat."

Zimbalist was graduated from the Petrograd Conservatory as the winner of the coveted gold medal and the Rubinstein scholarship of 1,200 rubles. On November 7, 1907, he made his Berlin debut, playing the Brahms Concerto and became immediately famous. Shortly afterwards he made his first London appearance (December 9, 1907). and then played in many of the chief centers of Europe.

I first met Zimbalist in Leipzig, where I was studying at the Conservatory under Prof. Julius Klengel, while a member of the Gewandhaus Orchestra under Arthur Nikisch. Zimbalist was the soloist with this orchestra on January 1, 1910, playing the Glazounov Concerto in A minor. I can still remember how deeply impressed I was by this great fiddler and musician. The following day a certain Eugene Simpsen, Leipzig correspondent for the

Musical Courier of New York, called on me at my home. He asked me to follow him to the house of a well-known Leipzig surgeon, Dr. Barban, and to take my 'cello along. We arrived at our host's house about two in the afternoon. There I met Zimbalist, Schmuller, the two pianists, Leonid Kreutzer and Telemaque Lambrino, and an old gentleman about sixty. Dr. Margulies. I was told that the amiable old gentleman had been in his day a favorite pupil of Wieniawski, but had given up a promising public career at the altar, on request of his rich and jealous bride.

After dinner a quartet was organized. Dr. Margulies, whom those present respected for his excellent musicianship and virtuosity, played the first violin; Zimbalist was modest enough to play the second violin; Schmuller played the viola, and I the 'cello. We played several quartets of Mozart, Haydn, and Beethoven, as well as the Brahms F Minor Quintet with Leonid Kreutzer; and later, with Lambrino, the piano quartet of Dvorak. The playing continued until after midnight, with occasional interruptions, when I had the opportunity to observe Zimbalist at close range. The gifted young man was the soul of the gathering and a charming gentleman. I also heard him that evening accompany one of the violinists at the piano. He has an uncommon gift for accompaniment. That afternoon and evening were among the most pleasant of my life and I will never forget the day.

Zimbalist made his American debut October 27, 1911, with the Boston Symphony Orchestra, giving the first performance in America of Glazounov's A Minor Concerto. He was immediately hailed as an artist of unusual merit.

Zimbalist's list of novelties is amazing. He has introduced two American concertos—those of Schelling and Powell, as well as one by Frederick Stock. He was first to play the music of the Norwegian master, Tor Aulin, and he was also the first to recognize the compositions of Albert Spalding.



On June 15, 1914, in London, Zimbalist married the famous soprano Alma Gluck. He often acted as accompanist on her tours. (She died October 26, 1938, in New York.)

Those who meet Zimbalist will find him a smiling man of straightforward manner and address, and reluctant to speak of his success.

In 1925, Zimbalist, with the cooperation of Jascha Heifetz (whom he also accompanied at the piano on that occasion), organized a gala concert in honor of Professor Auer's birthday. He enlisted the aid of Josef Hofmann, Sergei Rachmaninoff, Ossip Gabrilowitsch, Siloti, Achron, and Stassewitsch. The concert netted a large sum. The most striking moment of the evening came when Zimbalist and Heifetz played a triple concerto with Leopold Auer.

Zimbalist has become one of the great factors in the musical life of this country and is constantly in demand, not only for concerts, but as judge in musical competitions of all sorts and as musical adviser.

American composers have found in Zimbalist a profound exponent and brilliant interpreter of their works.

As a composer, Zimbalist has distinguished himself not only in his contributions to literature for the violin, but also as a writer of songs and piano pieces. Although an eminently serious musician he has given a highly successful musical play to the light opera stage, "Honeydew," which had its premiere in New Haven, and was subsequently played with great success all over the United States.

"Mr. Zimbalist's playing, coming after the vast deal of fiddling that we have heard lately, was refreshing in his artistic maturity," said the New York Tribune. The Times wrote, "Mr. Zimbalist gave a superb performance of the Glazounov Concerto. It was a performance of gorgeously rich tone, entrancing cantelena, and in the florid passages brilliant and accurate." The Evening World said, "Mr. Zimbalist's sound musicianship and big tone enabled him to more than hold his own. It was masterly playing."

Aside from his operetta "Honeydew," Zimbalist also composed a "Suite in Old Form" for violin and piano (1911); Three Slavic Dances (1911); "Fantasy on the Motifs of Rimsky-Korsakov's 'Le Coq d'Or' "; arrangements for the violin; and many other works. A later outstanding composition is a sonata for violin and piano, in G minor, which had its first performance in Carnegie Hall, March 5, 1926, with Emanuel Bay at the piano.

In 1925 Zimbalist made several tours of the Orient, receiving a royal welcome wherever he appeared. He is much in demand in all parts of the world and always plays to full houses. He appears as soloist regularly every season on one of the Metropolitan Opera House Sunday evening concerts, as well as with the New York Philharmonic-Symphony Orchestra.

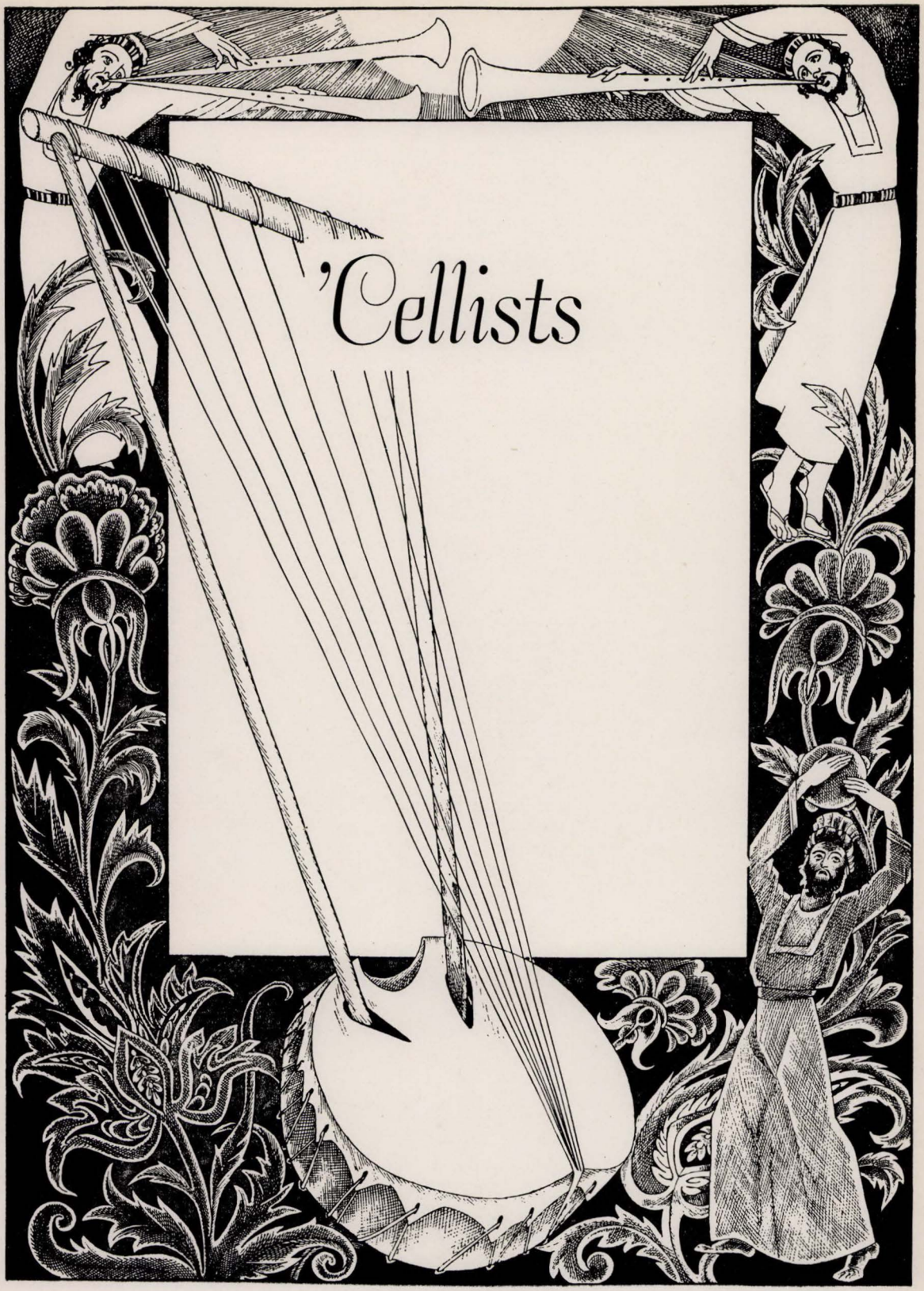
Efrem Zimbalist is a happy personality, and a favorite in the most contrasted social circles. He is beloved of his fellow Jews and one can often hear him in concerts of a specifically Jewish nature, on which occasion he plays his own transcriptions of traditional national Jewish airs.

In the Times, Sunday, December 6, 1936, on the twenty-fifth anniversary of Zimbalist's American debut, Olin Downes wrote: "It is noteworthy that Auer, Elman, Zimbalist, Heifetz, became in due course American citizens, a fact indicative of the few benefits that America or any other country derived from the World War I, which may appear to future generations as having shifted not only the political, but the musical, balance of power to this side of the water. Certainly the majority of violinists are here."

Over a period of four decades, Zimbalist has ranked with the great violinists of the world. A leading critic said of him, "Zimbalist is an artist of patrician taste, a violinist of complete command, whose music-making is cool, poised, reserved, and exquisitely polished."

In 1938 Zimbalist was appointed head of the Curtis Institute of Music in Philadelphia, a position previously held by Josef Hofmann.

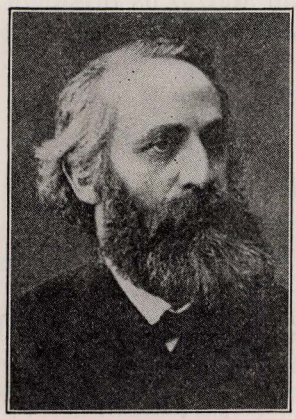
Efrem Zimbalist married Mrs. Mary Louise Curtis Bok, daughter of the late Philadelphia publisher, Cyrus H. K. Bok, on July 6, 1943. The wedding took place at the Curtis summer home, Lyndenwood, in Rockport, Maine.


'Cellists



CARL DAVIDOFF

THE GREATEST 'CELLIST of the nineteenth century, and perhaps of all time, was Carl Davidoff. His playing was extraordinarily elegant, and he could gracefully overcome all technical difficulties. He was born March 17, 1838, in Goldringer, Russia, and educated in Moscow, where in 1858 he was graduated from the University as a mathematician. His musical education began in childhood, when he chose the 'cello as his instrument. He studied at first under Smith in Moscow, and later under Carl Schubert in St. Petersburg.



In 1859 Davidoff went to Leipzig, where he studied theory and composition with Hauptmann. From 1859 to 1861 he was solo 'cellist at the Leipzig Gewandhaus; after the death of Grutzmacher, he was appointed 'cello teacher at the Leipzig Conservatory.

Having made several concert tours, Davidoff returned to St. Petersburg, where he was invited to become soloist of the St. Petersburg Italian Opera (1861-77). From 1862-1865 he gave lectures on the history of music at the St. Petersburg Conservatory, and after Schubert's death (1863) was appointed professor of the 'cello class. At the same time he became soloist of the Empress' court band.

Davidoff contributed much effort to the newly organized Imperial Music Society. From 1866 to 1867 he was director of the St. Petersburg Conservatory. As an administrator he was untiring. He won the love of both colleagues and pupils, by his humanity and kindness.

As a 'cellist he was immensely popular both in Russia and abroad. He toured England, France, Belgium, Germany, and Russia. Besides evincing a large and beautiful tone, his playing was noble, elegant, and technically perfect. Davidoff was a favorite of the Czar and other crowned heads. When he died on February 26, 1889, in Moscow, the Imperial Court attended his funeral.

As a composer, Davidoff had great talent and a refined taste, but unfortunately he left few works: "Gifts of Terek," a symphonic poem for orchestra; an orchestra suite; four concertos for 'cello; "Am Springbrunnen"; "Allegro de Concert"; a "Russian Fantasy" for 'cello; a piano quintet, string quartet, string sextet; an excellent "School for Violoncello"; and songs. He also left an unfinished opera, "Mazeppa," the libretto of which he turned over during his life to Tschaikowsky, who made use of it for his opera of the same name.

Leopold Auer, with whom Davidoff was associated at the St. Petersburg Conservatory as well as in their famous string quartet, says in "My

Long Life in Music": "Davidoff was a musical virtuoso of the first class. He enriched the 'cello repertory with several concertos and other compositions of real merit, some of which are still—nearly forty years after his death—holding their own on concert programs and 'cello curricula, and will, it seems to me, continue to do so for many years to come. He was a man gentle and timid by nature, yet gifted with a fund of real energy which disclosed itself only on rare occasions. At the least opposition of resistance he withdrew himself and shut up like a clam. Owing to him and to its president, the Grand Duke Constantine, the Russian Music Society and the Conservatoire became imperial institutions."

EMANUEL FEUERMANN

EMANUEL FEUERMANN belonged to the Casals class. Without doubt, he was one of the greatest 'cellists of all time.

He was born in Kolomea, Austria, November 22, 1902, of a cultivated musical family. His father, Marx Feuermann, active as a violin and 'cello teacher in Vienna, was Emanuel's first teacher, when the latter was only five years old.



A few years later, the Feuermann family went to Vienna, where Emanuel became a pupil of Anton Walter (a wonderful 'cellist himself, and member of the Rose Quartet in Vienna), with whom he studied for three years. At eleven he made his public debut, and at fourteen he toured Germany and Austria, vastly appreciated by critics and audiences. It was at that youthful age that he played under Arthur Nikisch at the Gewandhaus in Leipzig and under Felix Weingartner in the Philharmony in Berlin.

In 1917 Feuermann went to Leipzig to study with the famous Professor Julius Klingel. After three years the young virtuoso, then seventeen, was invited to become professor at the Cologne Conservatory, as well as solo-'cellist for the Guerzenich Symphony Concert and member of the Guerzenich Quartet, in which posts he remained until 1923.

After holding his position with the Conservatory in Cologne for three years, he became head of the 'cello department at the Berlin Hochschule fuer Musik. He also gave chamber music concerts for Paul Hindemith and Simon Goldberg. This is how I first met Emanuel Feuermann.

In the summer of 1922, a year after my arrival in the United States, I made a return trip to Europe, during which I visited my former teacher, Julius Klengel, in Leipzig.

"How would you like to meet the most talented 'cellist—one who possesses the best technique I have ever encountered?" asked my teacher, to

which I smilingly replied, "*Is* there any greater technician than yourself, Professor?"

Stroking his yellow beard, his everlasting cigar still in his mouth, he answered, "Oh, yes, wait till you hear. You will be amazed!"

I asked who it was. "Emanuel Feuermann," he replied. "He is in Leipzig for a short visit, and you will be able to hear him."

Feuermann, then twenty years old, was already a master on the 'cello. When I heard him, I knew that Klengel's appreciation was not exaggerated.

He established his reputation in Europe as one of the foremost living 'cellists. He appeared as soloist with most orchestras and under more outstanding conductors than any other 'cellist of our time, yith the exception of the Spaniard, Pablo Casals. For two seasons he concertized extensively in Moscow and Leningrad, where he had an enormous success. Izvestia wrote (March 6, 1925), "Emanuel Feuermann is a great artist. His technique is remarkable and his tone is beautiful."

In 1934 Feuermann was invited to make his American debut as guest artist with the New York Philharmonic-Symphony Orchestra under Bruno Walter. This debut took place January 2, 1935, at Carnegie Hall. He played the Haydn Concerto in D major. Francis D. Perkins wrote in the Herald Tribune, "His tone was remarkably warm and mellow in texture.... His technical skill was of a corresponding standard, and his tasteful interpretation resulted in marked enthusiasm."

This appearance, together with his ensuing recitals, created a tremendous stir. Critics pronounced him "one of the greatest virtuosos," and placed him on a par with Casals. Immediately there rose a demand for him throughout the United States.



His succeeding appearances in America, Europe, and the Orient further emphasized his extraordinary stature as an artist. Most memorable of his performances was the series devoted to the foremost concertos in 'cello literature which he gave with the National Orchestra Association, under the baton of Leon Barzin, during the seasons of 1937 and 1938 in Carnegie Hall. He also gave memorable performances of chamber music with Bronislav Huberman and Artur Schnabel.

While I was visiting him at his home, in Scarsdale near New York, he confided to me how he had gone through a period of bad playing at one time in his career.

"I was spoiled," he said, quite candidly. "You see, I had started out as a prodigy; I had a technical facility which, simply because I was a child, people thought remarkable. They made the mistake of telling me I was wonderful, and that was bad for me. Then by the time I was sixteen I was a professor at one of Europe's famous Conservatories. Most of my students were older than I, which made me all the more convinced of my importance. I became careless about my practicing and my

playing. Then I had a rude jolt. I was playing a Bach Concerto in Zurich, and after the performance a girl acquaintance of mine came backstage to see me. She told me that Toscanini had been sitting right beside her during the performance. I asked her what the maestro had said, fully expecting the words of praise that I had come to expect as my due. She told me, without mincing matters, that he had groaned and grumbled all through my performance. She said he kept repeating, 'O, il porco, il porco!'

"I was dumbfounded. So that was Toscanini's opinion of me.... 'The pig, the pig!' At first I was indignant, then the more I thought of it the more I decided the criticism was justified. I made a firm resolve to mend my ways."

That was in 1927. It was not until 1938 that Feuermann again came in contact with Toscanini.

"Years after I was booked to play with him in London," he related. "After the rehearsal the maestro said some kind things to me and I decided to get the old business off my chest. It had been a kind of sore all these years.

" 'Maestro,' I said, 'I am very much ashamed.' He asked me why. I told him that eleven years before I had played miserably in his presence. 'Nonsense, nonsense!' he replied. 'I never heard you play except on the radio.'

" 'Yes, you did, Maestro,' I countered. 'It was in Switzerland.'

"Toscanini burst out laughing and recollected. 'You mean to tell me that you are that rotten 'cellist I heard in Zurich?' "

Feuermann recorded many concerts and solo pieces for the Columbia and Victor Companies—with Jascha Heifetz, Brahms' Double Concerto; and with Heifetz, and Artur Rubinstein at the piano, some of Beethoven's trios.

On May 25, 1942, at the age of thirty-nine, Emanuel Feuermann died in a New York hospital after a short illness. His untimely death shocked the entire musical world. Ten days before his death he was making a concert tour of army camps as well as recordings for the Victor Company. He then decided to undergo treatment for a minor operation, little realizing the fatal outcome.

He was cut short in the midst of an outstanding career, which is seldom reached in the music world of his age. At his funeral eulogies were pronounced by Toscanini, Zimbalist, Bruno Walter, Artur Rubinstein, Mischa Elman, Szell, Olin Downes, Klemperer, Huberman, and other celebrities. At services held in New York some of the world's musically elect honored his memory in the best manner they could express their sorrow—Olin Downes, Georg Szell, and Artur Schnabel playing Beethoven's "Marche Funèbre," while Erica Morini together with Albert Hirsch played the Bach "Arioso"; then Miss Morini, Edwin Bachman, Lotte Hammerschlag, and Frank Miller performed Beethoven's Harp Quartet.

RAYA GARBOUSOVA

FOR CENTURIES THE VIOLIN has been considered supreme among string instruments. Violinists alone, of all string players, have been able to attain popularity equivalent to that of singers or pianists, by virtue of the technical possibilities of their instrument and the appealing quality of its tone. But in the last few years a 'cellist has come to the fore whose accomplishments have gone far toward changing traditional beliefs. Her name is Raya Garbousova.



She sings so tenderly that she melts the heart of you; sings like an angel, either damned or celestial. There is something diabolic in her energy of attack, like the slash of the sabre. What temperament! What surety! What purity of intention! Technically she perilously approaches perfection!

Raya Garbousova was born September 25, 1908, in Tiflis, Russian Caucasus. Her father, Boris, is a cornet player, who is also a teacher at the Conservatory and a member of the Symphony.

At the age of seven she started piano lessons with her sister Lydia. A year later she took her first 'cello lesson with Constantin Miniar, at the Tiflis Conservatory, from which she was graduated in 1923. She made such an impression with her playing that the principals of the Conservatory arranged a stipend for her, which enabled her to continue her studies in Moscow.

Immediately following her graduation Miss Garbousova set out on a concert tour through the USSR. In Moscow alone she gave six concerts within six weeks, with each performance completely sold out.

She completed her musical education under Pablo Casals, who launched her on a successful career of concert playing in the capitals of Europe.

Since then she has appeared under conductors Suk in Moscow; Paray, Wolf, and Arbos, in Paris; Paras, Casals, in Madrid; Sir Henry Wood and Albert Coates, in London; Gaubert, Sir Thomas Beecham, Sir Hamilton Hardy, Eugene Ormandy, Dmitri Mitropolous, and Bruno Walter.

I met Miss Garbousova for the first time in 1926, at the shop of Hill & Sons in London. After an interesting conversation she invited me to her home, where she and her sister Lydia lived together. She played for me with her sister accompanying, revealing an extraordinary facility, brilliance of style, and a lovely tone. Critics have been unanimous in praise of her playing. The Russian composer Glazounov described her in the Leningrad "Krasnaja Gazata" in the following words: "Her cantalena reminds one of singing and possesses a surprising variety of tone qualities. Everything in this young artist is extraordinary and she is herself a wonder of nature."



On December 4, 1934, Garbousova made her American debut in New York. Olin Downes wrote, "Miss Garbousova's technique is the vehicle of a contagious temperament, musicianship, and taste. The crowning fact is the distinction of her style."

New York has pronounced her worthy of being placed on the musical pedestal alongside her teacher Casals, as well as Feuermann and Piatigorsky.

Her success brought wide demand for appearances, both in recital and with symphony orchestras. In the years that have followed she filled many engagements from coast to coast.

On January 17, 1947, Miss Garbousova gave a recital in Town Hall. The next day Olin Downes of the Times wrote: "Two new works, by composers who were present, and 'cello playing of a superlative sort, distinguished the recital given by Raya Garbousova, assisted by Erich Itor Kahn, pianist, last night in Town Hall. The composers were Boleslav Martinu and Nicolai Lopatnikoff, the former represented by his 'First Sonata' for 'cello and piano, the latter by his Variation and Epilogue, opus 31, for the same instruments. It would be necessary to discuss Miss Garbousova's technique as such. What engages the listener is its complete identification with her expressive purpose; her unconditional control of her bow and rich command of the resources of her instrument, and the wealth of tone color, which is part of her playing."

JEAN GERARDY

JEAN GERARDY, noted Belgian 'cellist, was born December 7, 1877, at Liège, where his father, Dieudonné Gerardy, was a piano teacher at the Municipal Conservatory. At the age of seven he began his studies under Richard Boellmann. In less than two years he had won the second prize at the Conservatory. In 1889 he was awarded the gold medal by unanimous consent of the jury. When ten years of age he appeared in public for the first time. The following year, when he played at Lille and Aix-la-Chapelle, newspaper critics hailed him as "an apparition destined to revolutionize the musical world." Each subsequent appearance served to strengthen this prediction. Eugene Ysaye, who heard the boy during the summer of 1888, was so impressed that he arranged London appearances where Gerardy played jointly with Ysaye and Paderewski. Since then his successes have been continuous.



When he enlisted as an army private in 1914,

it was his desire to remain unrecognized. After he had concealed his identity for three years, the Belgian Queen discovered him and summoned him to a Red Cross Benefit Concert in London at the Royal Albert Hall. The King and Queen of England, the Queen Mother, and the King and Queen of Belgium were present. As Gerardy says, "In poker parlance, we had a full house—two kings and three queens."

Thereafter, until the armistice was signed, Gerardy, at his Queen's request, gave concerts at the front, playing to more than 60,000 soldiers. When he made his last tour prior to enlistment in the Belgian army, he was generally recognized as having reached the pinnacle of perfection.

Jean Gerardy died in Spa, July 4, 1929.

HEINRICH GRUENFELD

GRUENFELD WAS CONSIDERED one of the most extraordinary 'cellists of the past generation. He was born April 21, 1855, in Prague, and was a pupil under Hegenberdt at the local conservatory. At eighteen he was soloist at the Vienna Opera. In 1876 Gruenfeld moved to Berlin, and was most popular as a teacher at the Kulak Musik Akademie, where he taught for eight years. He also toured with his brother Alfred, the pianist, through Germany, Austria, and other countries.



In league with Xaver Scharwenka, he organized chamber trio concerts in Berlin, which had great artistic success. This noble and gifted artist, the idol of Berlin society, was high in favor with the German Emperor, princes and counts, who covered him with medals and other tokens of favor. He also received the title "Soloist of the Prussian Court." He had the friendship of such colossi as Hans von Buelow, Johannes Brahms, A. Rubinstein, I. Joachim, I. Strauss, Sarasate, D'Albert, Scharwenka, M. Sembrich, Sophia Meter, Adelina Patti, Zuderman, Fulder, Lindau, Bodenstedt, Spielhagen, Sonnenthal, Rodenberg, Lenbach, and Edouard Hanslick.

Gruenfeld had other ambitions than success on the concert stage. Amid all his broad activities as a concert artist, organizer, teacher, and ever welcome member of Berlin's music circles, Gruenfeld preserved the one treasure which most musicians sacrifice to their success—healthy nerves, sparkling humor, and cheerfulness.

Heinrich Gruenfeld died in Berlin August 26, 1931.

BORIS HAMBOURG

THE WELL-KNOWN RUSSIAN 'CELLIST, BORIS HAMBOURG, was born December 27, 1884, in Voronetz, Russia, the son of Michael and Catherine Hambourg. His first teacher was his father, who was director of the Imperial Music School in Voronetz. Later, Boris studied 'cello with Herbert Wallen and Hugo Becker, and harmony with Professor Ivan Knorr, at Dr. Hoch's Conservatory in Frankfort. Later he studied in Paris and Brussels.

Hambourg made his debut at the Tschaikowsky Festival in Pyrmont, Germany (1903), and later appeared in Aeolian Hall, London (November, 1904), and with the Philharmonic Orchestra in Berlin (1906). He also toured Australia and New Zealand in 1903. At Aeolian Hall he gave five historic recitals on the 'cello (1906).

Hambourg made his American debut in 1910. In Toronto, Canada, together with his father and brother Jan, he established the Conservatory of Music, but abandoned the enterprise after his father's death in 1916. Later he became a member of the Hart House Quartet in Toronto, which was organized in 1924.

Boris Hambourg is also a talented composer, having published, among others, the following works: "Perles Classiques," for 'cello and piano; arrangements from original editions for 'cello and figured bass; and several songs and 'cello pieces, including six preludes and six Russian dances.

Boris Hambourg is the brother of Mark, the famous pianist, and Jan, the violinist.

EDMUND KURTZ

BORN IN ST. PETERSBURG IN 1910, EDMUND KURTZ is a member of a musical family which includes, besides the 'cellist himself, his brother Efrem, noted conductor, and another brother Arved, a violinist, now director of the New York College of Music. Edmund's 'cello lessons began when the family moved to Berlin after the Russian revolution, and he was sent to study with Fritz Espenhagen. Two years later, when word reached him that the famed Professor Julius Klengel of Leipzig, with whom every great 'cellist of the day had studied, was holding an audition for a scholarship student, Edmund Kurtz applied and won the coveted honor in competition with several other players.



In February 1924 he was ready for a recital debut in Rome. His performance there, at the historic Sala Bach, won enthusiastic acclaim from press and public, and resulted in other engagements in the leading cities of Italy, Germany, the

Scandinavian countries, and France. Then, in Paris, Kurtz made the acquaintance of Diran Alevanian, 'cello pedagogue, with whom he studied for a while. For two and one-half years thereafter he appeared with Pavlova and her company in all the great theatres of Europe, playing the haunting Saint-Saens melody "The Swan" as accompaniment to her most famous dance. Kurtz joined with the brothers Tossy and Jascha Spivakovsky, noted violinist and pianist, respectively, for a series of chamber music concerts in which they were billed as "The Spivakovsky Trio." The fame of this ensemble quickly traveled to Australia, whence in 1932 an invitation came for the trio to tour the Antipodes under the sponsorship of the Australian Broadcasting Commission. From then until 1936 Kurtz alternated between European engagements and tours of Australia and New Zealand. During this time he also held the post of professor at the University of Melbourne.

In May, 1936, Kurtz married an Australian, the former Barbara Bellair, and shortly afterward paid his first visit to America, where he decided to settle in Chicago and was immediately engaged by Frederick Stock as principal 'cellist of the Chicago Symphony Orchestra—a post which he held for eight seasons, returning to Australia and New Zealand each summer until the outbreak of World War II for solo concerts, chamber music performances, and broadcasts. In 1944 the 'cellist resigned from the Chicago Symphony to devote himself exclusively to solo appearances.

The same year Arturo Toscanini engaged Kurtz to perform the Dvorak Concerto over the air as soloist with the NBC Symphony.

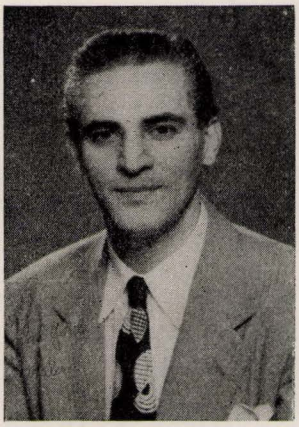
A new concerto for violoncello and orchestra by the French composer Darius Milhaud was written for and dedicated to Edmund Kurtz. In addition Kurtz participated in the first performance of Honegger's 'Cello Concerto under Bruno Seidler-Winkler, and the 'Cello Sonata, opus 11, written by his fellow Russian expatriate Nicolai Lopatnikoff.

His sister Mary, now Mrs. William Rosenwald, was prior to her marriage one of the most promising students at the famed Hochschule fuer Musik, in Berlin.

The 'cello is an instrument which lies very near to one's heartstrings.

FRANK MILLER

FRANK MILLER, young American 'cellist, was born in March, 1912 in Baltimore. He started his first music lessons at the age of seven with the 'cello teacher Samuel Stern (his half-brother). Later he received a scholarship at Peabody Conservatory in Baltimore. When Felix Salmond, noted 'cellist, heard him play, he offered him a scholarship at the Curtis Institute of Music in Philadelphia. Miller studied there between 1930 and 1935, at the same time playing in the Philadelphia Orchestra. In 1935 Miller was engaged as first 'cellist and assistant conductor of the Minneapolis Symphony Orchestra under Dimitri Mitropoulos.



In the fall of 1939 Frank Miller was engaged as first 'cellist of the NBC Symphony Orchestra under Arturo Toscanini (succeeding Oswaldo Mazzuchi), a post he still holds. This gifted young 'cellist possesses an amazing technique. When he played the solo part of Brahm's Double Concerto, under Arturo Toscanini, November 13, 1948, he blended his tone splendidly with Mischa Mischakoff's, who played the violin part. He played with intensity and feeling. Four weeks later, December 12, 1948, Maestro Toscanini placed on his program Strauss' "Don Quixote," with Frank Miller performing the solo part. Here too the soloist proved a first class artist. He played the part with fire, verve, and technical skill. What is more, he draws a full expressive tone from his 'cello.

Frank Miller is married to the former Minnie Richter, a gifted concert violinist in her own right.

"There are no bad 'cellists," Emanuel Feuermann once said. "One is either a good 'cellist or not a 'cellist at all."

GREGOR PIATIGORSKY

GREGOR PIATIGORSKY, 'cellist, ranks with that small galaxy of stars who look down from the heavens of the musical profession. He has been called the Russian Casals, and the Kreisler of the 'cello. Superlatives come readily to the pen of the critic reviewing his art. A dazzling technique, a warm rich tone that glows with color, a poetic insight, and infinite variety of expression are outstanding characteristics of his art. Added to his superb musical equipment is a personality of rare charm, which captivates his audiences before he plays a single note.



Born at Ekaterinoslav, in the Ukraine, April 7, 1903, "Grisha" at the age of six wielded an instrument almost bigger than himself. His first instruction was at the hand of his father, Paul, who played the violin, but knew little of the 'cello. However, a year later the talented boy was playing the concertos of Saint-Saens and Davidoff.

In the beginning his parents sensibly refrained from exhibiting him as an infant prodigy. But all this changed when Gregor reached his ninth year. Ill luck suddenly befell his family, and fate decreed that Gregor should support them. He took this task upon himself without telling anyone about it; he simply tucked his baby 'cello under his arm and marched off to what was known as the "cinema bourse" of his home town—a sort of employment agency for musicians and other help needed in movie houses. As the boy stood in line with the grownups, everybody laughed and Gregor was advised to "go home quickly to mother; she's probably looking for you." There was something about his dogged look of determination, however, which made people take him seriously despite themselves. Gregor not only saw the manager, but returned home with a contract big enough to keep the wolf from the door. A busy time began. He attended school as usual, played at the movies in the evenings, and still found time to perfect himself on his instrument.

His talent could not remain long hidden in the provinces; his fame spread, and one day Gregor Piatigorsky, scarcely fifteen years old, found himself first 'cellist at the Imperial Opera in Moscow! New conductors often glanced with astonishment at the tall but obviously adolescent player at the first 'cello desk.

Besides playing in the opera, Piatigorsky was a member of the string quartet of the Moscow Conservatory, and frequently appeared as soloist. His teacher during this period was the late Alfred von Glehn, who in turn had been a pupil of the famous Davidoff.

The revolution came, and with it terrible times for artists. Often during those days Piatigorsky played in icy, unheated halls, clad in a big worn fur

coat, his hands in thick gloves from which the fingers had been cut to make it possible for him to work the strings. Finally he decided to leave his native land and develop his career on the continent. In 1921 he escaped into Poland and has not been back to Russia since, although most of his family are still there, including three brothers, two of them musicians. His luck changed, however, when he met the Polish conductor, Gregor Fittelberg, who at that time was head of the Warsaw Philharmonic. He invited Piatigorsky and Mischa Mischakoff, the violinist, to perform the Brahms Double Concerto with the Philharmonic Orchestra. It was on this occasion that he met Adolph Held, a music-loving New York banker, who gave him the money to go to Berlin and begin the career which has made his name famous in all the musical capitals of Western Europe.

Gregor accepted the railroad fare, but his independent spirit rebelled against further charity. He assured his American benefactor that he was well able to shift for himself. It was a bluff, and dearly did he pay for it. But it took him through a school of adversity which gave to his musicianship something which a man in comfortable circumstances can perhaps never attain.

Half-starved, he walked about the streets of Berlin, itself then in a sorry state, for Germany was in the throes of inflation. Odd jobs in coffee houses and movie theatres enabled him to eke out a miserable living. But he had no opportunity to show his genius.

One day Artur Schnabel heard of him through a friend and invited Gregor to play the 'cello part in a chamber music work by Arnold Schoenberg. The flute part was played by the second flutist of the Berlin Philharmonic, a man with a golden heart and rare musical discernment. The first rehearsal was scarcely ended when this flutist rushed to the home of Wilhelm Furtwaengler, conductor of the Philharmonic. He spoke with such enthusiasm of his new friend that Furtwaengler became interested and invited Piatigorsky to enter a competition for position of first 'cellist in his orchestra. Piatigorsky won. This was more consistent with his independent stature, for "earning" his way was Piatigorsky's habit.

A story is told that during a premiere of Richard Strauss's "Don Quixote," Strauss brought with him a special 'cellist. The orchestra protested and said that their own first 'cellist should be used. Strauss, with understandable respect for the difficulties of this work, agreed to dispense with his own 'cellist if the other musician could play the score at sight. Piatigorsky was the "other musician" who accomplished the feat.

Almost overnight the subscribers to the Philharmonic Concerts found a new man heading the 'cello division. It was none other than Gregor Piatigorsky. A few weeks later the critics began to write in ecstatic terms of the "wonder 'cellist."

Piatigorsky's rise was meteoric. Engagements from all over Europe poured in upon him. Admiring friends presented him with an Amati 'cello. Soon his time was so taken up with solo engagements that he asked to be released from playing with the orchestra.

In 1922 Piatigorsky decided that, before venturing to go to America,

he must perfect himself. He was recommended to Professor Julius Klengel of the Leipzig Conservatory. But Klengel, on hearing him, declared there was practically nothing he could teach the young virtuoso. Nevertheless, Piatigorsky studied with Klengel for almost two years. It was in 1922, the year I went to Leipzig to revisit my teacher Julius Klengel, that I first met Gregor Piatigorsky and Emanuel Feuermann.

Feuermann was already known as a concert 'cellist, while Piatigorsky was then struggling not only for recognition but also for a livelihood. I often went to Gregor's room, where he would play for me, hour after hour, never tiring. I listened, thrilled with the marvelous sounds that filled that small bohemian attic, which might have served as a setting for all literary scenes describing struggling but rising artists.

It was in 1924 that he became first 'cellist of the Berlin Philharmonic, a post he held for almost five years.

In 1929, at the age of twenty-six, Piatigorsky made his first American tour under the management of Arthur Judson. He made his debut in the Dvorak Concerto with the New York Philharmonic Orchestra on December 29, 1929, at Carnegie Hall.

Samuel Chotzinoff wrote, "In his hands the 'cello shed its reputed limitations. The lower register yielded beautiful sounds, as did the higher. . . . He is one of the most poetic and sensitive performers now before the public."



The Italian composer, Castelnuovo-Tedesco, the Romanian composer Stan Golestan, the German Paul Hindemith, and the Russian Serge Prokofieff are among those who have dedicated 'cello concerti to him.

Characteristic of modest Piatigorsky was an incident of the Castelnuovo-Tedesco concerto. Maestro Toscanini, interested in the concerto, asked the 'cellist whether he had exclusive rights to its performance. Piatigorsky, afraid that Toscanini would misunderstand his intentions and think he was trying to force an appearance under him, deliberately replied that anyone could play it.

There the matter rested. But when Toscanini landed in Italy, he spoke to Castelnuovo-Tedesco. The composer then revealed that he had written the piece specifically for the Russian musician whom he admired inordinately, and that he would allow no one but Piatigorsky to play it.

Toscanini, who had planned right along to give the work a first performance with Piatigorsky as soloist, summoned the 'cellist before him. "You," the conductor chuckled, "are a bad liar!"

And so, on January 31, 1935, when the concerto had its world premiere at Carnegie Hall by the New York Philharmonic-Symphony Orchestra under Arturo Toscanini, it was Gregor Piatigorsky who played with the maestro, and on whom the critics showered praise the next day.

When Gregor Piatigorsky played the Elgar Concerto with the same

orchestra, William C. King, critic of the New York Sun, wrote, "Piatigorsky has the technical equipment, the soul, the temperament, and the platform personality to make himself and his instrument beloved of concert goers."

Recently in Boston Piatigorsky was soloist with the Boston Symphony in a new concerto for 'cello and orchestra written specially for him by Hindemith. The year before Boston had heard another world premiere of a great new work for the 'cello, Prokofieff's concerto, and Piatigorsky had been soloist on that occasion too. In Chicago he has been soloist with the Symphony in conductor Frederick Stock's own concerto for 'cello and orchestra. And, as related, with the New York Philharmonic-Symphony he introduced the Castelnuovo-Tedesco Concerto under Toscanini.

Piatigorsky is head of the chamber music division of the Berkshire Music Center. Serge Koussevitzky, distinguished conductor of the Boston Symphony Orchestra and director of the Center, has said of Piatigorsky, "He is the greatest 'cellist of our day. He combines high artistry with unlimited technical skill, great depths of feeling and poetry, with an unrivaled beauty and volume of tone."

The 'cellist is now married to Jacqueline de Rothschild, a daughter of Baron Edouard de Rothschild, formerly of Paris and now in this country. She is musical, too, playing both piano and bassoon. They have a daughter Jephta, born in France, and a son Joram, born in America. The Piatigorsky home is a 115-acre estate in the Adirondacks near Lake Champlain at Elizabethtown.

Not only is Piatigorsky a great 'cellist, but he is also a great fellow—versatile, witty, intelligent, and extremely sympathetic. On many a night one can find him sitting late either in a cafeteria, or at the Russian Tea Room on West 57th Street next to Carnegie Hall, reminiscing with his former colleagues over those early days so full of struggle and aspiration.

A curious episode occurred in 1936, during my visit to Soviet Russia.

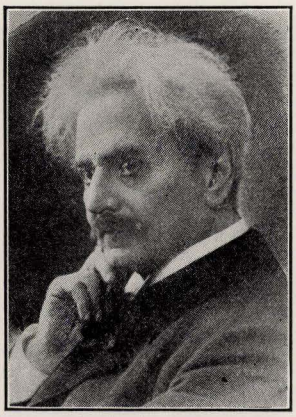
In Moscow, after my recital of October 7, 1936, several of my friends, old and new, came backstage to congratulate me. Among them was a tall young man with blonde hair. He introduced himself as Stogorsky, a 'cellist, and asked me if I knew his brother, Gregor Piatigorsky. When I asked how his name came to be Stogorsky, he gave me this explanation. "I too am trying to carve out a concert career, so my brother and I came to an agreement that one of us should change his name. I said that I would change mine to Stogorsky—which means 'a hundred mountains,' thereby topping Gregor's twenty-fold, as 'Piatigorsky' means 'five mountains.' "

Reversing the historic utterance of Robert Schumann "Hats off. Here is a genius," a certain critic wrote the day following a violinist's recital, "Hats on, this is not a genius."

DAVID POPPER

ONE OF THE GREATEST OF 'CELLISTS WAS UNDOUBTEDLY DAVID POPPER, born in Prague, Bohemia June 18, 1846.

His playing was elegant and artistic to the highest degree and his technical mastery perfect. Popper received his musical education at the Prague Conservatory. From 1863 he toured Europe, soon winning great fame as soloist. Not only was his technique perfect, and his tone large and noble, but his interpretations were ever musical, intelligent, and moving. He was particularly well received at Karlsruhe in 1865, where he played at a music festival, and in Vienna in 1867, where for several years he was soloist at the Vienna Court Theatre.



During many years Popper as professor at the National Academy in Budapest, from which city he started his concert tours over Europe, everywhere meeting great enthusiasm.

In cooperation with Jeno Hubay, he established the famous "Hubay-Popper String Quartet," which won great success.

In 1872 Popper married the pianist, Sofia Menter, daughter of another famous 'cellist of his day. With her he made many concert tours through Germany, France, Russia, and other lands.

Aside from his activities as soloist and executive, he enriched 'cello literature by writing many beautiful and charming compositions, mainly of the salon genre. These include two concertos (E minor and G major), two suites, Requiem for three 'cellos, five Spanish dances, the famous "Gavotte in D," "Papillon," "Spinning Song," "Elf Dance," and many other beautiful works, both original transcriptions and arrangements.

A characteristic of his work is the brilliant and effective accompaniments, which, it is said, he owes to his wife.

This great 'cellist died in Baden, Austria, in 1913.

A performer's errors are often magnified in his own eyes, although perhaps unnoticed by great majority of listeners.

* * *

"The trouble with our friend X is that he first thinks out a wonderful fingering, then hunts for some notes to match."

JOSEPH PRESS

THE MUSICAL WORLD suffered a great loss when Joseph Press, still a young man, died on October 4, 1925, after his return to America from a successful tour in France and Western Europe with a newly purchased splendid Ruggieri 'cello.

He returned to occupy his place as 'cello instructor at the Eastman School of Music, in the development of which he was actively interested, and to resume his other professional duties as first 'cellist of the Rochester Symphony Orchestra and member of the Kilbourn Quartet. A few days after his arrival he caught a severe cold and was removed to the hospital. He developed double pneumonia, and succumbed.



This splendid and popular musician was born in Vilna, Russia, January 15, 1881.

While still a young boy, he studied under Weinbreh and Kleppel, later under von Glen at the Moscow Conservatory, from which he was graduated with the gold medal. This was immediately followed by a career of concert playing and teaching, which continued until World War I. During that time he was chief of the 'cello department at the St. Petersburg Conservatory. In 1920 he was offered a position on the faculty of the Berlin Music Academy, but decided to go to America. His cordial reception there influenced him to remain, and shortly after he became a member of the faculty of the Eastman School of Music.

In 1921 he made his American debut in New York, and was accepted at once by public and critics as a 'cellist of unusual merit. A rare interpretative ability and superior technical mastery of the 'cello evoked enthusiastic commendation from the New York writers and the musical press of the country.

Shortly before the outbreak of World War I, Press, with his brother Michael, and the latter's wife, Maurina Press, pianist, organized the famous "Russian Trio" which won great renown in Russia and abroad. These musicians often played for ex-Kaiser Wilhelm I and other royal persons in Europe.

Joseph Press received many honors, among which were the gold Art and Science Medal of Germany. Not only as an artist, but as a man, he was held in the highest esteem by all who knew him, because of his highly sympathetic disposition, nobility of mind and character, and a staunch idealism that may have caused him much suffering in his career. The writer of this volume, who was associated with Press as a member of the Rochester Philharmonic, will never forget the rare friendship of his colleague.

LEONARD ROSE

LEONARD ROSE was born July 27, 1918, in Washington. He began to study the 'cello at the age of ten with Walter Grossman in Miami, Florida. When a youngster of thirteen he won the Florida State contest at Tampa, as the outstanding 'cellist among competitors in high school.



A year later he became first 'cellist of the Florida State Symphony Orchestra in Jacksonville, under the direction of Joseph E. Maddy.

After giving several recitals in Florida and California in 1934 he received a scholarship at the Curtis Institute of Music in Philadelphia, studying with Felix Salmond.

In 1935 he was placed in first 'cello position in the Curtis Symphony Orchestra by the conductor, Fritz Reiner, and in 1936 he became a member of the Curtis Institute faculty as assistant 'cello instructor to Felix Salmond. While teaching there he also played as a member of the Goodman Trio and of the Casimer Quartette. In 1938 he was graduated with honors from the Curtis Institute. The years 1938 and 1939 were eventful for gifted young Leonard Rose. He was a member of the NBC Symphony Orchestra under Arturo Toscanini (assistant first 'cellist), also member of the Mischakoff String Quartette; gave solo recitals over NBC and CBS radio networks; and was head of the 'cello department of Chatham Square Music School, of which Samuel Chotzinoff was director. In the fall of 1939 he became first 'cellist with the Cleveland Symphony under Artur Rodzinsky, as which he served for four seasons. During that time he made fourteen solo appearances in Cleveland, and with the Orchestra on tour was everywhere acclaimed. While in Cleveland he also headed the 'cello department at the Cleveland Institute of Music and Music School Settlement, as well as, for one season, the same department at Oberlin College.

In 1943 he joined the New York Philharmonic as assistant first 'cellist and made his New York debut as soloist with the Philharmonic on January 29 and 30, 1944, performing the Lalo Concerto. A year later he was named solo 'cellist with the New York Philharmonic, succeeding Josef Schuster.

In 1944 he was featured as soloist on Longine's Symphonette radio program and with the Ford Hour, and on October 12, 1945, gave his recital debut in New York at Town Hall.

In 1946 Rose joined the faculty as 'cello instructor of the Juilliard School of Music.

To date he has been soloist with the Philharmonic Orchestra in eighteen appearances, playing Lalo, Dvorak, Brahms Double, "Don Quixote," Saint-Saen's "Schelomo," Rocco Variations, and smaller works, under

conductors Rodzinsky, Walter, Szell, Mitropoulus, Stokowski, Muench, and Steinberg.

After his recital on November 26, 1947 in Town Hall, Noel Strauss wrote in the New York Times: "Playing that remained on the highest plane of excellence throughout a noble and exciting program, was heard from Leonard Rose, the eminent 'cellist, last night at Town Hall. His performances, whether considered from the technical, tonal, or interpretive angle, were of a distinguished order not easily surpassed, being equally remarkable for their communicativeness and musicianship. He was as extraordinary an interpreter in the Brahms Sonata in F major."

On Thursday, November 4, 1948, Rose played the Schumann Concerto in A minor with the New York Philharmonic under Mitropoulus. Robert Bagar wrote in the Telegram: "Leonard Rose, who is the orchestra's first 'cellist, appeared in the Schumann 'Cello Concerto in A minor, opus 129. The sensuous tone and facile delivery of his part were two of the more likeable things about the concert. The performance had the cohesion, the stylish spirit, and controlled splendors with which it is not often informed. Mr. Rose's playing, for that matter, is always fresh and lacking affectations of any kind."

JACOB SAKOM

Jacob Sakom, the Russian 'cellist, was born in the little town of Ponieweje, Lithuania, July 9, 1877.

Although he started piano lessons at an early age, the lad was soon forced to abandon them, for his father, a lawyer, moved his family to another town, Shavly, and insisted that his son first receive a general education. Jacob, therefore entered the local high school, which boasted a student orchestra. At fourteen he decided to take 'cello lessons with the leader of the orchestra.

After being graduated from the high school, Sakom went to Kiev to enter the University, where he studied physics and mathematics. At the same time he joined the Royal Music School of the same city, studying 'cello with von Mulert.

At twenty-four Sakom was graduated, both from the university with a doctor's degree, and the Royal Music School with a diploma and the first prize. He then decided to become a professional musician and left for Leipzig, where he studied 'cello with Professor Julius Klengel, and theory and composition with Stephan Krehl.

He was graduated from the Leipzig Conservatory in 1905, receiving first prize for his wonderful and highly cultivated playing. He accepted an invitation from the Philharmony in Hamburg, as first solo 'cellist.

Sakon possessed a fine noble tone and was a musician par excellence. He lived in Hamburg, where, besides being the leading 'cellist with the Philharmony, he engaged in pedagogy and chamber music.

He concertized through Germany, Sweden, and the Netherlands, and was a member of the "Fidelman Quartet" and the "Quast Trio."

Sakom and his wife were killed in Kovno, Lithuania, October 8, 1941, during the Nazi occupation.

JOSEPH SCHUSTER

JOSEPH SCHUSTER, well known Russian 'cellist, was born May 23, 1905, in Constantinople. At three his family returned to Russia, where he received his entire musical education. A child prodigy, he appeared frequently in public before he reached his 'teens. At the age of ten he was heard by Alexander Glazounov, whose influence brought him a scholarship at the St. Petersburg Conservatory of Music. There he studied under Josef Press and Professor Louis Abbiatte. At twelve, having drawn the attention of the Russian musical world to his talent, he gave a recital at St. Petersburg. Glazounov himself accompanied him at the piano.



It was not long before he was concertizing extensively and attracting attention. In Europe Wilhelm Furtwaengler heard him play and invited him to become solo 'cellist of the Berlin Philharmonic Orchestra, a post which, succeeding Gregor Piatigorsky, he held for five years.

In 1934 Schuster came to New York, where his debut at Town Hall attracted the attention of all musical circles and met with overwhelming success. The Times wrote the next day, "Mr. Schuster stirred a large audience to expressions of delight. Ovations continued throughout the evening."

Schuster accepted an immediate invitation to become solo 'cellist of the New York Philharmonic Symphony Society. Holding the post with consummate distinction for nearly ten years, he resigned in 1944, when ever increasing demand for his appearance all over the country brought him to the decision to devote all his time to a concert career.

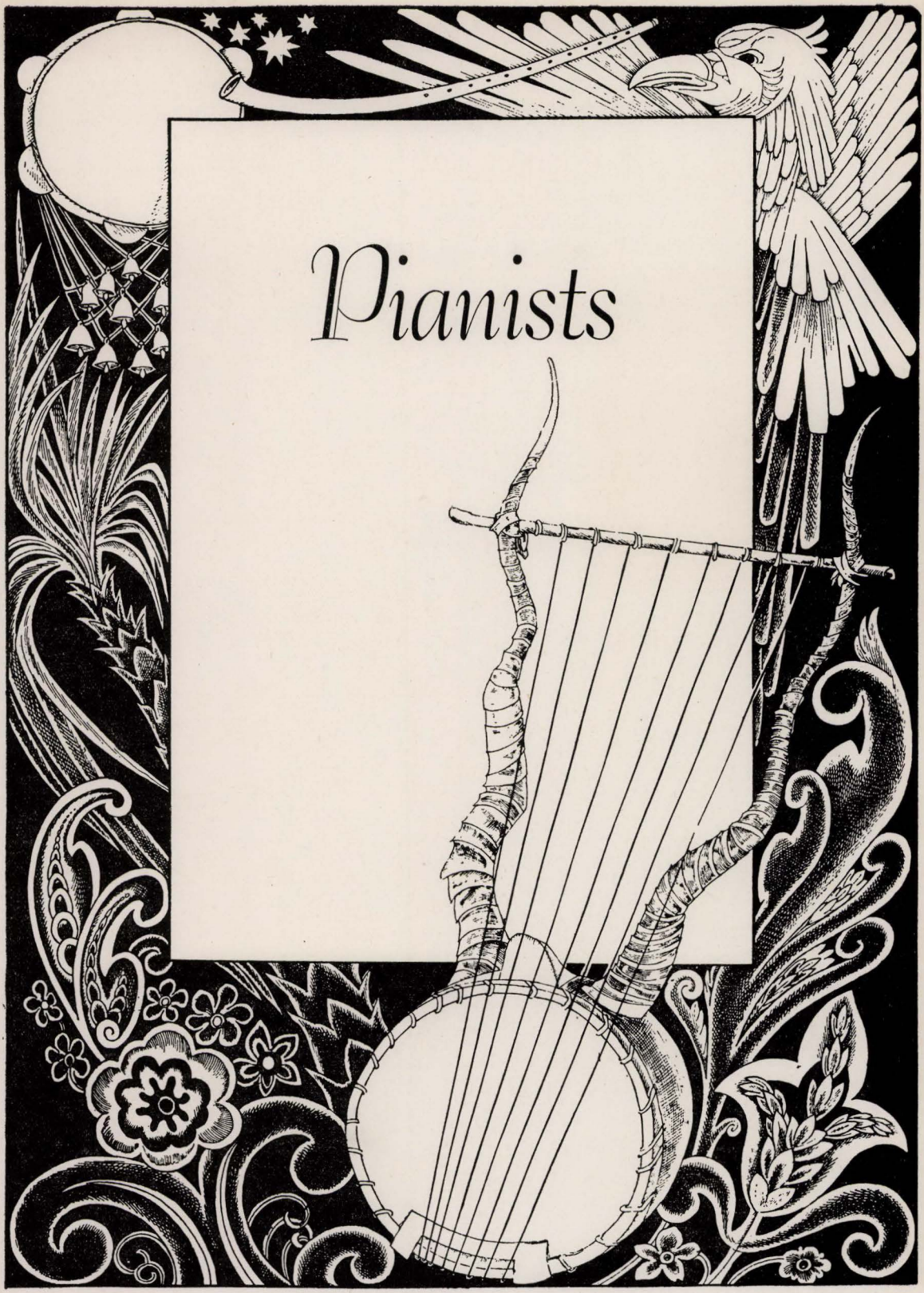
Since then he has attained the enviable position of a foremost artist in the field. He has been heard as soloist under Toscanini, Bruno Walter, Mitropoulos, and Rodzinski, among many other famous conductors, and for the past four seasons has had completely booked tours throughout the United States and South America. Press and public have spoken of him in superlatives.

Recently Joseph Schuster was asked how it happened that he had started to play the 'cello at such an early age. "I had no choice in the matter," was his engagingly frank reply. "You see, my father had ambitions for a family trio. My two older sisters had already been allotted the piano and

violin. So, when I appeared on the scene, the last remaining niche in the trio was waiting for me. My father bought me an undersized 'cello almost before I could walk. My first really good instrument was also half-sized. I won it as first prize when I was eleven years old at the St. Petersburg Conservatory."

As events shaped up, the Schuster trio furnished far more than home diversion for the family. The three youngsters were so exceptionally talented that an enterprising manager undertook a summer tour for them when Joseph was only twelve.

This extraordinary 'cellist made a concert tour through Europe in 1948, and was everywhere acclaimed as one of the top 'cellists of the day. Because of his sterling musicianship and his impeccable technique, Joseph Schuster achieves great depth of beauty and virtuosity on his instrument.


Pianists

JACQUES ABRAM

JACQUES ABRAM, young American pianist, was born in the town of Lufkin, Texas. At the age of five he started on the road to becoming a concert pianist. At ten he was awarded a scholarship to the Curtis Institute. Three years later the Juilliard Graduate School gave him a fellowship. In 1938 he won the first prize of the annual Federation of Music Clubs contest and the Shubert Memorial Award, and made his formal debut as soloist with the Philadelphia Orchestra under Eugene Ormandy, in Philadelphia's Academy of Music and then in New York's Carnegie Hall, December 27, 1938.



From then on one striking success followed another, including performances with the New York Philharmonic-Symphony, the CBS Symphony Orchestra, NBC Orchestra, and the St. Louis, Houston, Oklahoma State, and Chicago Symphony Orchestras.

His return to Carnegie Hall January 6, 1946, provided one of the most stirring concerts in New York's crowded music season. The New York Sun placed him "among our foremost pianists." The Herald Tribune reviewer called him "a pianist of exceptional gifts, fiery temperament, driving force, and incandescent spirit."

Louis Biancolli, music critic for the World Telegram, summed it up with "The rising star has risen and the glow is steady."

Since his Carnegie Hall concert in 1946, Jacques Abram has won an international reputation as a front rank pianist. In the course of his six weeks tour of South and Central America during 1947, critics spoke of him as "one of the most talented piano virtuosos." When he appeared with the Symphony Orchestra of Mexico in the Palace of Fine Arts in Mexico City, audiences of standing-room-only proportions greeted his playing of Brahms' First Piano Concerto with tumultuous ovations.

When Abrams appeared as soloist with the National Orchestral Association, under the baton of Leon Barzin, January 6, 1947, in Carnegie Hall, he played two concertos: the Brahms in B flat, and Jaques de Menasee's Concerto No. 2 (American premiere). Howard Taubman of the New York Times wrote, "Mr. Abram took over the soloist's duties for the premiere in this country last summer, when CBS's 'Invitation to Music' broadcast the work. Last night Mr. Abram played the exciting piano part with immense security and vivacity. The Brahms concerto provided Mr. Abram with much more substance, and he showed that he was equal to the occasion."

ISIDOR ACHRON

ISIDOR ACHRON, pianist and composer, was born November 24, 1892, in Warsaw. As he showed a decided musical talent in early childhood, his older brother, the illustrious composer and violinist, Joseph Achron, placed him in the St. Petersburg Conservatory, where he studied piano with Miclaschevski, Mme. Esipoff, and Doubassov, being graduated in 1918. Theory and composition he studied first with his brother and later with Liadov.

Isidor Achron concertized widely in Russia and Germany, and appeared as soloist with a large symphony orchestra in Pavlovsk, near St. Petersburg. In Berlin he gave four concerts in the course of one season. In 1922 he came to the United States, where he made his debut in a concert at Carnegie Hall. Later he was engaged by Jascha Heifetz as his permanent accompanist. The partnership continued until August 1933, when Mr. Achron resumed his solo career. He gave a recital in November of that year in Carnegie Hall. He played again in Town Hall in March, 1936. The next season he toured in England, France, and Italy.

His biggest season in New York was 1937-1938. Not only did he give another Town Hall recital, but he appeared as soloist with the New York Philharmonic-Symphony, playing his own piano concerto in B flat minor. John Barbirolli was the conductor and the work was played December 9 and 10, 1937.

The pianist's last recital in New York was at Carnegie Hall, November 20, 1946. His program included two of his own compositions, "Gavotte Satirique," the minuet from his set of five dances called "Suite Grotesque," and his Sonnet No. 3. He last played in public in Chicago in 1948.

Isidor Achron died in New York, May 12, 1948. At his funeral at the Riverside Memorial Chapel, Mischa Elman played Bach's Air on the G-string, and Cantor Michael Kussewitsky (a cousin of the widow, the former Lea Karina, mezzo-soprano), chanted the ritual prayers. Rabbi Israel Goldstein officiated.

CLARENCE ADLER

CLARENCE ADLER, pianist and pedagogue, was born in Cincinnati, Ohio, March 10, 1886. He obtained his early musical training at the Cincinnati College of Music under Romeo and Albino Gorno. Later he studied in Berlin with Godowsky and Jose da Motta; with Alfred Rosenauer in Leipzig; and with Raphael Joseffy in New York. His European debut took place in Berlin in 1907, after which he was engaged to succeed Arthur Schnabel as pianist of the Hekking Trio, which toured the Continent. He returned to America in 1909 and established himself in Cincinnati, where, together with Hugo Heermann (violinist) and Julius Sturm ('cellist), he organized a trio.

He also was active there as teacher until 1912, when he was induced by Joseffy to come to New York. His first appearances in New York were with the Kneisel Quartet and with the New York Symphony in 1913. The same year he was engaged as member of the faculty of the Institute of Musical Art. In 1919 he appeared on numerous occasions with Kneisel and the Letz Quartet. Later, Adler organized the New York trio with Cornelius van Vliet ('cellist) and Scipione Guido (violinist).

He also played with the Flonzaley Quartet and other celebrated chamber music ensembles.

Adler made his New York debut as solo pianist with the New York Symphony Society under Walter Damrosch. Later he appeared with the New York Philharmonic under Willem Mengelberg, and the Cincinnati Symphony Orchestra.

Since terminating his association with the Institute of Musical Art, Clarence Adler is devoting his time mainly to teaching. Besides having a studio in New York, he has been the director and piano teacher of the Music Camp Ka-ren-ni-Oke, at Lake Placid, New York.

In 1938 the College of Music at Cincinnati conferred upon him the honorary degree of Doctor of Music.

ARTUR BALSAM

ARTUR BALSAM, gifted pianist, was born February 8, 1906, in Warsaw. He comes from a very musical family. His grandfather played the violin in the orchestra of the Warsaw Opera.

Artur began playing the piano at the age of eight, studying with Professor Lewandowski in Lodz. Later he studied with Professor Curt Boerner at the Hochschule fuer Musik in Berlin. His concert debut was made at the age of twelve, he playing the Concerto in D Minor by Bach. After touring in Europe, both as soloist and accompanist, he came to the United States in 1932 as accompanist for Yehudi Menuhin. He has since been assisting artist with Franceseatti, Milstein, Menuhin, Morini, Garbousova, and other celebrities. With all he has made sonata recordings.

Artur Balsam is considered one of the most outstanding accompanists. For his musicianship and sheer virtuosity he is acclaimed by critics, audiences, and colleagues.

SIMON BARERE

SIMON BARERE was born September 1, 1896, at Odessa, Russia. At eleven he began to study the piano seriously and was advanced enough in 1911 to enter the Conservatory at Petrograd, where he had the famous Madame Essipoff as his teacher. She it was who trained the young Simon and laid the foundation of his immense superstructure of technique. The work he did later with Blumenfeld was more for style and interpretation. The name Simon Barere was soon known throughout Russia. But World War I, which played such havoc with art and artists, claimed him as one of its victims. He was ready for an extended tour as a young pianist of exceptional ability in the early summer of 1914, just before the German army invaded Belgium. In spite of irregular studies during the war, he won the Rubinstein prize in 1919. He subsequently played in Berlin and other German cities with unusual success.



The first ten years after World War I consisted of a series of disappointments and struggles. Even his first appearance in London was cancelled by the Ministry of Labour on account of his Russian origin. His English concert manager, Lionel Powell, died suddenly just before he was to bring Barere to England, and his New York manager postponed an American tour indefinitely when financial chaos and the devaluated dollar made the United States an unpromising land for musical artists.

But on the third attempt he reached England in 1934, and he won his way to new triumphs.

He made his American debut in a Carnegie Hall recital November 9, 1936. The elite of New York musicians were there to welcome him, among them Elman, Godowsky, the Lhevinnes, and Siloti. The New York Times said: "After the superlative playing by Simon Barere at his recital, the immensely gifted Russian pianist must be reckoned among the greatest of all exponents of the keyboard. With a technical equipment unrivaled among pianists of the day, he astounded his large audience by the virtuosity of his performance, his superb musicianship, and his extraordinary control of tone and dynamics." And Jerome D. Bohm of the Herald Tribune wrote: "Barere, in addition to being a supreme master of the externals of his art, is a self-effacing musician of flawless taste, endowed with a kindling imagination and sensibilites of a true poet."

Barere appeared repeatedly as soloist with all the major symphony orchestras, among them the New York Philharmonic, Boston Symphony, Chicago Symphony, St. Louis, and Cincinnati Orchestras.

On June 19, 1947, I went to the Lewisohn Stadium to hear Simon

Barere play Liszt's E Flat Major Concerto, with Pierre Monteux conducting the New York Philharmonic Orchestra. Barere, who had not appeared previously at these events, played the Liszt display piece with noteworthy technical bravura. Its manifold difficulties held no terrors for him, seeming mere nothings under his extraordinarily skilled fingers. There was all the needed power at his command, and at the same time he brought an ethereal delicacy to many a passage that lent it extra enchantment, especially in the scherzo and the finale. And as remarkable as the virtuosity of the reading, was the superb control of color and dynamics throughout the work.

After the prolonged demonstration of approval at the close of the concerto, Mr. Barere responded with encores which included Liszt's "Liebestraum," that composer's transcription of the Waltz from Gounod's "Faust," and the Scriabin Etude in E flat minor.

The next day Louis Biancolli wrote in the World Telegram, "The keyboard virtuoso was making his Stadium debut, and judging by the ovation the crowd was ready to invite him back—the sooner the better.

"Mr. Barere played in the epic Liszt tradition, applying the bravura with a lavish hand and building pyramids of tone with his eyes always on the stars.

"Also, there was poetry during the lulls—those soft places where old Houdini Liszt puts his tricks away and settles down to spell of moonlit reverie.

"Mr. Monteux was right there with him, pacing the orchestra like a second soloist. The crowd called Mr. Barere back for a sheaf of encores."

A few years ago, Clarence Lucas, the British composer and critic, wrote a much discussed article, entitled "From Anton Rubinstein to Simon Barere," in which he drew the following comparison between the pianistic greats of all times and Mr. Barere. "I do not think that de Pachmann at his best could play more delicately. I do not believe that Rubinstein had more massive power. Between these two extremes of Rubinstein massiveness and de Pachmann delicacy Barere has the golden mean of moderation as his standard. Could Von Bulow play 'Beethoven's Hammerclavier Sonata' with more clarity and austere dignity? I do not think so."

Josef Hofmann likes to tell the story of the man who was refused admission to one of his recitals because he was drunk. When the reason was explained, the man exclaimed, "You don't suppose I would go to a piano recital if I were sober!"

HAROLD BAUER

HAROLD BAUER, pianist, was born in New Malden, near London, April 28, 1873. His father was an excellent amateur violinist. He began studying the violin at the age of six, with Pulitzer. At ten he appeared in public.



A few years later the young Bauer met Graham Moore, a serious and accomplished musician, who taught him the piano. In the mean while he had no thought of giving up his studies on the violin. After his debut in London, he played much in public. At twenty he went to Paris, expecting the musical world to bow before him. He had very little money, but was determined to stay there indefinitely, for he loved the glamorous city. He found that engagements as a violinist were not easy to obtain, but that piano accompanying was apt to be more marketable. Bauer decided to use his knowledge of the instrument and, after a few weeks' practice, succeeded in securing several engagements. His first chance came very soon. He was asked to substitute for another man who was to accompany Paderewski on a second piano. "At that time," says Bauer, "I knew about enough to be able to play the essential notes in a difficult passage—those that could not be spared!" Paderewski was evidently impressed, for he gave him helpful hints from time to time, and got him a job.

This job consisted of playing sonatas for violin and piano twice a week with an old Polish aristocrat who had escaped from Poland during the insurrection and had managed to retain a considerable part of his fortune.

When he was offered an engagement to tour with a singer in Russia as accompanist, Bauer could not refuse the chance. Then he went to Constantinople, where he had to wait for money from Paris, for he had been robbed en route. In Constantinople he played a solo concert which was apparently a great success, for on his return to Paris engagements multiplied. From that time on his career as a pianist was an established fact. Circumstances had made him one of the greatest piano virtuosi of the world, a musician whose name is well known all over the cvilized globe today. For Bauer is a real cosmopolite; he has played in Spain, Italy, France, Belgium, Germany, Switzerland, Holland, the Scandinavian countries, Russia, England, Australia, Hawaii, and Turkey.

In 1900 Bauer decided to visit America. He was engaged to make his American debut with the Boston Symphony Orchestra, then conducted by Wilhelm Gericke. He played the Brahms D minor concerto.

After his first American tour, which was very successful, Bauer returned to Paris, where he continued his music study, gave lessons, and appeared in concerts. It was at this time that he met Debussy, who became aware of

Bauer's pianistic gifts. They remained close friends until the great composer's death.

Bauer toured the United States nearly every year until 1914, when he decided to establish his home in New York permanently. In 1921 he became an American citizen.

In 1919 Bauer founded the Beethoven Association of New York. Many of the foremost artists gave their services gratuitously to these concerts, the idea being simply that these renowned virtuosi should have an opportunity to play together those beautiful pieces of chamber music that are seldom heard.

Six successful annual concerts have been given by the Beethoven Association in New York under the inspiration of Bauer. Among the players have been such names as Casals, Heifetz, Ysaye, Gudowsky, Elman, Kochanski, Damrosch, Thibaut, Kreisler, Gabrilowitsch, McCormack, Matzenauer, Lhevinne, Flesch, Samaroff, Kneisel, Stokowski, and of course, Bauer himself.

We may add that thanks to Harold Bauer the profits of the Beethoven Association concerts were devoted to publishing the original English version of Arthur Wheelock Thayer's authoritative life of Beethoven.

The society has also contributed materially to the establishment in the New York Public Library of a valuable collection of works by Beethoven and books about the composer, and has made a substantial contribution towards erection of the new Festspielhaus in Salzburg.

Among Bauer's most interesting appearances was his participation at the Salzburg (Austria) festival for modern chamber music compositions. While in that city Bauer also officiated at the formal ceremonies of laying the cornerstone for the new opera house, attending this function as president of the Beethoven Association of New York City.

Harold Bauer has achieved fame as a teacher of the piano, and as the editor of many piano works by Bach, Kuhnau, and other composers.

His winters are spent in New York City, where he teaches at the Manhattan School of Music, and the summers in his country home on Long Island.

In recognition of his valuable services to French music, Bauer was decorated in 1927 with the rosette of the Legion of Honor. One of Ravel's most famous piano works, "Ondine," was dedicated to Bauer.

Besides being one of the great pianists, Harold Bauer enjoys the reputation of a first-rate raconteur. His art grew to fruition in the happy atmosphere of his own humor and philosophy, attributes reflected in his reminiscences, "Harold Bauer, His Book," which W. W. Norton & Co. published in September 1948.

Turning the pages, the reader's eye is caught by numerous anecdotes not only about Bauer himself, but many other outstanding artists encountered in a career covering some sixty years in time, and, geographically, Europe, North and South America, and the Antipodes.

The book contains an outstanding treatise of much scholarly interest on style, meaning, and interpretation.

EMANUEL BAY

EMANUEL BAY, son of a cantor in Lodz, Poland, was born in that city January 7, 1891. At the age of ten he began taking piano lessons under Strobel at the Lodz Music School. (Strobel was at one time director of the Warsaw Conservatory.) After being graduated from the local school in 1909, Bay went to St. Petersburg, entering the Conservatory and studying under Drozdov. He completed the course in 1913, playing the Tschaikowsky concerto and receiving a grand piano as a prize. Since then Bay has appeared as soloist under Coates, Koussevitzky, Malko, Tcherepnin, Glen, Aslanoff, and other famous conductors.

Bay is one of the best of contemporary pianists and accompanists, having accompanied Kochanski, Press (the 'cellist), Heifetz, Zimbalist, and other celebrities. For the last eighteen years he has played exclusively with Jascha Heifetz, not only appearing with him in concerts, but also playing the great violin sonatas in recordings for the RCA-Victor Company.

FANNY BLOOMFIELD-ZEISLER

FANNY BLOOMFIELD-ZEISLER was born in Berlitz, Austrian Silesia, July 16, 1863. She was the daughter of Solomon and Bertha (nee Yaeger), and was brought to Chicago when three years old. In time she became one of America's most successful artists. Her teachers in Chicago were Bernhard Ziehn and Carl Wolfsohn, with whom she studied from 1878 to 1883. At ten Fanny made a profound impression at a public concert in Chicago and two years later met the famous Mme. Essipova, who advised the girl to go to Leschetizky. She accordingly journeyed to Vienna and studied under the famous pedagogue for five years.

Beginning in 1883, and for nearly ten years more, Bloomfield-Zeisler concertized in every large and small center of the new continent, establishing a reputation as a pianist of unusual prowess, commanding enthusiastic audiences.

She studied harmony and composition with Gardener and Navaratil. Her debut was made in February 1875, when she appeared with the Beethoven Society in Chicago. Her first important New York appearance was at Steinway Hall, under van der Stucken, in January of 1885. Bloomfield-Zeisler appeared with all the leading orchestras of both continents, under such conductors as Richard Strauss, Nikisch, Mahler, Seidel, Thomas, Chevillard, Svendsen, McKenzie, Ermannsdorfer, Stock, Rottenberg, Hellmesberger, Damrosch, Gerricke, Stokowski, Pauer, Herbert, and Oberhoffer. From 1893 until 1912, with occasional interruptions, she concertized in Germany, Austria, France, England, and elsewhere, meeting with even greater recognition than at home. Her emotional force, her personal

magnetism, and her keen process of analysis compelled critics everywhere to rank her with the foremost pianists of the day.

Bloomfield-Zeisler contributed articles on music to magazines and lectured on music before leading clubs. On October 18, 1885, she married Sigmund Zeisler. She was a cousin of Moritz Rosenthal, the famous pianist, and of Adolph Robinson, the baritone; and sister of Professor Maurice Bloomfield, of the Johns Hopkins University.

Mme. Bloomfield-Zeisler died in Chicago August 20, 1927, of a heart attack.

ALEXANDER BOROWSKY

A PIANIST OF JOVIAN PATTERN IS ALEXANDER BOROWSKY, the Russian. Like one of Turgenieff's heroes "with a storm in the soul and a flame in the blood," he invaded the western world of music, enriched himself behind its critical bastions, and was victorious.



Borowsky learned his first scales in Enisseysk, a small outpost of civilization in Siberia, where his father held a government post. Here the winter lasts eight months of the year, and the temperature freezes the unwary nose that ventures out too long. Alexander was born March 19, 1889. The youthful Borowsky began his musical studies under his mother's devoted guidance. The piano was one regularly loaned the family by the captain of the ship which put into port before the ice season set in, and stayed until it broke up in the Spring. Thus Borowsky was taught early to make music while the piano lasted.

From the first his mother realized that her child had marvelous gifts. He mastered scales, double thirds, and octaves without any trouble, and asked for more. He was only seven when his mother overheard him playing a Chopin Scherzo which she herself had been studying. When the family returned to St. Petersburg, Alexander was sent to the Conservatory of Music, where he studied under Mme. Essipova, and received honorary mention in the Anton Rubinstein competition. But his mother decided that he should not be exploited as a wonder-child, and he was not permitted to give public concerts until he had finished his course at the Conservatory. He continued quietly at his musical studies throughout his University course, and received his degree in law before he made his bow as a professional musician. The wisdom of this course was apparent to all who heard the young artist at his debut. Like Minerva, who sprang full-grown from the head of Jove, he appeared suddenly before the public, a finished artist. His concerts were crowded wherever he played, even during the early Soviet regime when coal was scarce and the heating of the concert hall a problem.

After five years of concert work in Russia, Borowsky decided to see the world. He found, however, that it was not easy for a Russian to leave his country, and it was only after countless visits to high officials that at last he received permission to cross the frontier. That was in 1921. After recitals in Poland and the Balkan countries, Borowsky arrived in Paris at the time of the Music Festival, which was under the direction of Koussevitzsky. Here in two orchestral concerts conducted by the famous Russian, Borowsky made his bow to a French audience. His success was extraordinary, and one recital followed another. In the three seasons since his first appearance he has appeared twenty-seven times in the French capital. In fact, throughout Europe and South America Borowsky has played with marked success. In his five seasons before the western public he has appeared in nearly 400 recitals or concerts.

His American debut was made in two recitals in Carnegie Hall, in 1923, on which occasion he impressed all who heard him as a genuine artist. The following season (1924-25) he returned to America for a brief tour, owing to the fact that he was booked for a tour of twelve concerts in the Balkans, eight in Germany, twelve in Scandinavia, five in London, and six in Paris. The next season he returned to America for the months of January and February.

The American press was enthusiastic over Borowsky's performances. Lawrence Gillman of the New York Tribune wrote, "Mr. Borowsky's rapid achievement of distinction is not surprising. He is a pianist of imposing technical equipment."

Pitts Sanborn wrote: "Borowsky has a tremendous technique; he plays with crystalline clearness, with a sure command of dynamic gradations, with unlimited verve and dash. But it is always scrupulously clean playing, even when he splashed the tonal canvas with ochre and vermilion. His crescendo is one of the most thrilling things to be heard in our concert rooms these days, and his diminuendo is as faultlessly controlled."

Borowsky has been concertizing through Europe and America since 1921, when he departed from the Moscow Conservatory of Music wherein he had conducted the master piano classes for five years.

The summer of 1940 witnessed Mr. Borowsky's first invasion of South Amercia, reports of which reached the United States by cable and impelled S. Hurok to transport him to this country again.

He has appeared as soloist with almost all the world's foremost symphony conductors, including John Barbirolli, Leopold Stokowsky, Bruno Walter, Sir Henry Wood, Eric Kleiber, and Serge Koussevitzky.

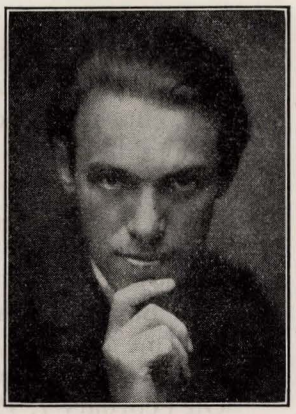
Borowsky has captured Europe, Asia, Africa, South America, and the United States with his musical prowess.

Borowsky's excellence in Bach renditions dates back to the day of Olin Downes, doyen of music, who in 1931 wrote, "Mr. Borowsky played the piano with a clearness, polish, and feeling for Bach's style which are rare." Mr. Borowsky has been specializing in this classic composer's music since 1937.

He was the first to record Bach's "Thirty Inventions" and won the Grand Prix in 1936 for his transcription of the same composer's "English Suite."

ALEXANDER BRAILOWSKY

FORTY-TWO YEARS AGO IN RUSSIA, Serge Rachmaninoff, in line with his duties as Government Inspector of Music Schools, visited the Conservatory of Music in Kiev. While reviewing the large piano class he was struck by a boy of eleven. Singling him out, he said, "You have the hands of a fine pianist. Come, let me hear you play." When the boy had finished, Rachmaninoff said, "You are destined, I am sure, to be a great pianist."



The boy was Alexander Brailowsky, who has since fulfilled that prediction. Today he stands in the forefront of the world's great pianists. Audiences and critics the world over have acclaimed him.

Genius is a rare thing. But genius combined with a natural sense of modesty is so remarkable as to be practically unknown. Alexander Brailowsky, one of the world's outstanding pianists, can truly be placed in the second category.

He was born in Kiev, Ukraine, February 16, 1896. His father, who ran a music shop in the lower part of the town, was also a piano teacher, and gave little Alexander his first piano lessons.

The child soon revealed such amazing talent that wealthy relatives became interested and transplanted the entire Brailowsky family to Vienna, where Leschetizky, teacher of Paderewski, conducted classes. This was in the summer of 1911. Less than a year later the boy was star pupil of the Leschetizky school.

In 1914, at the outbreak of the First World War, the Brailowskys moved to Switzerland, where the famed Ferruccio Busoni took a proprietary interest in the young man's career.

There the family remained until the Armistice. The third and final migration was to France, where Brailowsky, after his debut in Paris, became the most talked of musician in the French capital. Within a few years he had built up a world-wide reputation.

The boy's debut created such a sensation in Parisian musical circles that offers of engagements poured in from all the capitals of Europe. One of the first of these engagements took place in Brussels in the presence of Queen Elisabeth of Belgium, who repeatedly invited the young man to the Royal Palace to play sonatas for violin and piano with her. The bonds which bound Brailowsky to Belgium were later to become even stronger.

In 1936, the Belgian government added to the Kreisler Prize and the Casals Prize, for violin and 'cello respectively, the Brailowsky Prize, bi-annually awarded to Belgium's most gifted young pianist.

Brailowsky decided he would like to present all Chopin's works in a cycle. In the summer of 1923 he retired to the little village of Annecy in France, and began the monumental task of assembling the works into suitable programs.

In 1924 he undertook the tremendous project of presenting all the 169 works of Chopin in a series of six recitals in Paris.

"To compile these six programs was a task which required many and varied considerations," Brailowsky declares. "They had to be arranged in such a way that they would not be monotonous—not too many mazurkas on one program or too many waltzes on another. There had to be variety of rhythm, color, character, and length. I had to pull each program apart ten or twenty times before I was satisfied."

A notable feature of one of the series was the distinction of being able to use Chopin's own piano. Since the master's death only one other pianist, the great Franz Liszt, had played on the precious instrument, which the piano firm of Pleyel had built for Chopin's own use.

Brailowsky's New York debut took place at Aeolian Hall, November 19, 1924. Being present at this concert, I still remember the impression he made on me with his masterful piano play. He was also acclaimed by the entire New York press.

On February 7, 1936, after an absence of almost twelve years, Brailowsky returned to America for a recital at Town Hall. The New York Times wrote: "Alexander Brailowsky has Chopin's music in his blood, and conveys it with integrity and stirring conviction. For many students who followed the program with scores, Mr. Brailowsky was the ideal pianist."

The record of Brailowsky's South American tours is unparalleled by any artist on any continent. In the course of one tour he played eleven concerts in Rio de Janeiro, six in Sao Paulo (Brazil), six in Montevideo (Uruguay), and three at Santiago de Chile—all to overflow crowds.



For the rare provincial appearances he makes in South America, special trains are run from the capitals to enable thousands to hear him. In Buenos Aires on a recent tour he played no less than seventeen concerts within two months in the vast Municipal Opera House, the Teatro Colon.

Brailowsky is tall, thin, with straight black hair, romantically stooped, and his hands are slender; his personality hypnotizes an audience and draws them back again and again to hear him.

Brailowsky's Chopin cycle, presenting the life work of the great Polish master, was the climactic event of the 1946-47 musical season in New York. Six Carnegie Hall concerts in one season were sold out.

In addition to his American activities he has made eleven tours of Europe, seven of South America, and two of Egypt, and has concertized with noteworthy success in Australia, China, Japan, Mexico, and Palestine.

Brailowsky has a unique flair for the romantics, but his gifts are not confined to one period or composer. His repertoire embraces the entire classical and modern field of pianistic literature. Some idea of its size can be gained from the fact that he has given as many as twelve recitals in a single city within five weeks without repeating a single number. He is regarded one of the greatest living interpreters of Chopin.

In twenty-four years Brailowsky has played the cycle sixteen times—in Paris, Brussels, Zurich, Mexico City, Buenos Aires, and New York.

Not many pianists in late seasons have interpreted Chopin as lyrically and poetically as Alexander Brailowsky. His rare sensibility, his musical nature, especially favored these interpretations. Brailowsky, one would say, was born to play this music.

One of the most recent highly prized honors conferred on him was the King Christian X medal, presented by the King of Denmark three years ago. Accompanying the medal, given in recognition of the dozens of his benefit performances during the Second World War, was a letter from the Chargé d'Affaires of Denmark, which said: "I hereby have the honor and pleasure to inform you that on May 5, 1946, the anniversary of the liberation of Denmark, his Majesty the King has most graciously bestowed on you the King Christian X Medal of Liberation in appreciation of your contribution to Denmark's cause during the years of World War II."

On April 29, 1948, Alexander Brailowsky gave a benefit concert at the Palais Challiot in Paris. The entire receipts of 1,100,000 francs ($9,240) were contributed to the French Red Cross. The modern concert hall was packed to capacity. He played an all Chopin program. President Auriol was present.

French musical circles had seldom witnessed a greater triumph. They were pressing for another concert, but the artist had to leave for his autumn engagements in the United States.

True art truly interpreted touches the heart.

FERRUCCIO BENVENUTO BUSONI

IT WAS BUSONI who said, "There is nothing properly modern—only things which have come into being earlier or later; longer in bloom or sooner withered."

Ferruccio Busoni, one of the greatest musicians of his age, was born April 1, 1866, in Empoli near Florence, Italy. His father, Ferdinando Busoni, of Catholic faith, was a clarinettist, and his mother, Anna Weiss, of German-Jewish origin, was an excellent pianist, who appeared in public concerts with no less an artist than Sarasate.



It was she, this accomplished artist and earnest musician, who taught the gifted boy to become one of musical history's greatest names.

Under her guidance he advanced rapidly and at seven made his first public appearance in Trieste, playing a Mozart concerto with orchestra. Two years later he appeared in a concert in Vienna. Not only by his playing, but by his gifts of improvisation, even at that age, he gained the enthusiastic praise of the famous critic Eduard Hanslick.

For some years after, Busoni was a pupil of W. Mayer Remy in Graz, Austria, a Jewish pedagogue of considerable reputation, who was also a teacher of Kienzl and Weingartner.

At sixteen Busoni competed for the diploma of the Academy of Bologna for a fugue on a given theme. He won it to the great astonishment of the savants of the academy, for not since Mozart had a youth of such tender years gained that distinction. As an additional reward his cantata for soli and orchestra, "Il Sabato del Villaggio," was performed by the Bolognese Philharmonic Orchestra.

At eighteen he went to Leipzig and studied composition and virtuosity. During his stay there he came in contact with great musicians such as Delius, Grieg, Mahler, and Tschaikowsky.

In 1890 Busoni was appointed professor at the Helsingfors (Finland) Conservatory. In that city he met and married Gerda Sjoerstrand, daughter of a famous sculptor. Busoni's first contact with Scandinavians had an important influence on his development. It was during the same year that he won the Rubinstein Prize for his "Konzertstueck," opus 31, for piano and orchestra, which he rounded into a concertino in 1921 by adding a charming Romanza and Scherzo. This was the occasion which first caused him to be regarded as a person of importance. In Russia he met Rimsky-Korsakov, Safanov, and Glazounov, with whom he became friends.

After his first term at the Helsingfors Conservatory in 1891, Busoni made a visit to the United States, as professor of piano at the New England

Conservatory. He returned to Europe two years later, making his home in Berlin, where he resided from time to time until his death. From that place he made frequent concert tours, and spent the season 1907-1908 in Vienna, where he succeeded Emil Sauer as teacher of the Meisterklasse at the Conservatory. From 1909 to 1911 he made highly successful tours in the United States, and in 1913 went to Bologna as director of the Liceo and conductor of symphony concerts. That same year he was decorated with the Cross of a Chevalier of the Legion D'Honneur, Rossini and Verdi being the only other Italians to have been so honored.

In 1915 Busoni again came to America. Italy being blockaded on account of the war, Busoni spent the period from 1915 to 1919 in Zurich, in a sort of voluntary exile, playing in none of the belligerent countries. Returning to Berlin in 1920, he was appointed director of the Meisterklasse for composition, a post which he kept until his death (from a heart attack) on July 27, 1924.

Feruccio Busoni achieved fame in four phases of his profession—as pianist, pedagogue, conductor, and composer. As a pianist Busoni was one of the world's greatest technicians after Liszt and Rubinstein. His mastery of the instrument was almost superhuman, yet he never sacrificed music on the altar of display. His playing was imbued with extraordinary fire, which he also imparted to his numerous pupils, many of whom are now among the world's foremost concert artists. There was an elevation, a spiritual force, an utter absence of materialism in his playing which rendered it unique. The astounding boldness and clearness of his polyphonic playing, the vehemence and elementary force of his sweeping passages, the elegance of his ornamental work, the elasticity and precision of his rhythms, his surprisingly new and admirable treatment of the pedal, created marvels of sound. His playing of Bach, Liszt, Chopin, or Weber could only be compared to stone colonnades coming to life. He was the best educated pianist imaginable, for though there was everything to absorb in that gigantic style, there was nothing to imitate.

As a composer, on the other hand, probably no one among his contemporaries invited so much diversity of enlightened opinion. While Stravinsky reportedly said that he "would like to bring about that music be performed in street cars, while people get in and out," Busoni regarded music as something to be kept apart from daily life. "Music is the most aloof and secret of the arts. An atmosphere of solemnity and sanctity should surround it. Admission to a musical performance should partake of the ceremonial and mystery of a Freemason ritual." This was Busoni's attitude toward the highest, if not the most universally appealing, art.

There was a wonderful blend of the dazzling virtuoso, the serious musician, and the restless, romantic spirit in Busoni. His compositions cover practically the entire field of music, from opera and symphony to incidental music. Probably his best known single work is his transcription for piano of the Bach Chaconne. His best known opera is "Die Brautwahl." He did not compose between 1890 and 1900, but slowly evolved those ideas which later found expression in his mature work.

The art of his earlier period, which he later hardly consented to recognize, contains many gems. This period is summed up in his monumental Pianoforte Concerto, opus 34, outstanding in the grandeur of its construction and wealth of musical invention.

Busoni was a violent opponent of realistic and Wagnerian tendencies in the field of dramatic music. He wrote all his librettos, occupying himself only with magical, mythical, and fantastic subjects, realistic subject matter being, in his opinion, unsuitable for musical treatment.

It was Busoni who brought the art of arranging to a perfection surpassing even Liszt's work. His Bach studies fill seven extensive volumes.

At one time he was interested in having an instrument manufactured that would divide the whole tone into three steps instead of two—a tripartite piano. He was dreaming of harmonies that have never yet been heard, of melodies that notation cannot yet set down.

This sincere and cultured man also found much time for writing, and his essays, which have recently been collected under the title "Von der Einheit der Musik," are examples of limpid style and earnestness, approaching Santayana. Of these essays, his "Entwurf einer Neuen Aesthetik der Tonkunst" (1907-1916), has been translated into Russian and English.

His compositions of the later period may be roughly said to begin with opus 36a, which shows his peculiar mixture of southern temperament with the mysticism and fantasy of the north. His second Violin Sonata is published under this opus number. The Violin Concerto, opus 35, in D major, has of late become familiar through frequent performances by the Hungarian violinists, Szigeti and Telmany.

Busoni also wrote for the pianoforte, for two and four hands. His famous "Fantasia Contrapuntistica," "Improvisations on a Bach Chorale," and "Duetino Concertante" belong to the latter class, on themes from a Mozart concerto.

He composed two chamber music quartets, opera 19 and 26; twelve compositions for symphony orchestra, the earliest of which is his "Tone Poem," opus 32a, and the famous "Tanzwalzer," opus 53; various songs, opera 1, 2, 15, 18, 24, 31, 32 and 35; a "Concertino for Clarinet and Orchestra," opus 48; a "Divertimento" for flute and orchestra; and cadenzas to concertos by Beethoven, Brahms, and Mozart, as well as numerous other works.

His "Berceus Elegiaque" and "Rondo Arlecchinesco" for orchestra are favorites of Arturo Toscanini.

At the time of his death Busoni was completing the score of an opera, "Doctor Faustus," but the finishing touches were added by one of his pupils, Philipp Jarnach. It was performed at the fifth festival of the I. S. C. M. at Frankfort in 1927. "A masterpiece of lofty conception," Weissmann called it in an article in "Modern Music" (November-December, 1927).

Szigeti played Busoni's concerto under the composer's direction in Berlin, London, and Paris. The celebrated Italian pianist and composer is credited by Szigeti with having exerted probably the greatest influence on

his life. The two artists made a joint recital tour of England in 1912-13. But, according to Szigeti, their intimate friendship really began with the violinist's playing of Busoni's violin concerto, which had been lying dormant for some time. Three performances gave it a new lease on life.

"Since then," Mr. Szigeti declares, "it has become an active repertory work. There are about fifteen violinists who play it all the time."

Prompted to speak further of Busoni, Szigeti replied, "He was too great a man."

ABRAM CHASINS

A MOST INTERESTING LINK between the traditionalists and modernists is formed by Abram Chasins, young American composer and concert pianist who was born in New York August 17, 1903. He began to study the piano at seven with Bertha Tapper, that friend of all true talent, who first discovered Leo Ornstein. She exerted a profound influence on the youngster. In 1918 he was awarded the Juilliard Foundation Fellowship, which enabled him to study piano with Ernest Hutcheson, and composition with Rubin Goldmark.

When Chasins met Josef Hofmann, he gave young Abram the opportunity of traveling in Europe and studying with him. Returning from Europe, Chasins was appointed a faculty member at the Curtis Institute of Music, teaching composition and piano. He held this post from 1926 to 1933, when he resigned to devote his time to composing and radio broadcasting. In the latter field he now performs the dual role of commentator and pianist.

Chasins came to real prominence when Hofmann, Moiseiwitsch, Lhevinne, and many other first-rank pianists played his little pieces, "Rush Hour in Hongkong" and "Flirtation in a Chinese Garden."

It was the climax of his career when in 1931 Arturo Toscanini selected him as the first American composer of the younger school, featuring his "Parade" with the New York Philharmonic-Symphony Orchestra in Carnegie Hall.

As a composer, Chasins does not experiment with atonal or polytonal groups, since he thinks the beauty of tonality is not as yet fully exploited or even exhausted. And so everything that this twentieth-century composer writes is bound to the major and minor system. However, Chasin's world of major and minor is built in a bold, daring, exciting architecture which carries traditional forms on to unexpected results.

The "Parade" has been performed in New York, Philadelphia, Boston, Los Angeles, Paris, and Oslo, Norway.

Chasins himself described it as "a procession of men going to the front; they and those who watch are aware of the grim significance of their march." Though "Parade" was written in 1931, Chasins dedicated it in 1942 "to our heroic defenders at Corregidor."

On January 18, 1929, he made his formal concert debut with his own

first piano concerto in F minor, with the Philadelphia Orchestra, Ossip Gabrilowitsch conducting, at the Academy of Music, Philadelphia, and later at Carnegie Hall, New York.

His second piano concerto was performed by the composer and the Philadelphia Orchestra under Leopold Stokowski, March 3 and 4, 1933. Here the composer made an attempt to deviate completely from accepted conventions of structure. He brought into consolidation several of the smaller forms, waltz, fugue, and others.

In a few introductory lines to his second piano concerto Abram Chasins wrote, "This is not a conventional form . . . this is a totally new form in which the composer has sought to utilize and weld the new combinations together with several of the more interesting aspects of older forms." It is a sensational experience to follow the fate of the two themes of this ingenious concerto, written in a single movement. It is full of tension; there is no shallow phrase to be met with in the clear and almost transparent score, whose rhythmic idioms sometimes seem to bear an echo of Chasin's intimate friend, George Gershwin. But what Gershwin did through experimentation and free improvisation, is in Chasin's composition the result of thorough study and complete technical mastery.

1930 saw Chasins in Germany, Holland, England, and Austria, appearing as soloist with the Vienna Philharmonic Orchestra, Felix Weingartner conducting. Returning to the United States, Chasins had his New York recital February 29, 1932. One critic wrote, "Chasins gave a royal performance. His naturally rich tone had lovely effect. His exposition was clear and classical."

In 1940 he became a member of the Berkshire Music Center at Tanglewood.

Chasins, who is the author of many articles, has done extensive research, now incorporated into scientific and music books. He has also lectured on leading universities and musical institutions. Chasins received four government citations during World War II for voluntary war work in music and radio.

At present he is consultant to the New York Times radio station WQXR.

He has written compositions for two pianos, violin and piano, and "Twenty-four Preludes for Piano Solo."

"Music must take rank as the highest of the fine arts—as the one which, more than any other, ministers to human welfare."
—Herbert Spencer

SHURA CHERKASSKY

ONE OF THE MOST interesting musical discoveries since Josef Hofmann is Shura Cherkassky. He was born in Odessa, Ukraine, October 7, 1911. At five he composed a five-act opera, and at ten conducted a symphony orchestra.



When his little family arrived in Baltimore in 1923 from their home in Odessa, where privation and cold had made life unbearable, the boy was taken to the Conservatory by his uncle, to have judgment passed on his playing. Deeply impressed, Harold Randolph, director of the Peabody Conservatory of Music, and Frederick R. Huber, municipal director of music in Baltimore, arranged for a private hearing before the chief critics of the city.

Fourteen persons were present on that occasion. When Shura entered the room, they saw a child of average height for his eleven years, pale, with a shock of black hair shadowing a pair of rather sad eyes. He sat down at the piano. His stubby little boots barely touched the floor, so that he was obliged to sit on the extreme edge of the chair in order to reach the pedals. But his playing showed no trace of his physical immaturity. His small audience sat amazed.

"It is terrifying!" a critic was heard to remark. Here was indeed the "find" of the age. A recital was arranged forthwith at the Lyric Theatre, and there Shura made his American debut on March 3, 1923. Two other sold-out recitals followed, in which he was heard in entirely different programs. At that time the eleven-year-old boy had a repertoire of two hundred pieces, including such works as the Liszt, Grieg, and Chopin concertos. In fact, he played the Chopin F minor with the Baltimore Symphony in October 1924.

But technique is more or less a physical attribute; it is the spiritual quality in the playing of Shura that shows him to be a genius without equal in recent years.

When Paderewski heard Shura play, he was delighted with his gifts and personality. He declared that Shura must continue the same course that had developed his talents. "Two concerts a month—no more. A sound general and cultural education with special attention to the languages. The rest will take care of itself, and his needs will be met as they arise." This last phrase was the one that pleased Shura the most. For he did not want to be the vague and mysterious creature men call a "genius." His ambition was to be a regular boy and to master the intricacies of baseball.

Rachmaninoff was impressed by his remarkable gifts, as were Godowsky and de Pachmann. The late Victor Herbert exclaimed, "He is a genius, that is all there is to it! He is marvelous—that is the word!"

After his recital in New York on March 13, 1925, one periodical wrote,

"On this occasion the young artist not only drew a distinguished audience, but also received the warm favor of the critics." The World said in part, "With careful nurturing, preferably in some musical hothouse, Shura Cherkassky might be in a few years the piano genius of a generation."

Shura found the suggested "hothouse" in the Curtis Institute of Music, where he was awarded a scholarship in 1924, and where he became a pupil and special favorite of the great Josef Hofmann.

In 1929, 1932, and 1935, Cherkassky undertook concert tours in Europe. An extensive and exciting tour took place in 1936, when he played in the Orient, South Africa, Australia, and Soviet Russia. This writer, during his visit to Soviet Russia in 1936-37, heard his praise from many musicians there.

After several years absence from the New York concert stage, Shura Cherkassky was heard in a piano recital January 17, 1947, at Carnegie Hall. The next day Noel Strauss wrote in the Times: "As at his previous appearances in this city, Mr. Cherkassky's performances were remarkable for their virtuosity, the most difficult technical problems proving mere child's play under his highly skilled fingers. His tone was extraordinary in its dynamic range and wide variety of most subtly graded colors."

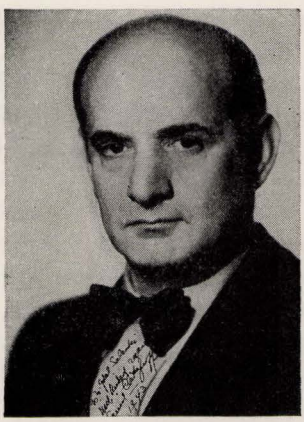
Now in his thirty-eighth year, he has grown from a gifted prodigy into a mature artist.

Cherkassky is proud of having in his possession an autographed picture from the late President Harding and his wife, which he received after playing at the White House.

SAMUEL CHOTZINOFF

SAMUEL CHOTZINOFF, a man with a stern face and vital, penetrating eyes, has a colorful career behind him.

He was born in Vitebsk, Russia, July 4, 1899. His father, a rabbi, took the family to the United States in 1906. The ten-year-old boy often used to pause on the congested East Side and listen to the strains of piano music from a tenement basement. Some of his classmates said the lady who played there gave the piano lessons for a small fee. This interested the lad considerably, and one day he got up enough courage to ring the door bell. Yes, the lady would be happy to teach him and would do so for only ten cents a lesson. The boy hesitated. A dime a week would cover the use of the piano for practicing. The boy leaped for joy and said he would make the deal. Such was the launching of Samuel Chotzinoff's musical career.



Studying at first with Jeanne Franko (sister

of the noted Franko brothers), and later under Oscar Skach of Columbia University, Chotzinoff also took a general academic course at the university.

He gained world-wide fame as a concert pianist, accompanist, critic, commentator, and recently as a radio executive. He is the manager of the NBC Music Division.

In 1911 he made a concert tour with Zimbalist. In the following years he was accompanist to the late Alma Gluck (Madame Zimbalist in private life) and Frieda Hempel. The peak of his career was reached when he accompanied Jascha Heifetz on his tour of 1919. In 1925 he married the violinist's sister, Pauline Heifetz.

August 1924 stands out as an important date in Chotzinoff's career, for his first article as a music critic appeared that month. It was a feature-length *Vanity Fair* review of the world premiere of George Gershwin's "Rhapsody in Blue." His reviews of this initial performance, at the historic concert of Paul Whiteman's Orchestra in Aeolian Hall, were widely quoted as recently as November, 1942, when the work was played by the NBC Symphony Orchestra under the baton of Arturo Toscanini.

When Deems Taylor resigned as critic of the New York World, Chotzinoff was immediately engaged by the editor, Herbert Bayard Swope, to fill the position.

This affiliation continued until he decided to give his full time to NBC. He served several seasons as commentator on the winter concerts of the NBC Symphony Orchestra, led by Maestro Toscanini.

In his present incumbency as director of the network's Music Division, Chotzinoff has a vast amount of responsible executive duties.

He is the author of a novel, "Eroica," based on the life of Beethoven, and co-author of two plays, "Honeymoon" (with George Backer) and "Wunderkind" (with Gretchen Finletter, a daughter of Walter Damrosch).

Chotzinoff's only affiliation outside his NBC duties is with the Chatham Square Music School on the lower East Side.

This versatile man and his wife have two children, Blair and Anne. Blair plays the violin, studying with his grandfather, Rubin Heifetz, while Anne plays the piano.

This is how Samuel Chotzinoff and his wife Pauline persuaded Maestro Arturo Toscanini to come to New York in 1937, in order to create the NBC Symphony Orchestra.

Until the advent of radio broadcasting, the enjoyment of symphonic music was a pleasure limited to relatively few. Not many large cities could afford to maintain a symphony orchestra, and prohibitive touring costs limited the number of out-of-town orchestras to a few favored centers. Today the fisherman, the rancher, the miner, and the cotton-picker, far removed from music centers, can enjoy as much symphonic music as the most ardent patron of the concert halls of New York, Vienna, Paris, London, and Moscow.

During the winter of 1936-7 David Sarnoff, president of the Radio Corporation of America, and chairman of the NBC directorate, conceived the idea of increasing the NBC staff orchestra to a full-sized symphony

orchestra. The idea was envolved to serve a twofold purpose—not only to supply a constantly growing demand for more classical broadcasts, but to present such programs under the most ideal conditions for radio listeners. Mere creation of such an organization would not be sufficient. Great conductors would be required to inspire it and lift it to modern standards.

"If great and famous conductors, why not the greatest and most famous of them all?" queried Sarnoff.

But the greatest of all, Arturo Toscanini, respected and beloved throughout the Americas and the rest of the music world, had bidden farewell to America, stating that this was his last visit. "Impossible," Sarnoff was told. "You can't get Toscanini." Sarnoff took up the challenge.

When Toscanini resigned from the New York Philharmonic in 1936, Sarnoff saw a chance for a coup. If he could get Toscanini for NBC on any basis, he would perform many wonders in one. He would make NBC the biggest corporate name in music, and bring to a climax a long evolution of "good" music on the air.

Now, Samuel Chotzinoff and his wife belonged to Toscanini's intimate circle. When the maestro was in New York, he had frequently dined at their home. Pauline would serve special Toscanini dishes which she herself lovingly prepared. After dinner, the maestro would relax on the couch, converse in his low, husky voice, and tell humorous stories.

It was therefore natural for Mr. Sarnoff to turn to Chotzinoff as an intermediary, and ask him to accomplish the impossible—which he did.

To "Chotzi" and Pauline this was the greatest mission of their lives, bringing the maestro back to the United States. No sooner had these emissaries checked in at the Principe Savoia in Milano, than they met a charming lady, Signora Carla Toscanini, who embraced them warmly, expressed great surprise at seeing them, and took them home to the maestro.

After dinner, the first exciting question came up. They spoke of their mission. "They want you back in the U.S.A., Maestro, to conduct radio concerts," Chotzi blurted out. After considerable discussion of pros and cons, the maestro finally agreed. "All right, I'll go to America." Chotzi was overwhelmed at the success of his mission. He wanted to rush to the telephone for a trans-Atlantic talk with Mr. Sarnoff before the maestro had a change of mind. But Toscanini stopped him with "What about an orchestra? It must be the best, or else I won't conduct it."

Chotzi finally got in touch with Mr. Sarnoff over the telephone, and the latter assured him that he would do his utmost to assemble an orchestra equal to the best in the world. After this Toscanini signed a contract for a trial season of ten concerts.

Well! Maestro Toscanini returned to America and created the NBC Symphony Orchestra for the sole purpose of giving concerts over the air. The first took place December 26, 1937, and he has been its commander ever since, conducting twelve to sixteen concerts each season.

HARRIET COHEN

HARRIET COHEN, English pianist, was born in London. Her parents were professional musicians; her father a composer, her mother a gifted pianist who had studied with Matthay.

Harriet received her first piano lessons from her mother at the age of six. At twelve she was awarded the Ada Lewis Scholarship, which entitled her to admittance to the Royal Academy of Music. A year later she made her debut as pianist at a Chapell Sunday evening concert at Queens Hall. After appearing in recitals in London and other English towns, she undertook concert tours throughout Europe, being acclaimed everywhere. In 1924 Harriet Cohen was featured at the International Festival of Modern Music at Salzburg, being the first English pianist ever to appear at that festival. Her first tour of the United States took place during the 1928-1929 season, and since that time she has made many more tours in this country.

In 1932, at the invitation of the British Government, Harriet Cohen appeared as soloist at the Disarmament Conference in Geneva. Soon afterwards she went to Soviet Russia, giving recitals there and appearing with several leading orchestras, performing works of modern Russian composers. She was first to introduce in Vienna De Falla's "Nights in the Gardens of Spain," with the Vienna Philharmonic Orchestra. Many English composers, including Vaughan Williams, Baix, Elgar, and William Walton, have composed important works for her. She has also featured in her concerts the English premieres of compositions by Bloch, Sibelius, De Falla, Ravel, Kodaly, Pizzetti, Schoenberg, Turina, Milhaud, Prokofieff, Shostakovitch, and other modern composers.

Harriet Cohen is also known for her interpretation of the old masters, particularly Bach. In 1931 she was invited by the Bach Gesellschaft to perform at Bach's birthplace in Eisenach. The same year she appeared as soloist at the Paris Exposition.

She has often played privately for Professor Albert Einstein, who has praised her for her interpretation of Bach's works. She knows George Bernard Shaw well, having frequently played four-hand arrangements of great symphonies with him.

For her outstanding services to music, Harriet Cohen has been honored on many occasions. In 1938 she received from King George VI the order of Dame Commander of the British Empire, which corresponds to knighthood for men. Several years before this she was presented by the Queen of Spain with a brooch of diamonds and rubies.

Being present at her recital in Town Hall in New York in 1948, this writer witnessed the enthusiasm of the audience, which acclaimed her for her brilliant performance of the entire program. Her playing was clear and graceful, and possessed a strong sense of rhythm. Her interpretation was of an intelligent and highly cultivated artist. With her English compatriots, Myra Hess, Solomon, Harold Samuel, and Benno Moiseiwitsch, Harriet

Cohen occupies a place as one of the greatest pianists of our time.

Harriet Cohen is author of a book on piano music entitled, "Music's Handmaid."

ANIA DORFMANN

BORN IN ODESSA, July 9, 1905, the daughter of a merchant, Ania Dorfmann's first musical enchantment was the piano playing of her older brother and sister. When she was little more than a baby, she too began to play, and her talent was so evident that her parents arranged for her to study music. She gave her first concert at the age of eleven in her native city, and subsequently went to Paris to undertake advanced studies at the Paris Conservatory with Isidor Philipp. Formal instruction ended, however, when she was fourteen, and since then she has done all her own coaching. This came about as the result of her return to Russia at that age, when she found herself in the midst of the revolution. She eventually managed to return to France, and began her formal career in Liège, followed shortly by another concert in Paris. Every appearance brought ovations from press and public.



Many leading conductors, including Beecham, Wood, Golschmann, Pierne, Arbas, and Dabrowen, invited her as guest artist. She also gave recitals in most of the European capitals. She arrived in the United States in 1936. The same year, on November 27, Ania Dorfmann made her American debut at Town Hall. Three years later this gifted pianist was accorded the distinction of being chosen by Arturo Toscanini to appear as soloist with the NBC Symphony at Carnegie Hall. She is the only woman pianist to have played under the baton of the great maestro. The date was December 2, 1939, and the composition Beethoven's Fantasia in C minor.

The great success of that appearance focused national attention on her, and she immediately assumed her place among the foremost pianists in this country.

LEON FLEISCHER

LEON FLEISCHER, young pianist, was born in San Francisco, July 23, 1928, son of Isadore and Bertha Fleischer. Leon started to study the piano at the age of four, his teachers being Lev Shorr, Gunnar Johansen, and Ludwig Altman. At nine he was taken to Lake Como, Italy, to study with Arthur Schnabel. Although Leon Fleischer made his professional debut at the age of seven, his career really started with his first appearance with the New York Philharmonic Orchestra under Pierre Monteux, November 4, 1944, in Carnegie Hall.



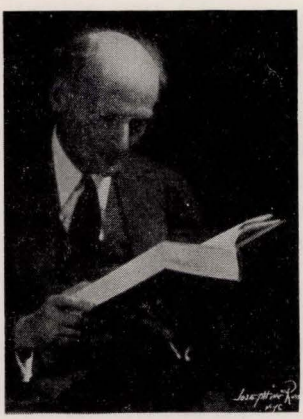
Critics went to extremes in praise, calling the youth a mature musical artist, in direct succession to the world's virtuosos of the piano. The program was repeated the following Sunday with Leon again playing the Brahms D Minor Concerto.

In coast-to-coast concert tours, and as soloist with every major orchestra in the United States, Leon Fleischer has called forth such critical acclaim as that which greeted his recent performance with the Philadelphia Orchestra, Eugene Ormandy conducting. The Philadelphia Inquirer wrote, "He was prodigious. He stands in the forefront of distinguished present day pianists."

CARL FRIEDBERG

CARL FRIEDBERG, pianist, was born September 18, 1872, in Bingen on the Rhine.

He began early in life to show talent, and his first composition appeared when he was five years old.



At five he played for Anton Rubinstein, who prophecied a great career for the child. He studied first with Louwerse in his native Bingen. Later he entered the Conservatory in Frankfurt, where his teachers were Clara Schumann, Knorr, Kwast, Humperdinck, and Scholz. It was in 1892 that Friedberg made his debut in Vienna, appearing as soloist with the Vienna Philharmonic Orchestra under the leadership of Gustav Mahler. The acclaim was unanimous. Soon after, he was invited to become professor at the Conservatory in Frankfurt, his Alma Mater, a position he held for ten years. From 1904 to 1914 he taught at the Cologne Conservatory. Carl Friedberg was in London when World War I broke out, and for eight weeks was held a prisoner of war. In

the autumn of 1914 he came to the United States, giving his first concert in Pittsburgh, October 7 of that year; and on November 2 he made his New York debut in Carnegie Hall. He was acclaimed by the entire press.

Friedberg also participated in many joint recitals with Fritz Kreisler.

In 1916 he became a faculty member of the Institute of Musical Art, and later served in the same capacity at the Juilliard School of Music.

Max Smith once wrote about Friedberg as a pianist, "Poetry is the essence of art. Carl Friedberg is a great pianist—because he makes you forget he is a pianist. He sings to you, through the medium of infinitely varied, glowing, and expressive resonances, the message of the composer."

When Friedberg was a little boy, his mother used to say that Carl would do anything he had decided to do, for he has that kind of mind. So today, besides being one of the most celebrated pianists and teachers, he is also a mathematician, philosopher, and writer.

He learned English in six months; played the first public performance of Richard Strauss' concerto "Burleske" in 1898, which he had learned in twenty-four hours; read at sight the score of Strauss' "Zarathustra" and earned that master's reluctant admiration.

Friedberg made appearances with the Boston Symphony Orchestra at the Pittsfield Music Festival (1924), and with all the leading orchestras in the United States.

Carl Friedberg received many honors and decorations. One, the Knighthood of Isabella Catolica, is the highest distinction ever conferred on an artist in Spain.

ARTHUR FRIEDHEIM

THE NAME OF ARTHUR FRIEDHEIM is known to almost every lover and student of music. He attracted universal attention by his poise, power, and sincerity in playing.

Friedheim was born October 26, 1859, in St. Petersburg. He was a pupil of Anton Rubinstein, then pupil and close friend of Liszt, in the interpretation of whose music he excelled. His first public appearance was made when he was barely nine, and even then a brilliant career was predicted for him. From 1894 he was teacher and concert player in the United States, then went to England, where he became professor of piano playing at the Royal College of Music in Manchester. He remained there until 1904, after which he toured through Europe.



Arthur Friedheim was not only a brilliant pianist, but an excellent conductor and first-rate composer. His opera "Die Taenzerin," written to his own libretto, was performed by Karl Lohse at Cologne in 1904, and by Arthur Nikisch in Leip-

zig in 1907. From 1908 to 1910 Friedheim conducted in Munich; he took part in many Liszt centenary performances in 1911. In 1921 he was engaged as professor of piano at the Canadian Academy of Music in Toronto.

Among the many decorations he received, the one given him by President Taft at the White House in 1912, is particularly worthy of mention.

Following is a list of Friedheim's publications: Piano Concerto in E flat (1890); American March, "E Pluribus Unum" (1894); and the operas "Die Taenzerin," "The Christian" (unfinished), and "Giulia Gonzaga" (unfinished). He also orchestrated the four "Hungarian Portrait-Sketches" of Liszt, and his Second Rhapsody for piano and orchestra.

IGNAZ FRIEDMAN

IGNAZ FRIEDMAN was born at Porgorze, near Cracow, Poland, February 14, 1882. At three he showed evidence of a strong affinity for music and piano. This tendency in a few years developed into a serious devotion to his chosen art and a willingness to study patiently and effectively. He took his first lessons with Mme. Grzywinska, and later studied for some years with the famous master Leschetizky, whose friend and assistant he subsequently became. In 1900 he began studying composition with Hugo Riemann in Leipzig.



At eight Ignaz was able to play remarkably well, and his musicianship was such that he could transpose the fugues of Bach without difficulty. He appeared throughout Europe as a "prodigy pianist" and quickly won fame as a brilliant Chopin player. So great was the demand for his services, that he did not have an opportunity to visit America until 1915, but then postponed the tour on account of the war.

The coming of Friedman to America in 1921 was the important musical event of the year, for he was one of that noble cycle of Polish pianists comprising himself, Ignaz Paderewski, Joseph Hofmann, and Vladimir de Pachmann. Composer, scholar, poet, and virtuoso, Friedman measures up to his celebrated colleagues.

Friedman made his American debut in New York city in January of 1921. His gigantic technique, his poetic pianissimos, and marvelous virtuosity caused a veritable sensation. Audiences listened to him with awe and greeted him with tumultuous applause. It was acknowledged everywhere that a Friedman recital was a thrilling affair, and the late James G. Huneker referred to him as "the biggest pianistic hit of the season."

His approach to the piano was that of a powerful artist, whose work tools had no means of frightening him. He was master of the piano and did

not fear it; he did not pose at the piano, nor grimace. He had a quiet, dignified manner, and he did a "good job" like any other skilled artist. Curiously enough, all his powerful technique and grip on the piano were taught Friedman by his first teacher, a woman.

Friedman completely won the rugged audiences of Germany, Scandinavia, Holland, Russia, Poland, and Denmark by the fire and power of his technical virtuosity, and in those countries, where the gentler and more romantic moods prevail, such as France, Spain, Portugal, Argentine, Brazil, Chile, Mexico, and even non-committal England, his poetic understanding made as deep an impression as did his power. Ignaz Friedman was the recipient of two remarkable tributes, given simultaneously by two responsible music critics. They were Deems Taylor of the New York World and Max Smith of the American, on one of his latest New York appearances. Under the captain "One of the Great," Mr. Taylor wrote: "Ignaz Friedman played stupendously at Aeolian Hall last night. This stubby, gray man has a piano technique so utterly complete that his playing does not even seem effortless. He sits at the piano, exerting himself just about as much as would appear seemly in a good average player, and out of the instrument come such sounds as it seems impossible for any human pair of hands to evoke—glittering scales that approach, flash by, and disappear with the speed of lightning and yet are so clearly fingered that every note is clear and round; runs in sixths, thrills in thirds, chords that blare like trumpets, arpeggios that are like a caress—and never for a moment technique for its own sake."

Max Smith declared: "If you want to be thrilled by the 'Tannhauser' overture, don't go to concerts of the Philharmonic or Symphony societies. Hear it in the Liszt transcription for piano as played in Aeolian Hall by Ignaz Friedman, to an audience that went wild with excitement. How he did it the writer is unable to say. Surely it was not with ten fingers only that he enunciated those oily violin passages in clean-cut legato octaves, while proclaiming sonorously the chant of the pilgrims. Yet where were the other hands that seemed to be scurrying over the keyboard? And behold, the feet kept close to the pedals, offered no solution to the mystery. It was stupendous, it was incredible, what this man accomplished."

Friedman made tours in Holland, Spain, and Portugal, playing in Madrid no less than six concerts in quick succession in place of the two originally planned, appearing always as composer-pianist with the greatest success. From Spain he traveled to South America, where during his first month he gave the record number of twenty-three recitals. In Argentine, Chile, Brazil, Uruguay, and Paraguay, he earned a wide following and was re-engaged for the next three seasons.

Friedman was soloist with every leading orchestra in America and abroad, appearing with the world's greatest conductors. He appeared in 1927 with the Beethoven Symphony Orchestra in Carnegie Hall and received enthusiastic applause. The next year, according to the Times, he exhibited "superb mastery" of the piano in a concert at Carnegie Hall, in which he played music by Brahms, Handel, Chopin, Debussy, and Johann Strauss.

He made two later appearances at Town Hall, in 1935 and 1937.

Ignaz Friedman died January 26, 1948, in Sydney, Australia, at the age of sixty-six. He had lived in Sidney since 1940.

Further proof of his profound musicianship and studious art is presented in his work of editing the entire Chopin, Bach, Schumann, and Liszt editions.

Friedman also found time for composition, despite the strenuous work of touring Europe and America. There are nearly one hundred compositions to his credit, and these are published in all lands. They include one concerto for piano with orchestra, a quintet for piano and strings, three other string quartets, compositions for piano alone, and several beautiful songs. In addition he has written many fragmentary compositions which are still without classification and in manuscript.

OSSIP GABRILOWITSCH

Ossip Gabrilowitsch was one of the few masters of the pianoforte who combined with mere virtuosity both poetic feeling and soaring imagination.

About fifty years ago, in St. Moritz, Romain Rolland overheard the boy practice in a hotel room, and was much impressed. Not wishing to interrupt him, he waited a long time, then left a letter for the boy in which he predicted a great future for him. At the time Rolland also was unknown.



Gabrilowitsch was born in St. Petersburg, February 7, 1878. His father was a well-known jurist of the Russian capital. His brothers were musical, and one of them was his first teacher. Later he was taken to Anton Rubinstein, who was so impressed that he earnestly urged a career as a virtuoso. Accordingly, the boy was entered in the classes of Victor Tolstoff at the St. Petersburg Conservatory (at that time under supervision of the great Rubinstein himself). He also studied composition at the Conservatory under Liadov and Glazounov (1888-94). His frequent personal conferences with the latter Gabrilowitsch always regarded as of inestimable value. In 1894 he won the Rubinstein Prize. From St. Petersburg he went to Vienna, where he studied for two years with Leschetizky—another great personality, to whose influence much of his subsequent success is credited. His debut was made in Berlin, in October of 1896. Tours of Europe and America served to bring him into prompt and well-deserved recognition.

He visited the United States in 1900-1901, and in 1909, when he married Clara Clemens, daughter of Mark Twain. From 1909 to 1911 he lived in Munich, where he also conducted the concerts of the Konzertverein.

From 1912 to 1913 he toured Europe. After leaving Europe for America in 1914, he played concerts in Boston, New York, and Chicago, where he was equally acclaimed. In 1917 he conducted an orchestra in New York.

It was in 1918 that Gabrilowitsch was offered the conductorship of the Detroit Symphony Orchestra. This honor meant the addition of new and arduous duties to his already heavily-taxed time, but the temptation to leave the narrow limits of pianoforte interpretation for the more colorful fields of the great symphonic and orchestral works was not to be resisted. As a conductor, Gabrilowitsch revealed the same extraordinary qualities which were such significant factors in his success as a piano virtuoso.

After his marriage Gabrilowitsch identified himself more and more with American life. The last step in the process came in 1921 when he became a citizen of the United States.

One day Gabrilowitsch was to play in a town which, though short on art, was long on cash. To the citizens of the town Ossip Gabrilowitsch was simply another of those Russians with unpronounceable names. Then somebody discovered his family connection with Mark Twain. The men of the town woke up and hustled to the concert.

When Gabrilowitsch stepped out on the stage, he was surprised to find a huge audience overwhelmingly masculine. But half-way through the program he overheard a comment that enlightened him, when one man whispered loudly to another, "He may be Mark's son-in-law, but he sure can play!"

As Gabrilowitsch quaintly remarked, "That particular recital represented to me the triumph of music over literature, for at the end of it the audience undoubtedly was liking me for my music and not simply because of my illustrious American affiliation."

The fall of 1925 marked the twenty-fifth anniversary of Gabrilowitsch's debut in New York. On this occasion old Carnegie Hall was the scene of gala festivities. Leopold Stokowski conducted, and Gabrilowitsch played Tschaikowsky's B Minor Concerto, the same played at his debut, and with the same Philadelphia Symphony Orchestra whose soloist he had been twenty-five years before.

Richard Aldrich, music critic of the New York Times, said of him, "His translucent beauty of tone, the clearness of his articulation, the beauty of his rhythm and phrasing, were transportingly united in it." H. T. Fink of the New York Post thus commented on his versatility and energy, "Never has Ossip Gabrilowitsch played more beautifully and poetically than he did Saturday afternoon. He was listened to with rapt attention by a large and discriminating audience. One wonders, when hearing Gabrilowitsch, how he finds time to conduct an orchestra, and to play the piano with unfailing mastery as he does."

W. J. Henderson, music critic of the New York Herald, expressed himself as follows: "As is usual at Gabrilowitsch's recitals, his audience filled the hall. His playing of the Bach and Beethoven compositions was masterly. His various readings showed poetic feeling, technical brilliance, and a rich diversified pallette of tone colors."

Gabrilowitsch himself said, "The three men who exerted the strongest influence upon my artistic development were Rubinstein (whom I first heard play when I was a boy of sixteen), Mahler, and Leschetizky, the incomparable teacher. Mahler was one of the great minds of the modern period. The extent of his culture was simply amazing. Whatever engaged his attention became practically a part of himself."

The home of the Gabrilowitsch family in Detroit was one of the showplaces in the city. But home was little more than an interlude in Gabrilowitsch's life. Between his duties as conductor of the Detroit Orchestra and his activities as a concert artist he had all too little time for home.

When Arturo Toscanini refused to conduct "Giovinezza," the fascist hymn, in Milano in 1931, Gabrilowitsch was one of his first and most ardent supporters and canceled an engagement at La Scala in protest.

Ossip Gabrilowitsch died September 15, 1936, in Detroit. He had been ill and unable to conduct the orchestra since March 1935.

On September 20, 1936, Olin Downes wrote in the New York Times: "It would be difficult to represent the loss to music and to the men and women who genuinely love that art, which has come with the death of Ossip Gabrilowitsch. . . . His illness was long, and it must have been in itself the cruelest torture to an extremely active man. He was of extreme sensitiveness, and of a constitution none too robust. . . . Egotism, with the bitterness of its wounds, was entirely absent from his nature. He could not hate, but when he had a purpose he was inflexible, and of those who degraded art, he was the implacable enemy. . . . The enthusiasm and idealism which he exercised in developing the Detroit Orchestra would be a long story in itself. . . . Gabrilowitsch's interpretations had a quality of true greatness. The listener was always fascinated and absorbed. One always responded as one listened, to beauty, feeling, and the divine union of imagination and form. It may be said frankly that as a whole his achievements as conductor were secondary to his art as a pianist. The piano was the true repository of his thoughts and imagination, his most intimate friend, the confidant of his spirit. . . . He played like no one else, and no one could play like him. . . . Gabrilowitsch remained as man and artist, simply, incorruptibly, nobly himself. It would be entirely impossible to replace him. He could have no imitators and no rivals. For sincerity cannot be imitated and there is no possible rivalry for the artist at one with his ideal."

Gabrilowitsch wrote a number of songs, an "Elegie" for 'cello, and some charming pieces for the piano.

ALEXANDER GOLDENWEISER

Alexander Goldenweiser, Russian pianist and composer, was born February 26, 1875, in Kishineff, Russia. His first teacher was his mother (who was herself a great pianist); then he became the pupil of Pabst and Siloti

(1889-1897) in piano, and of Arensky, Taneyev, and Ipolitoff-Ivanoff in theory. He received the gold medal of the Moscow Conservatory in 1897. From 1904 to 1906 he was professor of piano at the Music School of the Moscow Philharmonic Society. Since 1906 he has been professor at the Moscow Conservatory; in 1922 he became director. He was a friend of Leo Tolstoy and has written a diary of days spent with him. He has also published many songs and piano pieces.

LEOPOLD GODOWSKY

LEOPOLD GODOWSKY, who was declared by his fellow artists one of the foremost musicians of his time and one of the great technicians of the piano of all time, was born in Vilna, Russian Lithuania, February 13, 1870. His father was a physician. At the age of three he showed an unusual aptitude for music, which his parents nurtured. It was decided that he follow a musical career. At seven his education had progressed so far that he was able to attempt composition.



At the early age of nine he gave his first public concert. It was so striking a success, even though he had had only two years of formal study in Vilna, that he was sent immediately on a tour through Russia and Germany. In 1881, while he was ill, his genius came to the notice of a wealthy banker in Koenigsberg. Through the generosity of this patron he was entered in the Berlin Hochschule, where he studied under Woldemar Bargiel and Ernst Friedrich Karl Rudorff.

Apparently the youth already possessed opinions about pianoforte teaching, for when in 1883 he attended the Hochschule in Berlin, he found the instruction so dull and conventional that he left after a few months, entering upon an American tour when but fourteen years of age. In the United States he concertized with Clara Louise Kellogg and Emma Thursby, also appearing a number of times at the Sunday orchestra concerts at the New York Casino. He subsequently toured the United States and Canada with the violinist, Ovide Musin.

But the young pianist's wish was to study with Liszt, who was then in Weimar. One can imagine with what sadness and disappointment the boy learned, after arriving in Europe, that Liszt had just died. This was in 1886.

A year later he was presented to Camille Saint-Saens, who, having heard Godowsky play his own compositions, took the warmest personal interest in his musical education. Unfortunately, Saint-Saens' restless spirit led him frequently to foreign countries, and this prevented the eager student, who remained in Paris for three years, from fully availing himself of the

advice of the distinguished master. Thus Godowsky was practically a self-taught musician.

Returning to the United States in 1890, he married Frederica Saxe, of New York in 1891. After a sojourn of several months in Europe with his young wife, he again set sail for America. He soon appeared at the Lenox Lyceum Orchestral Concerts, conducted by Theodore Thomas, with such success that he was offered numerous engagements, followed by an extensive tour during the succeeding seasons.

At this time he was appointed instructor of the piano teachers at the Broad Street Conservatory, in Philadelphia. This was the beginning of his career as pedagogue. He did not neglect his concert engagements, for it was his ambition to co-ordinate the two lines of artistic endeavor. Thus it was natural that he should accept an offer to direct the piano department of the Chicago Conservatory in 1894.

His debut in Berlin, December 6, 1900, will remain memorable in the annals of the piano-playing world. In one night Godowsky's name was firmly established in the musical firmament. There followed nine years of concertizing throughout the world, meeting everywhere with the greatest recognition of his stupendous talents, until in 1909 he resumed his pedagogic activities by becoming director of the Master School of Piano Playing at the Imperial Conservatory in Vienna. In appointing him to this post, Emperor Franz Joseph created him an imperial royal professor of the highest rank, that of colonel in the military. This post had been previously held by Emil Sauer and F. B. Busoni. In 1912, Godowsky returned to the United States and established a reputation as the greatest piano pedagogue in North America.

Back from the Orient, where he concertized again during the season of 1924-25, just long enough to complete his "Java Suite," he made ready to leave New York once more in September of 1925, this time for a tour of Egypt, Assyria, and Palestine.

"I consider," he said, "that the years I spent in teaching were an unfortunate choice of my early career. Of course teaching is a noble profession, but I have found that the results are not in proportion to the time and effort spent. It is so futile to teach where there is no pure gold—like preaching in the wilderness. Great genius is exceedingly scarce, and I have not yet found one supreme talent. It is discouraging to realize that there is not one Chopin or Liszt living today who has created a new art for the piano."

And so, since the average pupil is in the majority, Godowsky always favored class-teaching, as this involved a lesser expenditure of the teacher's time and had many advantages for the pupils. He believed that a group of pupils would make greater effort than a single person with no competition. When Godowsky was director of the Master School of the Imperial Royal Academy in Vienna, he taught only in classes.

"It is more inspiring," he insisted, "for the teacher to talk to a group. I had forty in my piano classes, fifteen who played, and twenty-five who listened. It was a wonderful master-class, the quintessence of piano playing

in Europe. The pupils who played received the benefit of the criticism from the others. Also, we were able to cover a greater field of composition when everyone was learning a different work. Thus, class-teaching is the only means of embracing a large repertoire. Also it is an incentive to the student to distinguish himself. There is a competitive spirit, a feeling of friendly rivalry, that causes a class pupil to put forth greater effort than a private pupil who has no basis of comparison for his work. There is a certain amount of alertness in classes, while I have always found that private lessons are bound to drag. It is more difficult to go beyond the mere mechanics with a private pupil. For one or the other, self-consciousness stands in the way, whereas aesthetics can prevail in a large class.

"And that leads me to say that I have no use for the conventional type of class teacher, the horn-rimmed type, so academically stiff! Perhaps it was this which caused me to make musicians and artists out of my pupils, rather than pianists. I am also in favor of class lessons in the field of composition. The pupil gets a better perspective of his own work. And speaking of composition, I am tempted to confess that my greatest wish is that I had begun earlier to realize the tremendous satisfaction derived from this angle of music as an artistic outlet."

Leopold Godowsky was a pianist's pianist. To him music was at once architecture and mathematics. Laymen found less warmth and poetry in his playing than in that of Ignace Jan Paderewski, but his fellow musicians found in Godowsky something beyond mere emotion. Godowsky, said Rachmaninoff, was "the only musician of this age who has given a lasting, a real, contribution to the development of music."

When Vladimir de Pachmann made his sensational re-appearance in the United States in 1924, he was asked by an inquiring New York reporter whom he considered the greatest pianist. To this the old master replied in his characteristic way, "Next to myself comes Leopold Godowsky."

Godowsky was chairman of a concert at Carnegie Hall in 1934 in honor of Einstein, announced as a tribute of the musical world to the great scientist. Einstein in turn paid tribute to Godowsky at a surprise birthday party at the Astor February 13, 1935. Mayor F. H. LaGuardia, William Mengelberg, Franz Lehar, Josef Hofmann and Dr. Walter Damrosch were others who praised him at that time.

Since he was of the opinion that travel was one of the finer arts and also that music could be descriptive, he put two and two together and, with his usual ability as a *jongleur de mots,* invented a synonym for sound journeys, naming his new composition, "Phonograms."

"In order to eliminate the cheap claptrap endings of programs, sending the audience away with a little melodramatic excitement," said Godowsky, "I am doing a series of travelogues, ranging from 'Java' to 'jazz.' The 'Java' Suite is now complete and will be heard on many programs.

"Next I shall record my musical impressions of Egypt, Assyria, and Palestine, as well as those of several European countries. Then I shall come back to America and start on the American suite I have already planned. This American suite will begin with a polyphonic sketch entitled 'The

Melting Pot,' in which early America is shown as a combination of Old World elements. There will be a skyscraper movement to denote the energy and power of America and its significant aim to reach the skies. A description of Niagara Falls will symbolize the momentum of American life, and there will be local descriptions involving the Negro rhythms of the South and the Indian color of the West. Such elements as the cowboy and miner will be treated carefully. The final sketch will be my conception of glorified jazz.

"For instance," he added, "a visit to Java is like entering another world or catching a fleeting glimpse of immortality. Musically it is amazing. One cannot describe it because it is a simple sensation as difficult to explain as color to a blind person.

"The sonority of the 'gamelan' is so weird, spectral, fantastic, and bewitching, and the native music is so elusive, vague, shimmering, and singular, that on listening to this new world of sound I lose my sense of reality. It is the ecstasy of such moments, possibly only through world travel, that makes life full of meaning and raises art to the pedestal of the Golden Age."

Godowsky retired from public life in 1930 after a paralytic stroke in London had left his right hand almost useless. Undiscouraged he turned to a livelier consideration of the use of the left hand in piano playing, and composed dozens of pieces for exclusive use of that hand. The death of his wife, on December 4, 1933, accentuated his retirement from public activity, but he continued to compose almost constantly. During the last years in his Riverside Drive home he wrote a series of transcriptions of the works of Franz Schubert, Mozart, Chopin, and Johann and Richard Strauss.

Godowsky wrote more than four hundred works for the piano, waltz poems, studies, transcriptions, and paraphrases.

Leopold Godowsky died November 21, 1938, at the Lenox Hill Hospital. He was survived by a son, Leopold Jr., co-inventor of the Kodachrome process of color-photography, and two daughters, Mrs. David Saperton, and Dagmar Godowsky, actress, who was on the S.S. Manhattan on her way to New York from Europe when her illustrious father died.

James Gibbons Huneker once qualified an earlier comment of his in the Times that "Godowsky is a pianist for pianists as Shelley is a poet for poets" ("everybody is reading Shelley nowadays"), and declared, "Every musical person listens to the alluring playing of Godowsky quite impervious to the fact that there are aspects of his art which will always escape them. In his playing he is transcendent."

Godowsky was famous among musicians for his wit and his brilliance in repartee. Innumerable instances of this gift are remembered by his colleagues. The morning after a recital by the pianist Eugene d'Albert in Berlin, which Mr. Godowsky had attended, he asked one of his pupils, who also had been in the audience, how he liked d'Albert's playing.

"I didn't care for him very much," she replied.

"Why not?" asked Mr. Godowsky in surprise.

"Because he played so many wrong notes," the pupil answered.

"Well, I can tell you," Mr. Godowsky remarked; "I'd rather hear d'Albert's wrong notes than your right ones."

OTTO GOLDSMIDT

OTTO GOLDSMIDT, though he walked in the shadow of his incomparable wife, Jenny Lind, was not only distinguished as "a gentleman of the highest general culture," but as an accomplished musician, co-worker with Sir William Benedict in the development of music in London, and in founding the Bach Society in that city.

Otto Goldsmidt was born August 21, 1829, in Hamburg, and died in London February 24, 1907. He was a pupil of Jakob Schmitt and Mrs. W. Grund in Hamburg. Later, he entered the Leipzig Conservatory, where he was a pupil of Mendelssohn, and in 1848 he went to Chopin in Paris. He then proceeded to London, where he made his debut at a concert with Jenny Lind in 1849. In 1851 he journeyed with the diva to America, where he married her a year later. During 1852-55 they lived in Dresden, and after 1858 in London. Goldsmidt directed the Duesseldorf Music Festival in 1863, and directed in Hamburg in 1866. In 1863 he was appointed director of the Royal Academy of Music in London, and founded the Bach Choir, which he developed to high perfection. With Benet, he edited the "Choral Book of England" in 1862. He also composed the biblical idyll "Ruth," a piano concerto, a trio, some songs, and sundry other pieces.

ROBERT GOLDSAND

ROBERT GOLDSAND was born in Vienna in 1911. As a child he was a prodigy of both mathematics and music. At ten he made his debut in his native city, giving a full programmed piano recital which created a furore in this old-world city of prodigies and geniuses. Soon after his debut, young Robert started on a concert career. In the meantime he began study with the late Moritz Rosenthal and his wife, Frau Hedwig Kanner-Rosenthal, under whose guidance he developed into a virtuoso of great magnitude.



At twelve he astounded Berlin, when he appeared as soloist with the Berlin Philharmonic. He came to the United States at sixteen, making his American debut with a recital in Carnegie Hall, March 21, 1927. Olin Downes wrote: "His performance was one of rare and admirable qualities. It was characterized by a quick sensitiveness to beauty, the expression of an emotional and imaginative nature, and a sincerity in the presence of his art which are rare and as a rule far from these days."

Goldsand toured extensively through Europe, North and South America, both in solo recitals and as soloist with leading symphony orchestras. In 1932 he gave a series of three interesting concerts in New York which traced the history of piano music through 250 years, and again in the season of 1947-48 he presented in Town Hall a series of three concerts, "Creators of Modern Piano Music," covering twenty-six composers of the Americas and Europe.

From 1935 until 1939 Goldsand lived in the Austrian Alps, and when the Nazi Anschluss came, he was forced to leave. In 1939 he came to the United States to settle permanently, and on April 3, 1940, he gave his first American recital in five years. On November 27, 1946, Goldsand celebrated the twenty-fifth anniversary of his debut in Vienna with a recital in Carnegie Hall. He was acclaimed by the large audience as one of the greatest piano virtuosos.

After his recital on November 22, 1948, in the same hall, Louis Biancolli of The New York World-Telegram wrote: "Robert Goldsand whipped up glowing volumes of technic and tone, reminding local followers of the keyboard that this is one former Wunderkind about whom all predictions have come true. Since his brilliant debut here in his early teens, Mr. Goldsand has matured to high artistic stature. The whirlwind technic is now merely a framework for the reading power that he can pack into every measure."

ELLA GOLDSTEIN

ELLA GOLDSTEIN, young Palestinian pianist, was born in Harbin, China, January 30, 1927.

Her father, Professor Uriel Goldstein, a violinist and conductor, and her mother, Vera Goldstein, a gifted pianist, had come to China from Russia where they already were well known in the musical world. From the age of five Ella was taught the piano by her mother. She showed exceptional facility in learning the intricacies of the instrument, and at nine she gave her first recital, demonstrating remarkable memory and an un unusual high technique for so young a girl.



Her talents created a sensation and she was immediately engaged for a tour of China and Japan. When she was eleven the pianist traveled with her parents to Palestine, and her concert there aroused tremendous enthusiasm. A year later she went to Holland to further her studies at the Amsterdam Academy of Music with Professor Borovsky, and during that time she appeared with many of the leading orchestras. After one of her appearances the Foldsblad wrote, "Ella Goldstein is a prodigy no less than

Yehudi Menuhin," and the critic of Dagblad said, "Her performance shows absolute spiritual maturity."

When hostilities broke out in Europe, Ella Goldstein returned to Palestine and for four years concertized through that country as well as Egypt and South Africa. She has played with the Palestine Symphony Orchestra two hundred times, touring with them for several seasons. At the same time she continued study with Professor Leo Kestenberg, one of the finest piano teachers in Palestine.

In 1944 she made a successful tour in South Africa. The Rand Daily Mail wrote, "This seventeen-year-old pianist won her audience with her unassuming manner and with a performance that was brilliant. . . . The prime work of the concert was Schumann's 'Carnival,' in which this young pianist exceeded all expectations."

Returning, she appeared again in recitals and as soloist with the Palestine Symphony Orchestra.

Gershon Swet, critic of Haarez in Jerusalem, wrote in 1946, "Ella Goldstein has all the qualities of an eminent pianist. She possesses a brilliant technique, fine tone, and soulful musicianship."

In January 1947, Ella Goldstein came to the United States, making her American debut at Town Hall two months later—an event which at once established her as one of the greatest young pianists in this country. Dr. Serge Koussevitzky, after hearing her, immediately engaged her to appear under his direction with the Boston Symphony Orchestra at a special concert in Tanglewood, July 29, 1947. This concert was broadcast over a coast-to-coast network, and an audience of ten thousand cheered for eight minutes after hearing a glowing performance of the Tschaikowsky Concerto No. 1 by the gifted pianist. Following this appearance, Miss Goldstein played with the New York City Symphony under Leonard Bernstein's baton (November 17, 1947).

The New York Times wrote: "The climax of audience enthusiasm came with the conclusion of Rachmaninoff's Third Piano Concerto, rousingly played by Ella Goldstein, twenty-year-old Palestinian pianist. The surging and romantic Rachmaninoff work proved well suited to her gifts. It presented no technical difficulties her strong, well-schooled fingers could not master, and her clear ringing chords were a match for the soaring melodies of the full orchestral accompaniment. The applause continued till she had returned for five bows."

Then followed appearances with the Chicago Symphony under the direction of Artur Rodzinski, and a tour throughout the United States and Canada.

On October 6, 1948, Ella Goldstein gave her third recital in Carnegie Hall, which drew a capacity audience.

SASCHA GORODNITZKI

SASCHA GORODNITZKI, pianist, was born in 1906 in Kiev. He has lived all his life in a musical atmosphere. His father was head of a private music school in Kiev, but when young Sascha was just nine months old the entire family moved to America.



His mother a pianist and singer of the school's teaching staff, a brother a 'cellist, and a sister a violinist, it was only natural that Sascha should beg for music lessons while still of kindergarten age.

When Gorodnitzky was eleven he played for the late Ossip Gabrilowitsch, noted pianist and conductor of the Detroit Symphony Orchestra. Gabrilowitsch enthusiastically suggested, "Why don't you give an exhibition?" But beyond winning a fellowship at the Juilliard Graduate School, where he studied with Josef Lhevinne, the prodigy did not "exhibit" until he was a completely matured artist. At seventeen he won the praise of Ernst Dohnanyi, Hungarian pianist and composer, who also urged him to begin his public career. Unlike many impatient young geniuses, he thoroughly enjoyed student life. To him each lesson with Josef Lhevinne revealed new tonal beauty. He also studied with Edwin Hughes, Goetschius, Goldmark, Krehbiel, and Henderson.

In 1930, following his winning of the Schubert Memorial Prize, Sascha Gorodnitzki came into public prominence. His New York debut took place November 21 of that year. He played Liszt's Concerto in E flat with the New York Philharmonic Orchestra, under the baton of Rudolf Ganz.

Gorodnitzki has made many concert appearances in the United States, Canada, and Latin America. He is now a member of the faculty of the Juilliard School of Music.

GITTA GRADOVA

GITTA GRADOVA, American pianist, was born in Chicago in 1904. Her parents were enthusiastic music lovers who early exposed their daughter to fine music. When Gitta was seven, she began formal instruction at the piano with local teachers, and in her twelfth year appeared in concert, performing three piano concertos.

Because of her pronounced pianistic talent, her general education was obtained at the Lewis Institute in Chicago, where she could study music as well as English, classical literature, ethics, French, and philosophy.

In the spring of 1920 she became the pupil of Mme. Djane Lavoie-Herz, friend and disciple of Scriabin, with whom she has continued to prepare her programs. Mme. Lavoie-Herz insisted on four years of concentrated training and forbade concert appearances during that time.

Gitta made her debut in Town Hall, November 20, 1923, and won a gratifying success, which was confirmed in her second New York recital on January 28, 1924. The press comments show how quickly she captured the New York public and critics.

W. J. Henderson of the New York Herald Tribune, wrote: "She is in many respects one of the best and most talented young pianists heard here in some time. Virility and great power, musical insight, an astounding command of finger technique, together with feeling and imagination, were qualities observed in her style. The Dante Sonata of Liszt performed with much bravura, brought bravos from the audience."

The story of Gradova's parentage is one in which the air of romance predominates. One is impressed with the sense that she is indeed an exotic personality and, in a mysterious way, a true child of the muses of music and drama. Her parents were highly endowed musically and possessed exceptional dramatic and artistic powers. For many years they performed in Russian, German, and Yiddish plays in Southern Russia, Egypt, Greece, Asia Minor and Turkey, and the Balkans. In their devotion to the arts they lived a nomadic life of which they at length tired. They settled in Chicago and continued their work in the theatre, appearing in the leading Chicago Yiddish stock.

Gradova has made rapid strides in her art since her first New York recital. In her two subsequent recitals in the metropolis and those in Chicago, Boston, Philadelphia, Toronto, Montreal, and other cities, she was acclaimed one of the most gifted of the younger pianists. Her first appearance with orchestral forces was with the Cincinnati Symphony in César Franck's "Variations Symphoniques," March 25 and 26, 1924. She also played the Griffes "Sonata" at the concert of the Franco-American Musical Society in Aeolian Hall, New York, January 18, 1924.

She is regarded by critics as an authoritative exponent of Scriabin's music, but her repertoire is an eclectic one, ranging from Bach to the moderns. Gradova has at her command almost everything in the piano repertoire, and her programs are considered models of their kind. Her interpretations are most individual.

MARK HAMBOURG

ONE OF THE BEST KNOWN OF CONTEMPORARY RUSSIAN PIANISTS, MARK HAMBOURG, was born June 1, 1879, in Bogutschar, Southern Russia. He was the son of Michael and Catherine Hambourg, and brother of Jan and Boris Hambourg. Mark studied the piano with his father in London and with Leschetizky in Vienna.

He made his debut with the Moscow Philharmonic Orchestra in 1888, and has appeared with the Vienna, Paris, Berlin, St. Petersburg and London Philharmonic Orchestras; also at the Colonne and Lamoureux concerts in Paris, and with Ysaye in Brussels. In the course of his career he toured Russia, Switzerland, Australia, South Africa, the United States, and Canada.

Mark Hambourg was a wonder-child in his day, and made many successful appearances as a prodigy. The fact that he also developed into a mature pianist is undoubtedly due to his parents' wise precaution in withdrawing him from public appearance for a number of years to develop his general education.

In 1907 Mark married Dorothea, daughter of Sir Kenneth Muir Mackenzie, Permanent Clerk of the House of Lords.

He has composed "Variations on a Theme of Paganini," "Impromptu Minuet," and "Romance Espièglerie," all for the piano, and also wrote a book, "How To Become a Pianist."

Mark Hambourg's brother Jan, the brilliant violinist, was born in Voronetz, Russia, August 27, 1882. He studied with Wilhelmj and Sauret in London, with Kikermann in Frankfort, with Sevcik in Prague, and with Ysaye in Brussels. He made his debut in Berlin in 1905, and has since toured widely alone and with his brothers.

HEINRICH (HENRI) HERZ

A NATURALLY GIFTED VIRTUOSO IS HEINRICH, or as he preferred to be called in Paris, Henri Herz. He was born January 6, 1806, in Vienna. Like his teacher Franz Gurstein, he became a naturalized Frenchman.



At eight he made public appearances (as well as his younger brother, the pianist Jacques Herz), and became a pupil of the Paris Conservatory. He succeeded so well that he was awarded the Premier Prix. Having finished the course at the Conservatory under Ignaz Moscheles, Herz was everywhere met with enthusiasm.

From 1846 to 1850 he toured the United States and South America. Particularly interesting is the book he wrote about his travels, published in 1856.

Not reckoning his tours in America, his principal residence was Paris. He became one of the best piano professors at his Alma Mater in that city.

For a long time Herz was famous as one of the greatest technicians of his time, and one of the most prolific composers for the piano. His compositions have now been shelved, but in his lifetime he was unusually popular, and his many variations, fantasies, rondos, and other salon pieces could be heard in courts and concert halls.

Aside from the above activities, Herz also became one of the founders of a large piano factory. In the beginning he made many sacrifices, but thanks to his intelligence, energy, and enterprise, succeeded in bringing this business to such a level that his pianos were able to compete with the best of his time, and at the World Fair in Paris, 1855, were awarded first prize.

Herz died January 5, 1888, in Paris, leaving eight concertos for piano, over two hundred salon pieces, the book "Mes Voyages," and the well-known piano exercises, entitled "Hanon."

MYRA HESS

MYRA HESS, who is ranked as one of the foremost pianists of our time, is of the line of world-distinguished women pianists which includes Teresa Careno and the late Sophie Menter, of whom she may be accounted the successor. She was born in Hampstead near London, February 25, 1890, the youngest of four children. Her parents so quickly perceived the child's exceptional talents that they had her begin her studies at the age of five. Two years later she passed her first examination at Trinity College, London. From seven to twelve she was a student at the Guildhall School of Music, after which she went to the Royal Academy of Music, where she became a pupil of Tobias Mathay. Here she had a distinguished career, winning the gold medal for piano playing, and subsequently being made Associate and Fellow.



She gave her first piano recital at Aeolian Hall, London, January 25, 1908, with such success that before the year was over she performed the Beethoven G major concerto under Thomas Beecham, and played at important orchestra concerts at the Royal Albert Hall and Queen's Hall, on the continent.

The foundation of her success is an unusual comprehension and artistic acumen. Her readings, far more than her brilliant executive fluency, make her performances memorable.

Myra Hess made her American debut January 17, 1922, in New York. The critics recognized her genius immediately. W. J. Henderson wrote, "Myra Hess is not merely a great woman pianist; she is a great pianist without limitation. . . . She has a fine and strong mind . . . and has imagination, which is the vital necessity of all art, creative or interpretative." Since her New York debut Myra Hess has been among the leading pianists of the American concert hall. One may marvel at her beauty of tone, her command of nuances, her ease in dismissing technical difficulties, her range of sentiments and emotions, her irresistible grace and dash, her aesthetic intel-

ligence, but one is always conscious that with her the chief aim of performance is to reveal the spirit of the composer. She is impressive and yet winning, with plenty of forcefulness and the ability to preserve the musical beauty of her tone through all the mazes of technical intricacy."

The outbreak of World War II in 1939 brought the cultural life of England to a standstill, and the nation waited, in a desolate world of wartime restrictions, for unknown and untried horrors. There was one person who in these days of confusion had the vision to see the great part music could play in strengthening the people for what might come. Myra Hess had canceled an extensive tour in America and Australia so that she might be in England, ready to serve her country in whatever way was best. At first she helped with evacuation of London children and similar work, thinking her piano would probably remain closed till the end of the war. One afternoon, however, she played for a few friends, wearied with war-work, and seeing the peace and relaxation it brought them, she realized that music could be of vital importance at such a time and that this was to be her form of war service.

There were many difficulties to overcome, as all places of entertainment had been closed and people were not allowed to congregate in any number, for fear of air-raids.

Finally permission was given, and by courtesy of the Director and Trustees of the National Gallery, she was lent the building, standing empty of its pictures, for a series of lunchtime concerts. How successful these concerts were is a matter of history. Five days a week, from October 10, 1939, to April 10, 1946, they continued without break, even during the worst raids, when they gave strength and courage to thousands of people who came to depend on them as a haven of serenity in a world of chaos. This continuity would have been impossible but for the indomitable courage and self-sacrifice of Myra Hess, who remained in London through the war. When transport and communications had been interrupted by bombing, it was often impossible for the artists scheduled to appear at the Gallery in time, but Myra Hess was always there, ready to play in their place so that the concerts should not fail the people who came, often through still burning streets, to hear her music. On innumerable occasions bombs fell nearby when she was playing, but she never missed a note, or paused even momentarily. In these six and a half years, 1,698 concerts were given, and of the money raised by the one-shilling admission fee, 15,000 pounds were given to Musicians' Benevolent Fund. The work done by Myra Hess in connection with the concerts was of course voluntary.

Throughout the war Her Majesty the Queen of England showed her deep appreciation of the National Gallery concerts by attending them on several occasions; and later she associated herself, in a special message, with a tribute paid Myra Hess at a dinner in her honor, June 1945. On this occasion she was presented with a book enumerating her achievements, signed by Her Majesty the Queen, Winston Churchill, and representatives of the musical institutions of England, as well as many hundreds of individuals.

The services rendered by Myra Hess to her country did not go unrecognized, either by the people who realized to the full what she was doing for them, or in official quarters. In 1941 the King conferred on her the honor of Dame Commander of the British Empire, and in the same year she was awarded the Gold Medal of the Royal Philharmonic Society. The Guild of Musicians, a City Company dating back to the fourteenth century, gave her the Gobbett Medal, and in 1945, she was made an honorary Doctor of Laws at Manchester University; and the same degree was bestowed by St. Andrews University in 1946. She is also an honorary Doctor of Music of Durham and London Universities. At the same time she was on the Music Panel of the British Council and C.E.M.A., and also the University Grants Committee for the Treasury, as well as many relief schemes. Besides all this, each year she had a long list of concert engagements, many in aid of charity or for the Forces.

Following VE-Day, Dame Myra Hess was officially invited to give a concert in Holland. Arriving in that country only two days after its complete liberation from German tyranny, she was enthusiastically received by the music-starved audiences, who welcomed her not only as the great artist but also as a representative of England. Because she could be absent from England for only one week, Myra Hess gave seven concerts in eight days to capacity audiences. Upon her return to England she played a concert at Albert Hall for the Help Holland Fund, which was attended by the Queen of England and Princess Juliana, who flew from Holland to be present.

Recently Myra Hess was asked whether she was of Jewish extraction. "Not only that," she answered, "but I was brought up in an orthodox home. My parents taught me Hebrew when I was a child, but I have since forgotten it. It is impossible for an artist to keep up the orthodox faith. Besides, one's ideas do change. I look at life a little differently now."

Soon after World War II she returned to the United States. Her reappearance in New York on October 12, 1946, was a triumph. The audience which inundated Town Hall and overflowed to the stage to greet Myra Hess displayed both its friendship and its enthusiasm for the qualities of the artist.

On Monday, October 14, 1946, Louis Biancolli wrote in the Telegram: "Simple and unassuming as ever, Myra Hess, England's First Lady of the Keyboard, staged a long-awaited return to Town Hall Saturday to a ringing chorus of cheers from American fans who had been denied her solacing art since the outbreak of the war.

"The huge audience, equally stirred by the woman and the artist, rose in her honor and lingered in the hall to the last note of the last encore for one of the most gripping displays of piano playing in recent seasons and a precious moment in music history.

"For this was the Myra Hess of probing insight and human discourse, who could make the keys talk a language of warmth and beauty. And the Myra Hess who had valiantly helped keep the bright flame of music burning through London's grim years of war.

"The occasion seemed to go beyond meeting of old friends, the reunion of devotees at one shrine; it seemed also to mark the rekindling of war ties and the close kinship forged in days of common crisis."

In a few words spoken from the stage during the intermission Miss Hess said, "I have been praised far too much for the work I have done in England during the war. In 1939 it seemed incredible and fantastic that I could serve my country by the mere organization of chamber concerts. When the National Gallery reopened its doors on October 10, 1939, we began our great adventure of giving chamber music to the people. Six and one half years of concerts! In those dark times music found a response not only from musicians, but from among people who had never been to a concert. It was a token of spiritual reassurance. I am telling you all this because it was your help that enabled us to maintain this unbroken series of 1698 concerts. We were threatened with a serious financial problem. It was then that you came to our rescue. Generous contributions reached us from all over America, continuing even after you yourselves were faced with the enormous burdens of war. I wish I could make you see what these concerts meant to people. Then perhaps, you would imagine the measure of my profound gratitude. There has been no interruption in the mutual love and understanding that links me with my American friends. These years have forged an unbreakable bond. This welcome you have given me is more than a personal tribute. It is a symbol of enduring unity between your people and mine."

One felt the symbol uniting audience and artist throughout Beethoven's A flat major sonata and Brahms's F minor sonata. The notes were like words that all understood and throbbed to. And the slow movement of the Beethoven classic seemed to share some deep secret with all who heard.

A frequent guest at evening gatherings was asked why he invariably chose to sit on the piano bench, as he never played the piano. He replied: "I can't play but I can keep others from playing!"

VLADIMIR HOROWITZ

WHAT IS THE RECIPE for a genius? With countless variations, this question is profitlessly asked and irrelevantly answered. To be sure, genius has its birth, its growing pains, and its perpetual youth. Sometimes too it has its long sleep until, eventually, it reasserts itself.



In the case of Vladimir Horowitz, his genius revealed itself to the surprise of his own family. As a small child he was the kind of infant prodigy all children are to their adoring parents. At the age of three he paid homage to his mother, who was a gifted amateur pianist, by toddling into the music room and listening gravely and silently to her. A quiet sensitive child, he seemed in no way remarkable. At six, when his mother gave him his first piano lesson, he stoically accepted a child's hard fate. He was neither ecstatic nor rebellious. He just accepted.

However, when he reached his ninth birthday, by some obscure personal prompting he began to memorize everything from Grieg to Rachmaninoff. His parents all at once realized they had a wonder-child on their hands. Intelligent and well-to-do, they did not force him. Instead, they sent him to the Kiev Conservatory in his native city, there to develop into a normal human being with a rational amount of training.

Vladimir Horowitz was born October 1, 1904, in a house on Musikalnyi Pereulok, which freely translated means "Music Street." Despite this good omen he did not begin to play the piano until he was six, an age at which personalities like Mozart, Saint-Saens, Hofmann, and Heifetz have already played entire recitals to awed audiences. He was the youngest of the family. His sister Regina, now a concert pianist of considerable repute, is in Russia, and his brother George plays the violin in the Moscow Symphony Orchestra. His father Simeon, an electrical engineer in Russia, was the Kiev representative of Westinghouse and the German Allgemeine Elektrische Gesellschaft. His mother was a gradute of the Kiev Conservatory and a pianist of unusual ability. She was Vladimir's teacher during the period between his seventh and ninth birthdays. The Horowitz family, it is evident, was a very musical one.

When "Volodya" entered the Kiev Conservatory, he studied with Sergei Tarnowsky, who had been a pupil of Annette Essipoc, Leschetizky's wife. For two years Vladimir received at third hand the benefit of the teaching principles of the great Leschetizky. When he was fifteen he was sent to finish under Felix Blumenfeld of St. Petersburg.

It was a fortunate relationship between teacher Blumenfeld and pupil

Horowitz, one which was to help and permanently influence the boy's career.

When Vladimir was graduated at seventeen from the Conservatory, it was obvious that he had a brilliant future before him as concert pianist. But his wise parents had no desire to exploit him. They kept him at his musical studies and planned a debut in proper time.

The Russian revolution changed those plans. In the general upheaval the Horowitz family lost its money and home. Vladimir then began his career in earnest, from necessity as well as desire. On May 30, 1920, he made a trial debut in his native city of Kiev.

His real debut, however, took place in Kharkov a year and a half later—a concert arranged by Uncle Alexander, proud to introduce his talented nephew. Despite the troubled times, two concerts were arranged, but actually nine were given in rapid succession, with all tickets sold out. That was the beginning of a spectacular career. For the next two seasons he played all over Russia, enjoying enormous success despite the revolution raging about him. He was paid in flour and butter as often as in cash, and precious were those commodities, too! During the 1924-25 season he gave seventy concerts in Russia and twenty-five in Leningrad alone. In Russia his name was already famous, but the country was hermetically sealed; to the rest of the world, he was unknown except by rumor.



Horowitz in 1927

Horowitz gave his first recital outside Russia in Berlin on January 2, 1926. Overnight he became a celebrity. Then came concerts all over Europe, the dates cannily planned by his manager, Alexander Mirovitch, to spread the widest fame possible in the minimum of time.

He had conquered all Europe when, in 1928, he came to New York. At his debut in Carnegie Hall he was, he has said, more nervous than at any recital he had ever given. He received one of the wildest welcomes ever accorded a pianist, playing the Tschaikowsky Concerto in B Flat, with Sir Thomas Beecham conducting the New York Philharmonic Orchestra. Since that night, when Horowitz was introduced to this country—preceded by rumors from Europe of a second Liszt, a second Rubinstein, a second Busoni—he has held a unique position in the musical life of our country, which even his recent long absence has been unable to shake.

At first he thrilled the American masses with a heaven-storming technique. Later he held their admiration and attention by a musicianship rapidly developing to match his virtuosity. When Horowitz recently returned to this country after a long absence, America found a new Horowitz, one whose genius was finally fulfilled.

Early in 1935, while Vladimir Horowitz was giving concerts in Europe,

he suddenly was taken ill in Switzerland and had to undergo a major operation. The news flashed across the world that he was gravely ill, and rumors followed that even if he recovered, he probably would never play again. But thanks to his sensible decision to take a long rest and even more to the devoted care of his wife, the musical world was cheered by later news that he was recovering and practicing in order some day to return to the concert world.

It was with the Brahms B Flat Concerto, under Toscanini, that Horowitz reappeared August 29, 1939, in Switzerland at the Lucerne Festival—three days before war broke out.

Horowitz explained his long vacation as follows. "I was advised to rest, to take it easy, to stop thinking of difficult and distracting things, to read entertaining books in the hours of my convalescence."

He decided then and there to wait before returning to the concert platform and to take the opportunity for resting; to concentrate on music itself rather than on the performance of it; and to lead the life of a normal human being.

"During that time," he continued, "I was able to bring myself into direct contact with music without any of the ulterior considerations which are inevitable when one knows that within a few days one is going to play it before an audience. I think I grew as an artist. At any rate I found new things in music."

His return to America proved an occasion for rejoicing for critics and public from coast to coast, culminating in an unparalleled performance of the Brahms B Flat Major Concerto under the direction of Toscanini, Carnegie Hall, May, 1940.

Concerning his return, Horowitz himself said, "For years I had been playing without rest. I gave nearly a hundred concerts a year. I played certain works so often that I could not hear them any more, even when my fingers were performing them. During my retirement I had nothing to do but rest and concentrate on music itself. I found new things in my music for myself. I love romantic music. I love the music of the heart. We live now in the age of machinery, of engines and airplanes, in many ways a mechanical and brutal age. The romantic period is an escape and a release from that mad, sad 'today.' "

His technique has been the subject of so much comment that recently a slow motion film was made of his fingers for the use of piano students. When Horowitz played the American premiere of Kabalevsky's Second Piano Sonata in Carnegie Hall, February 3, 1947, Louis Biancolli wrote in the Telegram: "The going at the keyboard was exciting all through, with the master making it all sound equally good. There were marathon runs in the end movements that built up out of the rumbling basses and plunged ahead at fever pace. . . . And maybe that explains why this Toscanini of the keys is still way ahead of the others in whipping up excitement. This man treats every note like something special. In fact, he treats the piano like a human being, coaxing its fondest secrets and stroking its pride so that it will do one or two extra things for him. . . . The Horowitz, that is, who can

throw a spell over the crowd with demon fingers and phosphorescent tone. Where the music can take it, I never mind the fireworks. A lot of the Kabakevsky sonata went that way last night, unrolling like a virtuoso's paradise where a pianist with springs in his fingers could cut all kinds of capers. It was a big night at Carnegie Hall. And I left with the ovations still ringing in my ears."

And when Horowitz played the American premiere of the same composer's Third Piano Sonata in Carnegie Hall, February 1, 1948, Olin Downes wrote in the Times: "The performance was that of a master seeking humbly and eagerly for the perfect proportion, the complete realization of the composer's thought, and never descending to artificial effects or mere technical deeds of derring-do to astonish an audience. It may be added that this has been characteristic throughout the twenty years of appearances that Horowitz has made in America, his adopted country. With the passing of every season, he has ripened and deepened as a musician, and it was as a musician and an inspired interpreter, and never merely as a spectacular virtuoso, that he enjoyed last night his triumph."

To music lovers the name Vladimir Horowitz and the word piano are synonymous—but Horowitz possesses another musical talent of which many are unaware. This lies in the fact that he is also a composer. He has written sonatas, quartets, ballads, etudes, waltzes, and songs—all unpublished. Only two of his works are in the public domain—the setting to music of two poems by the Russian poets Anna Akhmatova and Alexander Block.

In spite of the insistence of friends, who include composers like Serge Prokofieff and the late Sergei Rachmaninoff, that he publish his works, Mr. Horowitz has been adamant in his refusal. His only reply to their consistent urging is, "I am not satisfied with myself as a composer—but I find composing a splendid emotional release."

Horowitz is a simple, natural person, without affectation. He is married to the former Wanda Toscanini. They have a daughter Sonia, and make their home in Fieldstone, just outside New York City, near the Toscanini home at Riverdale. He met his wife at a party in New York in February, 1931. They were married in Milano, December 21, 1933, in the presence of the beaming Maestro Toscanini and a few friends.



Horowitz with Maestro Toscanini

Horowitz has many superstitions, but prefers not to confess to them. He always carries with affection and for luck a gold medallion embossed with the maestro's head and inscribed by him, "To my dear Volodya," which is the pet name for Vladimir.

With his wife and the maestro, Horowitz usually speaks French, but with his little daughter he is apt to speak English. She, on the contrary, addresses her mother in Italian. Like the rest of the world Horowitz calls his father-in-law "Maestro," while Mrs. Toscanini is "Mamma" to him.

Unless there are visitors, he is apt to remain in pajamas until lunch time, reading, studying, and practicing in his studio at the top of the house, where no one is allowed to disturb him. Tea is at five, dinner at eight. He never talks much about himself, but enjoys telling stories of dark-haired, high-spirited little Sonja. She, it seems, likes to dance only to her father's piano playing, for one day she refused to perform when her grandfather, the redoubtable Toscanini, started to accompany her. "He plays so badly," she said.

Not long ago Sonia was taken to a rehearsal of Toscanini's. At one point something went wrong and the maestro flared up at the orchestra. Sonia listened to the outburst, then inquired quite calmly and audibly, "Why don't those musicians talk back to Grandpa? If they don't agree with him, why don't they talk out? I would."

Horowitz is always nervous before a performance, no matter how small or large the town. But he does nothing about it. Eventually it runs its pace.

When a reporter asked him, "Why don't you soak your hands in hot water for an hour before the concert as they say Paderewski did?", he laughed and said, "I warm my hands on music."

Just as the C sharp minor and G minor Preludes pursue Rachmaninoff, so do the Tschaikowsky Concerto and his own "Carmen" fantasy follow Horowitz. He made his sensational American debut in this concerto, and his interpretation of it is legendary. No Horowitz concert ends without someone in the audience shouting "Carmen!"— and that, with the "Danse Eccentrique," are the only compositions of his own which the public has ever heard. Recently he made a brilliant piano arrangement of Sousa's "Stars and Stripes Forever," and also of Mendelssohn's "Wedding March."

Horowitz never really tried to learn English; it just came to him eventually. He still remembers the time when he played at the White House for President Hoover and seventy-five diplomats in 1931. Henry Junge of Steinway & Sons, who arranged the White House musicales, had instructed him to say, when introduced to the President, "I am delighted." While the introductions were being made, Horowitz shook hands and solemnly said "I am delightful, Mr. President." Nobody flinched, and Hoover gave him a signed photograph after his musical performance.

Here are a few quotations from an interesting article which the well-known music critic Howard Taubman contributed to the New York Times October 17, 1948. "Horowitz's passion for self-criticism and self-improvement, though he happens to be one of the great pianists of our time, reminds you of his father-in-law, Arturo Toscanini. But don't think that Horowitz picked it up from the maestro. He was like that before he became a member of the incomparable conductor's family, and he will not take it kindly if you suggest or imply that he is influenced by the maestro."

Of course, he admires Toscanini as man and musician, but he insists on his independence as an artist. When they make music together in public, as they have done on a number of occasions, they work as equals. Even in the bosom of the family, Horowitz calls Toscanini "Maestro." When the old gentleman is not around, he will speak of him as "Father" or "Papa."

The one person in the family who wastes little ceremony on either distinguished musician is fourteen-year-old Sonya, Horowitz's daughter. She has musical talent and plays the piano well, but has no use for music as a career. She used to play four hands with her father or grandfather, and one day she said testily to the maestro, as they sat at the piano together, "Grandpa, you're not so hot as a pianist!" Toscanini, delighted, went about repeating her words for weeks.

Vladimir Horowitz does not fit the old-fashioned picture of the long-haired virtuoso. He is slim and well-groomed, and he looks more like a man of affairs than the conventional figure of the musician. If his pine-paneled studio in his East Ninety-fourth Street house had no big concert grand, piled high with dog-eared scores, you would think it the retreat of a diplomat or banker with a taste for fine things. There are paintings on the walls by Manet, Pissaro, Renoir, and Degas; there are good books, and with Horowitz and his wife there is good talk, not only about music but about politics, economics, psychology, and what you will. He has a reputation for aloof ness, but when you meet him in his home you find that he is really shy. . . . Like his father-in-law, he has a charming simplicity in his relations with ordinary people.

BYRON JANIS

BYRON JANIS, young American pianist, was born in 1928 in Pittsburgh.

He made his debut in Pittsburgh's Carnegie Hall at nine, and so impressed Joseph Lhevinne that he recommended that Byron study with Adele Marcus at the Chatham Square Music School. His mother promptly brought him to New York, where he embarked on his musical career in earnest.



Samuel Chotzinoff, director of the Chatham Square Music School, was also impressed with Byron's abilities, and became the boy's mentor. After a remarkable performance with the NBC Symphony Orchestra under the baton of Dr. Frank Black, Byron was invited to give a series of solo recitals on the nationwide network.

Moving to Dallas, Texas, when Miss Marcus joined the faculty of the Hockaday Music School there, Byron played Bach's D Minor Concerto with a string orchestra under the direction of Frederick Kitzinger. Performing Rachmaninoff's Second Concerto, he made his second guest appearance with the NBC Symphony Orchestra in 1943.

From that time his successive concert seasons have included appearances as soloist with Eugene Ormandy and the Philadelphia Orchestra, Erich Leinsdorf and the Rochester Philharmonic, Efrem Kurtz and the Kansas City Philharmonic, Fritz Reiner and the Pittsburgh Symphony, and

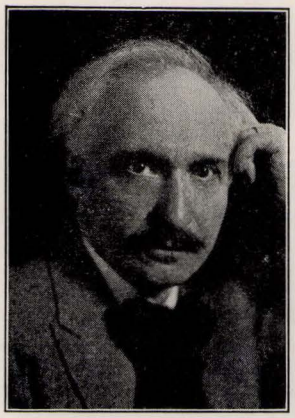
the symphony orchestras of Scranton, New Jersey, Los Angeles, Baltimore, Columbus, Dallas, and Oklahoma State. Acclaim for his virtuosity and the maturity of his interpretations rewards his playing wherever he appears.

In the summer of 1948 young Janis made his first tour of South America. He took the continent by storm.

On Friday, October 9, 1948, Byron Janis made his New York debut in Carnegie Hall. He was acclaimed by audience and critics alike. Olin Downes wrote in the Times: "Not for a long time had this writer heard such a talent, allied with the musicianship, the feeling, the intelligence and artistic balance by this twenty-year-old pianist, Byron Janis, who made his New York debut last night in Carnegie Hall. . . . It was the concert of a young man whose singular gifts are matched by his seriousness and feeling and sincerity, and the penetrating thought and esthetic balance which go into his interpretations."

ALBERTO JONAS

ALBERTO JONAS, celebrated piano virtuoso and teacher, was born in Madrid, June 8, 1868. He was the son of Julius and Doris Jonas, who came to Spain from Germany. Alberto studied music with Olave and Mendizabel at the Conservatory in Madrid, the Brussels Conservatory, and with Rubinstein in St. Petersburg.



He made his debut in Berlin in 1891 with the Philharmonic Orchestra, and then made extended and successful concert tours in Germany, Austria, Belgium, Russia, Spain, England, Central America, the United States, and Canada. Jonas played before the Emperor and Empress of Germany, and the King and Queen of Spain. From 1894 to 1898 he was instructor in advanced piano playing at the Music School of the University of Michigan, and later became president and director of the Michigan Conservatory of Music in Detroit. From 1898 to 1904 he was head of the piano department of the Klindworth-Scharwenka Conservatory of Music in Berlin, but resigned because of the demands of a large class of private pupils. Two of his *Wunderkinder*, one being Pepito Arriola, appeared before the courts of Germany and Spain.

Like many musicians who have won fame, Jonas showed his genius for music in early childhood. His first musical studies were not made with the object of following a professional career, for his father wanted him to become what he himself was—a successful business man. For this purpose he was sent to England and France to study the business methods of those countries. His love for music, however, grew from day to day, and finally conquered the opposition of his father, as well as all other obstacles.

He entered the Royal Conservatory of Brussels at the age of eighteen,

In 1888 he won the first prize in open competition, against nineteen competitors, in the presence of the Queen of Belgium and an audience of 2,000 persons. He also won first prize for theoretical and practical harmony, counterpoint, and reading of orchestra scores, as well as the Rubinstein prize in St. Petersburg in 1890.

He later developed a system that brought him fame in Berlin, where he taught from 1904 to 1913, as one of the greatest pedagogues in the world —a system that is embodied in his work, "Master School of Piano Playing and Virtuosity."

Alberto Jonas played during two decades with immense success all over Europe and North and Central America. His name is known and respected in the musical circles of all countries. He was the teacher of many famous pianists, including Claudio Arrau and Leonore Cortez. In his three-fold capacity of piano virtuoso, pedagogue, and writer, he stands out as one of the dominant figures of the musical world. His own technical exercises are contained in the "Master School." It is published in six books of about 250 pages each, by Carl Fischer, New York. This book was written with the collaboration of Fannie Bloomfield-Zeisler, Ferrucio Busoni, Alfred Cortot, Ernst von Dohnanyi, Arthur Friedheim, Ignaz Friedman, Ossip Gabrilowitsch, Rudolph Ganz, Leopold Godowsky, Katherine Goodson, Joseph Lhevinne, Moritz Rosenthal, Emil Sauer, and Sigismund Stojowski. It embraces all the ethical and technical elements required for the highest pianistic virtuosity.

In breadth of scope, originality, and clearness of execution, the book is unprecedented. It was written by its author in English, German, French, and Spanish, and has been introduced into every musical country.

Following is a partial list of Jonas' compositions: "Fantasy Pieces," opus 12; "Northern Dances"; "Toccata"; "Valse in C sharp minor"; and many songs. He also translated into Spanish Gevaert's "Instrumentation" (1903) and "Pianoscript Book" (1918).

A cosmopolitan in every sense, Alberto Jonas had the distinction of being a member of the Red Cross of Belgium and of Spain.

He died November 9, 1943, in Philadelphia, after an illness of three months.

De Pachmann, pianist, was boasting that there wasn't even standing-room in the hall at his concerts. People were crowded into the vestibule.

Mahler, the conductor, said to him: "That's nothing—at my concerts even I have to stand."

MARYLA JONAS

MARYLA JONAS was born in Warsaw in 1911. She began to study the piano when she was seven, and at nine made her debut with the Warsaw Philharmonic, playing a Mozart concerto. Her fame spread, and at eleven she received a personal invitation from Paderewski to play for him. Thereafter he gave her lessons whenever he was in Poland. At fifteen she made her debut in Germany, which earned her a contract to tour the entire country.



She worked for three years with the famous pianist Emil Sauer, later winning one of the International Chopin Prizes of 1932 and the International Beethoven Prize of Vienna in 1933. This was the beginning of a series of European tours which earned her ever increasing success. In 1937 and 1938 she gave a series of Mozart Festival recitals in Salzburg which received the greatest acclaim.

With her fame growing by leaps and bounds, and married to a famous Polish criminologist, Miss Jonas felt happy and content. Then the holocaust started. When the Germans invaded Poland in 1939, Miss Jonas and her family were in Warsaw. They lived through the daily bombings, like animals caught in a trap. They did not hear the city's radio playing the Chopin Polonaise with which the heroic officials signified their defiance. She and her husband and parents and brothers and sisters were separated, wandering from cellar to cellar seeking refuge from the areas smashed by the bombs.

Resistance was crushed and Miss Jonas' home was gone. She went to her father's house. Her husband and brothers had taken up arms and were somewhere with the retreating Polish forces. The Germans requisitioned her father's house. She was forced to move from place to place for shelter.

She was saved by one of those occurrences which are only thought to happen in the movies. A high German officer, who had heard and admired her, got her out of danger and advised her to flee.

Miss Jonas started on foot from Warsaw. It took weeks. She walked from Warsaw to Cracow, from Cracow to Katowice. She does not remember much more than that she walked. Somehow she got to Berlin. She scarcely ever ate, sleeping in barns and along roadsides.

In Berlin the Brazilian Embassy was more than kind to her. She was given a passport and flew to Lisbon. From there she sailed for Rio de Janeiro. When she reached Rio in 1940 she was a sick woman—sick in body and soul. Her nervous state was not helped when news came that most of her family had perished. She felt she could never play the piano again.

It was Artur Rubinstein who saved her life and her career. He came to

Rio and urged her to play, reminding her that it was the duty of surviving Poles to show what their people had given to the world. She agreed, but still she could not play. Then one day, while she was out, a piano was moved into her apartment. When she saw it, she was first shocked and then moved around it like a cat about a saucer of milk. Still she could not attempt it. One morning Rubinstein phoned her to come over to the Teatro Municipal and hear him rehearse his program for that evening. She did not want to go, but her sister, who had finally joined her, insisted that she must, that after all Rubinstein had done for her she could not possibly risk offending him. Miss Jonas smiles when she tells the story. "It was a put-up job," she comments.

Rubinstein played. Then he asked her to try out the piano so that he might sit down in the house and hear how it sounded for acoustics. She pleaded that her fingers were stiff. He insisted. Then, because she could not refuse him the favor, she sat down. She recalls that it was about 2:30 when she put her fingers to the keyboard. It was 7:30 when she rose.

In the mean time the hall had filled with many people, from management to stage hands. She got a rousing ovation.

A few days later she played for a gathering of musicians and critics invited by Rubinstein. A recital at the Teatro Municipal was arranged for a month thereafter. She began practice and her repertoire came back with startling force. Ernesto de Quezeda, South American impresario, sponsored her first tours. She traveled through Central and South America and Mexico for four years before deciding to come to New York and the success that lay in wait for her. She came unknown and unheralded, gave her initial recital at Carnegie Hall February 25, 1946, and the next day was acclaimed in the press as a brilliant new discovery in the musical world.

Jerome Bohm of the New York Herald Tribune wrote, "Maryla Jonas is one of the finest woman pianists since Teresa Carreno made her North America debut." And Olin Downes declared, "A poet and master of her instrument. On the basis of yesterday's experience, she has few equals as an interpreter among the leading pianists of the day."

Life is short—Music is immortal.

RAFAEL JOSEFFY

RAFAEL JOSEFFY, whose father was rabbi of Pressburg, was one of the most talented pupils of Taussig. He was born July 3, 1852, in Hunfalu, Hungary. In boyhood a pupil of Brauer in Budapest, Joseffy studied later at the Leipzig Conservatory under Wenzel in Berlin, and under Liszt in Weimar. He made his debut in Berlin in 1872 and was hailed as Taussig's successor. During the next five years he gave concerts in the principal musical centers of Europe. In 1879 he visited New York, playing at an orchestral concert given by Dr. Leopold Damrosch in Chickering Hall (October 13, 1879); he later played with the Philharmonic Orchestra and with Theodor Thomas. He settled in New York as concert pianist and teacher; his outstanding technique and broad catholicity of taste brought him an unusually large number of engagements and pupils. He was also one of the first exponents of Brahms in America. His public appearances were rare, but those he made were regarded as events of the musical season.



Joseffy had almost completed editing the works of Chopin when he died in New York, June 25, 1915. As a teacher Joseffy was in great demand. He developed a great number of the pianists who now occupy leading places in the artistic world and undoubtedly exercised a far-reaching influence on the present generation, not only of America, but of other lands as well.

Joseffy left several works of great importance. Among these are his "School of Advanced Piano Playing." Besides the pianoforte works of Chopin, he also edited the pianoforte studies of Czerny, Henselt, Moscheles, and Schumann.

ERICH ITOR KAHN

ERICH ITOR KAHN, pianist, was born July 23, 1905, in Rimbach, Germany, of Russian descent. He started piano lessons at an early age and concertized as solo pianist from his ninth year with brilliant success. He studied piano and composition mostly at Dr. Hoch's Conservatory in Frankfurt-am-Main. After graduation with the state diploma, he devoted himself mainly to chamber music and composing.

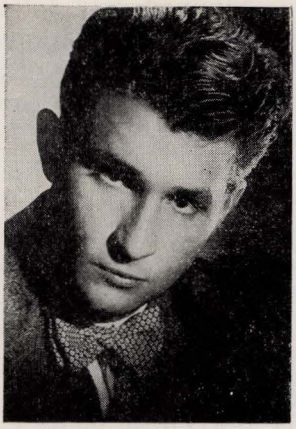
In 1933 Kahn went to France, where he lived eight years, and in 1941 he came to the United States. With Alexander Schneider (violin) and Bernard Heifetz ('cello), he founded the Albeneri Trio (from abbreviations of the three first names).

Erich Itor Kahn is also one of the finest of accompanists. He travels

extensively with famous instrumentalists and singers. The 1948 Elizabeth Sprague Coolidge medals for eminent service to chamber music were presented October 30, 1948, in Washington, during intermission of a chamber music concert sponsored by the Coolidge Foundation. The winners were Joseph Roismann, of the Budapest String Quartet, and Erich Itor Kahn. Mrs. Coolidge herself made the presentations. In presenting the medal to Kahn she said in part: "I have been deeply impressed by the fundamental scholarship and rounded musicianship of Mr. Kahn and by his entire modesty and unpretentious artistry. . . . By his records and broadcasts and by his own compositions, he has enriched the literature and enhanced the culture of chamber music, in both Europe and America."

WILLIAM KAPELL

WILLIAM KAPELL is an outstanding member of the younger generation of musicians whose careers had their start after the outbreak of World War II. Entirely American-trained, Kapell gave his first concerts outside continental North America in Australia in 1945. The following year he played for audiences in South America; in 1947 he gave his first European concerts; in the summer of 1948 he toured Latin America again.



Kapell went to Australia at the invitation of the Australian Broadcasting Commission. He was the first American instrumentalist to present public recitals in Australia after the start of the war.

He was born September 20, 1922, in New York City. His father, a New Yorker of Spanish and Russian heritage, ran away to sea at fifteen. On one eventful trip he fell in love with a young girl coming to the United States from her native Poland. The sea lost its appeal and, after a last voyage to China, he married the girl, and opened a bookshop in Manhattan.

Their son William, was musical from babyhood and would climb upon the phonograph in his home and try to imitate the singer's voice. When he was ten, he began piano study with Mrs. Dorothea Anderson La Follette, who taught at her own music school and the Yorkville Settlement. After only six weeks of intensive work, the boy won his first contest—a competition open to children in all the city settlement schools.

The following few years were a combination of music study and regular schooling. There were no professional appearances except for a few recitals at hotels and private homes in California during his twelfth summer. He was awarded a full scholarship for four years at Columbia Grammar School, from which he was graduated with honors.

In his senior year he won a scholarship at the Philadelphia Conserva-

tory of Music, where he studied under Mme. Olga Samaroff Stokowski.

In the spring of his second year at the Conservatory, he was chosen winner in the Youth Contest of the Philadelphia Orchestra, with an appearance as soloist the following season as prize.

1940-41 was a big year. In September young Kapell entered the Juilliard Graduate School on a fellowship, continuing his studies there with Mme. Samaroff Stokowski. In February he played the Saint-Saens Concerto in G Minor with the Philadelphia Orchestra. In March he won a New York recital in the Naumburg Contest, and in July appeared again with the Philadelphia Orchestra, this time playing the Beethoven C Minor Concerto at Robin Hood Dell.

In February, 1942, Kapell was chosen for the Town Hall Endowment Series Award, an honor reserved each season for an artist not over thirty who, in the opinion of critics and the Town Hall Music Committee, had given the most notable recital of the previous year in Town Hall. Kapell was the fifth and youngest winner.

Kapell's first appearance in New York with orchestra came that summer, when Efrem Kurtz chose him to play the new piano concerto by Khatchaturian with the New York Philharmonic-Symphony at the Lewisohn Stadium.

Immediately following this stadium appearance, Eugene Ormandy signed Kapell to an unprecedented three year contract with the Philadelphia Orchestra, and Serge Koussevitzky hired him to play the concerto with the Boston Symphony. In the fall of 1942 he set out on his first concert tour and was received with such enthusiasm by public and critics that during the next two years his bookings included appearances with twenty orchestras. Since that time he has been soloist with every major symphony orchestra in the United States. Within the past two seasons his orchestral dates have been numbered among the top three bookings for pianists.

On February 25, 1947, Kapell played Prokofieff's Piano Concerto in C major No. 3 in Carnegie Hall, with the Philadelphia Orchestra under Eugene Ormandy. Olin Downes wrote in the Times: "There was another brilliant success at this concert. It was William Kapell in his performance of the Third Piano Concerto of Prokofieff. He ignited it! The music is electrical. It would give Prokofieff a significant place in modern art if he were only a temperament and not a composer at all! The concerto is superbly assured, audacious, sometimes sardonic. . . .

"Mr. Kapell played with unlimited fire and elan, with a tone that sometimes became hard, but which, even in this, matched in a way the music's glitter and insolence. The piano part is a tour de force. There was technique to burn, and in the performance an authority and excitement not to be resisted. A young musician of exceptional attributes was ablaze at his task."

Whether it is the combination of his genius with youth, charm, and a thorough-going American spirit, the fact is that Kapell is received by public, critics, and musicians with unique warmth and affection. He has that rare spark that makes the difference between competence and great-

ness—the gift of projecting his music and personality to the audience.

Kapell is a prodigious technician as well as a sensitive artist. However, he finds time to pursue his favorite hobby—almost a second profession—painting.

In a seven weeks tour through Argentina in 1946 he gave a total of fifteen concerts. His 1947 concert tour in Europe included appearances in Budapest, Oslo, Stockholm, Copenhagen, Aarhus, Rome, Milan, Brussels, the Hague, Leyden, and London.

In the summer of 1948 Kapell toured South America for the second time.

JULIUS KATCHEN

JULIUS KATCHEN, brilliant young pianist, enjoys the two-fold distinction of being an ex-child prodigy who has become a foremost piano virtuoso and of being one of the few young American concert artists who in the years since the war have electrified musical Europe.



He was born August 15, 1926, in Long Beach, New Jersey. Young Julius comes from a family of musicians.

His mother, former concert pianist Lucille Svet, had studied with her mother, Mrs. Mandel Svet, noted Newark music teacher, and with Isidore Philippe at Fontainebleau. His father, a prominent attorney and amateur violinist and violist, was also a pupil of Mrs. and Mrs. Svet. On Katchen's fifth birthday he received the birthday present he had been begging for from the moment he could talk—his first music lesson, given by his grandmother. He continued to study with her until 1942, when he came to New York to study with David Saperton and Julius G. Herford, with whom he has worked ever since.

Katchen's first public appearance, like that of so many prodigies, was both informal and momentous. Invited to a rehearsal of the New York Philharmonic Symphony Orchestra, he was asked to play something during a break in the rehearsal, and so astounded the members of the orchestra that influential people present arranged for him to play for Eugene Ormandy, of the Philadelphia Orchestra.

His professional debut came on October 21, 1937, when he played the Mozart D Minor Concerto with the Philadelphia Orchestra—and was immediately pronounced one of the most gifted pianists of his day. A month later he appeared with the New York Philharmonic, Barbirolli conducting.

Lawrence Gilman commented, "He played with an ease and musicianship which astonished those oldsters in the audience who remembered the debut of another boy prodigy named Josef Hofmann fifty years ago."

His first solo recital in Town Hall, on November 13, 1938, was hailed as a major musical event of the year, and a sensational concert tour followed. By this time the Katchen family, with full concurrence of son Julius, decided it was high time he entered into the life of his contemporaries, and he enrolled at Haverford College. He was graduated cum laude in 1945, a member of Phi Beta Kappa. Katchen, who has played in nearly every major city in the United States and Europe, still asserts that the greatest thrill of his life came when his musical comedy "Wet Paint" was produced at Haverford. Stage-struck himself, he says there is no feeling comparable to seeing a work of one's own come to life musically, dramatically, humanly, on the stage.

The roster of his recent European triumphs reads like the story of a master twice his age: soloist with the French National Radio Orchestra; soloist with the Orchestre du Conservatoire; American representative at the Four-Power Allied Control Council Concert and Ball in Berlin; soloist with the Vienna Philharmonic Orchestra and the Prague Philharmonic; touring Scandinavia; recitals in Paris and Zurich.

In 1948 Katchen also toured Palestine, playing with the Palestine Symphony Orchestra and in solo recitals, everywhere highly acclaimed.

HARRY KAUFMAN

HARRY KAUFMAN, pianist and accompanist, was born in New York City September 6, 1894, of Russian parents, the youngest of thirteen children. His father, until the age of eighty-two, taught Hebrew to the fast-growing generations of American Jews of the neighborhood.

On being graduated from public school, Harry entered City College and also the Institute of Musical Art (as a scholarship pupil under Sigismond Stojowski), and studied harmony there under Percy Goetschius. In 1913 he went to Germany. There he studied harmony and composition under Kreutzer. Lack of funds forced him to return after a year. He secured a position playing with an orchestra in Boston's finest hotel. This experience afforded him excellent training in ensemble playing. He continued to study music by himself, giving several hours daily to intensive work at the piano, and virtually teaching himself Russian, French, and German. He now speaks these languages with no trace of foreign accent, and coaches singers in enunciation. He is exceedingly well read in the literature of these languages as well. The traditional Yiddish and Hebrew have been of course familiar to him since childhood.

For two years Kaufman and Seidel toured the United States, and for the next two years played with Efrem Zimbalist. The list of the artists Kaufman has accompanied, and with whom he appeared as co-artist in public and private, reads like a musical Who's Who. It includes the late George Hamlin, Charlote Lund, Carl Flesch, Carlos Sedano, Felix Salmond, Pablo Casals, Jascha Heifetz, Mischa Elman, and Erica Morini. In the

summer of 1922 Harry Kaufman was one of the two pianists of a list of 745 applicants to win the Stadium Audition of the year. At the Stadium that summer he played the Liszt "E Flat Major Concerto" with the Philharmonic Orchestra. In October of the same year and in the same month of the folowing year, he was heard in recitals, receiving excellent notices from the metropolitan dailies.

Kaufman has since been engaged by the Curtis Institute in Philadelphia as official accompanist of that institution, and also as teacher in the piano department under Josef Hofmann. At present Harry Kaufman lives in Hollywood, California, devoting his time mainly to teaching and playing in movie studios.

ANATOLE KITAIN

Born in Petrograd, Russia, Anatole Kitain comes of an extremely musical family. His father Michael was a professor in the Petrograd Academy of Music; his mother, Marie Kitain, was an accomplished pianist; and his three brothers have all pursued music as a career. Robert and Boris favor the violin and Alexander shares the piano honors with Anatole. When he was only four years old, Anatole, who had perfect pitch, was picking out tunes on the piano and doing his own composing. When he was six, his father took Anatole to the composer and director Alexander Glazounov. Uninitiated to nervousness and stage fright, the youngster played one of his own compositions, a nocturne, for Glazounov, and so impressed the distinguished authority that Glazounov advocated that Anatole be entered at the conservatory immediately.

It was not long before he was under the tutelage of Serge Tarnowsky, and at nine he was soloist with the Crimea Orchestra under Orloff in a performance of Beethoven's Piano Concerto No. 1. His debut won rave notices of all the critics for outstanding interpretation and understanding. Kitain continued his musical education at the St. Petersburg Imperial Conservatory under Professor Felix Blumenfeld, pupil of Anton Rubinstein, and in 1923 he was graduated. Kitain found time to attend the Polytechnical University in Moscow, while continuing his intense musical training and performing.

He was soon heard all over the European continent as soloist with orchestra and in recital. His appearances included performances with the London Philharmonic Orchestra in Covent Garden under Beecham, the Moscow Orchestra under Glazounov, Orchestra Pasdeloup under the baton of Albert Wolff, the National Orchestra in Paris, at the Opera Comique, in Amsterdam with Orchestra Concertbouw under Wilhelm Mengelberg, and on radio broadcasts under Vam Raalte.

He also played in Java, Sumatra, Borneo, Dutch East Indies, and the Philippines, later going to Europe to live in Paris.

When Kitain arrived in the United States in 1934 he was honored at a tea given by Sara Delano Roosevelt, and after his New York debut at

Town Hall was hailed by press and public alike. He stayed long enough to give several recitals before returning to Paris.

The outbreak of World War II brought Kitain back to America, where he has concertized widely.

After his recital on October 26, 1945, at Carnegie Hall, New York, Jerome Bohm of the Herald Tribune wrote: "An evening of genuinely arresting piano playing was offered by Anatole Kitain in Carnegie Hall last night. Mr. Kitain established a high standard in his opening number, the first New York performance of Goedicke's transcription of Bach's Organ Prelude and Fugue in G major. . . . There was much to admire, too, in Mr. Kitain's revelations of the Chopin compositions on his list . . . not only ravishing to hear from tonal aspect, replete with exquisite nuances and prismatically variegated colors, but poetically realized throughout. . . ."

LEONID KREUTZER

LEONID KREUTZER was an outstanding Russian pianist and conductor. He was born March 13, 1884, in St. Petersburg.

At the age of five he commenced the study of piano with Blumberg, from whom he received his first serious conception of theory and piano playing. It is curious to note that in his childhood he studied the violin, but that the piano prevailed as his chosen instrument. His father, a lawyer, did not permit his son's education to be neglected and sent him through preparatory school, after which the young Leonid entered the St. Petersburg Conservatory, studying piano under the famous Mme. Essipowa, and composition under Glazounov.

Kreutzer's debut was made in 1905 with the Moscow Philharmonic Society, with which he played Rachmaninoff's "Second Concerto," with tremendous success. Shortly after, he left Russia and settled in Germany (first living in Leipzig, and after 1908 in Berlin). Since 1906 Kreutzer has concertized extensively over the continent and appeared as soloist with practically every leading European orchestra. It is worthy of note that he was known not only as a pianist of the first rank, but also as a conductor, having conducted the first performance of a number of Reger's orchestral works. His debut as conductor was made in Leipzig in 1908.

In 1921 Kreutzer was appointed professor of piano at the Staatliche Hochschule fuer Musik in Berlin, where he held an esteemed position in the pedagogic field.

He is the author of two books on piano-playing, "Das normale Klavierpedal" (Leipzig, 1915), and "Das Wesen der Klaviertechnik" (Berlin, 1923). He made special editions of Liszt, Chopin, and other composers.

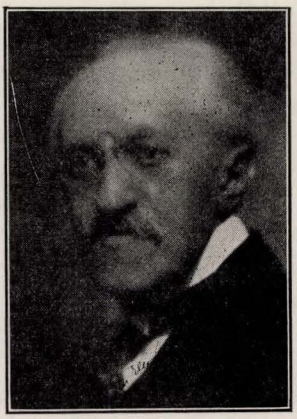
Kreutzer also found time for composition, and is the author of the pantomime "Der Gott und die Bajadere" (performed at the Mannheim and Berlin Opera Houses), and sundry works.

On January 1, 1927, Kreutzer made his American debut with the Phil-

harmonic Orchestra under Mengelberg, scoring a great success, after which he appeared also with the Detroit Symphony under Gabrilowitsch, and with the Cincinnati Symphony under Fritz Reiner, as well as in numerous other recitals and concerts.

ALEXANDER LAMBERT

ALEXANDER LAMBERT, son of Henry and Salomee Lambert, eminent Polish pianist and teacher, was born in Warsaw, November 1, 1863. His father was a musician of reputation, and under him the boy began his musical studies at the age of ten. He was then, on the advice of Rubinstein, sent to Vienna, where he entered the Conservatory, and after completing his studies under Julius Epstein, was graduated at sixteen with the gold medal of the Conservatory. He afterwards spent some time at Weimar studying under Liszt, and in due time was heard in concert in Germany. He then came to the United States and, though he appeared almost unheralded, met with the most flattering success.



Lambert was heard first in the Schumann G Minor Piano Sonata, and with this gained the admiration not only of the audience but of the critics. He appeared at Steinway Hall with Remenyi, sharing honors with the Hungarian violinist. His touch was described as bold and free, his attack sure and daring, his tone large and round, and his conceptions just. His dexterity was noted as well as his earnest conscientious work. Like so many musicians of his nationality, he astonished with his brilliancy.

He spent a year in Germany. In Berlin, where he was first heard, the critics spoke in high praise of his work, as revealing a beautiful pearly technique, naturalness, and freshness in conception. During his sojourn in Germany he met and spent much time with Moskowski and later with Joachim, who engaged him for a tour through Germany.

Lambert accompanied Joachim as far as Kiel, where he played before the Prince and Princess of Schleswig-Holstein. Then he filled an engagement to take part in Terysina Tua's concerts. Afterwards he was invited to play by the Philharmonic Society of Berlin on the anniversary of Beethoven's death. On advice of Hans von Buelow, he gave the great composer's C major and C minor concertos, with the original cadenza. The choice was an exceedingly happy one, and he won the interest of the Berlin public and the praise of the press in a season that had been made remarkable by Rubinstein, Hans von Buelow, D'Albert, Scharwenka, and Clara Schumann.

Leaving Poland, Lambert paid a visit to his native city Warsaw, where

he made the acquaintance of the violinist Sarasate, with whom he afterwards concertized. Thence he went to Weimar, where he spent four months in daily communication with Franz Liszt, Mme. Montigny-Ramaury, Mme. Alfred Jaell, Siloti, Friedheim, Felix Weingartner, and Saint-Saens. Of this sojourn, Lambert says, "He who has enjoyed the distinction of being the object of the master's solicitude, knows how precious is every word of Liszt's while one is playing for him."

Returning to New York, Lambert resumed his work in the musical world. He added much to his repertoire, and made his second entree at one of the concerts with the G minor piano concerto by Saint-Saens. He played with his accustomed brilliancy of technique, with added poetic charm and complete beauty of tone, "a clear and silvery touch" full of color as occasion demanded, and a delicacy of delivery that was fascinating. He began to fulfill the predictions of his earlier admirers. Of another appearance a critic wrote, "Lambert played the Liszt Hungarian Fantasie with tremendous power and dash. We have few pianists who could so stir up an audience without resorting to trickery of any kind."

Subsequently there followed engagements with America's leading symphonic organizations under Damrosch, Seidl, and others.

At twenty-three Lambert settled permanently in New York City. He became head of the New York College of Music and remained director thereof for eighteen years. By his unwearying energy and devotion he brought this institution to a very high place.

Lambert was one of New York's acknowledged great piano teachers, and to his classes flocked pupils from all over the country. Among them were Mana-Zucca, Nadia Reisenberg, Julia Glass, and Beryl Rubinstein.

He wrote "Piano Method and Systematic Course of Studies," "Etude and Bourree," and "Valse Impromptu," all for piano.

Alexander Lambert died December 31, 1929 in New York.

Rosenthal was playing a concerto with conductor S. After it was over, they came out together arm in arm to take their bow.

To this a critic remarked: "That's the only time they have been together."

WANDA LANDOWSKA

WANDA LANDOWSKA, one of our greatest concert pianists and harpsichordists, was born in Warsaw, July 5, 1877.

From earliest childhood she showed a passion for the music of Bach. Wanda Landowska studied the piano first under Michalowski and Moszkowski at the Warsaw Conservatory, and completed her studies under G. Urban in Berlin.



Coming to France in 1900, she evidenced a love for the masters of the harpsichord (clavicembalo) of the seventeenth and eighteenth centuries. Masters of the instrument have found in her an original interpreter, for she has added to their works that particular color we find in beautiful paintings.

She began her career in 1906 as a concert pianist, with successful tours of Europe, concentrating mainly on the music of the past.

From 1900 to 1913 she was teaching harpsichord at the Schola Cantorum in Paris; then she went to Berlin as professor of that instrument at the Berlin Hochschule, and after the war returned to Paris.

Despite her work as teacher and concert pianist, she found time to bury herself in libraries, deep in the study of old and original publications. While in Paris she ordered a special harpsichord built for her own use. After giving concert performances in Paris and other European cities, Wanda Landowska toured Russia in 1910. She became an intimate friend of the great Russian writer Leo Tolstoy, for whom she gave private performances on the harpsichord. Tolstoy loved to listen to her playing for hours.

In 1919 Landowska bought a villa not far from Paris, where she opened her own school for harpsichord playing. This school became the Mecca for many students from near and far.

On November 20, 1923, Landowska made her American debut with the Philadelphia Orchestra, Leopold Stokowski conducting. She played three concertos: two by Handel and Bach on the harpsichord, and one by Mozart on the piano. She scored a triumphant success. Soon after, she toured in America from coast to coast, meeting with acclaim wherever she played.

On July 3, 1927, Landowska inaugurated her own concert hall on the grounds of her villa at Saint-Leu-La-Forêt, where each summer she held weekly concerts on Sunday afternoons for the musical pilgrims who came to visit her. This lasted until the outbreak of World War II.

As the Nazis were entering Paris, Wanda Landowska was obliged to leave her school in Saint-Leu and abandon her beautiful home, her collection of ancient instruments (including Ruckers harpsichords, an organ

dated 1735, clavichords, pianofortes, viola da gamba, viola d'amoure, and a piano which had belonged to Chopin), and her priceless library of more than ten thousand volumes including manuscripts and first editions.

While in the south of France, she learned that all she possessed had been taken away by the Nazis, and she was in a village without even a piano. One of her pupils came to visit her from Geneva and could not endure the idea that her beloved master was lacking an instrument. She returned to Geneva, cashed her life insurance, and sent a check to Paris to buy the last Pleyel harpsichord. This is the marvelous instrument on which Wanda Landowska is now giving her concerts and which she was able to bring to the United States after innumerable difficulties several years ago.

When she presented her recital in Town Hall, Noel Straus wrote in the Times: "Wanda Landowska gave her first recital of the season last night at Town Hall before an ardently enthusiastic capacity audience. The eminent harpsichordist again proved her right to a unique and enviable niche of her own among key-artists of the present time. For, in addition to her ability to present highly perfected performances of masterpieces of the eighteenth and earlier centuries, she boasts an erudition that lends her work unusual authority, and a vivid, magnetic personality, one of the rarest and most valuable assets for any public career. As always, her playing was remarkable for its richness of imagination, nobility, and refinement. The coloring, the phrasing, the finely wrought detail of every offering, combined with the purity of feeling and unfailing sense of style evinced in the different contributions, made all of them memorable achievements."

Wanda Landowska is one of the rare woman virtuosi who do not seem to imitate the playing of men. She has had the intelligence to conserve for art all the intimate character of her femininity. Her interpretation is profound, as if she herself had composed the music. France paid tribute to her genius by naming her a Chevalier of the Legion of Honor. She has published, among other works, "Bach et Ses Interprètes" (1906), and her book "Music of the Past" was a revolutionary treatment of the renaissance of the music of the seventeenth and eighteenth centuries.

Wanda Landowska has enriched the music of our day as well. Her art has inspired many outstanding modern composers to write works especially for her use. She has also found time for composing, having written many works for orchestra, choir, piano, and cadenzas for Mozart and Haydn Concertos.

Wanda Landowska's residence in New York (50 Central Park West) is the Mecca for many ardent students and music lovers. She is also busy teaching harpsichord and piano.

ERWIN LASZLO

ON WEDNESDAY, APRIL 7, 1948, a young pianist, Erwin Laszlo, made his American debut in Town Hall. Thursday morning he read the notices which acclaimed him a pianist with few peers in the world.

"They are," he said to his mother, "satisfactory." Praising both his technique and interpretation, Jerome D. Bohm of the Herald Tribune called him "the most remarkable young pianist encountered in twenty years of experience in reviewing music in this city. . . . He has few peers among pianists of any age." Noel Strauss of the Times placed him "among the outstanding keyboard artists of the present time. . . . He proved that for a born artist age matters little." And Robert Bagar of the World Telegram summed it up when he said, "Since he is so young, he is bound to improve. But how much improvement can there be, after all?"



Young Erwin and his mother arrived in America just a few weeks before his debut-recital on the liner America, without fanfare.

In a recent five-month stay in Paris, Erwin captivated aristocratic salons of people like Baron Rothschild.

The Laszlos are not people of means. Being Jewish they have known the persecution of the Nazis and the loss of all they owned. Erwin's father, still in Paris, was sent to a concentration camp, and escaped with his life only because his foot was blown off by a land mine while he was digging graves on the Russian front.

Erwin's tender face shows none of the suffering endured when the Nazis pinned a yellow star upon him to mark his Jewish blood. For a full year he was forced to live without a piano to practice upon, yet four months after the war ended he gave a concert.

Erwin was born in Budapest in 1943. He began playing the piano at five when his mother first gave him lessons. At nine he gave his first concert, and since then has lost track of the number of public performances.

All during the occupation of Budapest, Erwin's thoughts were focused on America. In May 1947 he planned to come here, but no visa was then available. While he waited, he went to Switzerland and, triumphing over 424 entrants from forty countries, became the youngest winner ever of the International Music Competition at Geneva. He also studied with Ernst von Dohnanyi. After his first New York recital in Town Hall in 1948, the conductor Maurice Abravanel invited him to appear in Salt Lake City. Not to be outdone, maestro Antal Dorati asked him to appear with the Dallas Symphony.

At fifteen Erwin is a seasoned artist. He does not boast, nor has he any false modesty. He recognizes the tremendous gifts with which he has been endowed and his only wish is to make the most of them.

It will be of great interest to watch the development of this unusual young artist.

RAY LEV

RAY LEV, American pianist, was born May 8, 1912, in Rostov-on-the-Don, Russia. She comes from a very musical family. Her father was for eighteen years chief cantor in Nakolaiev, Russia, and later occupied the same position in Rostov (nine years); and her mother was a gifted singer. In 1913 the family came to the United States when Ray was only one year old.



Ray Lev's early interest in music was discovered by her father, when he noticed that his little girl, at the age of eight, was "reading solfeggio" very fluently and in perfect pitch. She started her piano lessons at thirteen, studying with Walter Coucles of Yale University. In 1926 the family moved to Brooklyn. Shortly after Ray received a scholarship for piano at the Music Settlement, studying with Rebecca Davidson. Her talent became apparent when she won the New York Philharmonic Society scholarship which entitled her to study with Gaston Dethier, 1927-1929. In 1930 she took some preparatory lessons with Alexander Lipsky and Helena Diedrichs in order to enter the American Matthay Association Prize Contest held at Yale. Each year there was a prize of $1,000, for study with Tobbias Matthay in London. After winning the prize and with a grant of additional funds from the New York Philharmonic Scholarship Committee, she departed for London in September 1930.

During her first six months there, Ray Lev won the gold medal in a competition for pianists held in the English capital. While still a student she appeared at the B.B.C., at the Matthay Gala Concert at Queens Hall, and in 1931 made her debut at the Eastbourne Festival, playing the Tschaikowsky Concerto under the late Sir Landon Ronald. After appearing in recitals and with orchestras in the British provinces, she went to Germany. Returning to London in 1933, Ray Lev gave two command performances—at 10 Downing Street, under the patronage of the Queen of England (then Duchess of York), and at the home of Lady Newnes, under the patronage of the late Princess Marie Louise.

Her first London recital, in June 1932 at Wigmore Hall, was acclaimed by the London critics. In 1933 Ray Lev won the Chopin Prize in London. She returned to the United States in the fall of 1933 and made her debut at Carnegie Hall, playing the Tschaikowsky Concerto with the National

Orchestral Association under Leon Barzin. Her first New York recital was at Town Hall, March 17, 1934; it was attended by a packed hall, including Arturo Toscanini, Walter Damrosch, Rosin, and Josef Llehvine. Lawrence Gilman wrote in the Herald Tribune: "Miss Lev did some impressive things with her hands and also with her brain, her imagination, and her musical sensibilities. . . . She is an artist of power and intensity, poetic fervor, and musical insight."

In 1934 she appeared at the White House for President and Mrs. Roosevelt and honorary guests, following a Congressional dinner. Many recitals throughout the United States followed, as well as guest appearances with the New York Philharmonic Orchestra under Fritz Reiner and Hans Lange. She has appeared under Eugene Goossens (Cincinnati), Vladimir Golschmann (St. Louis), Fabian Sevitsky (Indianapolis), Wallenstein, Raudenbusch, Saul Caslon, Alexander Smallens, Erno Rapee, and their symphony orchestras.

During World War II, Ray Lev established the War Stamp Concert Assemblies in Public Schools. She volunteered and played for hospitals and in camps, whenever possible. As far back as 1937 Ray Lev played for the benefit of Chinese War orphans, for which she was awarded a Silver Shield.

After her New York recital on November 8, 1946, R. L. of the New York Times wrote: "Ray Lev is a pianist of rare artistry, and she was at her best last night at her recital at Carnegie Hall before an audience that largely filled the auditorium and was cordial in its reception of her performances. Miss Lev's bravura is so facile as to seem to be casual, and her technique is as sure as it is easy. Her phrasing and phrase molding are models of what they ought to be, and her interpretive intuition is true and fine."

She is a member of the Board of Governors of the American Guild of Musical Artists; president of the New York Association of the Philharmonic Scholarship Committee Winners, Inc.; member of the Advisory Board of the Settlement Music School; and a member of the American Matthay Association.

Music knows no boundaries, creed or race.

OSCAR LEVANT

IT IS DIFFICULT TO REFLECT on Gershwin without a few notes about Oscar Levant. So here is Oscar, the incorrigible, as I know him.

I met outspoken Oscar during the summer of 1924. At that time Hugo Riesenfeld, known as "father of symphonic jazz," was musical director of the Rivoli, Rialto, and Criterion Theatres, then owned by the Paramount Corporation. During the Summer months he would engage "name bands" for his productions. In 1924, Riesenfeld secured Ben Bernie and "his lads,"—Oscar Levant being the pianist and myself the 'cellist.



Each week, as the current picture changed, we of the band had to change our costumes to go with the pictures on the screen. For Westerns we would be dressed as cowboys, and for Spanish pictures be toreadors and matadors, while Russian pictures called for Volga boatmen! I tired of this work after a few weeks and left the band, but during that time Oscar and I had come to know each other quite well. That *enfant terrible* even then was called the "absent-minded professor." One day he would go into the orchestra pit without a hat, when the rest wore sombreros; another time he would wear his cowboy boots when black shoes with the Spanish outfit were in order. Poor Oscar! The "Ole Maestro," Ben Bernie, gave him hell more than once, but it never made a bit of difference; he would just shrug his shoulders and go on the same as usual.

"I am a completely normal person. I live a regular life. If it isn't the same sort of regular life other people live, that's not my fault," says Oscar.

He is unquestionably one of America's most vivid and versatile public personalities—a composer, a pianist, a wit, an encyclopaedia of musical knowledge, and more recently, a movie actor par excellence. He has written a book, "A Smattering of Ignorance," is a radio star of national renown, and has appeared as one of the four wise men on "Information Please."

He may play the clown on the screen, over the radio, in his writings, and in private life, but the one thing he is completely serious about is his musicianship. Levant is a fine pianist and a gifted composer. He was headed for a concert career, when he left high school in Pittsburgh during his second year and came to New York. His mother had seen to it that he took his piano practice seriously.

In New York, and later in California, he had the benefit of the finest teachers. He studied piano with Sigismund Stojowski and composition with Schoenberg and Schillinger. To pay for his lessons he went to work, and work for him meant playing the piano wherever he could get a job, in restaurants, at concerts, or for dancing classes.

At one time he played in a Japanese restaurant on Long Island. He

recalls that he slept there in the cellar with forty Japs. "The only thing that puzzled me about the set-up," said Oscar, "was the fact that the chef was an Italian."

In spite of a helter-skelter background, he developed an amazing pianistic virtuosity, as shown by the fact that he has appeared as guest soloist with the Philharmonic Orchestra, the New York Philharmonic-Symphony, the Los Angeles Philharmonic, and the Pittsburgh, Cleveland, Rochester, Minneapolis, and NBC Symphonies.

One night in 1938 America turned on its radio dials and discovered Oscar. The "Information Please" program was just starting. He had been an invited guest, supporting those permanent fixtures, columnist Franklin P. Adams and sportswriter John Kiernan. Overnight he became famous. He astounded the listening audience by answering glibly and accurately the most abstruse musical questions fired at him. He also showed unexpected knowledge of European politics, English novels, and sports. His bitter wit and irrepressible impudence caught the public fancy. Had it not been for radio, Oscar Levant's versatile talents and caustic humor might never have become the national legend they are now.

His pungent wit and vitriolic tongue bite into the skin, like tincture of iodine. Yet Oscar himself is plagued by this trait. "Every time I open my mouth I insult somebody—sometimes four million people at a time," he admits ruefully. "Then I don't sleep for three nights at a stretch, worrying about it."

It was Oscar, so rumor goes, who on being introduced to Greta Garbo, murmured apologetically with an absolutely "deadpan" face, "Pardon me, I didn't catch the name."

Those who don't know him well are disturbed by his mercurial nature. You may be in the middle of a conversation with him, turn your eyes away for a moment, and when you look back, he is gone. His mind works the same way, dashing from one thing to another. All in one breath, he will discuss Mozart, the new heiress to the Levant fortunes, the current European situation, and a baseball game.

His father Max ran a jewelry and watch-repairing shop. He was too busy with his work to concern himself with the future of his boys. It was the mother who dreamed of a musical career for Oscar and his three brothers. Oscar says of himself, "I am not a born pianist; I am a made pianist. My mother wanted me to be a concert pianist and kept after me every day to practice. She always seemed to know by instinct if I cheated on practice time while she was away from the house, and made me work twice as hard to pay for it. I remember saying to her once, 'I don't need to practice. Music runs in the family.' 'If you don't,' she said, 'it will run right out.' Some years ago I got married without telling anyone about it. After the knot was tied, I called her up. 'Mama,' I said, 'I just got married.' 'Never mind about that,' she said. 'Did you practice today?' "

He attributes much of his success in both popular and serious music to the late George Gershwin, whom Levant worshiped. The two pianist-composers were intimates for years.

Levant has played at several Gershwin Memorial Concerts, including one at the Lewisohn Stadium and another at the Hollywood Bowl. After the Hollywood performance, a critic wrote, "Everyone else was playing for the audience. Levant was playing for Gershwin."

Levant's symphonic work, "Dirge," written in memory of Gershwin, has been performed by several major symphony orchestras.

As a composer, he is both prolific and versatile. He has written everything from symphonic music to popular songs. One of his latest major compositions is a piano concerto. He played the piano part of this work with our NBC Symphony Orchestra under Alfred Wallenstein, February 17, 1942. Though the opinion of the critics was divided, I found it an exciting opus.

A good deal of what Oscar Levant knows of Music and also what he feels about it, owes its origin to Sigismund Stojowski, who is not only a brilliant pedagogue, but a warmly sympathetic human being. The several years Levant spent studying piano in New York with his teacher, remain among the most profitable and memorable of his life. Stojowski provided the best summation of that period when he asked Levant what music he was going to play at a student recital, for which the teacher was preparing a program. "I think I'll play Debussy's 'Reflets dans L'Eau' or 'Poissons d'Or,' " Oscar answered.

Stojowski looked at him intently for a moment, and then said, "Your piano playing is not improving, but your French is!"

MISCHA LEVITZKI

MISCHA LEVITZKI, whose art combined the perfect technique of the experienced genius with the virile fire of enthusiastic youth, was a commanding figure in the pianistic world.



Mischa was born in Krementschug May 25, 1898. His father had previously resided in America and become fully naturalized before returning to Russia on a business trip. It was during this stay that the child was born, and the first eight years of his life were passed in the land of the last Czar. At the age of three he showed a remarkable sense of rhythm, playing the drum in an orchestra made up of his three brothers. Neither of his parents was particularly musical, and they were not at all anxious for a musical career for their son. However, on insistence of a local pianist, he was taken to Warsaw, where he studied with A. Michalowski (an excellent routine teacher) from 1905 to 1906. At eight his parents brought him to New York, where he studied at the Institute of Musical Art under Stojowski for four years.

His outstanding talent impelled friends of the family to advise that the boy be taken to Europe for further study. With his mother and younger sister Bertha, he arrived in Berlin, his heart set on becoming a pupil of Ernest von Dohnanyi. He telephoned immediately on his arrival, only to be told that Dohnanyi was out of the city for several days. He was extremely anxious to play for the master, for he knew that the classes in the Hochschule fuer Musik were being formed and that Dohnanyi, as usual, was limiting himself to sixteen pupils. Dohnanyi had a prejudice against prodigies and child pupils and at first refused to consider him as a prospective student, Levitzki was determined not to be dismissed in this summary fashion and asked that he be allowed to play one piece. Dohnanyi at length consented, and the boy played "La Fileuse" by Raff. When he finished, Dohnanyi without other comment asked him to play something else. Mendelssohn's "Spring Song" followed.

"Come tomorrow morning at eleven to the Hochschule for the entrance examination," said he, as he gravely bent down and shook hands with the boy. The next morning Levitzki was confronted with no less than fifteen examiners. "What do you want to play?" he was asked. "The Mendelssohn Concerto in G minor," was the astounding reply. "But that requires an orchestra or at least a second piano for accompaniment," protested one of the judges. This act of consideration inspired the boy to do his best. When he finished, he was unanimously voted a member of the Dohnanyi master class. There he spent three years, between 1911 and 1915. In 1913 the youth received the Mendelssohn second prize, and in 1914 the first. In March of the same year he made his Berlin debut, capturing the city, and later during the same year he played in several Belgian cities. From 1915 to 1916 Levitzki appeared in Germany once more, then in Austria and Norway.

On October 17, 1916, he made his American debut in Aeolian Hall and immediately established a reputation as a finished master of the piano, in spite of his extreme youthfulness. He was soon engaged as soloist with America's leading orchestra. Meanwhile Mischa made tours across the country, until 1921, when he toured triumphantly through Australia and New Zealand, returning to America by way of Europe the following season, when he was again received with enthusiasm by both audiences and press. "Mr. Levitzki is a musician of fine intimacies, delicacies and reserves," said the Times. "His style is individually his own, as is his technique exceedingly finished, unfailing in its correctness, endless in its minute gradations. His tone is of exquisite purity and opalescence." The Chicago Tribune eulogized Mischa Levitzki as follows: "A great figure in the pianistic world is Mischa Levitzki. He combines something of the authority and superlative pianistic mastery of Busoni with more than an echo of the romanticism of Paderewski."

Mischa Levitzki died suddenly at Avon-by-the-Sea, New Jersey, on January 2, 1941, after a fatal heart attack. His last appearance in New York was on January 29, 1940, with the New Friends of Music in Town Hall.

He was an ingenuous and frank person. With him there was no suggestion of either pose or pretense.

Levitzki composed a ballet, several songs, and a number of small piano pieces in waltz and gavotte form.

One of his brothers, Mark Levine, is director of the National Concert and Artists Corporation of New York. Another brother, Dr. Louis Levine, is a famous professor of economics and journalism; his younger sister, Bertha Levitzki, a gifted pianist and accompanist. The original family name was Levitzki, but when the family moved to New York from Russia and was naturalized, they assumed the name Levine. Mischa used his original name.

HENIOT LEVY

A PLACE IN AMERICAN MUSICAL LIFE has been quietly and securely won by Heniot Levy. As a composer he is well and favorably known in America and abroad. Germany and France, as well as his native city of Warsaw, have bestowed honors on him. In 1907, in a contest of international composers, his trio was given highest award by the Concours International de la Musique in Paris. As a teacher, his gifts gather about him a coterie of enthusiastic and brilliant young players.

He was born July 19, 1879, in a part of the world which has furnished a number of distinguished musicians. He is, however, cosmopolitan, for though Polish by birth he was educated in Germany and New York, and lived for a time in Norway and England. He studied with Raif and Barth at the Royal High School for Music in Berlin, from which he was graduated in 1897; and took composition with Bruch at the Master School of the Berlin Academy. He made his debut with the Philharmonic Orchestra in Berlin in 1898. Later, he toured Southern Europe and Germany, Norway, and Sweden. In a competition in Warsaw in 1901, he won first prize for a violin sonata.

Heniot Levy seems to possess a dual musical personality. He has successfully solved the problem of escaping the fossilization process that often overtakes the busy pedagogue, for he has remained a valuable concertist.

Aside from the prize-winning trio, Levy has written a number of works for the piano, among them "Poème de Mai" and "Petite Valse." At present he lives in Chicago, where he devotes his time to teaching the piano.

"O Music, sphere-descended maid, Friend of Pleasure, Wisdom's aid!"
—William Collins

JOSEF LHEVINNE

JOSEF LHEVINNE was one of the few representatives of that great virtuoso school of piano playing which came into vogue in the latter days of Liszt and Rubinstein, and as such he established himself in the realm of pianistic art as a supreme master. His style was brilliant and clear. His ease and flawless technique caused him to be called Rubinstein's legitimate successor.



How to become a pianist without a piano was the problem that faced Josef Lhevinne at the beginning of his career. The family lived in a small town close to Moscow. There Josef was born December 3, 1874. His father was a trumpet player in the Royal Opera, but too poor to indulge in luxuries, much less a piano. By chance a brother-in-law sent them an old square instrument to keep for him. The father put his son through a test to ascertain if he possessed any musical qualifications. He was astonished at his talent, which included an uncanny sense of pitch.

How to secure instruction was the next problem, for none of the family could play the ungainly piece of furniture that, first considered a white elephant, now proved a blessing. Josef knew several conservatory pupils who consented to teach him the elements of playing. At the age of six he could sing melodies and play the accompaniments to songs of Schubert, Schumann, and Mendelssohn.

Josef's first teacher was a Swede named Crysander, a student at the Conservatory in Moscow. After a short period of study with him, Josef conceived the clever idea of giving a concert to raise funds for his tuition, but his father opposed such measures on the ground that it would be better to wait until he had completed his studies. Nevertheless, the boy got his wish through peculiar circumstances. A colonel who was a friend of Josef's teacher had arranged a soiree in honor of the Grand Duke. Through this connection the youth was chosen to play at the function, which was a brilliant affair, held in the palace and attended by the elite of the city. In spite of his youth Josef was not at all flustered by the lights, brilliant attire, and court ceremony. He performed Beethoven's "Moonlight Sonata" and the Wagner-Liszt March from "Tannhaeuser" with such power and skill that the deeply impressed Duke then and there arranged for a banker friend to take the young artist under his patronage.

When the boy was brought to study with Safonoff, director of the Conservatory, the latter was surprised, because he taught only master classes and certainly Josef was far from ready to take his place there. But Safonoff took a fancy to the lad and accepted him because of his great promise. He gave him daily private lessons for several months so that he might catch up with the others

At the end of six years Josef, then seventeen, was graduated with highest honors, even with such stars in the class as Rachmaninoff and Scriabin, winning the conservatory gold medal and later the Rubinstein prize at Berlin from among thirty-two contestants.

Before his graduation Josef appeared at a concert conducted by Rubinstein, playing Beethoven's "Fifth Concerto."

After a period of concert touring through Europe, Lhevinne became professor of piano at the Imperial Music School in Tiflis, and later at the Moscow Conservatory, which post he held for four years (1902-06). But a year spent in military service proved a setback to his work and a serious delay in his musical progress.

Lhevinne came to America for the first time in 1907. His appearance then caused something of a sensation, and his visits became yearly events till the outbreak of the war, when he was interned in Germany. He returned to America in 1919, opening his season in New York at the Hippodrome before a vast audience with triumphant success. He toured the principal cities of the United States, returning to New York City several times for recitals and for appearances as soloist with the leading symphony orchestras. Each season since has been devoted by the virtuoso to touring the United States and Mexico.

When Josef was nineteen years old, he met a young lady, Rosina, a little younger than himself, at one of the numerous house parties of the neighborhood in Moscow where he lived. Both played the piano, and they became close friends. Rosina went to Safonoff at the Conservatory and, like Josef, finished the course by winning the gold medal, being the first girl to achieve this honor. She wanted to continue her studies, and the director advised her to coach with Lhevinne. This led to a romance, but the formalities in Russia at that time had to be complied with; they could not marry until after his service in the army. Finally the marriage took place, and the couple made their residence in Tiflis, where Josef had been engaged as professor in the conservatory. Here they spent three years, during which period plans for their joint recitals and his world tour were launched and perfected.

It was on his second concert tour in Mexico that a remarkable scene followed his final concert in Mexico City. On his first appearance there, he had come unknown, offering his debut concert modestly in a small hall. Before he departed a large theatre was needed to accommodate the enthusiasts thronging to hear him. However, even this was surpassed on his next visit to Mexico City. Lhevinne gave seven concerts in that capital before the audiences would part with him. At the final one shouts, cheers, and pounding on chairs and the floor with canes, marked their frantic approval. When at last he had no more strength to play encores, people from the audience followed him outside, unhitched the horses from his carriage, and drew it themselves to his hotel—a token of exuberant enthusiasm usually reserved for a great prima donna.

Josef Lhevinne and his wife became intimately associated with the

musical life of the new continent. They conducted master classes in pianoforte, playing in New York City, Chicago, and other large centers of the United States.

"The day of a concert I had to be meek as a lamb. Nothing was ever right then. Ordinarily he would go around the house, opening windows. But on concert days, the house was always too cold. I never argued with him about things the day of a concert—I saved it up for the next day!"

On January 14, 1939, there was celebrated in Carnegie Hall the fortieth anniversary of the two-piano team of Josef and Rosina Lhevinne. Olin Downes wrote, "Josef Lhevinne never played more magnificently or with greater virtuosity and command of tone." Of Rosina's playing he said, "Her interpretation was charmingly poetic."

Josef Lhevinne died December 2, 1944, of a heart attack, in his home in Kew Gardens, New York.

His last professional appearance was made at Lewisohn Stadium July 31, 1944, when he played the first Tschaikowsky piano concerto in B flat minor at a Philharmonic-Symphony Orchestra concert. At the conclusion of the brilliant finale, the crowd, which numbered 6,000, gave the soloist an ovation.

He was a member of the faculty of the Juilliard Graduate School, and of the Bohemian Club, and he made a hobby of astronomy.

Besides his widow and daughter, he leaves a son, Captain C. Don Lhevinne, Army Air Forces.

GEORGE LIEBLING

GEORGE LIEBLING was born January 22, 1865 in Berlin. He studied piano under Kullak and Liszt, and theory with Heinrich Urban, Wusst, and Albert Becker. He was a great favorite with all his teachers. From his earliest childhood he was a precocious pianist. Having studied as a boy under Kullak, at sixteen he was made a professor of master piano classes at Kullak's suggestion.

He toured the important centers of Europe, and won fame as a pianist of unsurpassed technique and refined taste. At one time he lived in England for a number of years. Queen Victoria was delighted by the virtuosity of his playing, August 4, 1908.

Contact with great musicians placed Liebling in an intermediary position between the old and new schools. He knew Rubinstein, Brahms, Grieg, and Tschaikowsky. Arthur Nikisch, Marcella Sembrich, and Emil Sauer were his early friends. He toured with Adelina Patti, and was acquainted with Siegfried Wagner. His personal contacts extended to Busoni and Sgambati, and his contemporary acquaintances numbered Pizzeti, Alfano, Respighi, Augustini, Hindemith, and many younger members of the new European schools.

As a pianist he combined the qualities of two periods. Indeed it was his conviction that all art must incorporate both the best belonging to the past and those things which are just being recognized.

In 1890 Liebling was appointed local court pianist in Coburg. From 1894 to 1897 he was piano professor in his school in Berlin, which had won wide renown. In 1898 he was teacher of the Guildhall School of Music in London, and in 1908 again opened a school of his own in Munich.

He composed a Concerto, opus 22; Pieces for Piano, Violin and Piano, and 'Cello; Violin Sonatas, opera 28 and 63; songs; orchestral works; the opera "The Wager" (1908, Dessau); and a mystery, "St. Katherine" (1908, Cologne).

On October 11, 1925, at his recital in Aeolian Hall, Liebling played his new "Concerto Eroica," which won high praise from critics and audience. Olin Downes, music critic of the New York Times, said, "The work is written by a mature musician, but one who prefers to follow the models of the romantic composers rather than speak in the modern idiom." The orchestral part was on this occasion entrusted to a second piano, presided over by the composer's nephew, Leonard Liebling.

George Liebling died in New York, April 4, 1946.

Liebling came of a family of musicians, several of whom are well known in America. His brother Emil became a distinguished figure in the musical life of Chicago, where he long played and taught the piano. He was an uncle of the late Leonard Liebling, for many years editor-in-chief of Musical Courier, and of Estelle Liebling, New York voice teacher.

SEYMOUR LIPKIN

A STAR IS BORN! This happened when on April 29, 1948, Vladimir Horowitz, president of the Rachmaninoff Fund, walked out on the stage of Carnegie Hall, after a concert at which five young finalists had played as soloists with the NBC Symphony under the direction of Fritz Reiner, and announced the name of the artist who is possibly this country's foremost young pianist—Seymour Lipkin. His award was the height of achievement for the younger fry of the concert world.



The music critic for the New York Times, discussing the contest the following day, wrote: "Mr. Lipkin, who was heard in the first movement of Tschaikowsky's Concerto No. 1 in B flat minor, was the more poised, the more controlled and sensitive musician. His playing had style, feeling, and surprising breadth and maturity."

To begin with, the contest, one of the toughest competitions held anywhere for artists of any age, by virtue of its name carries a heavy responsibility to the standard of

musicianship set by the late Sergei Rachmaninoff, in whose memory the Fund was set up. The nation-wide scope of the contest, the scrupulous and exhaustive care with which entrants were screened through local and regional competitions over a period of two years, brought excitement over the finals to the boiling point.

During World War II the boy traveled in Europe for the USO as accompanist to Jascha Heifetz.

Seymour, son of Dr. and Mrs. Ezra Lipkin, was born in Detroit, May 14, 1927. He showed signs of interest in music at the age of two and was given every encouragement. From 1931 to 1939 he studied with Detroit teachers. Later he went to Philadelphia, where he studied at the Curtis Institute of Music with Rudolf Serkin (1941-47); William Primrose, chamber music (1942-46); and Miecio Horszowski (1944-47). He also studied conducting with Serge Koussevitzky (1946 and 1948) at Berkshire Music Center; with George Szell (1947-48); and was apprentice conductor and pianist with the Cleveland Orchestra.

In spite of his youth he has already conducted the Cleveland Orchestra (March and April, 1948); Cleveland Little Symphony (May 4, 1948), playing Bach's F Minor Concerto and conducting from piano; and Curtis Institute Orchestra, Rudolf Serkin, soloist (May 9, 1947).

After Lipkin had played the Tschaikowsky Concerto in B flat minor in Tanglewood, Massachusetts, with the Boston Symphony Orchestra under Serge Koussevitzky (August 11, 1948), Francis D. Perkins wrote: "There was poise, and thorough and mature technical mastery, along with discerning musicianship and interpretative understanding and a noteworthy clarity of medium; his playing gave evidence of remarkable power employed with taste and direction."

Appearances as soloist with orchestra include the Philadelphia Orchestra, Ormandy conducting (1941); Detroit Symphony, Victor Kolar conducting (1941); Detroit Symphony, Karl Krueger conducting (1945); NBC Symphony, Fritz Reiner conducting (April, 1948); and Bell Telephone Hour, Donald Voorhees conducting (May, 1948).

Children should be brought into contact with fine music as early as possible. Taste is molded when we are young.

EUGENE LIST

EUGENE LIST, young American pianist, whom "Time" magazine calls "The President's unofficial court pianist," was born in Philadelphia July 6, 1918. His father, a schoolteacher, and his mother, a trained chemist and pianist, were both Russian-born. When Eugene was a year old, his family moved to Riverside, California, where he started study of the piano with his mother at the age of five. Later he studied with a local teacher at the Sutro-Seyler studios in Los Angeles.



In 1931 the List family came back to Philadelphia by bus to enable Eugene to enter competition for a scholarship to study with Olga Samaroff Stokowski at the Conservatory. He won; he won again three years later—this time a competition conducted by Leopold Stokowski, in which the prize was an invitation to play the American premiere of a piano concerto by a then unknown composer, Shostakovich. Both pianist and composition were enthusiastically received. He performed this work, again with sensational success, a year later at his debut with the New York Philharmonic-Symphony under Otto Klemperer. The New York Herald Tribune wrote, "Mr. List performed it in a brilliant fashion."

He had already established himself as one of America's leading young concert artists when he enlisted in the Army a few months after Pearl Harbor. He went through the usual thirteen week basic training, had a routine office post, but was eventually transferred to Special Services, and sent to the European theatre of operations. Here his principal job was entertaining the boys by playing for them from a piano installed in a jeep.

Eugene List, destined for music's permanent "Who's Who," added a colorful footnote to the history of World War II, in which he won fame as the "Potsdam Pianist." In July 1945 President Harry S. Truman entertained with a state dinner for Stalin, Churchill, Attlee (who later succeeded Churchill) and many other delegates from all over the world. In order to enliven the party and give his guests a treat, the music-minded President of the United States requested that some musicians be on hand if entertainment proved to be in order. The Army sent List, among others. Once on the scene, however, he was shrewd enough to play Russian music—Tschaikovsky and Shostakovich—in Stalin's honor. Highly pleased, the Generalissimo dashed across to the piano and toasted the pianist. It was at Churchill's suggestion that he played "The Missouri Waltz" in honor of the President.

During the conference, the Sergeant played for the President a total of five times, at the last of which the Chief Executive himself turned the pages. List thrilled them all, playing among other numbers Chopin's "Waltz in A Flat." After those magnificent renditions, President Truman himself

sat down at the piano and surprised them with his delightful rendering of Paderewski's "Minuet."

Music as a whole plays an important part in the life of mankind. As a finishing touch to this important gathering in Potsdam, assembled to bring political and economic harmony to the peoples of the world, President Truman blended the souls of all present with music. And so MUSIC THE BEAUTIFUL performed its mission. Like the spark from the fire of Prometheus, it ignited the hearts of all—the "farmer" from Missouri, the "man of steel" from the Caucasus, the "Englishman with the big cigar," and others who, though speaking myriad languages, were united in a common one—MUSIC.

Eugene List, in describing the event, said, "We were playing on a sort of porch. It was a wonderful summer night—a lake below, a green lawn, and the lights. After a while, they all came out on the porch. Mr. Churchill lit his cigar. They all smoked. Then I played Tschaikowsky and Premier Stalin leaped to his feet, proposing a toast to the pianist. I didn't know what to do as Mr. Stalin moved a few steps toward me, until President Truman beckoned to me, and then I went to meet him and drank a pony of vodka with the Premier."

On his return for an honorable discharge from the Army late in 1945, one of his first ports of call was the White House, where he became the first GI in history ever to obtain admission to 1600 Pennsylvania Avenue by flashing his dogtags. Since his discharge, List has given two concerts at the White House for the President's pleasure, one with his wife, Carroll Glenn; and the President turned up in Constitution Hall for his appearance there with Hans Kindler and the National Symphony Orchestra.

In 1943 Gene married Carroll Glenn, one of America's finest young violin virtuosi, whom he had met four years previously when they were both students at the Juilliard School of Music in New York. Together this attractive young team flew to Prague in the Spring of 1946 to perform at the first postwar International Music Festival, celebrating the fiftieth anniversary of the Czech Philharmonic, and to concertize both for GIs in the Army of Occupation and for civilians in major European capitals.

Back in the United States in time for the concert season and another sold out tour, Europe again claimed Eugene List and his wife in the spring of 1947.

Early in 1946 List made his first picture, "Bachelor's Daughters," an Andrew Stone production. Therein the blond personable pianist proved not only his musical virtuosity in Beethoven, Brahms, and Chopin, but real acting ability and romantic dash as a film hero.

ARTHUR LOESSER

ARTHUR LOESSER, pianist, lecturer, and pedagogue, was born in New York, August 26, 1894. He started piano lessons at an early age. After attending the public schools, he became a student at Columbia University. At the

same time he studied music with Stajowski and Goetschius at the Institute of Musical Art. In 1913 he went to Germany to further his musical studies, making his Berlin debut the same year. Between 1915 and 1919 he traveled as assisting pianist in joint recitals through the United States and Australia with Mischa Elman, Maud Powell, Schumann-Heink, and other celebrities. In 1919 Loesser taught at the Institute of Musical Art, and in 1926 became a faculty member of the Institute of Music in Cleveland.

Arthur Loesser is an outstanding pianist and pedagogue, and ranks as one of the finest lecturers in the world on music and great personalities. From time to time he gives recitals and appears as guest artist with major symphony orchestras in the United States.

For the last ten years Arthur Loesser, with Beryl Rubinstein, director of the Cleveland Institute of Music, has appeared in two-piano recitals throughout the United States. They have everywhere been acclaimed for their musicianship and sincerity.

SYLVIA MARLOWE

SYLVIA MARLOWE, young American harpsichordist, was born September 26, 1908, in New York. She is one of today's outstanding exponents of that eloquent and regal instrument of the past.

For over ten years Miss Marlowe has directed and performed as soloist for the National Broadcasting Company and the American Broadcasting Company. During this time, as a result of her tireless research, she has been able to bring little-known chamber and solo masterpieces of the seventeenth and eighteenth centuries to a wide audience.

Sylvia Marlowe appeared as soloist with the Boston Symphony Society of Ancient Instruments for three consecutive years. She has been heard in recital at Carnegie Hall and Town Hall, and as soloist with the Boston, Rochester, Canadian, and other great symphony orchestras.

Her repertory includes the master works of four centuries of keyboard music from Byrd to Bach as well as many contemporary works for the harpsichord. Important new harpsichord works have been written expressly for Sylvia Marlowe by many well-known contemporary composers, including Vittorio Rieti, Richard Arnell, Jerome Moross, and Arthur Berger.

Her large list of recordings; her solo recitals; her appearances with major symphony orchestras in the United States; her many broadcasts for the BBC in England, and Radiodiffusion Francaise in France; her extensive research in early Italian keyboard music at the Marciano Library in Venice: have served to establish her as one of the great musical personalities of today.

Arthur V. Berger wrote in the New York Sun of February 17, 1947: "An exceptionally gratifying concert . . . Miss Marlowe . . . established herself as one of the leading harpsichordists of the day. In addition to her excellent rhythmic sense, interpretative authority, and clean technique,

she has the capacity to enjoy music profoundly and to communicate that pleasure to those around her."

And on January 19, 1948, Robert Hague, wrote in PM: "The novelty of the concert—and a most arresting and welcome one—was the Symphonic Concertante, of Frank Martin. Under Ansermet's all-knowing and inspired baton, the Martin Symphonie was brilliantly performed by the NBC string players; and Miss Marlowe, at the solo instrument, played with admirable precision and virtuosity."

YOLANDA MEROE

MME. YOLANDA MEROE, famous Hungarian pianist, was born in Budapest, in 1887. Her father, a musician, was her first teacher. At the age of five she began training under one of the most famous of Liszt's disciples, Augusta Rennebaum, at the National Conservatory. There she remained for eight years.



At sixteen she made her debut in Vienna, being hailed as one of the greatest woman pianists that city had heard since Essipova at the height of her fame. The next few years she was traveling from one part of the continent to the other, and finally appeared in London. Her success there was one of the sensations of the season. The following autumn (1910) she came to America. Here she has spent the greater part of her time in recent years, not only because America found in her a great pianist and a charming woman, but also because she married here.

Her success in South America was equal to that she had enjoyed in the United States and in Europe. Returning to America, she was confronted with a formidable list of engagements for orchestral appearances and recitals. She played with the Boston Symphony, the New York Symphony, the New York Philharmonic, and the Philadelphia, Chicago, Cincinnati, and Minneapolis Symphony Orchestras.

This was during the season 1923-24. Few women pianists have elicited so much enthusiasm from public and press. Not even Schumann-Heink had a greater gift of reaching out and making enthusiastic personal friends of those who heard her.

One of the notable traits in the playing of this Hungarian pianiste is her remarkable command of color, combined with the lovely singing tone she produces. Since she first came to America these characteristics have been strongly present in her performances, and with passing years they have combined to place her among the foremost pianists of our time.

"I fear I am very old-fashioned when it comes to music," she says. "I frankly admit that Debussy and Ravel are about as far as I can go with the

moderns. What is good and what is not is always a matter of taste, subject to constant change. Some of the best music produced in recent years has come from the pen of American composers. I refer to John Powell and Ernest Schelling, both of whom are extraordinarily gifted and have composed works of outstanding merit, and, like many composers of the past, will probably receive more recognition in the future than they do now."

Yolanda Meroe is an artist as conservative and quiet in her home life as she is tempestuous and revolutionary in her art. Certainly no one ever accused this "whirlwind" pianiste, as she has been called, of being unoriginal.

It would be difficult to find a person among the "temperamentally artistic" with a more sparkling sense of humor or a keener appreciation of the funny side of life than Yolanda Meroe.

ALFRED MIROVITCH

ALFRED MIROVITCH, noted Russian pianist, was born in St. Petersburg in 1884. He was educated in the gymnasium and university of that city, and upon graduation entered the St. Petersburg Imperial Conservatory, where he studied for seven years under the famous piano pedagogue, Mme. Essipova. In 1909 he was graduated, receiving the gold medal and the Rubinstein prize, in the form of a concert grand piano.

Then followed successful tours through Europe and Russia, lasting from 1910 to 1914. The war having interrupted his European engagements for 1914 and 1915, he accepted an offer from the Orient, where he played almost without interruption for five years, visiting Japan, China, Manila, Java, Sumatra, India, Australia, New Zealand, and Siam.

Mirovitch made his American debut in 1920, and was immediately engaged as soloist by all the important symphony orchestras. In 1922 he founded the now internationally famous Mirovitch Master Classes in Los Angeles, which have attracted students and teachers from many countries.

On February 23, 1926, Mirovitch made his New York reappearance in Chickering Hall, New York, for a series of three recitals. He is one of the most traveled artists of today having been nine times around the world, and has played hundreds of recitals and repeatedly with orchestras.

Here are press comments (1942-43): "Alfred Mirovitch is among the very finest interpretive artists of the pianoforte" (Herman Devries, Chicago American). "With his masterful presentation of the Tschaikowsky concerto for piano, Alfred Mirovitch endeared himself to Portland music lovers last night . . . and was accorded a thunderous reception."

Mirovitch has lectured at the following universities: Columbia, Princeton, Western Reserve, Capitol (Columbus, Ohio); also at the Jordan Conservatory (Indianapolis), Evansville College, Queens College, and Brooklyn College. He has a nationwide reputation as master teacher. Master sessions have been held in New York, Chicago, Los Angeles, San Francisco, Port-

land, Minneapolis, Dallas, and the Jordan Conservatory in Indianapolis.

From 1945 to 1949 Mirovitch was faculty member of the Juilliard School of Music Summer Session.

Mirovitch is also a talented composer. Among the most popular of his compositions are "Minuet," "Spring Song," "Humoresque," and "Valse Gracieuse," the first two of which have been published for piano and orchestra.

BENNO MOISEIVITSCH

BENNO MOISEIVITSCH, world-renowned pianist, needs no introduction to American audiences. Moiseivitsch has long enjoyed a reputation that is second to none in the ranks of the world's piano virtuosi. Preceding his American tour of more than sixty engagements last year word came of Moiseivitsch's phenomenal concert activity in England and Europe during and after World War II. In spite of the many and terrible deprivations, Benno Moiseivitsch played more than eight hundred recitals and orchestral concerts in the British Isles during the war. He made innumerable appearances on behalf of war relief activities, playing countless re-engagements where most concert artists of his standing would have been content to rest on their laurels.



Moiseivitsch was born in Odessa, February 22, 1890. His talent for music revealed itself when he was still very young. He studied at the Imperial Music School under D. Klimoff of his native city. At nine he received the coveted Rubinstein Prize.

When Benno was fourteen years old he entered the Vienna Conservatory, studying for four years under the famous Leschetizky. Not long after his entrance he was looked upon as the best student in the institution.

Benno is unique in that he never was a boy prodigy. His artistic growth was sane and natural; at no period was it forced, nor were his other studies neglected because of it. Only when he had reached the age of fifteen was a musical career decided upon.

His debut took place at the Town Hall in Reading, England, April 1, 1908, and his first London appearance came in November 1909 at Queens Hall. This debut was an extraordinary one.

Since then he has toured Europe each year (with the exception of the war period); North America, eleven times; Australia and New Zealand, five times; South America, twice. He has made three tours of the Far East, with extended stopovers in Japan, China, India, and Java.

He made his American debut at Carnegie Hall in 1919 and has since been heard in recitals and as guest soloist with leading orchestras throughout the country. The performance of twenty different piano concertos in

one season—an unprecedented example of versatility and musicianship—is commonplace in the extraordinary career of Moiseivitsch. He has performed as guest soloist with nearly every great symphony orchestra in the world today, under nearly every eminent conductor. Especially notable in a career studded with memorable appearances were the concerts Arturo Toscanini invited him to give with the Palestine Symphony shortly before the outbreak of World War II.

After his American debut, James Gibbons Huneker wrote, "Moiseivitsch is more than a technician, for he has brains, a soul, as well as the fleetest of fingers."

It was not long before this great pianist's popularity in America equaled that he had enjoyed in Europe.

Playing in the British Isles during the war in bombed out halls, in unheated buildings, through air-raids, Moiseivitsch added to his reputation for superlative musicianship, that of a great and courageous fighter. During the entire period of the war only one recital was canceled.

For the Churchill Aid-to-Russia Fund alone he gave a hundred recitals. For this signal achievement and in recognition of the genius which prompted the London Daily Telegraph to refer to him as the "Master Pianist," he was awarded one of Great Britain's highest honors, Order of the Commander of the British Empire.

Moiseivitsch vividly recalls one dinner following a concert in London, when he sat next to the former Prime Minister, surrounded by the war cabinet, and listened to their discussion of the crisis then facing the allies. South Africa's Premier General Smuts and the United States Ambassador were also present. "It was at once thrilling and embarrassing," recalls Moiseivitsch. "There was I, a musician, surrounded by people who had the fate of nations in their hands. And yet it was clear to me how deeply they appreciated the efforts of musicians and other artists to keep the flame of our culture alive. As we talked around the dinner table, my embarrassment left me, and I realized more strongly than ever before how universal is the language of music, how enduring are the bonds it forges."

Just how much heredity has to do with musical genius seems difficult to calculate when one learns that Moiseivitsch has eight brothers and sisters, only one of whom has ever shown any taste for music.

Through all his career Moiseivitsch has represented to concert audiences throughout the civilized world the pianistic genius in the Great Tradition.

He well remembers the day he won the Rubinstein Award; he was so excited and thrilled that he forgot to tell his parents about it. Rachmaninoff was the idol of his boyhood, and he recalls the incomparable thrill of his first meeting with the great Russian master, at one of his (Moiseivitsch's) first New York concerts in 1920. "As a boy," says Moiseivitsch, "I thought of Rachmaninoff as a creative giant, almost unreal, shrouded in legend; little did I think that that great man would one day come to my concert and ask to be introduced to me! He was gracious and kind in his

praise. He particularly liked my playing of his Prelude in B Minor. 'That,' I said, 'happens to be my favorite prelude.' 'I am glad to hear that,' he replied, 'because it is my favorite prelude too.' "

Gifted with a warm and kindly sense of humor, Moiseivitsch sometimes wonders how he ever managed to stay in school. He was, he recalls, "a terror," and spent a good share of his time playing pranks on his more serious-minded fellow-students and teachers. His love of music and his innate genius, however, hold him in line, and at the age of nine he was playing trios with Mischa Elman and the 'cellist Elli Kochansky (brother of Paul).

He has little patience with "temperament." The temperamental artist, according to this Russian genius, is "spoiled by too sudden and easy success." He admits to suffering from stage fright, but adds that sometimes he gets so interested in his various experiments in disguising and curing it that he forgets all about it.

After a long absence Moiseivitsch returned to the United States at the end of 1947. His first recital in Carnegie Hall, December 8, 1947, was a triumph. Being in the audience that night, I witnessed the enthusiasm of the people who came to welcome him and pay homage to a great musician and a great man. When he first appeared on the stage, the audience rose to its feet and gave him a thunderous and long-lasting ovation. The next day Francis D. Perkins offered this criticism in the Herald Tribune: "The expressive heights of the music gave an unusual sense of emotional concentration. Playing of grandeur, dignity, eloquence, and luminosity."

Howard Taubman of the New York Times wrote: "When he came out upon the stage he was greeted with the kind of sustained applause that audiences reserve for artists they have taken to their hearts. This audience heard a formidable pianist, one of the best in the world. It heard playing of power and passion, in which brilliant virtuosity was always under the control of a disciplined and imaginative mind. Mr. Moiseivitsch made music every step of the way."

"The kind of pianist who stamps a powerful image of himself on the concert life of his time," said Louis Biancolli in the World Telegram.

Other critics wrote:

"Superb, remarkable pianist" (Claudia Cassidy, Chicago Daily Tribune, November 23, 1947).

"He deserved and received one of the greatest ovations heard here within memory" (Spencer Barefoot, San Francisco Chronicle, December 18, 1947).

"After fourteen years absence, most of them spent in England, Benno Moiseivitsch picked up the threads of his American career in Carnegie Hall last night. Having survived all the stages from piano prodigy to mature artist, Moiseivitsch has now come to rank as a high priest of his instrument" (Irving Kolodin, New York Sun).

On January 5, 1948, Benno Moiseivitsch was guest of honor at the meeting of "The Bohemians" Club of which the author of this book is a member. He gave a program of piano solos for the members. His rendition

of Moussorgsky's "Pictures" and a Chopin group, as well as Rachmaninoff's Prelude in B minor, was brilliant. It was a musical treat of the richest kind to hear his playing again.

In April 1948 Moiseivitsch left Los Angeles by plane for Honolulu. After giving a concert there he flew to New Zealand (sixteen concerts) and Australia (twenty-five). Both in Melbourne and Sydney he received a royal welcome. In August 1948 he left Australia for England on the S.S. Orentes, to fill an engagement tour of twenty-two concerts. On his Australian and New Zealand trips he had Nicolas Moldavan, a friend of old standing, as companion and personal manager.

The long and triumphant career of Benno Moiseivitsch, like the careers of most titans of the keyboard, extends in an unbroken line of achievement from early boyhood. At the peak of his extraordinary career, Moiseivitsch continues to chart new fields of exploration in music. "A musician," he says, "never stops growing, never stops learning. There is always something to learn, from one another, from the old masters and the new."

Technically he dazzles; musically he charms with the very ease and clarity of his interpretations. He adds a new touch to everything, seeing even the coldest and sternest of classics in a fresh light and from unexpected and always delightful angles. As he himself says, no two interpretations can or should be alike; performances must reflect the artist's mood and his ideas, and these from natural human necessity are constantly varying. Just as no individual ever feels the same on different days, so is his playing never exactly the same on different occasions.

Now living with his wife and three children twenty-five miles outside of London, Moiseivitsch, who became a British subject in 1937, regards himself as a citizen of the world. His formidable concert tours over the globe, in war and in peace, have earned him the affection and veneration of millions, a feeling he returns in full measure. Asked in a recent interview what he would do when he retired, Moiseivitch's typical reply was a prompt and decisive "I would start all over again!" The love of his art, boundless vitality, and zest for life which characterize Moiseivitsch the man are implicit in every note the artist plays.

"The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for Treason, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus.
Let no such man be trusted.

—Shakespeare

HORTENSE MONATH

HORTENSE MONATH, outstanding American pianist, who achieved an international reputation, was born in Newark, New Jersey. She showed extraordinary talents for the piano at an early age, studying first with her mother, then with Ernest Hutcheson. At sixteen Monath went to Berlin to study with Artur Schnabel. In 1932 she made her successful debut in Hamburg, then went on to play in Salzburg, Berlin, Prague, Vienna, Leipzig, Dresden, Copenhagen, Rome, Bologna, Florence, and Milan. Returning to the United States, she first appeared with the Boston Symphony Orchestra, conducted by Serge Koussevitzky. Since then she has played with many of the leading American orchestras under Bruno Walter, Leopold Stokowski, Fritz Reiner, George Szell, Vladimir Golschmann, John Barbirolli, Artur Rodzinski, and Fritz Stiedry.



Lawrence Gilman wrote, "Her playing is of rare beauty and sensibility, of magical delicacy and rectitude."

In 1934 Miss Monath was selected by Bruno Walter to appear as soloist at the Salzburg Festival. Always distinctive in her creative music-making is the originality of her programs. Joined to the classic works of Bach, Mozart, and Beethoven is music of the best contemporary composers. She presented the American premieres of Alban Berg's Sonata and Arnold Schoenberg's "Suite for Piano." As the critic of the Herald Tribune wrote, "Miss Monath's programs are always sure to be interesting." When she plays Mozart or Schoenberg, her approach is one of freshness and exhilaration.

In November 1937, Hortense Monath was married to Ira A. Hirschmann, well known music patron, and founder of the chamber music organization, The New Friends of Music. In the midst of a busy concert career, she continues her work as artistic director of this noble organization, of which she was co-founder.

IGNATZ MOSCHELES

IGNATZ MOSCHELES has the distinction not only of composing fine scores, which are still in modern repertoires, but of having been the first Jew to make himself acceptable in the artistic and critical circles of London. That Mendelssohn founded the Leipzig Conservatory is known to everyone, but a great deal of honor is due therefor to Moscheles.

Moscheles was unequaled in his day for his piano technique. For many years he gave concerts all over the continent, and was enthusiastically received, not only because of the brilliance of his playing, but because of its artistic and deeply-felt interpretation of the great classical works. All the great musicians and critics of the day spoke with enthusiasm of Moschele's playing of Haydn, Mozart, and Beethoven. Beethoven himself often mentioned him as one of the greatest of his interpreters. Robert Schumann, who heard him for the first time in 1819 in Karlsbad, was deeply impressed and undoubtedly influenced by him. Here is what he wrote to his older colleague, Moscheles, November 20, 1851, when the latter dedicated his sonata for piano and 'cello to him: "Could I have dreamt thirty years ago, when in Karlsbad and entirely unknown to you (I have preserved as a treasure an announcement of that concert), that I would some day deserve such flattering attention on the part of a famous virtuoso, dedicating to me such a work of genius? Accept my heartfelt gratitude."

As to Moscheles' activities and abilities as teacher, the fact that he was the teacher and musical guide of Mendelssohn speaks volumes. Of exceptional value were his activities as instructor at the conservatory, where he had large classes, many of his graduates later becoming famous musicians. His friends and colleagues sincerely admired him, and as a composer Moscheles created for himself an honorable place in music. His G minor sonata for piano and 'cello as well as his piano concerto "Au Pathetique" belong among the best classic works. But it was as a man even more than as artist that Moscheles was admired by all who knew him. His editions and arrangements of the great German classics for the English-speaking countries have proved a valuable contribution.

Moscheles was born in Prague May 30, 1794. There he began his musical studies, under the guidance of Friedrich Dionisius Weber. Thereafter he studied in Vienna, under Albrechtsberger and Salieri. Moscheles kept up an intimate friendship with Clementi and Beethoven. In 1849, under Beethoven's guidance, Moscheles arranged a fragment of the opera "Fidelio" for the piano. In 1825 he came to London, young and ardent, with concertos and sonatas of such quality under his arm that the world turned to examine them, and the composer too. Soon after his arrival in that city, we find him succeeding Sir Henry Bishop as conductor of the London Philharmonic Society.

Moscheles is also known as a writer of great ability and excellent style. In 1841 he translated into English and published Shindler's biography of Beethoven.

He died March 10, 1870, in Leipzig.

LEO ORNSTEIN

It was in January and February of 1915 that a series of four concerts at the Bandbox Theater brought something entirely new to New York's concert life. For they confirmed the unbelievable fact that the programs of

four concerts could be devoted exclusively to "music of the future" and be completely devoid of any traditional music of past centuries. These concerts were piano recitals by the twenty-year-old Leo Ornstein. "Leo Ornstein may be ahead of his time. In fact, he may be ushering in a new epoch in music; that he is employing his genius towards the attainment of a new musical expression—an expression, which, perhaps not permanent in itself, must play an important role in the development of the music of years to come. . . . His music is color—for that is the basis on which he builds," said Walter A. Kramer. Since then Leo Ornstein has come to be considered the apostle of modern music in America. Four years before he had been introduced to New York concert audiences as a child prodigy who knew his piano music from Bach to Rubinstein, and on this occasion Carl Von Bechten wrote in the Times, "His command of tone color is already great." Some years later, James Huneker addressed Leo Ornstein as "the only true-blue, genuine futurist composer alive."

Leo Ornstein was born in Krementschug, Southern Russia, December 11, 1895. His recollections of early childhood are vivid. Krementschug, an important commercial town of nearly 60,000 inhabitants, is situated on the Dnieper River in a flat, dreary countryside, and was before the war the center of the tallow trade with Warsaw. The Government of Poltava, wherein it is situated, was included in the pale of settlement first established in 1791, by which a great Jewish population was held down in a congestion which worked terrible destitution and misery. Leo was only three years old when he began to study music, encouraged and taught by his father, who himself had acquired fame as a synagogue cantor when only eighteen. Unlike some other children whose musical talent is developed along the lines laid down by the originators of paté de fois gras, he was not driven to consume ceaseless hours in practice. On the contrary, so eager was he to make progress that he would beat his older brother with his fists in order to drive him from the piano when he thought the latter had preempted it overlong. When not more than five, he not only played a Russian folk-song which he had heard sung for the first time, but also followed it up with a series of improvised variations. Although his father was opposed to his studying music as a profession, his brother-in-law, M. Titiev, a violinist, overcame his opposition, and as a result the lad was taught the elements and put through a thorough course of scales and five-finger exercises (Kuhlau, Clementi), and the easier compositions of Bach and Handel.

When Josef Hofmann came to Krementschug in 1902, young Ornstein played for him. He was praised, and received a letter recommending him to the St. Petersburg Conservatory. Some time later the boy sought out Vladimir Puchalski, played for him, and was accepted as a pupil at the Imperial School of Music at Kiev, of which Puchalski was the director.

The death of an aunt, however, interfered with his plans to study at Kiev. He was obliged to return to Krementschug and work with local teachers. Gabrilowitsch, who gave a concert there in 1903, also heard him play, and gave him a letter to Alexander Siloti, at the Moscow Conservatory. But the boy had not as yet made up his mind definitely where and with

whom to study. Merely to gain self-confidence (Ornstein even now is far more diffident than is supposed), he took an entrance examination for the Conservatory of Poltava, but disappeared as soon as he was offered a scholarship. Meanwhile his father had decided for him. He was to go to St. Petersburg in 1904. Before he went he enjoyed his first real contact with native music at an old-fashioned provincial wedding, at which a wealthy merchant celebrated the nuptials of his daughter with a week of dancing and festivity. Balalaika orchestra and folk-song choruses were a feature of the affair, and awakened in Leo that interest in Russian folk-song which has since been reflected in the composer's earlier "Russian Suite" for piano, the "Russian Impressions" for violin and piano, and new Russia songs and choruses. At St. Petersburg Leo played for Alexander Glazounov, director of the Conservatory, and was at once accepted as a pupil. At the test he gave, unawares, an exhibition of his possession of perfect pitch.

Ornstein studied piano theory and harmony with Medem (though Mme. Essipova had expressed a wish to teach him); attended all rehearsals and concerts of the Conservatory orchestra, directed by Glazounov, where he became acquainted with the works of Moussorgsky; was an eye-witness and very nearly a victim of the Russian revolution of 1905; and was rudely interrupted by the revolutionary cataclysm. Leo was then taken from St. Petersburg to his native city, and thence, soon after, the entire family fled to America, arriving in 1907. He attended the Institute of Musical Art, to which he had been given a scholarship, and also the Friends' Seminary. His teachers in theory and harmony at the Institute were Dr. Percy Goetschius and R. Huntington Woodman. He was graduated in due course.

A kindly lady, Mrs. Tapper, herself an excellent pianist and pedagogue, became interested in the boy, and took him under her wing. In the spring of 1910 she brought him to Europe. This first visit to the continent was a comparatively brief one. From Dresden, where they had stopped, they returned to New York, and there the boy gave his first public concert at the New Amsterdam Theatre, March 5, 1911.

As a composer Ornstein has often been spoken of as an imitator of Schoenberg. His harmonies are the natural and unalloyed result of his unfettered creative impulse, innocent of any preconceived theory. "When I began to compose," he says, "I had practically not been influenced by any current music." For him there exist no actual chords or discords. His chord combinations are not the conscious reflection of a definite theoretic basis, but the outcome of the impulse for a richer, fuller tonal coloring, one which extends the possibilities of pure harmony far beyond the limits of the diatonic system. Many of his compositions are programmatic; yet he often hesitates to give them too definite a title.

He has written much music essentially lyric in his later manner: the Sonata for violin and piano, opus 26; "The Arabesques"; the "Poems" (1917); and the Sonata for 'cello and piano, opus 45. His "Piano Sonata," a fine, imaginative work, has been recognized as one of the significant productions of recent American music. The "Prelude" has brilliancy and a strong emotional appeal. The "Barcarolle" and "Waltz" are in lighter

vein, but they ring true. They are full of color, tender, bright, as their shifting moods demand.

Ornstein is an experimenter in new forms of musical art, an exponent of the modern futuristic movement. Among the music-loving public, ever alert for the novel and unusual, he has created a substantial reputation.

During the season of 1925-26 his second "Piano Concerto" (originally written as a sonata for two pianos) was performed by the composer with the Philadelphia Philharmonic Orchestra under Stokowski, in Philadelphia, Boston, and other cities. Its Slavic flavor is unmistakable, and there are moments when the idioms of Stravinsky and Borodin are strongly suggested.

Ornstein has for a number of years been teaching piano at the Philadelphia Academy of Music.

His fame and reputation as a piano interpreter, in particular of the modernists in music, has grown independently of his fame as a composer.

Leo Ornstein at the piano has often been limned in picturesque phrase. Huneker wrote, "Yet I do bewail the murderous means of expression with which Leo Ornstein patroled the piano. He stormed its keys, scooping chunks of slag and spouting scoriae like a vicious volcano." He further attested, "I was stunned, especially after glissandi that ripped up the keyboard and fizzed and foamed over the stage"—feeling, no doubt, like another commentator on whom Ornstein's playing had made "the unique impression of a grand piano frothing at the mouth."

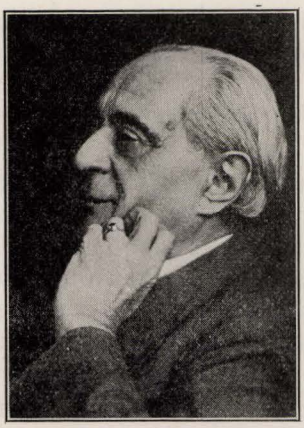
Ornstein received first prize in the National Anthem Contest and was commissioned by the League of Composers to write an orchestral work which was performed by the St. Louis Symphony Orchestra, called "Nocturne and Dance of Fate." His "Lysistrata Suite" and some of his chamber music have had many performances in America and Europe, also at the Elizabeth Coolidge Festival in Paris, the Contemporary Music Society in Philadelphia, and at League of Composers' concerts.

This revolutionary apostle of modernism has become rather silent lately, leaving the leadership in this field to others, while he himself concentrates on teaching. At present he is director and head of the Piano Department of the Ornstein School of Music in Philadelphia.

Music! What a wonderful magic it has for bringing people closer together.

VLADIMIR DE PACHMANN

VLADIMIR DE PACHMANN was born in Odessa, July 27, 1884. He first studied under his father, who was a professor of Roman law at Vienna University, and an amateur musician of considerable attainments, for he wrote a manual on harmony. Vladimir was the youngest of thirteen children. Next in importance to the great pianist was Simon, professor in Petrograd University, who died in Russia at the age of eighty-seven. Besides being a great jurist, Simon was also a musician and a clever player on the violin.



Vladimir exhibited a decided musical tendency from earliest childhood, and at the age of six began study of the violin under the loving tuition of his father. But by the time he was ten he developed a strong desire to study the piano, and under the same guidance turned to this instrument, which was to reveal his powerful genius. One day when he was barely twelve, his playing of Haendel's "Double Fugue in C Minor" attracted the attention of a gentleman passing his window. This man, Dr. Morgan, wanted to know the name of the able performer of the difficult piece. He was astonished to learn that this perfect pianist was a child.

At eighteen De Pachmann had already given public proofs of the talent and skill which had gained the universal admiration of Odessa. Many among his admirers, aware of Vladimir's longing to pursue his musical studies, and knowing that his father was burdened with support of a numerous family, decided to make a collection for him. Members of the aristocracy contributed, and by this means sufficient funds were raised to enable Vladimir to enter the Vienna Conservatory, where he studied under Dachs and Bruckner. Shortly after his arrival in Vienna, he applied to Professor Dachs for admission to the higher class of the Conservatory.

He had no sooner finished playing than the wonder-struck professor, bereft of words, ran to call the head of the Conservatory, Professor Helmesberger. De Pachmann, turning around, was struck with dismay at the professor's disappearance, which in his anxious state of mind he attributed to his own faulty execution. The professor, however, soon returned accompanied by the director himself; both were loud in their congratulations. They made him play again, to the wonder and delight of the two teachers. Dachs then requested the youth to prepare two studies of Chopin for the following day. Vladimir returned punctually, but again without music, and expressed his willingness to play the twenty-four studies of Chopin in any key that might be required. The professors having seated themselves,

De Pachmann played as he alone could play Chopin. When the divine strains were hushed, Dachs, much affected, embraced him, saying, "I have heard this played by Chopin himself. Your playing is perhaps better, and he could not be but flattered by your perfect rendering." It will not be difficult to imagine the enthusiastic reception of De Pachmann at the Vienna Conservatory, where he remained from 1867 to 1869. Not to study the piano, however; Dachs, after a few short lessons, frankly admitted that the pupil, having excelled the teacher, had no further need of instruction. Instead, Vladimir studied harmony and fugues with Bruckner. His success was such that at the final trial he was awarded the large silver medal.

On leaving the Conservatory, young Vladimir returned to Odessa, where he gave lessons and also a few concerts which excited general admiration. In 1870, in Odessa, he first heard the famous Tausig, who impressed him greatly with his technique. Tausig urged him to still further endeavors. He studied alone for eight years.

On completing his thirtieth year, Vladimir, having lost his father, moved with his sister Elizabeth to Leipzig, where under the management of Carl Reinecke he presented a concert which proved a complete success. Leaving somewhat later for Berlin, the youthful artist gave a concert in the Architectural Hall, which was enthusiastically received and favorably reviewed. He returned to Vienna with the intention of giving a series of concerts. Happening one day to be playing a Chopin ballade in Bosendorfer's piano repository, he chanced to be overheard by Herr Waldmann, a musical connoisseur, who after the first few notes introduced himself to De Pachmann and in rapturous terms signified his desire to organize a series of concerts in his behalf. It may be said, therefore, that his career as a pianist had its beginning from that day.

He played at the Philharmonic Society with enormous success, receiving the warmest praise from Professor Hanslick, celebrated musical critic of the time.

From Paris he proceeded to London, meeting with like success, and exciting a warm sympathy which never failed to greet the artist. In London, after one of his concerts, he made the acquaintance of a young lady pianist, who became one of his pupils, and whom he subsequently married in 1884. Her name was Maggie Oakey.

Full of honors, Vladimir returned to Vienna and then left for Budapest, where he became acquainted with Liszt. A lady who accompanied Liszt to one of De Pachmann's concerts said later that the veteran master expressed great admiration for De Pachmann, whose execution was such, he added, that he had never been so moved before. Liszt and De Pachmann spent much time together, and great was the friendship and admiration of the latter for the aged master.

In 1890 Mr. and Mrs. De Pachmann gave a number of concerts in Europe and America, visiting the United States for the first time in 1892, and being received everywhere with the greatest applause. At that time De Pachmann had a house in Paris, where he passed the major part of his mar-

ried life. His wife bore him three children, the first of whom was born and died at St. Petersburg; the other two were born in London. One of these is now professor of harmony at the Paris Conservatoire.

Vladimir De Pachmann's style was so varied that no one ever was tired of hearing him; his concerts were crowded wherever love of music prevailed. He appeared to make love to his instrument. His hands wandered over its keys caressingly.

As a master of Chopin, De Pachmann was without a rival. The Polish master's works were transfigured under his fingers by his exceptional temperament and individuality. To De Pachmann, Chopin was a god.

He gave piano recitals when Liszt was still the living giant of the pianoforte. In Cracow, where De Pachmann proved a successful recitalist, Paderewski, then a student, called on him to solicit his advice. One of his earliest tours was made through Germany in joint recital with Marcella Sembrich. But whereas the older artists passed and the younger grew to maturity, also soon to pass, De Pachmann continued a sort of eternal phoenix, whose life and vigor apparently did not suffer the ordinary ravages of time. Busoni is reported to have said, "Why should there be wonder over De Pachmann's defying age? He has lived for his art alone; therefore his art is to him eternally faithful."

The secret of De Pachmann's youthfulness lay, as he himself used to tell his audience, in his "new methods." In his own words, "Playing the piano never tires me. At the end of a recital I feel ready to give another program." The number of his encores were vivid testimony to the truth of his statement. When his managers objected to his adding so many pieces, De Pachmann begged "to play just one more." Then he went before the audience and played an entire Beethoven sonata.

On his seventy-fifth birthday, De Pachmann said to his friend, "During my three score and fifteen years, I have many times heard all the great pianists of the day." (He was in the habit of talking simultaneously in English, German, French, and Italian.) "I have watched them closely. Liszt himself attended my first concert in Budapest. He sat in the first row. (After the concert we had supper together in my quarters.) At the end of the concert he came upon the stage and congratulated me most effusively, even going so far as to say, 'I wish that Chopin had heard you play.' Later in the day I played his arrangement of 'Auf Fluegeln des Gesanges,' and he said with great enthusiasm, 'So I like it!' Liszt then played his arrangement of Chopin's 'Chant Polonaise.' It was like some wonderful voice singing, for Liszt was transcendentally the greatest of all pianists. I shall never forget it! He played like a god! Later I met Liszt at his home in Rome, when Richard Wagner was staying with him. I had the honor of playing for both of them. I played the Chopin ballade in G minor and was again overwhelmed by the generous praise of both. Liszt insisted I played it better than Chopin, who had mannerisms in his playing at times."

De Pachmann lived in a world of his own, and knew no other world, no other composers than those who served his needs. Worshiping beauty in the absolute, he compromised with no one, not even with himself. "If

I should make an ugly tone," he said, "I would shut down the piano." Knowing no other law than that of genius, he did not hesitate to pass sentence on himself. "Before I discovered my new method," he declared, "I played like a pig. Now I play like a god." And he proved it. "Come over to the piano," he called, "and I will show you what I do. First I play scales, like this, for sixteen minutes every morning. No one can play scales as I do. Then," he continued, "I practice Godowski for technique. Every morning I give to Godowski, and a few octave studies of Joseffy for legato." Here his fingers melted in some octaves. "And now listen to this, and look at my fingers. My tone is like velvet, *nicht wahr!* My fingering is colossal! Liszt told me that he wished Chopin could hear me, I played his Nocturnes so beautifully. He also told me that not even Rubinstein had as beautiful a tone as I. Liszt was then seventy-three, about my age now," he added parenthetically, "and I was a young man of thirty-four or five. But I can play some of his things now even better *than he could.*"

De Pachmann was universally known for his eccentricities. In a recital given in Cambridge, England, December 1922, he played a Chopin Etude. Its end was greeted with loud applause. The pianist held up his hand, the audience was silenced, and he said, "None of you knows anything about piano-playing. I really played that very badly. Now, I shall play it again, and if I play well, I shall tell you."

He did play the composition a second time. Then, kissing his own hand with a "Bravo, Pachmann!" he asserted, "That was truly magnificent, Raphaelesque. Now applaud!" And the audience burst forth into cheers.

On April 13, 1925, Vladimir de Pachmann gave his farewell American all-Chopin recital, in Carnegie Hall. The author of this volume still remembers how wonderfully he played. The hall was packed to capacity, the stage seats and even standing room being sold out, and many hundeds clamoring for admission were turned away.

Later he appeared mainly in Europe. His dread of the ocean voyage prevented him from coming to America more often.

Vladimir De Pachmann died in Rome January 7, 1933. He had been in delicate health for a number of years, but had played for a group of friends on New Year's Day of 1933, a week before his death.

De Pachmann was decorated with the Order of Danebrog by the King of Denmark (1885), and with the Royal Philharmonic Society's Medal of London in 1916.

LEON POMMERS

LEON POMMERS, pianist, was born October 12, 1914, in Pruzana, Poland. He started piano lessons at an early age, studying with Professor Philippe Liebermann and Mme. Zofia Buckiewica, and graduating from the Warsaw Conservatory in 1937.

Pommers escaped to Russian occupied territory in Poland when the war broke out in 1939. From there he made his way across Siberia and to

Japan, where, by agreement between the Canadian Government and the Polish Government-in-exile, he obtained a Canadian visa. He left Japan a few months before Pearl Harbor and made his way to Australia by way of Shanghai, where he broadcast over the British-sponsored Voice of Democracy. In Australia he met and coached with the great Polish pianist, Ignace Friedman, reaching Canada ultimately in 1942.

There he stayed nearly two years, giving recitals and appearing as soloist over the radio (Canadian Broadcasting Company). He came to the United States in the fall of 1943. Since then Mr. Pommers has given many concerts and broadcast recitals and has toured with Zino Francescatti, Raya Garbousova, Nathan Milstein, and Erica Morini.

MENAHEM PRESSLER

MENAHEM PRESSLER was born December 16, 1923, in Madgeburg, Germany, but was only ten when his family fled to Palestine, where the boy grew up free to develop his great musical gifts.

He first studied four years with Eliah Rudiakow, who gave him the Russian piano tradition. Then, in 1944, he began to study under Professor Leo Kestenberg, one-time Minister of Fine Arts in Germany, himself a former pupil of Busoni. He also started playing in public, with the Palestine Symphony, and in recitals in Tel-Aviv, Jerusalem, Haifa, Rehoboth, and Petach Tikvah. He attracted the attention of Dr. Karl Salomon, music director of the Palestine Broadcasting Service, who put him on the air repeatedly and helped him musically and practically in his budding career.



In Tel-Aviv, August, 1946, seventeen-year-old Menahem Pressler was to fly to America to enter San Francisco's first international music contest and compete for the $1,000 Debussy Prize. He had read about the competition in an American paper and had shown the clipping to Max Rabinoff. The visiting impresario, vastly impressed by his talent, promised to help him. While transportation problems were being solved, Pressler scoured the country for piano music of Debussy. Contestants had to know twenty-seven compositions by heart; Pressler knew only three. By the time he was ready to leave, he had found another sixteen; the rest were not in Palestine.

He arrived in San Francisco by air the day before the contest—10,000 miles from home, flying over Greece, Italy, France, Ireland, Newfoundland, and New York.

There were sixty-five contestants. The judges included composers Darius Milhaud and Roger Sessions, Charles Cushing of the University of

California faculty, and Major M. Fisher, music critic of the San Francisco News. The decision was unanimous, in favor of young Pressler!

Afterwards Milhaud stated, "The contestants played behind a screen. As a member of the jury I was struck by the qualities of real musicianship, deep piano tradition, tenderness in sonority, of contestant No. 2. Without hesitation this mysterious No. 2 was chosen for the first prize. It was Menahem Pressler. It is a good start for his career. And he should be proud to make his debut with a prize devoted to Debussy."

Young Pressler received the award from the hands of the French Consul General of San Francisco in the Hall of the Legion of Honor. Then "contestant No. 2" left for New York, where Max Rabinoff introduced him to Arthur Judson, president of Columbia Artists Management, who asked the pianist to play for him. The audition over, he was offered a long-term contract.

When Menahem Pressler returned to this country from Palestine early in September, 1947, an imposing list of engagements was awaiting him. His first American tour included five appearances with the Philadelphia Orchestra under Eugene Ormandy, both in Philadelphia and on tour, as well as with the New York Philharmonic-Symphony under Leopold Stokowski, the National Symphony of Washington, the Indianapolis Symphony, the Buffalo Philharmonic, the Drake-Des Moines Symphony, and the Columbia (S. C.) Music Festival.

Such recognition justifies the glowing reviews of New York's critics when they first heard him in December, 1947. Virgil Thomson of the Herald Tribune stated, "He has taste and tone, poetry and precision, fire, temperament, delicacy, and an intellectual breadth rare among soloists." And Olin Downes in the Times called him "a prodigious talent" and "a poet," adding, "He is one of the few of the young pianists who considers his instrument the agent of glamorous song and not merely a contraption of wires and keys. This indeed was the playing of a free artist, secure in his birthright."

MAX RABINOWITSCH

MAX RABINOWITSCH, Russian pianist, was born in Libau, Russia, January 24, 1891. His father was a merchant, and the eleven-year-old boy began studying piano with Mme. Yazdovskaya, and later with Mme. Hollatz, a former pupil of Leschetizki. Pursuing his academic courses at the same time, Rabinowitsch was graduated from the Libau Gymnasium at the age of nineteen, when he entered the University of Yuriev, and later Petrograd. In the latter city he attended the Conservatory as well as the University, studying piano for three years under Mmes. Essipova and Barinova. Three years later, in 1916, he was graduated from the University of Petrograd.

At the age of fifteen Rabinowitsch appeared in Riga as soloist under Eibenschutz, playing Mendelssohn's Concerto, and later played under the

conductors Ignaz Newmark and Fitelberg. He came to America November 1, 1922, and immediately established a reputation as a foremost accompanist. In the course of his career in that branch of the art, he has accompanied, and also appeared as assisting artist with, such celebrities as Heifetz, Chaliapin, Smirnoff, Isadora Duncan, Davidoff, Jeritza, Hidalgo, and Anna Case. In 1926 he accompanied Chaliapin on a tour of Australia.

At present Rabinowitsch lives in Hollywood, playing in movie studios.

NADIA REISENBERG

MUSIC IS A THING of lights and shades, of moods and emotions, and Nadia Reisenberg is one of the few pianists whose playing reflects the underlying thoughts and feelings of the great composers.

Paderewski attended her debut to hear her play his Polish Fantasy and described her playing as exceedingly beautiful. Joseph Hofmann described her as "charming and talented"; De Pachmann expressed his "admiration for her pianistic talent"; Mischa Elman praised her for "her great talent and beautiful playing."



Nadia Reisenberg was born in Russia July 14, 1904. She studied the piano at the Imperial Conservatory of St. Petersburg, under Leonad Nikolaie, teacher of many leading Russian pianists including Shostakovich.

After the revolution she left the land of her birth, and following an extensive concert tour in Poland, Latvia, Lithuania, and Germany, came to America. In New York she became an artist pupil of Alexander Lambert. Later she studied with Josef Hofmann and Isabella Wengerowa at the Curtis Institute of Music in Philadelphia.

In her early teens she appeared as soloist with the Warsaw Philharmonic Orchestra under Arthur Rodzinski. Twenty-three years later, on April 13 and 14, 1944, the soloist and the conductor were reunited in a stirring performance of Prokofieff's Piano Concerto with the New York Philharmonic Orchestra.

"Miss Reisenberg is a formidable pianist. She has an enviable finger technique; her assurance and dash are truly splendid; her sense of rhythm stands unshaken; musically she is superbly independent," wrote the New York Telegram.

In the spring of 1937 she made a European tour, giving recitals and appearing with orchestras in most of the principal capitals, being acclaimed everywhere. Here are some excerpts from the press: "A splendid accomplished player" (The Observer, London); "A brilliant virtuoso, whose musicianship breathes a deep culture" (Avondpost, The Hague); "An

extraordinary pianist" (Neue Freie Presse, Vienna); "Since Careno, no woman has ever played like this" (Prager Mittag, Prague).

Nadia Reisenberg is notable not only for the performance of the classics. She is one of the foremost exponents of modern music, and particularly of the works of contemporary Soviet composers. She introduced into the United States the works of Miasskovsky, Schoenberg, Stravinsky, Shostakovich, and numerous younger Soviet composers. She is also known as an outstanding ensemble player. She has played frequently with the leading chamber music organizations, notably with the Budapest String Quartet. She has appeared in many recitals of sonatas with Josef Schuster, 'cellist, and Milton Katims, violist.

For several years she was pianist of the Stringwood Ensemble, headed by Simeon Bellison, clarinetist.

From November 1938 to March 1939 she appeared in a piano concerto series over the radio with the WOR Symphony Orchestra, Alfred Wallenstein conducting. She featured seventeen concertos in fifteen broadcasts. In the end of 1939 she made radio history by performing a weekly series of broadcasts over the same station, playing all the twenty-seven piano concertos by Mozart.

This is a feat never before accomplished and never attempted since. It is generally recognized as a memorable contribution to the musical life of America. Many of the Mozart concertos were heard in America for the first time.

Nadia Reisenberg has appeared with most of the leading orchestras in the United States, the League of Composers concerts, and the Society of Friends of Music, New York. She has also distinguished herself as a teacher of piano. For several years (1936-1941) she was on the faculty of the Curtis Institute of Music in Philadelphia.

I have myriads of voices and instruments. I am in the hearts of all men and on their tongues, in all lands and among all peoples; the ignorant and unlettered know me, not less than the rich and learned.

For I speak to all men, in a language that all understand. Even the deaf hear me, if they but listen to the voices of their own souls.

I am the food of love. I have taught men gentleness and peace; and I have led them onward to heroic deeds. I am MUSIC.

MAURYCZ (MORITZ) ROSENTHAL

A VIENNA CRITIC ONCE SAID THAT MORITZ ROSENTHAL was a piano trickster and a piano acrobat. He certainly was the greatest piano technician. The attempts of some of his followers to place him above Rubinstein were not without basis.



Moritz Rosenthal was born December, 1862, in Lemberg (Galicia), where his father was professor in the Academy. From him Rosenthal inherited the philosophical turn of mind for which he was noted. At eight years of age the boy began the study of pianoforte under a certain Galeth, whose method was curious in that he permitted his pupil absolute freedom in sight-reading, transposing, and modulating, not paying much attention to the systematic development of his technique. By the time he was nine the boy manifested such a love for, and determination to learn, the piano that he conquered all the difficulties of Weber's music, with its brilliant passages.

In 1872 Carl Mikuli, an excellent interpreter and editor of Chopin, then director of the Lemberg Conservatorium, took charge of Rosenthal's education, and within the same year played in public with him Chopin's Rondo in C Major, for two pianos.

All this time, however, nothing had been determined as to Rosenthal's ultimate career, and it was only on the urgent advice of Rafael Joseffy that the parents consented to his becoming a pianist.

When in 1875 the family moved to Vienna, Rosenthal became a pupil of Joseffy's, who set to work systematically to train the boy on Tausig's method. The results were astonishing, since Rosenthal in his first public recital in 1876 played Beethoven's thirty-two variations, Chopin's F minor concerto, and some Liszt and Mendelssohn.

There promptly followed a tour through Romania; at Bucharest the King made the fourteen-year-old lad a court pianist. The next year Liszt came into Rosenthal's life, and henceforth until the master's death, played a great part therein. In 1878 and subsequently, they were together in Weimar, Rome, Budapest, and Vienna. Rosenthal then appeared as Liszt's pupil in Paris, St. Petersburg, and elsewhere.

Meanwhile he by no means neglected his philosophcial studies, for in 1880 Rosenthal qualified at the Staats Gymnasium in Vienna for the philosophical course at the University, where he studied with Zimmerman, Brentano, and Hanslick (musical aesthetes). Six years elapsed before he resumed public pianoforte playing. Then there followed in quick succession, after a triumph at the Liszt-Verein in Leipzig, a long series of concert tours in America and elsewhere, which brought him ultimately to England

in 1895, and to America again. In the spring of 1907 he made a remarkably successful American tour.

Rosenthal, like Paderewski and Hofmann, owed his universal fame to America, where, beginning in 1887, he gave a long succession of brilliant concerts.

He was considered a rare phenomenon in the field of piano technique. This reputation for unrivaled technical mastery spread over the world.

"Seldom has there been heard in San Francisco a pianist of greater technical gifts," said the San Francisco Bulletin, "or more virile power. It is, of course, as a technician that Rosenthal has been known. But added to this there are so much sincerity, intellectuality, and beauty as to make of the performance a truly distinguished memory."

He made his first American appearance in Boston November 9, 1888. It may be of interest to mention that at the very same concert another artist was being introduced to America for the first time—the fourteen-year-old Fritz Kreisler. Rosenthal took America by storm. On November 13 of the same year, he made his New York debut at Steinway Hall. The Sun wrote, "He is a giant of ability, a demi-god, a perfect pianist."

Soon afterwards he toured with a symphony orchestra conducted by Walter Damrosch. He won enthusiastic reviews from all critics. The foremost musicians became his devoted admirers. Albeniz autographed his photograph to Rosenthal, "The greatest of the great." Paderewski, after hearing him play Chopin, said, "I have heard and played the greatest Polish music, but I have never known any Polish music as great as this."

In 1912, in Vienna, Rosenthal was appointed Kammervirtuoso to the Emperor, the highest honor the Austrian government could confer on an artist.

In 1889 he toured widely in Britain, the continent, and South America, but did not revisit the United States again until 1896, when he reappeared at Carnegie Hall with an orchestra again led by Damrosch. His next tour here was in 1898, and another was made in 1908, after which he was absent until 1923, when he returned with a legendary halo. He reigned as one of the foremost pianists, in the phenomenal quality of his technique and the forcefulness and dignity of his interpretative style. Several of his American concert tours were of unusual extent, one including 126 concerts. Fifty years after his debut he was still astounding audiences by the brilliancy of his performance.

On November 13, 1938, there was celebrated in Carnegie Hall, the golden jubilee of Rosenthal's debut in America. He played on a gilded piano, built especially for the occasion by the Baldwin Company. The musical elite of the city attended to pay homage to the great musician.

Rather short, heavy set, with dark skin, quick brown eyes, and thin dark hair, Moritz Rosenthal was the type of personality whose presence was always felt. He was quick in his motions, and his short stubby hands were never still.

He was also a writer. His style was crisp, caustic, and convincing. He had numerous battles with critics and generally came out the victor. He

contributed to many prominent reviews, and in collaboration with Ludvig Schytte the Danish composer wrote a book on the technique of the piano, which has been translated into nearly every living language.

It is said no man has ever been so fast and yet so accurate in the transmission of thought from his active mind to the sensitive muscles of his fingertips. Columbia University professors who examined him to ascertain the length of time for a thought to pass from his mind into action on the piano keyboard, found that Rosenthal was unusual in that it took less time for the thoughts to pass from his head, the length of his arms into his fingers, than could be gauged by their stop-watches.

Few artists evoked such superlative praise from critics. "He radiated and glittered and chiseled filmy filigrees and thunder-exciting fortissimos. His utterance has softened and mellowed. A marvelous sustained legato and endless shades of color are his. And he no longer makes the impression of resisting tender sentiment with an overplus of masculinity. He reaches for the heart of his listeners." Leonard Liebling wrote these words in the New York American of December 15, 1923.

Rosenthal, of whom the late Karl Goldmark said, "Moritz Rosenthal has no equal and no superior among pianists, dead or alive," died at his home in New York, September 3, 1945, at eighty-three. He had been in ill health for some time, but was confined to his bed only a week before his death. One of the last of Liszt's pupils to remain active on the concert stage, Rosenthal had made his home in the United States after leaving Vienna following the Anschluss in 1938. He lived in New York with his wife, the former Hedwig Lotwy, pianist and teacher, whom he married in 1922 and who continued her pedagogical work, training many prominent performers.

"Many men of genius must arise before a particular man of genius must appear." —Disracli.

ARTUR RUBINSTEIN

"THE ILLUSTRIOUS ANTON HIMSELF," said Herman Devries of the Chicago Evening American, "could surely not surpass the talents, the accomplishments, let me say the genius, of this young giant of the keyboard. Like his predecessor Anton, Artur plays the piano by no rule or formula, but according to the dictates of his own inspiration. He has never devoted his time to the finger exercises generally deemed necessary for a mastery of the keys, but he works out each composition by an instinctive grasp of its own potential effects."



Artur Rubinstein's volcanic technique has had more adjectives thrown at his playing by music critics than there are keys on his piano. "Colossus of the keyboard," "titan of the piano," are the obverse side of the musical coin which also dubs him "poet of the piano," "pianistic bard," and "keyboard sorcerer." Rubinstein, who had been assailed on his Boston debut in 1906 as "half-baked, not a prodigy, not an adult," was eulogized two decades later by a New York critic in the words, "About one pianist in 10,000 or more reaches a state of perfection when critics can only sit back and admire. Artur Rubinstein has reached that sparsely populated state."

He was born in Lodz, Russian-Poland, January 28, 1886, the youngest of seven children. He was, to quote him, "the Benjamin of his father," who owned a handloom factory.

Artur displayed musical talent at the age of three. His uncle wrote to Joseph Joachim, the great Hungarian violinist and friend of Brahms, who pronounced the child's talent extraordinary, but warned against forcing his development. Two years later, Artur gave a concert for charity in Warsaw, and at eight studied in that city with Professor Rozycki. In a few months, however, he had absorbed all that tutelage could provide.

By a coincidence, Artur's sister was going to Berlin to prepare for her marriage, and she took her prodigy brother along to be presented to Joachim. The venerable pedagogue was so impressed that he assumed responsibility for young Artur's musical future and sent him to study piano technique with Professor Heinrich Barth, who had been a pupil of Bulow, Tausig, and Liszt. The amazing child was placed also with Max Bruch and Robert Kahn for instruction in composition and harmony. He studied the piano with R. M. Breithaupt.

At eleven he made his formal debut in Berlin, playing the Mozart Concerto in A Minor, with his musical godfather, Joachim, conducting the orchestra.

By the time he was fifteen young Rubinstein's fame had encompassed

most of Germany and Poland; once he played in Warsaw with the orchestra under the direction of Emil Mlynarksi, whose daughter Aniela, as yet unborn, was to marry the brilliant soloist.

Joachim also sent his young protegé to visit Paderewski, who was so enchanted with the youth's talents that he prevailed upon him to prolong his stay for three months.

Rubinstein at sixteen, already a specialist in Chopin, Beethoven, Brahms, and Liszt, first came to America in January, 1906, under the auspices of William A. Knabe. At the time Charles Henry Meltzer wrote of him, "He has the intelligence of maturity and the wit of a boulevardier." His first American appearance was with the Philadelphia Orchestra, and his New York debut took place in Carnegie Hall January 8, 1906, with the same orchestra under the direction of Fritz Scheel. In Philadelphia Rubinstein played Chopin's E Minor Concerto; in New York, he chose the G Minor Concerto of Saint-Saens.

Only a few months before, in introducing him to the Concert Society of Paris (a fraternal organization of professional musicians), Saint-Saens had said, "Allow me to introduce to you one of the greatest artists I know. I foresee for him an admirable career, and to say it all in a few words—he is worthy of the great name he bears."

A week after his Carnegie Hall recital, on January 15, Rubinstein gave a concert at the old Casino Theatre, playing the D Minor Toccata and Fugue by Bach, the "Waldstein" Sonata by Beethoven, and Schumann's Symphonic Etudes.

During the first tour, which lasted three months, he gave seventy-five concerts. After leaving America, Rubinstein played no concerts for several years. When he reappeared in Berlin in 1910, he was asked where he had been and what he had been doing. "Oh," he replied, "I have been dead for a few years."

He concertized extensively through Europe during the next half-dozen years, playing in Moscow and also in St. Petersburg, where he rendered the Anton Rubinstein Concerto in D Minor, with Serge Koussevitzky conducting the orchestra.

For his Vienna debut he had ordered a Bechstein piano. This greatly upset the eighty-five-year-old Ludwig Boesendoerfer (the Steinway of Vienna), who came out of retirement to gaze upon this strange pianist who preferred a Bechstein to a Boesendoerfer. After the concert, the old man pressed the pianist's hand, saying, "These hands could make a washboard sing, so why not a Bechstein?"

Before World War I broke out, Rubinstein toured Italy with a diplomatic passport provided by the Italian Government. His native Poland granted him a similar document with the inscription, "On a mission of art for Poland." It was the first honored by Alfonso of Spain when Rubinstein's homeland had not even an ambassador at the court.

By 1914 he had finished a tour of all the major cities on the continent, winding up in London just as the war started. Although he wanted to join the Polish Legion, his knowledge of languages (he speaks eight fluently)

made him more valuable at headquarters as an interpreter. He remained there for several months until he started, for the Allies, a series of thirty joint concerts, with the celebrated violinist Eugene Ysaye.

In 1916 he made his first appearance in Spain, where his mastery of De Falla and Albeniz evoked national acclaim. Scheduled for four recitals, he remained to give one hundred and twenty. He became the adopted son of all Spanish speaking countries, and one of the foremost interpreters of their music. Rubinstein becomes extremely emotional when he speaks of his experiences in Spain and readily admits his debt of gratitude to that country.

He followed this success with an extensive tour of South America, so that he did not reach the United States again until the season of 1919. He played in Carnegie Hall on February 20, 1919, which event was reviewed by James Huneker in the Times the following day: "Rubinstein's fingers' velocity, staccato, brilliant and incisive, with a splendid left hand, are undeniable qualities, coupled with a sweet singing touch and a musical temperament—in all, traits sufficient to equip a half-dozen artists."

He played the Brahms B Flat Concerto, one of his specialties, with the New York Symphony Orchestra under the direction of Walter Damrosch.

He became the darling of the Paris drawing rooms by one remark, "I am ninety percent interested in women." It has been said that he had the most romantic love life since Casanova. Alfred Knopf, the publisher, when he requested Rubinstein's autobiography, was told, "My life is too naughty; I cannot write it."

In 1932 Rubinstein ended his forty-six years of bachelorhood. "Life means living, not escaping. There is no *ersatz* for living. I prefer to die young than to sniff around life. People go to doctors and ask: What vitamins shall I eat? I ask you—what good are vitamins? Eat four lobsters; a pound of caviar—live! If you are in love with a beautiful blonde, don't be afraid. Marry her!"

He met his wife when she was sixteen. She had come backstage after a concert with her sister and a cousin. "I saw suddenly three absolutely divine graces appear," he reminisced. "I couldn't decide which pleased me most. The next day at a party, on closer scrutiny, I decided very definitely."

In 1932 he married Aniela Mlynarski at a fairy-tale wedding in London, attended by celebrities in music, art, literature, and diplomacy. His daughter Eva was born in Buenos Aires in 1933; his son Paul in Warsaw in 1935; baby Aline and John Arthur arrived in Hollywood in 1945 and 1946 respectively.

The thirteen months tour prior to his reappearance on these shores in 1937 was typical of his activities in the last ten years. Starting in Europe in October, he gave seventy-two concerts before he sailed for South America with his family, where he spent three months and presented sixty more recitals. Boarding a plane in Chile, the Rubinsteins flew over the Andes to Buenos Aires, where they embarked for Boulogne. Pausing in Paris just long enough to say goodby to his family, whom he decided to leave in their quaint home remodeled from a vast renovated cobbler's shop, Rubinstein

went to Amsterdam, where he took a plane for Sidney, Australia. There he played twenty-four concerts in two months and returned to Paris for a rest before coming to America.

In March, 1938, he left for Cuba and Central America, where Venezuela, Uruguay, Paraguay, and Mexico reaffirmed their deep love for their idol. He rested during the month of May with his family in Paris. In September the pianist canceled his Italian tour because of the anti-Semitic laws the government had instituted, and returned to Mussolini the decoration of the Order of the Commander of the Crown, which had been conferred upon him ten years before. "What a shame!" Mussolini deplored. "You lose so much money!" To which the Polish pianist replied, "Yes, but we win so many hearts," signing himself, "Artur Rubinstein, Jewish pianist."

In October the continent welcomed him back from a trip to North Africa and Asia, and kept him busy fulfilling engagements in all the major European cities. Accompanied by his wife, he returned for another American tour in January, 1939, staying for thirteen weeks and giving forty-five concerts.

At the end of April, 1939, Rubinstein sailed for home. He remained with his children for two weeks, then flew to South America to add the last bit of the globe to the domain of his musical sovereignty. In November he sailed for another tour of Latin America, and in January, 1940, arrived by way of Mexico in this country, where he gave more than fifty concerts in less than five months.

When war broke out and the Germans invaded Paris, taking over his lovely home on Avenue Foch, the European chapter of his life was closed. Shortly afterwards he moved his family to America and settled in Hollywood, his thirty-second home.

Concerning Rubinstein's Carnegie Hall concert on March 13, 1941, Olin Downes wrote: "Nothing could have furnished more impressive evidence of the growth of the great artist than a comparison of this and the Rubinstein of, say, fifteen years ago. Then Mr. Rubinstein appeared as a colorist and a formidable knight of the keyboard. Few surpassed him as virtuoso. But the more lyrical and profound sides of his art came only gradually to the fore. Last night he played the heroic music of Brahms with a sincerity, a sweep of line, and a nobility of accent that sank the player in the interpreter, and stood the interpreter at the composer's right hand. Fire and poetry were in his playing. It is needless to say that he had the immense reserves of strength that this dramatic symphony for piano and orchestra requires. These resources were the tools of inspired purpose and thrilling accomplishment."



In 1946 the most international of all living artists, friend of royalty and toast of their courts, Rubinstein became a United States citizen. A

sincere and passionate democrat, he is prouder of the simple document that officially makes him an American than any decoration or citation he has ever received.

With Hollywood studios close by, it was not long before motion picture companies were knocking at Rubinstein's door. For his first film he received the record sum of $85,000 for three days' work, putting Rachmaninoff's Second Concerto on the sound track of Republic's "I've Always Loved You."

Rubinstein scored a personal triumph in the star-studded picture "Carnegie Hall," in which he appeared on the screen for the first time. Since then he has sat before the cameras and recorded the Leith Stevens Concerto for RKO's "Memory of Love," and has played the sound track for MGM's "A Love Story," the life of Robert Schumann. In the picture he plays all the selections performed by the actors impersonating Schumann, his wife Clara, Johannes Brahms, and Franz Liszt.

He has not lost sight of the needs of Europe. In December 1946 he became founder-president of the Frederic Chopin Fund that sponsors concerts to raise money for needy artists in post-war Europe, providing musical instruments, books and scores to musicians deprived of the tools of their profession.

Many modern composers have written new music expressly for him, such as the Russians Stravinsky and Prokofieff, the Poles Szymanowski and Tansman, the Frenchmen Milhaud, Poulenc, and Ponce, the American John Alden Carpenter. Ravel was his close friend in Paris; and in Spain, where he was welcomed as "a special Spaniard," he was inseparable from Manuel De Falla. The Brazilian Villa-Labos dedicated his "Rudepoema," which critics describe as a "ferocious" tonal portrait of Rubinstein, to him.

Critics in turn have described him as supreme interpreter of the music of half a dozen nations. After an all-Russian program with the New York Philharmonic under Sir Thomas Beecham, when Rubinstein played Rachmaninoff's Second Concerto, "Mr. Rubinstein and Russian music are one and the same," commented the World Telegram. He performs Chopin "with sensitiveness, taste, and poetry hardly to be surpassed," said the Times.

Rubinstein was an intimate friend of Paul Kochanski, the celebrated violinist, with whom he made many concert tours, particularly in Spain and South America.

"To tell you the truth, I'm very queer about practicing," confided the great pianist. "I can play ten hours. I don't feel that making art should be called work. Work is something disagreeable that you have to do. On the other hand, I was born very, very lazy, and I don't always practice that long. But I must say in my defense that it is not so good, in a musical way, to over-practice. When you do, the music seems to come out of your pockets. If you play with a feeling of 'Oh, I know this,' you play without that little drop of fresh blood that is necessary—and the audience feels it. I am very nervous and tense before playing, but I think it is a good nervousness. There is one very bad thing in our life: we know we have to do our best at 8:30." Continuing with his train of thought, he remarked, "My eldest child Eva—she's twelve—has a first-class terrific talent for dancing. She in-

herits it from her mother, who is a frustrated ballet dancer. Do you know what it will mean if she becomes a dancer? A good dancer has everything—flowers, applause, money—but never a rest. Composers are sacrificers too. A composer writes a beautiful, wonderful work. What happens? Nobody can play it. Nobody buys it. We, who can play it, get a complimentary copy. But pianists? We're absolutely over-rewarded. Mr. Hurok puts me in a house that holds four, five, ten thousand—and that's all there is to it."

BERYL RUBINSTEIN

THE NAME RUBINSTEIN has stood for greatness in the music world for many years. Beryl Rubinstein, American pianist and composer, proves himself worthy of the name. It would seem that he has been sent into the world for the purpose of playing everything ever written for the piano, for he seems to possess a natural technical equipment that rejoices in difficulties.

Rubinstein was born in Athens, Georgia, October 26, 1898. His father discovered his talent at the age of six, and taught him until he was twelve. During these years he toured the country, appearing as an infant prodigy. At thirteen, under the tutelage of Alexander Lambert, he appeared at the Metropolitan Opera House. Following this he went to Europe, studying under Da Motta in Berlin, and frequently visiting the home of Busoni. He studied composition under May-Kenost. As a mature artist he made his New York debut in 1916, following which he made many recital tours of the United States. He appeared in numerous joint programs with Ysaye and also played with the New York Philharmonic Orchestra under Stransky, and with other leading orchestras. He also toured as assistant pianist with the Duncan dancers.

Although Rubinstein has not discontinued his concert work, he has latterly devoted himself more intensively to teaching in piano and composition. From 1921 to 1929 he was on the faculty of the Cleveland Institute of Music, as head of the piano department and later as dean. In 1932 he became director of the Institute.

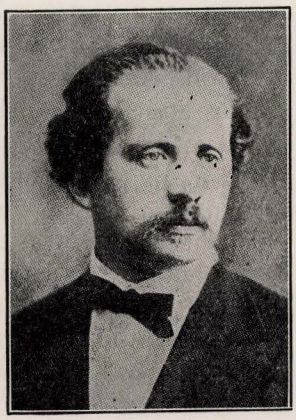
He made his first appearance in London in 1925. Beryl Rubinstein has appeared as soloist with many leading orchestras, including the New York Philharmonic, Cleveland, Detroit, Philadelphia, and San Francisco organizations. He served in the United States Army for two years as captain in recreational work in Africa and Sicily.

Beryl Rubinstein is a gifted composer. His works include "Sleeping Princess," an opera, given its premiere at the Juilliard School in 1938; a piano concerto in C, which he himself introduced with the Detroit Symphony Orchestra in February of 1926; "Scherzo" for Orchestra; Suite for two pianos, Sonata for Flute and Piano; Quartet in D flat; "Prayer of Praise" for men's voices, a capella; and compositions for violin, voice, and piano.

Beryl Rubinstein belongs to the elect among pianists, for he possesses dexterity, power, and imagination to a high degree.

NICOLAI RUBINSTEIN

NICHOLAI RUBINSTEIN, younger brother of Anton, was born June 2, 1835, in Moscow, whither his parents had moved from Bessarabia, and there established his place as an outstanding pianist and prominent figure. Although his fame never reached the proportions of his immortal brother's, it would nevertheless be unjust not to give full appreciation to his activities.



From his very earliest years, Nicholai Rubinstein manifested unusual talent. At five he possessed technique on the piano and composed small pieces. His first teacher was his mother; later he studied under Gehel. In 1844 his mother took her sons, Anton and Nicholai, to Berlin, where Nicholai began to study piano with Kullak, and theory and composition with Dan. In 1846 the mother and Nicholai moved back to Moscow, where he continued his studies with the pianist Willman.

In 1856 Nicholai Rubinstein began the study of law and mathematics at the Moscow University, but he gave most of his attention to his playing, winning great renown as a pianist. According to his countrymen, he was as great a pianist as his brother Anton.

A great part of his activities took place in 1860, when he established a branch of the Russian Music Society, founded by his brother in St. Petersburg some years before.

In 1866 he established the Moscow Conservatory, of which he was director and piano teacher until his death. He not only undertook the directorship and professorship at the Conservatory, but conducted the symphony concerts at the same time, being known as an excellent conductor.

In 1868 he gave a series of Russian concerts at the World's Fair in Paris and gained tremendous success. Aside from these activities, he made a number of concert tours over Europe, and it is noteworthy that many of his concerts were for the benefit of his poor colleagues.

Nicholai also played a great role in the life of Tschaikowsky and aided him in his activities as composer.

He died in the flower of his life, at forty-six, March 23, 1881, in Paris.

Leopold Auer, friend and Associate of Nicholai, says of him in "My Long Life in Music":

"Nicholai Rubinstein was a genuine artist, and showed himself most encouraging and admirable to every unknown young colleague whom chance had thrown in his way. There was nothing about Nicholai Rubinstein's personality which recalled his brother Anton, unless it was his hands —hands which were enormous—and his great thick fingers, each finger-end upholstered on its inner side with a veritable cushion of flesh. He was gay

and cheerful. Nicholai, like his brother Anton, was very generous by nature, and regarded money merely a convenience for giving pleasure to others and to himself.

"Nicholai Rubinstein often came to St. Petersburg, where he gave annual concerts, though since he was director of the Music Conservatory and conductor of the Russian Symphony concerts in that city, besides teaching his own special piano class, he was continually engrossed in the administrative affairs which brought him to the head of the Imperial Russian Musical Society in the capital. He was young, jovial, generous, but in him were united the most opposite traits of character, for in his office at the Conservatory, on the conductor's stand, and at the piano, he was the serious and most capable artist, like his brother Anton. He was an exceptional musician as well as a master pianist. Anton was always full of admiration for his great talent, and often remarked that Nicholai was the better pianist of the two—and vice versa. There was never a hint of jealousy between them, and to tell the truth, there was no occasion for it."

Regarding Nicholai's death, Auer continues:

"A year after Anton died, I went to Moscow to attend the funeral of Nicholai Rubinstein, the news of whose death had horrified me in Paris. Some months before, stricken with a serious malady, he had fought it with all his strength. He could not be ill, he said; he had no time for illness. Yet in the end he was obliged to give up the unequal struggle. The devotion of friends made it possible for him to be brought to Paris to consult some of the most famous physicians, but there was nothing to be done for him, and he died after several weeks of suffering.

"All Russia was grieving profoundly, and Moscow went into deep mourning. The streets through which the funeral procession passed—and it was on a bright sunny morning—were closed to traffic, and everywhere lamps were burning behind thick walls of crepe. Hundreds of carriages and thousands of pedestrians followed the hearse, which was hidden by flowers. When the inventory of his estate was made, it was discovered that while Nicholai Rubinstein had lived like a prince, he had died in the poverty which is the lot of the majority of musicians."

Many of Nicholai Rubinstein's pupils became famous pianists. Like his brother Anton, he was continually given honors and medals.

"Music Exalts Life."—S. M.

HAROLD SAMUEL

HAROLD SAMUEL, the famous English pianist, who has won great success the world over with his incomparable interpretations of Bach's music, comes of a distinguished musical family. His father's uncle was a well-known singing teacher and composer, and a great friend of Lord Byron. On his mother's side Samuel is descended from a well-known Baltimore family. He was born in London, May 23, 1879.



Samuel has played the piano as long as he can remember. He learned the notes from his sister in one lesson, and then had a rapid succession of other teachers. At one time he planned to study with Theodore Leschetizky in Vienna, but his health broke down and he had to return to England. He received the bulk of his piano training from Edward Dannreuther of London (brother of Gustav Dannreuther of New York). It was he who inspired Samuel with his interest in Bach. Before going to the Royal College Samuel studied for a short time with Albeniz, Schoenberger, and Michael Hamburger. After graduation from the Royal College, Samuel gave his first public recital at the age of twenty-one in Steinway Hall, London. After an absence of several years, during which he devoted himself to theory and composition as well as to studying Bach, he returned in 1919 to the concert stage, giving the same program (the thirty variations) that he had presented in his first public recital. It was an outstanding success. He was hailed immediately as one of the great pianists of England. In 1921 Samuel attempted something which had never been tried before; he gave six recitals on six successive days, devoting them entirely to the music of Bach, playing all from memory, and never repeating—not even in encores—a single composition. The risky venture proved an enormous success, and he has repeated it many times, not only in London but throughout England and in New York.

In the autumn of 1924 Samuel paid his first visit to America, coming at the invitation of Mrs. Elizabeth Sprague Coolidge to play at the Berkshire Festival. He intended to give only two recitals, both in New York, but his success was so extraordinary that he also played in Boston. He appeared with the Beethoven Association in New York and was engaged to play at Yale, Bryn Mawr, and Vassar Colleges before returning to England. Few artists have ever received such universal and unqualified endorsement. All the New York critics and the concert public insisted on hearing him.

From the leading orchestras came requests for his appearance, but he had to return to Europe, where he was engaged for a tour of Belgium,

Spain, Holland, and Germany. His tour of the United States during the season 1925-26 was an answer to numerous demands.

Samuel is almost the only pianist who has as great resources in phrasing as a violinist has perfect command of the bow. Hence his audience has the easiest time imaginable. It requires no conscious effort of concentration to listen. One is carried along, marveling at the beauty of each dance tune in the "Partitia Suite," impelled to enjoyment of the argument of each fugue, and surprised afresh, however well one knows them, by the way in which the "Preludes" forecast the romantic period.

It is hard to recall any other pianist indeed, even among the greatest, who makes Bach quite so winning, so human, so convincingly beautiful. The academic face of Bach glows with warmth and humor as Samuel elucidates this or that cunning little bit of counterpoint or obstinately repeated sequence which the old master employed with obviously playful purpose.

He is the recipient of many signal honors, and is on the piano teaching staff of the London Royal College of Music.

GYORGY SANDOR

GYORGY SANDOR, Hungarian pianist, was born in Budapest in 1914.

In a family of four boys and one girl, all of whom inherited a love of music from their mother, the pianist and his brothers and sister formed a chamber music ensemble and played together hour upon hour. But Gyorgy is the only Sandor who gained renown through his music.



A piano student of the Hungarian composer-pianist Bela Bartok and a pupil in composition of Zoltan Kodaly, Gyorgy made his professional debut in his native Budapest, at the age of eighteen. Although his early evidences of talent were of prodigy calibre he waited until maturity before launching the career which has brought him fame throughout the world.

Immediately following his debut, the young pianist was in demand as soloist with the leading symphony orchestras of Europe, and for seven years devoted his concert activities to the European continent, touring the principal cities of Hungary, Austria, Poland, Latvia, Finland, Sweden, Denmark, and England. News of his musicianship traveled before him to the United States, and his debut in Carnegie Hall, in 1939, won immediate recognition of his artistry from the press and public of this country. After half a year fulfilling demands of United States audiences for his concerts, Sandor was called for the first time to South America, where his fame was sustained in season after season successes.

From 1942 to 1944 Gyorgy Sandor was in the service of the United States Army, with the Signal Corps, Intelligence, and finally a Special Service School, before his honorable discharge. Out of khaki he immediately returned to the piano, presenting two Carnegie Hall recitals and other extensive concert series in South America during the year following his release.

Highlights of his post-service activities include every-season tours throughout North and South America and ever increasing prestige as an orchestral soloist.

On February 8, 1946, Sandor fulfilled a musicianly trust, which caused the entire music world as well as himself mingled joy and sadness. With the Philadelphia Orchestra under the direction of Eugene Ormandy, Gyorgy Sandor presented the world premiere performance of Bela Bartok's Third and last Piano Concerto, written by the world-famed Hungarian composer on his deathbed. At concerts both in Philadelphia and New York City, one of which was broadcast nationwide over CBS, Sandor gave complete fidelity of expression to the inspiration of his teacher, friend, and fellow-countryman.

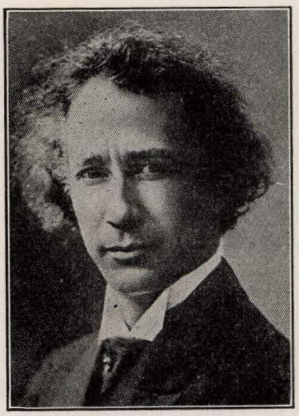
The Philadelphia Inquirer wrote: "Not only did the young Hungarian pianist display a flawless and flexible technical equipment. Most important, he brought to bear a poetic temperament and sensitiveness of feeling that found expression in a tone of winning beauty. The concerto emphasized the fact that Bartok was first and foremost a pianist. And he could hardly have had a more felicitous interpreter than Mr. Sandor, who was recalled by the audience with spontaneous fervor of applause."

Gyorgy Sandor is an unassuming, serious-minded musician of exceptional artistry. His tone has warmth, lustre, and nobility, and his playing is of the virtuoso calibre.

A female musician once played for De Pachmann. When she had finished, she asked him: "What do you think of my execution?" De Pachmann replied: "I am in favor of it!"

EMIL VON SAUER

EMIL VON SAUER, who at the height of his career ranked among the world's greatest pianists, was born October 8, 1862, in Hamburg. His mother (nee Gordon), born in Scotland, was his first teacher in piano. But Anton Rubinstein heard him play when quite young, and recommended his being sent to his brother Nicholai Rubinstein at the Moscow Conservatory, where he remained for two years (1879-81). Later he made the acquaintance of Liszt, who became his friend and counsellor, and with him he studied at Weimar (1884-85).



England in the nineties became the field of von Sauer's triumphs after he had made his Berlin debut in the Singakademie in the presence of the imperial family, January 13, 1885. Then St. Petersburg hailed his art, and soon Vienna became his second home. He lived there from 1901 to 1907, and from 1915 taught at the Vienna Conservatory as professor at the Meisterschule fuer Klavierspiel.

This man with the attractive face had everything necessary for the pianist, dignity, breadth, and depth. He had enough temperament for ten players but was wonderfully controlled. His individuality was almost as well defined and as fascinating as that of Paderewski or Hofmann. Sauer's technique and expression were hailed by critics the world over for its accuracy and neatness. Entitled to the "von" in his name, since he had been knighted by the Austro-Hungarian monarch in 1917, to music-loving audiences he remained Emil Sauer.

His first appearance in America was in New York in 1899. As a composer Sauer, like Chopin, devoted himself exclusively to the piano.

He wrote his autobiography "Meine Welt" and composed two piano concertos in E minor and C minor; two piano sonatas; and thirty-three concert etudes. He edited the complete works of Brahms and Scarlatti and the pedagogic works of Pischna, Plaidv, and Kullak.

Sauer received many honors during his long career. He was appointed chamber virtuoso by the royal courts of Saxony, Romania, and Bulgaria, and became a knight of the Legion of Honor in 1917. He was an honorary member of the Gesellschaft fuer Musikfreunde in Vienna.

Critics praised him as "troubadour of the piano," and were charmed by his Old World interpretations of Chopin, Schumann, and Liszt.

Emil von Sauer died April 28, 1942, in Berne, Switzerland.

ARTUR SCHNABEL

ARTUR SCHNABEL, the eminent pianist, composer, and pedagogue, was born in Lipnik, Czecho-Slovakia, April 17, 1882. At six he was a piano pupil of the famous Hans Schmitt, known to all students for his numerous exercises for the piano. In 1888 the boy was placed under Leschetizky in Vienna, where among his fellow-students were Ossip Gabrilowitsch and Mark Hamburg. He was graduated from these classes in 1897. During those years Schnabel devoted himself to a virtuoso's career, specializing in the music of Brahms and Beethoven.



At Leschetizky's home he met with the leading musicians of the period. Once he played for Johannes Brahms, who exclaimed, "How in the name of heaven can such a young boy play all this so correctly?"

After six years of study with Leschetizky, Schnabel began his concert career. In addition to his own solo performances he gave sonata recitals with Carl Flesch, famous violinist, and later joint recitals with his wife, Therese Behr, a Lieder singer. His reputation grew rapidly and soon he was in demand throughout Europe. He appeared as soloist with all the major European symphony orchestras.

Following World War I, he was generally recognized as one of the foremost pianists in Europe. In 1919 he was honored with an honorary professorship by the Prussian State.

In 1922 he made a brief visit to the United States, then returned to Europe, remaining there for the following eleven years. In that period he supplemented his concertizing with teaching, and achieved a world reputation as teacher of the piano. For many years his beautiful home at Lake Como in Italy was famous as the workshop of young pianists about to enter upon a concert career. Many of them subsequently achieved fame of their own.

It was at the invitation of Serge Koussevitsky that Schnabel came to the United States in 1933 to participate in a festival of Brahms' music with the Boston Symphony Orchestra. Schnabel performed the two Brahms concertos with the orchestra.

Without difficulty, he filled Carnegie Hall to overflowing seven times in 1935, when he presented a monumental cycle of all the Beethoven piano sonatas.

Although his greatest success has come with Beethoven music, of which he is the foremost exponent and authority, he also is known as a distinguished interpreter of Bach, Brahms, Mozart, Schubert, and Schumann. He has devoted considerable time to composition. Oddly enough, considering

that he limits himself to the classic masters when he performs in public, his compositions are all in the ultra-modern vein.

Schnabel has also devoted considerable attention to the study of theory, pursuing his courses under the famous musicologist Eusebius Mandgezcewski. He has composed a piano concerto, a string quartet, a dance suite for piano, a sonata for violin alone, and numerous other works. As a composer he belongs to the impressionistic school.

Together with Carl Flesch, Schnabel edited Mozart's violin sonatas for the Peters Edition. With Flesch and Hugo Becker, he organized the famous trio, which toured all over Europe.

Few contemporary pianists have succeeded so thoroughly in establishing themselves with the musical publics of Europe and America. He has appeared repeatedly as soloist with the world's leading orchestras, under such masters of the baton as the late Artur Nikisch, Weingartner, and Mengelberg. His interpretations of Brahms and Beethoven are considered superb examples of their order. Olin Downes wrote in the Times: "There is reason to marvel at the perfect proportion, the depth of thought, and the genuineness of feeling that Schnabel conveys. His is an art that recognizes at the same time the grand line and the most significant finish of detail."

Schnabel is a short, stockily framed man, with a large well-formed head, covered with thick bristly hair. He has an erudite and highly cultured personality. Kind and genial, he is the beloved and esteemed friend of most contemporary great musicians. Brahms was one of his admirers, as well as the late Anton Rubinstein, of whom Schnabel cherishes the fondest memories.

Schnabel was reluctant to compare music of the past with contemporary compositions. "Rubbish was being written two hundred years ago and rubbish is being written today," he commented. "Masterpieces were turned out in the past and will likely be produced again. Genius—in performers and composers—belongs to no one age.

"Hindemith and Schoenberg are my good friends," he continued, "but I do not play their music. Not because I do not like it, but because something within me compels me to devote myself to the great composers of the past."

His two sons now make their home in this country. Stefan Schnabel is an actor. Karl Ulrich Schnabel, following in the footsteps of his famous father, is a concert pianist.

Karl Ulrich was born in Berlin August 6, 1909. He attended the Berlin State Academy, studying with Leonid Kreutzer. He made his debut in 1925, after which he appeared with leading orchestras in England, Germany, Austria, France, Switzerland, and Russia.

His first American tour took place in 1936-37; he played solo and in chamber music with the New Friends of Music in Town Hall. He gave his first New York recital February 23, 1937. Karl Ulrich is also a gifted conductor.

RUDOLF SERKIN

ALTHOUGH BORN IN EGER, BOHEMIA (later Czecho-Slovakia) March 28, 1903, Serkin is, by background and education and career, an international figure. His parents were Russian. His musical studies centered in Vienna. His home for years was in Basel and his citizenship is Swiss. Since the outbreak of World War II he has lived in this country, where two of his four children were born. He makes his permanent home in the Vermont hills near Brattleboro.



The Serkin family was poor. The elder Serkin, a basso, could not earn enough money singing and was forced to turn to business for a living. There were eight children, all naturally musical, but "Rudi" was the only one to show talent. He was unmistakably a child prodigy. At four he played the piano and read music at sight. But, despite real financial want, his father refused to exploit him. He did not want a *Wunderkind.* Rudi was to be a real artist or none at all.

Upon advice of the celebrated pianist Alfred Gruenfeld, the boy was taken to Vienna and placed under the tutelage of Professor Richard Rober. He made his debut in 1915 with the Mendelssohn Concerto, with the Vienna Symphony Orchestra under the Czech conductor Oskar Nedbal. The concert was a great success and Serkin had several tempting managerial offers. But his father was still adverse to a premature concert career, and so Rudi kept on studying the piano, and also composition with Arnold Schoenberg.

In 1920 Serkin was seventeen. The first war was over. And all Europe was open to him. He wanted to leave Vienna. He wanted to see the world. He wanted to go to Paris.

Travel was troublesome at that time and it was with difficulty that he obtained a reservation on the train. Then, characteristically, he arrived at the station too late and missed it. There was no other reservation available for three weeks, and the young man was heartbroken. He started home and on the way met a friend who tried to cheer him up. "Come to my house tonight," he said. "The violinist Adolf Busch will be there. He is looking for a good pianist to play sonata recitals with him. Perhaps you will suit him."

Serkin agreed. That night he met a blue-eyed, kindfaced man about thirty—the man who was to change his life.

They played together for several hours, Busch, member of a famous musical family and himself already firmly established in the concert world, and Serkin, poor, unknown, and seventeen. At the end Adolf Busch said, "We will tour together in the spring. But now you must go to Berlin. You

can live at my house and work there until the tour begins." And so, instead of going to Paris, Rudolf set out for Berlin.

Serkin made his Berlin debut in the Bach Brandenburg Concerto No. 5 in D major, playing with a chamber orchestra headed by Alfred Busch. The applause was so terrific that Busch leaned over to his young colleague and suggested that he give an encore. Shy, bewildered, Serkin thought for a moment, then sat down to play. His encore, "The Goldberg Variations of Bach," lasted fifty-five minutes.

Serkin soon was recognized as an artist of top importance. His name and fame spread. He gave recitals everywhere, appearing with the principal orchestras of Europe. He gave sonata recitals with Adolf Busch and assisted the Busch Chamber Music Players in festival performances in Italy and England.

In 1933 Serkin came to the United States for a brief visit, to play with Busch before a specially invited audience at the Coolidge Festival in Washington.

Eventually, in 1933—after the advent of Hitler—they all settled down together in Switzerland. In 1935 Serkin married Irene Busch, the violinist's daughter. When the war broke out they came to the United States to live.

His debut in the United States came when Toscanini chose him as soloist on February 20, 21, and 23, 1936, with the New York Philharmonic-Symphony Orchestra. Serkin was launched on an American career, which has since remained on a unique level of achievement and activity.

Lawrence Gilman, distinguished critic of the Herald Tribune, wrote: "Mr. Toscanini presented a new pianist and a forgotten piano concerto, both charged with genius. The new pianist was Rudolf Serkin, long eminent in Europe. The forgotten Piano Concerto was the last Mozart composed. Serkin played with a brilliancy and elan, an unfaltering security of technique and taste and musical intuition, which brought the thunders of the audience's approval crashing about his ears."

Serkin's private life revolves around music and his family. There is always chamber music in either the Serkin or the Busch households, which are adjacent in Brattleboro, Vermont. With Adolf Busch as violinist, Hermann Busch as 'cellist, Irene Busch-Serkin able to fill in as either violinist or viola player, and with the other members of the Busch Quartette apt to be around, music begins anywhere, at any time.

By universal acclaim Serkin is one of the few ranking piano virtuosi of our time. But he is also the piano partner in the internationally famous sonata team of Busch and Serkin.

All phases of Serkin's rare art have been immortalized on his Columbia Masterworks recordings. His performances of the Beethoven "Emperor" Concerto with Bruno Walter and the New York Philharmonic-Symphony, and of both the Brahms Piano Concerto No. 2 and the Schumann A Concerto with Eugene Ormandy and the Philadelphia Orchestra, have been hailed by top reviewers from coast to coast as definitive projections of these masterpieces.

Serkin has also recorded a number of Beethoven sonatas, including

the universally beloved "Moonlight" and "Kreutzer" Sonatas for piano and violin, which he made with Busch.

Chamber music enthusiasts treasure the recording of the Schumann Quintet in E flat major in which Serkin joins the Busch Quartet, and the Bach Brandenburg Concerto, by the Busch Chamber Players, in which Serkin is the pianist.

ABBEY SIMON

A NEW YORKER BY BIRTH, ABBEY SIMON received part of his academic education and his major musical training at the Curtis Music Institute in Philadelphia, which he entered when he was twelve years old. After studying with David Saperton and other distinguished teachers, he was graduated from Curtis in 1939 and shortly after won the coveted Naumburg Award, which carries with it a Town Hall debut.



Successful concert performances in many music centers and frequent appearances on radio programs under the direction of Leon Barzin gave further proof of the talent, catholic taste, and dazzling yet carefully controlled technique of the young artist, exemplifying—in the words of another critic—that "he is on the friendliest terms with all schools and styles of music."

During the summer of 1946 Abbey Simon appeared as soloist under Dimitri Mitropoulos at the Philadelphia Dell. The Evening Bulletin wrote on July 10, 1946: "Mr. Simon is an artist to his fingertips. His tone . . . is of lovely quality and his style and feeling for Chopin's music, plus his youthful and unassuming personality, earned him one of the finest successes enjoyed so far this year."

Soon after he played with the New York Philharmonic at the Lewisohn Stadium under the baton of Efrem Kurtz, and also with the Minneapolis and Buffalo Symphony Orchestras. Leading conductors have given high praise and encouragement to the artist, who is rapidly becoming an important figure on the American musical scene. After his Carnegie Hall recital on February 23, 1949, the critics in New York wrote: "Mr. Simon is endowed with a big pianistic technique, and he is, fortunately, using it to recreate music in a manner that engenders high esteem" (Harriet Johnson in the Post). And R. P. of the Times: "Poetry, musicianship, and technique have characterized Abbey Simon's piano playing since his debut nine years ago. And they have grown as he has progressed. On the basis of his recital last night at Carnegie Hall, one would add a fourth attribute, mastery. His performances of the three pieces of Ravel's Gaspard de la Nuit were really quite remarkable. They required a listening ear as sensitive as his own, but the attention was rewarded with impressions of the utmost subtlety and

strangeness, for Ravel was a marvelously imaginative composer. He played them so that they had atmosphere and characterization, while remaining clear in musical outline."

ZADEL SKOLOVSKY

BORN OF RUSSIAN PARENTAGE in Vancouver, Canada, in 1916, Zadel Skolovsky considers Los Angeles his home town, because his parents moved there when he was only a few months old. His training began at the age of five, with playing by ear of the pedal organ and the piano; his formal instruction began in Los Angeles at eight, at which time he started to study both piano and violin.



His mother made it a point to take him to any major recitals in the California metropolis; when he was eleven she escorted him to a recital by the well-known English pianist Benno Moiseivitch, for whom the youthful musician afterwards auditioned. Moiseivitch was so interested in the youngster, who by this time was playing both violin and piano, that he wrote to Mrs. Curtis Bok, warmly recommending that she admit him to the Curtis Institute of Music in Philadelphia, of which she is a principal patron.

There were no vacancies at the Curtis Institute in piano classes, and young Zadel was admitted as a violinist. The piano finally won out after two years.

After a period of study under Leopold Godowsky, who awarded the promising young pianist a scholarship in his master classes which continued until the former's death, Skolovsky made his professional debut in a Town Hall recital as winner of the much coveted Naumburg Award in 1939. In the same year he played the Richard Strauss "Burleske" with the NBC Symphony, and at Lewishon Stadium with the New York Philharmonic-Symphony under the baton of Alexander Smallens.

Skolovsky first achieved that major milestone of any serious musician's career—a solo recital in Carnegie Hall—early in 1941; a year later he was heard with the National Orchestral Association under Leon Barzin's direction; and in 1945 he was summoned by the directors of the nation's oldest orchestra, the New York Philharmonic-Symphony, to fill in at the last moment for the indisposed Josef Hofmann. This appearance was such a success, and his performance of the Tschaikowsky Piano Concerto so well received, that he was immediately re-engaged for another appearance during the next season.

The New York Herald Tribune wrote: "A phenomenal technique. His playing was remarkable for its triumphant solution of the technical

problems involved, its clarity, brilliance, and assurance. His playing disclosed much imaginative sensitiveness and expressive understanding, admirable delicacy of shading."

LEO SMIT

LEO SMIT, young American pianist and composer, was born January 12, 1921, in Philadelphia, of Russian parentage. He was only six and a half years old when his consuming interest in music became apparent. His father, Kolman Smit, a violinist member of the NBC Symphony, sent him to the Curtis Institute of Music, where he became a pupil of Isabelle Vengerova. Later he studied with Jose Iturbi. In 1931, when he was ten, Leo attracted attention in musical circles by winning the Gold Medal of the New York Music Week Association. But his family did not feel the time ripe for his professional debut until 1938, when he gave a recital at Wells College. The following year he made his debut in Carnegie Hall. Young Leo came through that ordeal with flying colors and, equally important, fine notices from the metropolitan critics.



In 1940 he gave his second New York recital at Town Hall. R. L. of the Times wrote: "As in former appearances, the young pianist revealed a big tone and much intensity. He is definitely talented, achieving his best results last night in the Nabokoff sonata." (Nabokoff was Leo Smit's teacher of composition.)

Leo Smit's record as a soloist with the NBC Symphony is a remarkable one. In 1943 he made his radio debut in the premiere of Kabalevsky's Concerto for Piano and Orchestra. The following year he was engaged for the performance of another important modern work, the Concerto of Arthur Bliss. The pianist appeared again in 1945, under Frank Black's baton. On that occasion he took part in the radio premier of Tschaikowsky's Fantasy for Piano and Orchestra. He played the same composition later with the New York Symphony Orchestra, conducted by Leonard Bernstein. "Mr. Smit had whirlwinds of octaves, flying scales, chord passages, dance rhythms, and what not to enunciate, which he did with abundant virtuosity," wrote Olin Downes in the Times.

After touring extensively through the United States, Smit gave his fourth New York recital November 7, 1945. He was acclaimed one of the outstanding young American pianists.

Leo Smit is also a gifted composer. His works have been presented by the League of Composers and broadcast over WNYC during the American Music Festival. He wrote the film music for "Garment Center," for the Office of War Information. Among his other major works are "Joan of Arc," "Five

Transitions and Epilogue," and "Hymn and Toccata" (all three for orchestra), Sextet for clarinet, bassoon, and strings, and Suite of Piano Pieces.

SOLOMON

SOLOMON (who is known by one name), a piano star of the first magnitude, was born in the East End of London in 1903. His father was a humble tailor without financial means. When Solomon was seven Mathilde Verne, pianist, took him under her personal care and prepared him for the concert stage. It was on June 30, 1911, that Solomon, at the age of eight, made his sensational debut with the Queen's Hall Orchestra in the Tschaikowsky Concerto, Sir Henry Wood conducting. The boy scored an enormous success. The enthusiasm on this occasion has seldom been witnessed at any recital in London, practically every member of the audience standing and cheering for several minutes after each selection. At another concert, the lad played such things as the G Flat Etude of Chopin, Scarlatti's A Major Presto, and Daquin's "Le Coucou." However, he carried his hearers along on a tide of pulsating rhythm which was irresistible. Since he was unable to reach the pedals, a piano was especially constructed for him.



On March 22, 1912, Solomon, at the age of nine, exhibited his wonderful gifts in a recital at Buckingham Palace before the King and Queen, Queen Dowager Alexandra, and other members of the royal family. He played a rather lengthy program of classical numbers and his auditors were delighted with his performance.

The boy was entirely at ease, and when he had finally finished his difficult program, he was told by the King to play a lighter composition called "The Teddy Bears' Frolic." Later, when Solomon was asked what impressed him most about this royal event, he replied, "The lovely box of chocolates the King gave me."

The same year young Solomon toured Europe, appearing in recitals, and also was featured as guest artist with orchestras conducted by such eminent leaders as Nikisch, Harty, Ronald, and Henschel.

Between 1918 and 1923 he retired from the concert stage in order to further his music studies. In 1925 Solomon made his first visit to the United States, being acclaimed by the critics as "one of the top pianists of the season." Solomon's second visit to the United States occurred in 1939, at the time of the visit of the King and Queen of England to New York's World's Fair, in order to appear as soloist with the New York Philharmonic in the world-premiere of the Arthur Bliss Concerto, conducted by Sir Adrian Boult. Of his performance Samuel Chotzinoff wrote, "The English

pianist played the difficult piano part with all the virtuosity Mr. Bliss had in mind. Here is a pianist of many gifts, among them the ability to convey genuine feeling."

During World War II Solomon played constantly for H. M. Forces, both in England and abroad. His visits included North Africa, Egypt, Palestine, Malta, Gibraltar, France, Belgium, and Holland. On one occasion, not long after the restoration of France, he was actually playing within a mile of the firing line.

In 1945 he devoted two months to India and the Far East, visiting Burma, Singapore, Bangkok, and Saigon. He gave thirty-six recitals in fifty-one days, which entailed flying some thirty-five to forty thousand miles. Solomon is one of the very few pianists who have been on the English Honours list. In 1946, for his service to music and for the very large number of charity concerts, he was awarded the C.B.E.

Solomon's first American coast-to-coast tour started with a recital at Carnegie Hall, February 12, 1949. The author of this book attended. It was a memorable and unforgettable event. Solomon has proved himself one of those rare exceptions—a prodigy unspoiled by early triumphs—now accepted as one of the greatest living masters of his instrument. He was enthusiastically acclaimed by the large audience and critics. Said the New York Times: "Solomon, the English pianist, proved himself worthy of using only his last name yesterday afternoon. Music, as it was projected through his fingers in his recital at Carnegie Hall, was communication of the highest order: eloquent, searching, warm, and deeply satisfying.

"It was immediately apparent that he could accomplish any technical feat necessary, and do it gracefully in every dynamic. But the listener quickly forgot the ease with which the artist manipulated the keyboard, for it seemed the least important aspect of the event. Musical continuity enveloped the imagination and swept it along.

"Beethoven's Sonata, opus 2, No. 3, emerged as if it were born yesterday. Solomon made it sound as rich and on as grand a scale as any of the later works. From the caressing, singing tone of the slow movement to its sudden shouts, every turn became inevitable, but with surprising freshness. The intensity was so great as to make one mentally fill in the notes in the long, melodic skip near its end.

"In a final group of Chopin works the melodies floated out with gracefulness and ease, which came from depths of understanding too fundamental to be described as merely elegant or poetic. The Fantasie in F minor, opus 49, with its ecstatic second theme, and the Nocturne in D flat, opus 27, No. 2, were satisfying as the exhalation of a deep breath; and the Polonaise in A flat was brilliant."

Said the Herald Tribune (Francis D. Perkins): "Solomon, who made his first American appearance in ten years yesterday afternoon in Carnegie Hall, has long been known as one of England's foremost pianists, and this recital, which ranked among the most memorable events of its kind that have taken place in that auditorium in many seasons, convincingly illustrated the reason for this reputation. The program called for a compre-

hensive exhibition of its interpreter's talents, and Mr. Solomon played it as if he were a specialist in the works of each of the six composers who were represented in it. . . . His tone, pervasively musical, was remarkable for its unusual span of color and timbre, ranging from crispness to singing lyricism and imposing sonority; the most notable point was the manner in which the tonal hue and quality were suited to the varying requirements of the music.



Solomon at seven, with teacher Mathilde Verne

"With this, there were taste and flexibility of phrasing, a finely graded dynamic scale, and a consistent sense of dynamic and expressive proportion; climaxes were cumulative and convincing, never premature, and achieved with a sense of waxing emotional tension. The close of the Bach fugue was dignified and imposing, achieving sonority rather than mere loudness. The Beethoven sonata was performed with an expressive range which presented it as music already illustrating Beethoven's genius rather than as an early and presumably immature work. He was warmly received and was called upon for considerable playing in addition to the generous prescribed list."

Wrote the Telegram (Louis Biancolli): "A new high in the season's keyboard artistry was reached in Carnegie Hall Saturday by the British pianist Solomon—an infrequent guest who prefers to space out his visits at intervals of ten years. While Saturday's crowd was by no means record-breaking—which it should have been—the ovations that came Mr. Solomon's way should persuade him to scale his local appearances to seasonal regularity. Even one Solomon concert a year ought to tone up the whole field. For Mr. Solomon is the kind of pianist who makes you forget all about technique and concentrate on the more subsurface features of the art. You may say he begins where technique ends and poetry and style take over. The notes become a means instead of an end in themselves. . . . It was a deeply satisfying session with such masters as Scarlatti, Beethoven, Schumann, Debussy, and Chopin. The tone was more than a matter of simple dynamics; whether Mr. Solomon applied more or less of it, it always gave off the right shade in the build-up of mood. Like the technique itself, Mr. Solomon's control was so complete it became irrelevant. He made everything seem simple and unforced—even a raging sea of feeling like Schumann's F sharp minor Sonata. . . . If I had to choose the one unforgettable moment of Saturday's concert I would probably single out the slow movement of Beethoven's C major Sonata (opus No. 3). I have heard the adagio done beautifully several times, but I never heard that handful of notes speak volumes the way they did Saturday. Don't ask me for Mr. Solomon's first name. No program ever prints it and no music dictionary has ever divulged it. What will happen if and when the British crown decides to knight him is anybody's guess."

And the Sun (Irving Kolodin) : "Solomon is one who presides over his music in dignity and justice, rendering to such works as the A minor prelude and fugue of Bach (as Liszted), a Scarlatti sonata, the early C major of Beethoven (opus 2), and the F sharp minor of Schumann the tributes of complete pianistic poise and finely cultivated sensibility. There was an impression, as he played, that Solomon was listening, even as the audience; that it was his pleasure to enjoy the rich, resonant tone he produced, and his challenge to make it the means of a vital, imaginative musical experience. . . . Mere technic can hardly be a concern when music is so well served as it is by Solomon; but the darting lightness of his Scarlatti, the glistening sixths of the Beethoven finale, suggested that his fingers have fingers."

KARL TAUSIG

KARL TAUSIG was a Jew from Poland, whose Jews were bitterly denounced by Wagner, chiefly because the orthodox among them wore beards and gaberdines. Nevertheless, it was Tausig who devised the plan by which 300,000 thalers were raised for the building of Wagner's Bayreuth Theatre.



On a level with Liszt, Rosenthal, Anton Rubinstein, Hofmann, and Paderewski, Tausig was one of the greatest technicians of the piano, and one of the greatest interpreters ever known. Unfortunately his life was short, like Schubert and Mozart. He died at thirty. But in this short span he succeeded in reaching great heights. It can be said without exaggeration that as a virtuoso he stood second to none of his generation. Tausig's technique was perfect, a class by itself. By technique we mean not the nimbleness of fingers that conquers difficulties, but the art of producing elegantly and purely each separate tone. In this art there is something marvelous, something the mind cannot perceive. Great was Liszt's respect for Tausig. He once said about him, "Considered one of my best pupils, he exceeded me by the soulfulness and warmth of his playing. He possesses a great innate musical talent."

Karl Tausig was born November 4, 1841, in Warsaw. Till the age of fourteen he studied with his father, Alois Tausig, an excellent pianist and teacher, and a pupil of Berkley and Thalberg. Tausig spent the years 1859 to 1860 in Dresden, after which he resided in Vienna for two years, where he caused a furore not only by his piano playing, but as a conductor of the most complicated orchestral compositions by Liszt, Wagner, and Berlioz. In 1865, on invitation of his friend Hans von Buelow, he went to Berlin, where he received the title of court pianist and founded a high school for piano playing, which however, he left in the fall of 1870. Among his

numerous pupils, who afterwards became famous, was the pianist Sophia Menter, who was called "queen of all keyboards and hearts."

During the last years of his life even the most sensational successes did not make Tausig happy. He became a wretched, melancholy individual. One has tried to explain this change by his unfortunate marriage to the pianist Wrabelli, from whom he soon separated. Others attribute it to his deep philosophical speculations.

Tausig died July 17, 1871, in spite of the vigilant care of Countess von Krakow. Countess Kukhanova-Nesselrode, pianist and friend of Richard Wagner, visited Tausig during the last week of his life, endeavoring to convert him to Christianity, but the patient did not respond.

As a teacher Tausig exercised a great influence on the younger generation of pianists. Of his compositions only a few have been published; but his piano arrangements of Wagner's operas, Clementi's "Gradus ad Parnassum," and his own famous "Deux Etudes de Concert" present a degree of refinement and brilliance hardly rivaled in contemporary piano literture.

ROSALYN TURECK

ROSALYN TURECK, young American pianist, occupies a unique place in the international world of music. In the great music centers of the United States and Europe, critics, audiences, composers, conductors, and piano virtuosi alike, are agreed that Miss Tureck is one of the greatest living interpreters of Bach.



She was born in Chicago, December 14, 1914, of Russian and Turkish parents. At four she already showed an unusual gift for music by improvising on different instruments. At nine she made her first public appearance in a solo recital in Chicago. Between the ages of nine and sixteen she played with the Chicago Orchestra; won first prize of $500 in a Chicago piano contest, in which 15,000 children participated; gave two all-Bach recitals in Chicago; and won a fellowship at the Juilliard Graduate School.

It was the combination of exceptionally sane parents and her own fine sense of values that saved Tureck from the usual comet-like fate of the child prodigy. That she continued to study long hours every day, even after it became evident that she could have a great concert career still in her teens, is testimony to the rare discrimination and sense of responsibility that distinguish Tureck's approach to music. Though much of the Bach literature was at her fingertips when she entered Juilliard, Rosalyn Tureck, with the encouragement of Mme. Olga Samaroff-Stokowski, her teacher, managed to complete her Bach repertory and to develop in the repertory of romantic and modern com-

posers as well. At this time she devised a new theory of Bach that has been the basis of her subsequent career, and which she will incorporate into two books she plans to write about the composer.

One of the great thrills of Miss Tureck's life came when she won the Schubert Memorial Contest and the National Federation of Music Clubs' award of $1,000, while still a student at Juilliard. She was graduated in 1936, and received the Phi Beta award for "Excellence in Music and the Arts." In 1937, at twenty-three, Miss Tureck presented her first Bach series at New York's Town Hall, playing the complete forty-eight "Preludes and Fugues for the Well-Tempered Piano" and the "Goldberg Variations." She received the first Town Hall Endowment Award immediately after her New York debut. Since then she has appeared with the New York Philharmonic, the Philadelphia Orchestra, the Minneapolis, St. Louis, and Chicago Symphonies—in short, with every leading orchestra in the United States, under the batons of such distinguished conductors as Barbirolli, Ormandy, Mitropoulos, Golschmann, Lange, Kindler, Iturbi, Stoessel, Barzin, and Rodzinsky.

In addition to her virtuostic triumphs with Bach, Tureck is one of the country's leading teachers of the great classic master, having lectured extensively on Bach throughout the United States and given several master classes at summer music schools. She has been a member of the faculties of the Juilliard School, the David Mannes School, the Philadelphia Conservatory of Music, and Teachers College of Columbia University. She is at present on leave of absence from Juilliard.

After the outbreak of the war, when Myra Hess canceled her American tour of 1939-40, Miss Tureck was called upon to substitute for her.

As performer of unrivaled technical achievement, as interpreter of great perception and depth of feeling, as lecturer, teacher, and concert personality of extraordinary charm, Miss Tureck amply justifies the Herald Tribune's words: "Miss Tureck is not just an ordinary good pianist; she is invigorating; she is interesting; she is somebody!"

Several years ago she was practicing Bach at the Juilliard School under the watchful eye of her teacher, Mme. Olga Samaroff. Ernest Hutcheson, noted pianist, then dean of the school, came into the room and listened attentively. The interpretive perception and maturity of this gifted nineteen-year-old pianist burst upon him.

"How much Bach," Mr. Hutcheson whispered to Mme. Samaroff, "does this girl know?"

"All of it," she replied. "Every last piece and perfectly." Mme. Samaroff told him that in three years Miss Tureck had completed the large repertory of Bach she already possessed on entering.

Here are a few press comments:

"One of the few great living pianists. She invites no end of respect for the seriousness and incorruptible probity with which she approaches whatever task she sets herself. She brought to virtually everything she attempted a musical intelligence, an enviable dexterity and cleanness of technic, an unremitting feeling for the ceaseless vitality of Bach's counterpoint and a

notable sense of architectures" (Blyth Young, Ottawa Journal, November 9, 1946).

"If Rosalyn Tureck played five-finger exercises, her audience would find them fascinating and exciting, such is the perfection, imagination, and fire of her performance. The magic of her touch and the beauty and variety of her tone could transform a very mediocre piano into a precious instrument" (Isabel C. Armstrong, Evening Citizen, Ottawa, November 5, 1946).

Following her performance of the Brahms Concerto in B flat, with the Philadelphia Orchestra at Carnegie Hall, December 13, 1936, Lawrence Gilman wrote, "Miss Tureck played with a beauty and rectitude of feeling, a propriety of phrasing, a delicate and affectionate adjustment of dynamics and tonal values, which brought us movingly close to the exquisiteness of the music's thought."

Many of Miss Tureck's relatives today are professional musicians, and one cousin, William Myerowitz, is a nationally known painter whose pictures hang in museums throughout the United States. Miss Tureck's paternal grandfather was a famous singer, who toured Russia in concert for many years. Her father, Samuel Tureck, and her mother, both can trace their ancestors back over two hundred years through an unbroken line of rabbis and cantors in Turkey and Russia.

Because of the musical background of their forebears, music and scholarship took first place in her parents' lives, and quite naturally, in Miss Tureck's.

ALEXANDER UNINSKY

ALEXANDER UNINSKY was born in Kiev, February 2, 1910. He began his study at the Kiev Conservatory. At thirteen he went to Paris to continue his studies at the Paris Conservatory, whence he was graduated four years later, a first prize winner. He made the French capital his home until the outbreak of World War II.



Uninsky made his Paris debut in 1928, and met with such success that he was immediately engaged for additional concerts in Paris and an extensive tour of Spain and South America. Four years later he won the coveted International Chopin Competition, in which more than one hundred pianists from all countries competed. That was his introduction to international renown and an exciting world tour.

Among the many outstanding conductors under whose direction he appeared as soloist with leading symphony orchestras throughout the world were Mitropoulos, Kleiber, Monteux, Paray, and Defauw.

When the clouds of the Second World War began to loom large on

the horizon, Uninsky was in the midst of a concert tour of the Far East. He retraced his steps through the Suez Canal to French soil, reaching Paris in the spring of 1939.

With great difficulty he obtained permission to sail for South America, arriving in Buenos Aires June 1941.

He gave twelve successful recitals in the Argentine capital, then embarked on a South American concert tour which took him through Uruguay, Chile, Peru, Bolivia, Colombia, Ecuador, and Venezuela. In Caracas he obtained passage on a plane bound for Miami. From Miami he came to New York City, where finally he realized the objective which had buoyed him up through his long odyssey—a Carnegie Hall debut in 1942.

It took but one such recital to prove that here was one of the most remarkable virtuosos of the day. His technical equipment knows no bounds; his incredible execution of the fast and feathery octaves of the Brahms-Paganini Variations, the scales of the Liszt-Paganini Etude, which in his hands emerge like perfectly matched pearls, and his scampering zephyr-like double thirds of Chopin's Etude, indisputably place him in a special niche among top virtuosi.

On January 18, 1945, Virgil Thomson of the Herald Tribune wrote, "Uninsky is a completely accomplished musician."

Off stage Alexander Uninsky appears a small, slender, frail person. On stage, however, this impression is quickly dispelled when one hears him bring forth the avalanche of thunderous tones from the keyboard.

In the brief period of six seasons in the United States Alexander Uninsky has skyrocketed to a place among the handful of great keyboard titans of the day. Already celebrated in Europe before the war, and more recently in South America, Uninsky has won the highest acclaim in the United States.

De Pachmann once buttonholed Joseffy and said, "Do you know who are the three greatest pianists of all time?" Joseffy naturally prepared for a tremendous compliment, but De Pachmann answered his own question thus: "I, Liszt and Rubinstein."

SIGI WEISSENBERG

SIGI WEISSENBERG, the uncommonly gifted young pianist, was born in Sofia, Bulgaria, July 26, 1929. Sigi started his association with music while still an infant. His mother, Lillian Piha, a professional pianist, gave him his first lessons when he was six. After working with her for four years, Young Sigi began a period of study with the Bulgarian composer-pianist, Pantcho Wladigeroff. At this time his occasional recitals in public, both in Sofia and Istanbul, attracted the attention of such internationally known pianists as Alfred Cortot, Lazar Levi, and Dinu Lipatti.



When Sigi was fifteen he and his mother escaped from Nazi-occupied Sofia and fled to Palestine, where the youngster studied with Leo Kestenberg and soon became one of the permanent soloists with the Palestine Symphony Orchestra. During his three-year residence in Palestine, he gave ten performances a year with the orchestra, and recitals not only in the three major cities (Jerusalem, Tel-Aviv, and Haifa), but also in the settlements.

In 1946, after having played recitals in the Middle East, Egypt, and Syria the year before, Weissenberg expanded his horizon and set off on a tour of South Africa. The following year he came to the United States, where, before plunging into an American career, he worked intensively under the guidance of the late Olga Samaroff-Stokowski. Shortly afterwards, unheralded, he entered and won the Philadelphia Orchestra Youth Contest, playing the Rachmaninoff Third Concerto with the orchestra on November 12, 1947. Four months later, Sigi Weissenberg won the eighth annual contest of the Edgar M. Leventritt Foundation. The finalists were Abba Bogin, Leonid Hambro, Ronald Hodges, Grant Johannsen, Joyce Pauli, and Sigi Weissenberg.

The judges for 1948 were Nadia Reisenberg, Adolf Busch, Rudolf Firkusny, Arthur Judson, and Rudolf Serkin. The annual award is made by The Edgar M. Levintritt Foundation, in memory of Edgar M. Levintritt, well-known New York lawyer and music lover.

During the spring and summer of 1948 the young virtuoso made his first tour of Mexico, Central and South America. He gave a total of sixty concerts, twenty-five with orchestras under Eleazar de Carvalho and other distinguished conductors, in the capital cities of eleven countries: Cuba, Panama, Ecuador, Peru, Chile, Argentina, Brazil, Uruguay, Venezuela, Colombia, and Mexico. So infectious was his personality and so instantaneous his success, that an American soprano, touring South America at

the same time, reported in a letter to her New York manager that Sigi had become "the Frank Sinatra of the concert world here."

In Montevideo, the President of Uruguay was so enchanted with him that he remained in his box until after the last encore. The Buenos Aires Musical wrote, "A genuine prodigy. A great artist destined to be a top-ranking star," and the Diario Independente, Panama, "A marvelous artist . . . one of the great of the post-war period."

Sigi Weissenberg's recital debut in Town Hall in October 1948 was followed by a nationwide tour, and an engagement as soloist with George Szell and the Cleveland Orchestra. Robert Bagar of the New York Telegram declared, "Weissenberg has all the technique to begin with, with his ability to spin magical phrases, to give a line of melody the pulse and life of true song, to be languorous in languorous music." Francis D. Perkins wrote in the Herald Tribune, "His playing, indeed, revealed notable technical prowess and remarkable, while sometimes unduly unbridled, power. . . . The vigor of Mr. Weissenberg's playing in outspoken passages was amazing."

ISABELLA WENGEROVA

ISABELLA WENGEROVA, noted pianist and pedagogue, was born in Vilna in 1879. At the age of five she performed in public. Her first teacher was Goldenweiser (pupil of Mojesko, in Odessa); at fourteen, the girl entered the Vienna Conservatory, studying under Professor Dachs (teacher of De Pachmann) for three years, and from 1896 to 1900 with Leschetizki.



In 1905 Wenegrova was engaged by the St. Petersburg Conservatory to take the place of the famous Mme. Essipova. Two years later she was made a professor at the Conservatory and kept the post until 1921, when she came to New York to establish her own piano studio.

Wengerova's father, Afanasy, was director of the Minsk Bank. Her mother, Paulina, published a book at the age of seventy, under the title, "The Memoirs of a Babushka." Isabella is not the only musical celebrity in her family; her brother Vladimir was a gifted 'cellist, a pupil of Zeiffert in St. Petersburg. Isabella's brother Semyon was a professor of literature, critic, and writer, while her sister Zinaida was a writer of repute and critic of foreign literature in Russia.

Mme. Wengerova has been on the faculty of the Curtis Institute of Music since its inception in 1924. Among her outstanding pupils are Samuel Barber, Lukas Foss, Leonard Bernstein, Nadia Reisenberg, Zadel Skolovsky, Sylvia Zaremba, Jacob Latimer, and Cary Graffman.

JOSEPH WIENIAWSKI

In contrast to his brother Henry, Joseph Wieniawski was a favorite of fortune. His marriage to the daughter of the famous composer, Julius Schulhoff, brought him not only happiness but wealth. Joseph Wieniawski was a noteworthy pianist, as his brother Henry was a violinist. He was his brother's junior by two years, having been born May 23, 1837, in Lublin, Russia. He studied at the Paris Conservatory, where he won two medals. In 1853 he came to Weimar, where Liszt became interested in him and accepted him as a pupil. Later he toured with his brother through Europe, meeting everywhere with enthusiasm and financial success.



To complete his musical studies, Joseph Wieniawski studied theory under A. B. Marx in Berlin from 1856 to 1860, when he went to Paris and met with much success, often playing for Napoleon III. At Ober's insistence he became teacher at the Paris Conservatory, but left Paris for Moscow in 1865; there he was appointed professor at the Conservatory. He soon established his own school of piano playing, which prospered greatly. In 1875 he organized a musical society in Warsaw, whose director he was until 1876. He also was professor at the Brussels Conservatory for many years.

Wieniawski won recognition as a composer. He wrote a concerto for the piano, idyls, sonatas, tarantelles, waltzes, polonaises, etudes, capriccios, rondos, songs without words, impromptus, fantasias, fugues, cadenzas to Beethoven's C minor Concerto, and many other works.

In his book "My Long Life In Music," Leopold Auer writes of his meeting with Joseph Wieniawski:

"At a morning recital at the Salle Pleyel arranged for me by persons of influence in order to make it possible for me to continue my studies, I was assisted by the pianist Joseph Wieniawski, the brother of Henry the great violinist, whom at that time I knew only by name. I met the pianist Wieniawski in Germany. He played a sonata at my recital, a decided honor for me, who was no more than a young student, with hopes that lay all in the future, whereas Joseph Wieniawski, aside from the imposing relationship with his famous brother, was himself a personality. The day after my recital, in order to thank him for his kindness, I went to call at his rooms in the Hotel de Bade, which was at that time very popular with musicians. When I had explained the reason for my call, he received my thanks with dignity and a certain coldness. Nevertheless I plucked up sufficient courage to ask him for his photo. The albums containing a number of small photos were then at the height of their popularity, and every student, just as he

does today, yearned to add to his collection the autographed photos of the artists most in the public eye.

"To possess an album of this kind had always been my secret desire; so after my recital, when my father made me a present of one, Joseph Wieniawski was the first person to whom I turned for a pictorial contribution, because of our collaboration. I timidly explained what I wished of him. This is what happened.

"Wieniawski, stretched negligently on a lounge and employing the tone of a superior addressing his subordinate, asked, 'Have you a photo of Liszt?' I answered that, alas, I had none. 'Very well,' he said. 'Have you a photo of Thalberg?' Once more I replied in the negative. Thereupon Wieniawski, in a tone which mingled pride and regret, declared, 'Then I cannot give you my portrait.'

"Many years later, when I was dining with Henry Wieniawski in a London restaurant, I told him the story of his brother Joseph and the portrait. Henry, looking very serious, told me, 'You should have said to him, "Sir, if I had the portraits of Liszt and Thalberg, I should not have done you the honor of asking for yours." ' "

Joseph Wieniawski died November 11, 1912, in Brussels.

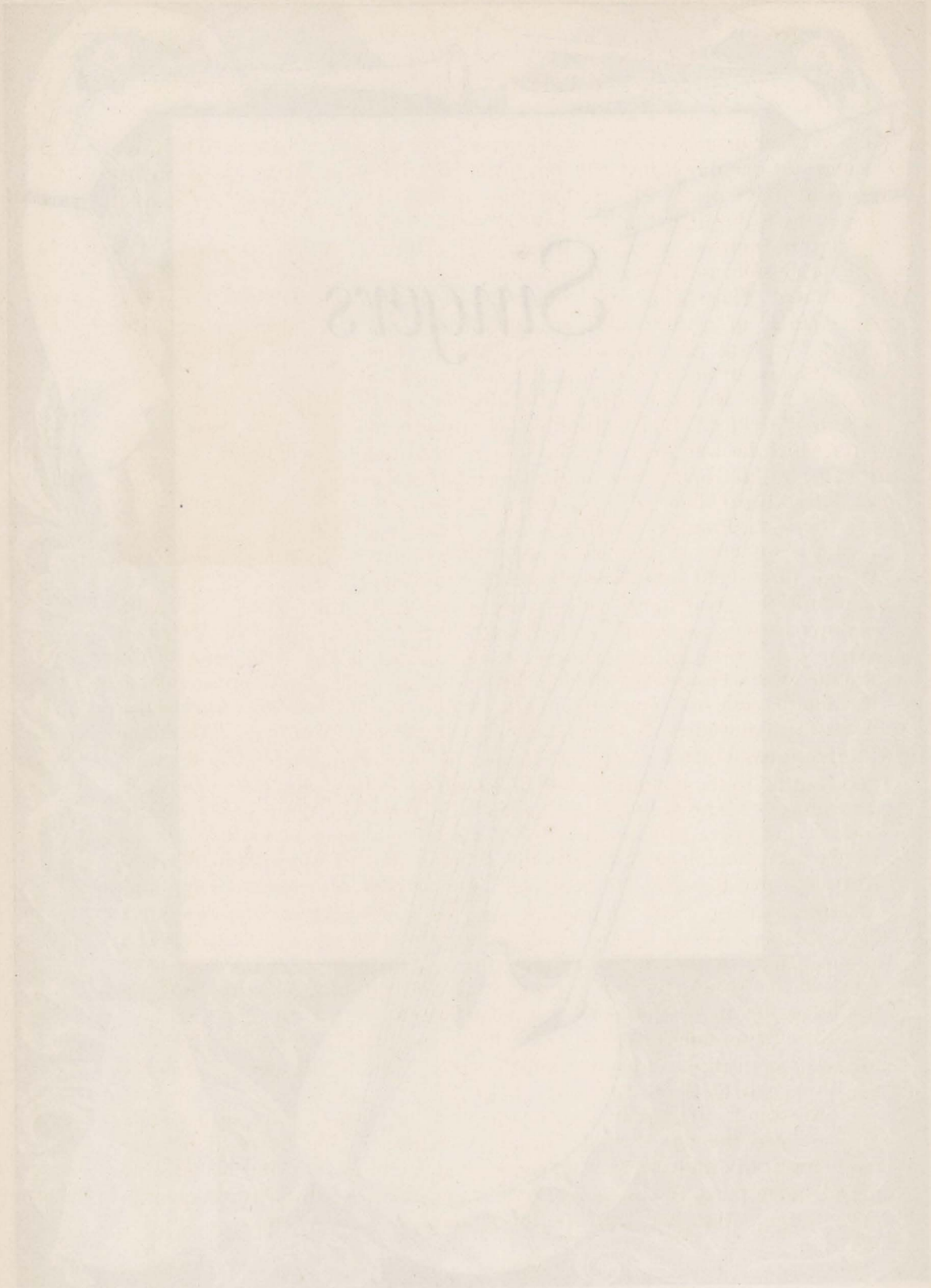
JASCHA ZAYDE

JASCHA ZAYDE, pianist, was born October 25, 1912, in Mercedes, Argentina, of Russian parentage. He came to the United States when eight months old. His father gave Jascha his first piano lessons when the lad was about four, and a year later he was given a scholarship at the Institute of Musical Art. At five he made his first appearance at Carnegie Chamber Hall, but his official debut as recitalist took place at the old Aeolian Hall, when he was nine years old. He received favorable press notices.

In 1926 Jascha won a fellowship at the Juilliard Graduate School, studying with Carl Friedberg, piano, Meyer Posner, theory and harmony, and Leon Barzin, conducting. Upon graduation he toured the United States and Canada both as solo recitalist and as an accompanist to outstanding singers and instrumentalists.

Jascha Zayde has written a String Quartet; two String Trios; a secular song for baritone, organ, and woodwinds; several transcriptions for two pianos; and a number of songs.


Singers



KURT BAUM

FRESH FROM HIS INTERNATIONAL SUCCESSES, KURT BAUM arrived in the United States just one day before war was declared in Europe. He scored an initial hit with the Chicago Opera Company as Rhadames in "Aida," a role that has come to be linked with his name. Other roles with this company were interrupted by a hurry call to Boston as a last-minute substitute for the celebrated Martinelli, and almost immediately afterwards, in a St. Louis production of "La Tosca," he was cast opposite Grace Moore. The following year he sang in the Teatro Colon in Buenos Aires and took part in the summer opera season of Mexico City. The tumultuous enthusiasm with which he was received everywhere paved the way for his Metropolitan debut in December, 1941, as "Don Alvaro" in Verdi's "La Forza del Destino."



Born in Prague, March 15, 1908, he was a medical student at the University there when friends discovered his phenomenal voice—a range that only the great Lauri Volpi could equal at the time. Hard study with private teachers, especially with Ellone Verna, was rewarded by a concert debut which brought him a three-season contract as first lyric tenor of the Prague Opera House, and during this period he made guest appearances at the State Opera in Vienna and Budapest and at the Paris Opera Comique. After further studies in Munich and Berlin, he also won first place in the International Voice Contest in Vienna, the prize bringing 10,000 shillings and leading to his operatic debut in Zurich in 1933, in the title role of "Il Trovatore." Meanwhile he was hailed with increasing enthusiasm for his concert and opera performances in all the music centers of Europe, among which were Copenhagen, Stockholm, London, Paris, Amsterdam, Warsaw, Antwerp, and Brussels. He made solo appearances with famous symphony orchestras under great conductors, such as Bruno Walter, George Szell, Eric Kleiber, Blech, Alwin, Papi, and Votto. He was engaged by Felix Weingartner for the opera in Basle and was heard there by De Sabata of La Scala of Milan. By that conductor he was persuaded to continue his studies at the St. Cecilia Conservatory of Rome.

Kurt Baum sang superbly. His voice virile and sure, "his powerful flawless top tones simply brought down the house," said Alexander Fried in the San Francisco Examiner, October 2, 1947.

"My whole life has turned on the pivot of chance," says Kurt Baum. 'It has been the lucky accidents that have altered the course of my life most drastically and have brought me good fortune." He cites as example the birthday party in his native Prague that started him off on his triumphant career. Everybody was singing at this party, and Baum was singing

too, when for the first time his friends insisted that he could be a great tenor if he tried. He could play the piano and the violin as a talented amateur, but it had not previously occurred to him that his voice was unusual.

It was another stroke of luck that Baum was then the amateur boxing champion of Prague. Boxing was a hobby he had pursued during his medical studies at the University. With awakening of his ambition to be a singer, he turned professional boxer and so was able to pay for his voice lessons. He is still proud of having boxed once with Max Schmeling and of the prizes he won at the University for swimming, diving, and sculling.

Here are some notices from the press:

"Kurt Baum wore Caruso's costume and came splendidly close to equaling the huge, robust, and wonderful vocal quality of his great predecessor" (Alfred Frankenstein, San Francisco Chronicle, October 2, 1947).

"Kurt Baum's Manrico was perhaps the best sung since the days of Lauri Volpi. His high C's packed a wallop and he sang throughout with rising sonority" (New York Times, November 20, 1947).

"Kurt Baum sang with the clearness of a virtuoso instrument. His voice was lovely to hear" (Robert Bagar, New York World Telegram, November 20, 1947).

In 1944, on D-day, Kurt Baum married the beautiful Renata Schall of Switzerland.

SIDOR BELARSKY

SIDOR BELARSKY, a graduate of the State Conservatory at Leningrad, and formerly leading basso of the Leningrad State Opera Company, was born December 27, 1900, in Odessa. He came to America in 1930. Within an astonishingly short time he was hailed as one of the leading artists of the day.



In his song recitals from coast to coast, and as soloists with such eminent orchestras as the Los Angeles Philharmonic, the Detroit Symphony, and the Toronto Symphony, his success has been overwhelming. Likewise in opera, Sidor Belarsky has been triumphantly received as leading basso of the Chicago Civic Opera Company, the San Francisco Opera Company, the American Opera Company of Los Angeles, and the New York City Center Opera Company.

"Sidor Belarsky, the Rocco, outdid his performance of the previous week in the sonority of his tone and authority of his style," wrote the New York Times December 18, 1944.

Belarsky recently returned from Rio de Janeiro, where he appeared

at the Teatro Municipal. His success was so great there that he has been re-engaged for the following season.

Now firmly established, he is featured on the outstanding concert course series in the leading music centers of the United States.

MARIO BERINI

MARIO BERINI, tenor of the Metropolitan Opera in New York, also a comparatively new star on the musical firmament, has already established himself in the front rank of younger artists. Berini, who hails from California, had no idea of making music his career. He intended to study medicine, and enrolled at Los Angeles Junior College as a pre-medical student. Alas for the proverbial "well-laid plans." Berini was cast for the lead in the college operetta. Came opening night, the plaudits of an enthusiastic audience, the thrill of singing—and Berini knew that music, not medicine, was his destiny.



He began his vocal studies in earnest, and shortly thereafter a radio talent scout, hearing him perform, engaged him forthwith. For some time Berini was soloist on his own program broadcast weekly over a West Coast station. Since he was in Los Angeles, it was only a step from radio to the movies; and soon the tenor was being heard in motion pictures—heard but not seen! Many a stalwart hero who suddenly burst forth into song, thrilling the movie fans with his glorious voice, was only going through the motions—it was Berini's voice that was heard. Some of the pictures in which Berini has sung are "One Night of Love" with Grace Moore, "Damsel in Distress" with Fred Astaire, and "Footlight Parade" with James Cagney. Making his New York debut in May, 1914, as Faust with the San Carlo Opera Company, he followed this with a sensational appearance as Rodolfo in the Philadelphia Opera Company's production of "La Boheme," and an engagement as soloist with the Philadelphia Orchestra under the baton of Eugene Ormandy. In response to an increasing demand for concerts in the United States, Canada, and South America, he has appeared as soloist with such leading orchestras as the New York Philharmonic, the NBC Symphony, and the Havana Philharmonic.

The Montreal Daily Star wrote on May 30, 1945, "Chief honors of the occasion were won by Mario Berini, who sang the part of Rodolfo."

"The finest singing in Montreal in many a moon," said the Montreal Herald, June 4, 1945.

"The surprise of the evening was Mario Berini! Mr. Berini sang superbly. This is a natural Italian tenor. A rendering of which this tenor can be proud!"—proclaimed the Montreal Gazette, May 30, 1945.

SOPHIE BRASLAU

THE ONLY CHILD OF Dr. Abel and Alexandra Braslau (nee Goodelman), who emigrated to America many years ago, Sophie, who was born on August 16, 1892, in New York City, of Russian parentage, received her general education in the public schools of New York, at Wadleigh High School, and from private tutors. She started her musical studies at the age of six.



She took piano under Alexander Lambert and voice with A. Buzzi-Peccia, Gabriele Sibella, and Dr. Mario Marafioti. At the age of twenty-one she was engaged for the Metropolitan Opera following an audition, and made her debut November 28, 1913, as Feodor in Boris Godounoff. She was a member of this institution for seven years, among her most important assignments being the title role of Charles Wakefield Cadman's "Shanewis," when it had its premiere, March 23, 1928.

Sophie Braslau was one of fortune's favorites. She had reached a foremost position among the great singers of the world and was counted one of the finest artists on the stage. She succeeded in opera and in concert, having "arrived" at an age when most singers are still in the midst of their studies. A serious student in her art, untiring in her efforts to advance, she mastered the singing of songs and their interpretation as few singers have at the end of a long career. The possessor of a beautiful voice, a contralto of rare quality, she was equally fortunate in her personality. She was beautiful and had a stage presence of charm and dignity.

Her concert debut was made in 1913, when at short notice she replaced Mme. Homer as soloist of the Richmond Festival, immediately gaining recognition for her splendid singing.

Following this introduction, she appeared in concert and recital throughout the United States, being heard with such leading organizations as the Boston, Philadelphia, New York, and Cincinnati Symphonies, and many others, as well as at the important festivals, including those at Worcester, Ann Arbor, and Cincinnati.

She finally decided to devote herself entirely to concert recitals and appearances with symphony orchestras.

Sophie Braslau did not merely sing beautifully. Like the great singers Chaliapin, Ruffo, and Bori, her voice conveyed every delicate shade of emotion and poetic value. She sang with perfect diction—in addition to her native English—French, German, Italian, Spanish, Russian, Hebrew, and Yiddish.

One of the most distinguished successes in her brilliant career was the

performance of the title role of Bizet's "Carmen" at Ravinia Park in Chicago. The part was written for a mezzo-soprano and its tessitura is high, but Sophie Braslau sang it without any difficulty whatsoever.

When the King of Belgium was visiting New York in 1920, it was Sophie Braslau who was chosen to greet him with her songs.

The illustrious singer died at her New York home December 22, 1934, following a year's illness. Miss Braslau was forty-three years old. She had continued her appearances in concert until the spring and summer of 1934, when she was heard with the New York Philharmonic Orchestra in Carnegie Hall in de Falla's "El Amor Brujo," under Toscanini, and in the same work at the Lewisohn Stadium.

CHARLES DALMORES

ONE NEVER KNOWS when the Muse is to touch one on the shoulder and show one the way to go. Giuseppe Campanari, the great baritone, began his musical career as a 'cellist, as did Toscanini and Campanini, the greatest Italian conductors. Charles Dalmores, the eminent French tenor, jumped from obscurity to prominence by forsaking the French horn and 'cello.



It is perhaps not generally known that this illustrious tenor began his musical life as a student of the violin, 'cello, and French horn. When he was twenty-three years old he became a professor at the Conservatory at Lyons, giving lessons on the violin and French horn. "When I was teaching," he says, "I considered myself rich if I made two dollars a day. It is to M. Dauphin, the celebrated basso, that I owe my position today. He had sung at Covent Garden for fifteen years, and had heard me singing snatches of music to my pupils. He pointed out a new road to me."

Charles Dalmores was born in Nancy, France, January 1, 1872. His musical instruction commenced at the age of six. He studied first at the Conservatoire at Nancy, intending to make a specialty of the violin. For a time he also studied the 'cello and managed to acquire a very creditable technique in that instrument.

Then he had the misfortune of breaking one of his arms. It was then he decided that it would be better to study another instrument. He chose the French horn. This he employed with much success. At fourteen he was already playing second horn in a theatre at Nancy. With the financial help of citizens of his native town, he entered the Conservatoire at Paris, where he studied very hard and succeeded in winning first prize for playing the French horn. For a time he played under Colonne, and from 1878 to 1894 in Paris with the Lamoreux Orchestra.

All this time he had his heart set on becoming a singer, but the very

mention of the fact was met with ridicule by his friends, who evidently thought it an obsession.

And then at twenty-three he found himself professor of the French horn at the Conservatory of Lyons.

It is of interest to mention that Dalmores tried repeatedly to enter the classes for singing in Paris. His voice was apparently liked, but he was refused admission upon the basis that he was too good a musician to waste his time in becoming an inferior singer.

"Goodness gracious!" he exclaimed in an interview. "Where is musicianship more needed than in a case of a singer? This amused me and I resolved to bide my time."

Where there is a will, there is usually a way. He devised all sorts of home-made exercises to improve his voice as he thought best. He listened to singers and tried to get the best points from them.

"I played in opera orchestras whenever I had a chance, and thus became acquainted with the famous roles. One eye was on the music and the other on the stage. During the rests I dreamed of the time when I might become a singer like those over the footlights.

"One day," he says, "an experienced teacher, Dauphin, who had been a basso for ten years at the leading theatre of Belgium, fourteen years in London, and later director at Geneva and Lyons, heard me singing and inquired who I was. Then he came into my room and said, 'How much do you get here for teaching and playing?' I proudly replied, 'Six thousand francs a year.' Then he said, 'You will study with me and some day you will earn as much as six thousand francs a month.' "

Dalmores could hardly believe that the opportunity he had waited for so long had come!

Dauphin had him come to his house, where he gave him lessons free of charge. Besides studying with Dauphin Dalmores also studied opera repertoire with Franz Emerich in Berlin. He became a prize pupil of the same Paris Conservatoire which at first had refused him admission to the singing classes.

After long and hard study, he made his successful debut as a singer in Rouen, in 1899. Later he sang at the Theatre de la Monnaie, Brussels, and Covent Garden. His American debut was made in 1906 at the Manhattan Opera House under Oscar Hammerstein, when the theatre was opened. There he remained till 1911, after which he sang for several seasons with the Chicago Grand Opera Company.

On January 3, 1908, he sang Julien in "Louise" at the Manhattan Opera House. One critic said, "Dalmores' voice was frequently of compelling beauty. The French tenor was in good form and, especially in his dramatic singing of the aria, proved himself well adapted, both vocally and temperamentally."

Charles Dalmores was regarded one of the most distinguished tenors. His reputation was widespread, for he had excited admiration in Bayreuth, Vienna, Paris, Italy, the United States, and most of the chief cities of Europe.

DORIS DOREE

AMERICAN BORN AND AMERICAN BRED, MISS DOREE, soprano, is a native of Newark, New Jersey. Her father played the piano, and her mother for many years had been a dancing teacher in Newark. Under her mother's tutelage, young Doris started dancing lessons as soon as she was old enough to toddle. She was an apt and eager pupil, and there was no doubt in the minds of any who saw the youngster perform that some day she was to be a great ballerina. As for singing, it never entered their thoughts that the child had anything more than an ordinarily pleasant speaking voice.



One of Miss Doree's first public appearances was as solo performer with a children's ballet at a concert at Asbury Park, New Jersey, where she gave a creditable interpretation of every ballerina's *pièce de resistance*—"The Dying Swan."

At the same time she was taking courses at the American Academy of Dramatic Art, for she fully appreciated the fact that to be a good dancer one must be a good actress as well, and in this her parents encouraged her.

After finishing school she became a member of the Radio City Music Hall *corps de ballet,* in which she danced until her mother's illness forced her to seek an outlet for her dancing that would enable her to spend more time at home.

Not long afterward she was awarded a scholarship to study singing at the Settlement School of Music in Philadelphia. She was accepted, and shortly after was selected as representative of the school to sing at a concert in honor of Albert Einstein. Her reception at the concert was the final touch to make the change in her career complete. From that time on dancing was incidental—the Metropolitan became her goal. This goal was achieved in the season of 1942-43, when Edward Johnson, after hearing her sing the entire first acts of Isolde and Aida, signed her for the Metropolitan.

The story is told of a prima donna of the Metropolitan Opera, who, during the rehearsal was not satisfied with the tempi set by the then young conductor, Maestro Arturo Toscanini. Leaving the stage in a highly overwrought condition, she sent the maestro a note, reminding him that she was the star, and that he should take the tempi from her, to which the maestro replied with another note. "Madame, don't you know that when the sun shines, you don't see the stars."

HERTA GLAZ

HERTA GLAZ, young contralto of the Metropolitan Opera, is one of the finest European artists to whom the United States opened its doors when World War II broke out.



Born in Vienna, Miss Glaz attended the State Academy of Music in that city. She made her debut when only eighteen at the State Opera in Breslau, and remained there for two seasons. She followed this with a year of concertizing in Austria, Sweden, Czechoslovakia, and Russia; in 1935 she was engaged as leading contralto of the famous Glyndebourne Opera Festival in England. That same season she appeared at the Prague House and participated in the Opera Festival at Interlaken, Switzerland, with the famous composer Ernst Krenek at the piano. Herta Glaz gave fifteen concerts devoted to song cycles by Krenek and seldom heard Lieder by Schubert.

In the summer of 1936 she joined the Salzburg International Opera Guild and attracted wide attention throughout Europe with her performance in Milhaud's famous opera "The Coronation of Poppea." She was heard for the first time in the United States in 1937, when Otto Klemperer brought her to this country to sing with the Los Angeles Philharmonic Orchestra in a performance of Mahler's "Lied von der Erde" and Bach's "St. John's Passion." Later, as leading contralto of the Salzburg Opera Guild, she toured the United States and Canada, singing in more than eighty cities.

Miss Glaz joined the Metropolitan as leading contralto during the 1942-43 season, and made her debut on Christmas night as Amneris in "Aida."

Having appeared at the Hollywood Bowl, with the New York Philharmonic-Symphony at Lewisohn Stadium, the Los Angeles Philharmonic, the NBC Symphony Orchestra, the Toronto Promenade Concerts, at the Detroit University Stadium, the Philadelphia Dell Concerts, and recitals throughout the country, plus nationwide broadcasts and appearances with the Metropolitan and San Francisco Opera Companies, she has proved one of the country's most popular artists. Before joining the Metropolitan, Miss Glaz sang with the San Francisco, Los Angeles, St. Louis, and Chicago Opera Companies.

ALMA GLUCK

ALMA GLUCK, one of the most successful of American singers, was born in Bucharest, Romania, May 11, 1884. She came to New York with her parents when a small child. Her maiden name was Reba Fierson, and she is said to have been employed as a stenographer in the office of a young lawyer in New York previous to her marriage to Bernard Gluck, which took place when she was quite young. It is said that one summer, while she was in the Adirondack Mountains, her singing as an amateur attracted the attention of a gentleman who advised her to see Signor Buzzi-Pecia for lessons. This she did, but with no idea of an operatic career. She merely wanted to learn to sing well, and with that idea worked hard. In three years she had a repertory of ten operas.



Arturo Buzzi-Peccia was a friend of Giulio Gatti-Casazza and Arturo Toscanini, and it was he who arranged to have Signor Toscanini visit him at his studio. By prearrangement, Alma Gluck called during the maestro's visit. Toscanini was attracted by her beauty and poise. When Buzzi-Peccia observed that Alma had a fine voice, Signor Toscanini asked her to sing. She sang for the maestro, and he immediately recommended her engagement at the Metropolitan.

Alma Gluck made her opera debut November 6, 1909. She had sung several days before as a member of the Metropolitan in a Philadelphia visit, as Gilda in "Rigoletto," a performance in which Tita Ruffo made his American debut in the title role. Her New York debut occurred at the New Theatre (later known as the Century), which was operated as an adjunct of the Metropolitan. Her first local role was Charlotte in "Werther."

During her first season at the celebrated institution she sang eleven different roles, appearing in "La Boheme," "Pique Dame," "Stradella," "Orfeo," "Maestro di Cappella," "The Bartered Bride," "Faust," and "Rheingold." Her opportunity to sing Marguerite at Baltimore came about through the illness of Mme. Alda.

Constant demands for appearances on the concert platform induced Gluck, like her colleague and close friend, Sophie Braslau, to abandon the operatic boards and devote her entire attention to that field. Possessing a voice of rare, penetrating quality, smooth and easy in production, and full of that soulfulness which is the heritage of the Jewish people, she was furthermore an interpreter of extraordinary intelligence. She did not discontinue her studies, coaching with Jean De Reszke and Marcella Sembrich after establishing the foundation of her career.

It was during this period that she gained her reputation as a recitalist.

In the period before the war there were perhaps only two other women—Ernestine Schumann-Heink and Johanna Gadski—whose names had such magical effect on box-office receipts. Her fame rested not only on the refinement of her singing, the delicacy of her style, and the intelligence and musicianship that informed everything she did, but also on her attractive appearance and personality.

Alma Gluck was cited whenever the question "Can Marriage Be Combined With a Career?" rose in the public prints. In 1923 she was interviewed for the Philadelphia Public Ledger, and said, "My career was unfair to my husband. My home life was not happy. How could it be? It was erratic and unnatural—the artist's life. I have a right to be happy and rebel at the loneliness of it now, but it its beyond my power to choose. I am fated to sing, to express myself. When I am singing, I am Alma Gluck, a unit, and the wife of no one."

However, in 1915, after divorcing her first husband, she married the celebrated Russian violinist, Efrem Zimbalist, and the second marriage proved a happy one.

There is a story that she first met Zimbalist in Nice, after her divorce, when she had gone abroad to study with Mme. Marcella Sembrich, and that Sembrich introduced them. Certainly they were together at Sembrich's villa, and Alma sang to his violin accompaniment. But Zimbalist was a musician too, and his life was lonely and erratic, and so they married. They admired each other as musicians; their work dovetailed, did not clash. In the summer of 1915, some one estimated, she sang $150,000 worth of lullabies to baby Maria Virginia.

She had one daughter by her first marriage, Abigail Marcia Gluck, known professionally as Marcia Davenport, musician, author of several books on music, including one on Mozart, and lately commentator for two broadcasts of opera from the Metropolitan.

With Zimbalist Alma had two children, Maria Virginia, who is Mrs. Ogden Goelet, and Efrem. The Zimbalists toured in concerts together, and one of the songs that audiences demanded was an English ballad, "Fiddle and I." The "I" in the song was the fiddler, but the public always thought of Zimmy as "Fiddle" and Alma as "I," for it told of going down the world together in fair or cloudy weather. When her career as an active artist came to an end, Mme. Gluck did not disappear from the musical scene. She became one of the most important figures in American musical life through her activities in behalf of music. She helped to found ensembles, societies for the propagation of music, and an organization to help needy artists.

She was one of the founders of the American Guild of Musical Artists and a vice-president at her death. She helped to start the Musical Art Quartet on its way; the young musicians met and played at her home before they appeared in public. She was one of the chief supports of the Musicians' Emergency Fund. She sang for the Red Cross and for the Actors' Fund. She appealed for help for the Society of the Friends of Music.

Alma Gluck looked as an opera singer should and rarely does, except

in stage plays and films, and there was something haunting and sweet in her voice, notably in Lieder and simple songs.

Retired from professional activities in 1925, she died October 19, 1938, at the Rockefeller Institute Hospital in New York, aged fifty-four.

Her death put an end to the career of a beautiful woman, who rose to musical stardom from lowly beginnings and became tremendously popular in every corner of America.

IGOR GORIN

IGOR GORIN, well known baritone, was born in Grodek, Ukraine.

Little Igor at the age of six was brought to Vienna. His first musical experience was gained as boy soprano soloist in the choirs of the Austrian capital. After his voice changed, he abandoned music for medicine; but when he was eighteen, he discovered that he had become a baritone of a calibre worthy of attention. He went to the elderly choirmaster to report, "Look, I've become a basso!" The answer was, "My boy, that means that you've begun to be a man."



One night at a party he tried his new voice, with the result that another guest offered to arrange an audition for him with Victor Fuchs of the Vienna Conservatory of Music, one of the continent's major musical schools. Fuchs was so impressed with his voice that he offered to give him private instruction. Gorin accepted this kind offer with alacrity and studied voice exclusively with Mr. Fuchs not only during the regular school hours at the Conservatory, but also privately at the teacher's home. He spent five years at the Conservatoire, studying not only singing, but also piano, organ, counterpoint, harmony, drama, opera, and stage business, and most important of all, the Italian style of *bel canto.*

Hard on the heels of his graduation concert at Vienna's famed Konzertsaal, he was engaged by a Czechoslovakian opera company to tour small towns. Because of his inexperience, he was taken on as second baritone, but when the leading singer of the company fell ill, it was the old success story of the stand-in who skyrockets to stardom over night.

Gorin came to the United States in 1933. For a long time he remained obscure and neglected, earning his living during this period by singing in choirs.

Although he was able to speak only two words of English when he arrived in New York—"hello" and "okay"—he approached the late "Roxy" Rothafel at the Music Hall, was granted an audition, and then a featured spot on that showman's Music Hall variety program, the same show on

which another singer appeared who later on was to make good—tenor Jan Peerce.

The Music Hall performance won Gorin a place on a ten-week NBC sustaining program, from which in turn he was lured to the Dick Powell program, entitled "Hollywood Hotel," with which he remained three years. The young singer was also under contract during this period to MGM, for whom he made the successful "Broadway Melody of 1938." In the season 1939-40 he was offered a Columbia Concerts contract; he has remained under their exclusive management ever since, building up a vast audience, not only in this country, but in Canada and Cuba.

Gorin made his American concert debut at the Hollywood Bowl, where he was heard by a record-breaking crowd. One critic wrote, "Gorin disclosed a remarkable vocal gift. . . . A range that many a tenor might envy." Another said, "His voice is a rich and sonorous one, possessing wide range and flexibility. He is a great showman and his wonderful personality injected into his performances makes him an outstanding singing actor." The Toronto Globe and Mail wrote, "Igor Gorin is not only a highly trained artist, but naturally endowed with the divine lust of song. He seems to have a sense of true pitch, and with his strongly emotional temperament, gives himself to his listeners in a stimulating flow of bright, beautiful tone."

He is married to the former Mary Smith of Hillsboro, Ohio, a one-time radio actress, whom he met in Hollywood and wed in Chicago. The baritone divides his time between an apartment in Hollywood, another overlooking New York's Central Park, and a ranch in Colorado, where the Gorins are frequent guests at Emerald Valley, Colorado Springs. He is busy making records and appearing on the radio in such outstanding programs as the Firestone, International Harvester, Ford, Kraft, and Telephone Hours. His repertoire, constantly expanding, ranges from Handel, Berlioz, Massenet, Moussorgsky, Grieg, and Rachmaninoff, to his good friend Albert Hay Malotte, and the Brazilian composer, Heitor Villa-Lobos.

Igor Gorin has composed several songs, some of which he has featured successfully on records and in concerts.

"If music be the food of love, sing on, sing on, sing on."
—T. D'urfey (1661)

DESI HALBAN

DESI HALBAN, young Viennese soprano, is the daughter of the celebrated Selma Kurz, famous in her day as chief coloratura soprano at the Court Opera and most popular singer in Vienna. Her father was Professor Josef Halban, distinguished Austrian physicist and scientist. It was with him that Desi, a girl in her teens, visited the United States for the first time in 1934, a trip her father made to receive an honorary fellowship in the American College of Surgeons.



On the musical background and atmosphere of her early life was superimposed a solid training. She studied with eminent teachers—voice with Felicia Kaszowska, Lieder singing with Julia Culp, dramatic roles with Marie Gutheil-Schoder.

All Vienna turned out for her concert debut in 1934, to welcome the daughter of their beloved Selma Kurz. Reviews the next day justified the anticipation. It was "a pure sweet voice" with the "golden sheen of her mother's"; an "authentic gift."

In January, 1935, Desi Halban made her opera debut at the Royal Opera House in Budapest, singing Gilda in "Rigoletto" with a cast which included Alexander Sved in the title role and Koloman von Pataky as the Duke. Her immediate success brought her engagements throughout Europe, from her own Vienna State Opera to the Monte Carlo seasons.

Soon too, she was giving concerts everywhere, London, Rome, Athens, and other major cities of the continent. She sang with orchestras under such conductors as Felix Weingartner, Willem Mengelberg, Sir Henry Wood, and Dimitri Mitropoulos.

It was as a soloist with orchestra that Desi Halban met her future husband. One day, while on a tour of Holland, she was asked to sing with the Concertgebouw Orchestra at a charity concert at the beautiful twelfth century castle Nyenrode. There, in a magnificent hall housing some of the finest art treasures of the continent, she met the owner of the castle, a great art dealer and collector. Some months later they were married.

Two and a half years after their marriage the Nazis overran the Netherlands. On the 14th of May, 1940, Desi Halban, her husband, and baby left Nyenrode to escape to England. The singer and her little boy arrived safely. Her husband was killed on the way.

In England Desi had word from an American friend, Mrs. William Randolph Hearst. Mrs. Hearst had already been in contact with former Ambassador Kennedy, urging a passport for the Viennese soprano. Thanks to official help, Desi Halban reached Canada a few weeks later.

In 1942 she came to the United States. Friend Elsa Maxwell was

responsible for her first American engagement in Palm Beach. A Town Hall recital was the next step, and a highly successful one. The New York Times wrote nostalgically, "Desi Halban brought to Town Hall something of a gentle loveliness that once pulsed through old Vienna."

In 1944 she made four appearances with the New York Philharmonic-Symphony under Bruno Walter, soloist in Mahler's Fourth Symphony. The performance was later recorded for Columbia. In concert she has sung in many important American and Canadian cities.

Studying once more with Mrs. E. A. Major, Desi Halban's art and voice are growing with her career and it is safe to predict that the daughter of Selma Kurz will justify her heritage.

HERMANN JADLOWKER

HERMANN JADLOWKER, who first appeared at the New York Metropolitan Opera House January 22, 1910, as Faust, was born in Riga in 1879, and was intended by his father for a business career. This was not quite in accord with the views of the youth, who fled from Russia. He was then but fifteen years old. He succeeded in reaching Vienna, where he became a pupil of Ganse. Later he continued his studies in Italy, and eventually secured an engagement at Cologne, when he was twenty, taking a small part in a German opera, "The Night Watch of Granada."



He later sang for a short time in Stettin, but first attracted attention by his work at Karlsruhe, where Emperor Wilhelm heard him and invited him to sing at the Royal Opera House in Berlin. A contract for five years resulted. This was followed by a similar contract at Vienna through the help of the Grand Duke of Baden.

Triumph followed triumph all over Germany, England, France, and other continental countries.

From 1910 to 1913 he sang with the Metropolitan Opera, gaining a reputation as one of the foremost dramatic tenors that had ever reached these shores.

Jadlowker is thoroughly schooled in the finer ways of music drama. His supple figure and attractive face serve him well in romantic parts. His movements are free, his gestures intelligent, and he avoids the trite conventionalities of operatic pose. He truly sings, with justice to intonation, with heed to melodic design, with musical shapeliness of phrase, with unforced and intelligently ordered quality of tone.

In 1912 Jadlowker left the Metropolitan Opera Company, having been engaged by the Royal Opera in Berlin. His contract was said to be for five

years, and his salary the largest ever paid in Germany to a tenor. Yet it was intimated that by the terms he might be able to return to the Metropolitan in 1914. But war intervened and Jadlowker has not been in America since.

While in New York, he created the chief tenor parts in the American premieres of Humperdinck's "Koenigskinder" (1910) and Thriller's "Lobetanz" (1911).

In 1938 Jadlowker went to Palestine, where he established his own singing studio.

ALEXANDER KIPNIS

ALEXANDER KIPNIS, the great Russian-American bass-baritone of the Metropolitan Opera House, was born February 1, 1891, in Zhitomir (near Kiev), southern part of the Ukraine.

The story of his life and his early struggles affords an interesting insight into the obstacles he surmounted before he reached his present rank among the great singers. Kipnis says of himself:



"My parents were very poor, but they gave me the best education possible under the circumstances. They were not musical; in fact, music in any phase was unknown in our home. Until I reached the age of sixteen, I had not even seen a piano. What I did see was poverty, distress, and hunger (of which my native Russia can tell so many heart-rending tales). Hunger made me sing; hunger was the tyrant that brought forth the singer. When I was twelve years old, my father died and I was forced to carry on his business (he was a merchant). I could not endure this long. The longing for music became stronger and took possession of my body and soul. I ran away from home and joined a small Russian opera company which traveled from one province to another. I was happy as long as I could breathe the air of the theatre. I fell in love with the daughter of the director, but it was an unrequited affection. My life during this period alternated between sorrows, hunger, and work—work in every branch that a small company demands. I was ticket-taker, wardrobe-master, stagehand, wigmaker, singer, and actor. Finally the police interfered with us, and our troupe disbanded. Again I faced hunger. I reached Warsaw, studied music there, and sang in choirs, not to become an artist, but only to earn money to live and study further. I was graduated from the Conservatory as conductor. Then my voice was discovered. I took the first train out of Warsaw, allowing it to assume the responsibility for my further fate. Its destination was Berlin. There I studied for four years with Grenzebach.

"World War I broke out and I was put under arrest. In 1915 I signed up for my first engagements in Hamburg, and during five years there and at the Royal Opera House in Wiesbaden I gathered my opera experience and successes."

After this period, Kipnis appeared in concerts in Berlin. His first appearance created a sensation. Henceforth he was a favorite soloist of all the great concerts in Berlin. He sang under the direction of Nikisch, Weingartner, and Furtwaengler, the latter acting as his accompanist at a concert at the Leipzig Gewandhaus.

In 1922, as a member of the Berlin Opera, Kipnis made his first great tour over the United States under the auspices of the Wagner Festival Company, associated with Leo Blech. The New York press was unanimous in its praise of Kipnis as an artist of unusual ability. The prominent critics, among them W. J. Henderson, compared his voice to that of Eduard de Reszke. It was at this time that Mary Garden and Georgio Polacco of the Chicago Civic Opera heard the great baritone. Kipnis was immediately engaged for their organization.

His roles with the Chicago Opera Company during the season 1925-26 included Ochs in "Der Rosenkavalier," Wotan in "Die Walkuere," Escamillo in "Carmen," the Cardinal in "The Jewess," Arkel in "Pelleas et Melisande," King Henry in "Lohengrin," and Albert in "Werther." During the summer of 1925 he married Miss Mildred Levy of Chicago, daughter of Heniot Levy, the noted pianist.

When Kipnis left the Chicago Opera Company he returned to Europe for operatic and concert appearances in England, France, Spain, Scandinavia, the Low Countries, and Germany. While in Berlin, he became the principal basso of the Berlin Staatsoper. He was also featured at the annual Wagner Festival at Bayreuth and Salzburg, where he sang under Toscanini and Bruno Walter. In 1936 he was a member of the Glyndebourne Festival in England, and also appeared at Covent Garden and at the Teatro Colon, Buenos Aires.

Following the rise of the Nazis, Kipnis left for Vienna, where he appeared at the Staatsoper as Baron Ochs, Leoporello, Sarastro, Boris Godounoff, and Gurnemanz, being acclaimed for his brilliant singing.

Alexander Kipnis made his Metropolitan Opera debut January 6, 1940, as Gurnemanz in "Parsifal." Olin Downes wrote in the Times: "Mr. Kipnis immediately won the favor of his audience. . . . He invested the role with the utmost significance. The richness of the voice made one of several fine attributes of the singer and the dramatic interpreter."

Kipnis has one of the finest voices now being heard either in concert or in opera. Its lower register is a true bass, the upper register is that of a baritone. Its range is very wide. He sings the lightest and purest pianissimo as well as the strongest and heaviest fortissimo with equal ease and no loss of beauty. What is equally if not more important is that Kipnis has a real musical gift. What he does by way of interpretation could never be learned were the musicianship, the temperament, and the gift of strong feeling not inborn.

When he sang Arkel in "Pelleas and Melisande" at the Metropolitan Opera January 26, 1944, Virgil Thompson wrote in the New York Herald Tribune, "One of the noblest Arkels it has been my pleasure to watch and to listen to."

Alexander Kipnis is a great favorite with audiences in the United States, Canada, and South America.

ISA KREMER

ISA KREMER, widely known as the "International Ballad Singer," is a unique figure on the concert stage today. No other singer brings so much vividness, realism, and charm to her interpretations. Gifted with great histrionic qualities, her concert presentations assume a lifelikeness that is altogether lacking in the interpretations of her more stiff and conventional colleagues of the concert platform.

Miss Kremer is particularly happy in her Jewish, Italian, and Russian songs, although she is equally great in the other languages in which she thrills her audiences. She cannot help feeling at home in every language, cannot help responding to the throb of every nation's tune. Odessa, her native town, has a tradition that is an embroidery of many cultures. There was a time when even the street-signs there were printed in Italian as well as Russian; the theater was Italian, the first newspaper French.

It is understandable then that her singing carries her vast audiences in all parts of the world back to their native lands. Possessed of a voice not of extraordinary range or volume, she succeeds in extracting so much feeling from the music by her profound grasp of its significance. No "golden voiced" prima donna receives greater applause.

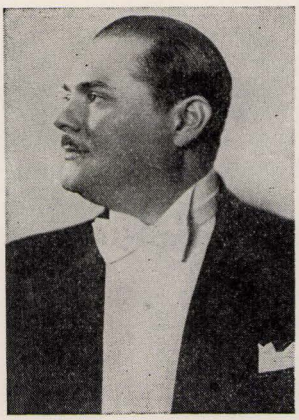
At seventeen Isa Kremer left Odessa for Italy, where she studied in Milan with the famous Professor Ronzi. Four years later she made her debut as Mimi in "La Bohème." Called back to Russia, she sang the title role in "Yolande," Tatiana in "Eugene Onegin," Marta in "The Czar's Bride," Madame Butterfly, and Manon.

In 1916, at the apogee of her success, she abandoned the opera for the concert field. Her debut in Moscow made her celebrated all over Russia. Her career since then has been one repetition after another of the first success. She left Russia in 1919, sang in many European capitals, and came to America in October 1922. Those who were in Carnegie Hall on this occasion will never forget that marvelous and unique afternoon. The critics declared her a true artist with a voice of real operatic quality, rich and expressive.

After concertizing extensively in Europe, South and North America, she is now living in Buenos Aires, which she has made her permanent home for the past ten years.

MOSHE KUSEVITSKY

MOSHE KUSEVITSKY, tenor, son of Avigdor and Alta Kusevitsky, was born June 9, 1899, in Smorgon, Poland. His father, an amateur violinist, noticed that Moshe at a very early age had a fine alto voice and a keen ear for music. It was at the lad's own request that he joined a synagogue choir in Smorgon, of which Cantor Ephraim Shliapok was musical director. He became Moshe's first teacher in solfeggio.



After his voice changed, he went to Vilna, where he studied voice with Cantor Elijah Salutkowski and Professor Ludwig. Moshe also became a student at the Ramailes Yeshivah. Shortly after, he accepted the position of cantor at the Grosse Stadt-Shul of Vilna.

When he was chosen at twenty-eight to succeed aging world-famous Sirota as cantor of Warsaw, Kusevitsky was well on the way to an international concert and operatic career. He was selected from a congress of more than two hundred contestants from all over the world. He was the first to be heard and in the end was asked to sing again as the last.

While in Warsaw, he continued to study with Waclaw Brzizinsky (teacher of Kiepura), Professor Leliva, and Professor Magnes.

His duties at the famed Tlomaski Synagogue left four months free in each year to concertize throughout Europe. He made his recital debut at the Salle Gaveau in Paris in 1930 and was also heard at the same time in Brussels and Antwerp. He sang in Paris again in 1931 and 1937 as well as in Vienna and Budapest. England especially took him to its heart, and he appeared there frequently in 1935, 1937, and 1939, just before the outbreak of the war.

In 1934 Kusevitsky paid his first visit to Palestine, where he performed in concert and as a cantor. In 1938 he went to the United States, where he made his Carnegie Hall debut with great acclaim of the critics.

Soon after he left to rejoin his family in Warsaw. When the Nazi holocaust hit Warsaw, Kusevitsky was arrested by the Gestapo and at first was reported dead. Fortunately, he was rescued from the dreaded Tremblinka prison by the Polish underground and brought across the Bog River to Russian-held territory.

He sang in the opera houses of Moscow, Leningrad, Kiev, Odessa, and Tiflis, reaping ovations for the tenor leads in "La Juive," "La Tosca," "La Traviata," "Boris Godounov," "Sadko," "Eugen Onegin," and "May Night." At the end of the war he left Russia, and toured the British Isles during the spring of 1946, appearing in Glasgow, Manchester, Birmingham, and other cities, and twice at the Royal Albert Hall in London.

On January 31, 1947, Kusevitsky, with his wife, son, and daughter, arrived in the United States, where they have established their permanent home.

On April 20, 1947 he gave his first American concert in Symphony Hall, Boston, which prompted the critic of the Boston Advocate to write, "A voice of beauty and power intelligently used." Kusevitsky's New York concert was held on October 4 of the same year, at Carnegie Hall. There was a tremendous demonstration of enthusiasm. The Times wrote: "A sold-out house, with overflow stage . . . one of the outstanding tenor voices of the time . . . voice was inherently of splendid quality throughout its wide range . . . powerful, resonant, and rich . . . capable of the finest graduations and nuances."

Despite his popularity as a concert singer, Kusevitsky is primarily considered a leading cantor. He fills numerous guest appearances in the largest synagogues in the United States.

FREDERICK LECHNER

FREDERICK LECHNER, baritone, was born in Stettin, Germany, June 10, 1908. He received his education at Berlin University and studied music at the Academy of Music in the same city. After concertizing extensively in Europe, Lechner came to the United States in 1936, and made his American debut March 26, 1937, as soloist in "Passion According to St. Matthew" with the Boston Symphony Orchestra under Serge Koussevitzky. The Boston Post wrote, "A soloist who can feel and express his music as well as sing it beautifully, was present in the person of Frederick Lechner. He sang his arias with great taste and style."



On December 22, 23, and 25, 1938, Lechner appeared as soloist with the New York Philharmonic under John Barbirolli, and in the fall of 1943 he made his debut with the Metropolitan Opera Association, of which he has since become a valuable member.

In September 1946 he appeared in five guest performances at the Teatro Colon in Buenos Aires, Argentina, singing in Wagner's operas under the leadership of Erich Kleiber. La Nacion wrote, "Frederick Lechner gave us the sensational experience of a great artist with a rich and sonorous voice."

In 1937 he became cantor of Central Synagogue in New York City, a position he has held since.

LILLI LEHMANN

LILLI LEHMANN, the famous German dramatic soprano, was born in Wuerzburg, Germany, November 24, 1848. She was taught singing by her mother (nee Low, of Jewish origin), formerly a harp player and prima donna at Cassel, under Spohr, and original heroine of several operas written by that master.



Lilli Lehmann's position in the operatic world was not won suddenly. She made her first appearance in Prague as the First Boy in "Zauberfloete," after which she filled engagements in Danzig (1868) and Leipzig (1870). In the latter year she also appeared at the Berlin Opera House. In 1876 she was appointed Imperial Chamber-Singer (Kammersaengerin).

She now attained roles in Wagner's operas, taking the parts of Woglinde and Helmwige. She sang the bird music in Wagner's trilogy at Bayreuth. In 1880 she made a successful appearance in England as Violetta in "La Traviata," and again as Philine in "Mignon." She also sang at Her Majesty's Theatre for two seasons. In 1884 she went to Covent Garden, and made a substantial success as Isolde. The following year she visited the United States, and for several years was frequently heard in German Opera, acquiring a great reputation. In 1892, being taken ill, she returned to Germany. The condition of her health was such that it was feared she would never sing again. But in 1896 she reappeared and was engaged to sing in Bayreuth, where she electrified the world by her magnificent performances. One of the critics wrote: "Lehmann is the greatest dramatic singer alive. Despite the fact that her voice is no longer fresh, her art is consummate; her tact is so delicate, and her appreciation of the dramatic situation so accurate, that to see her simply in repose is keen pleasure."

In 1888 Lilli Lehmann married Paul Kalisch of Berlin, a highly regarded tenor. The marriage took place after an engagement of several years and was carried out in a most informal manner in New York. Kalisch telegraphed to a clergyman one afternoon that he was coming at five o'clock to be married. The clergyman held himself in readiness, the couple arrived promptly, and the knot was tied. During the few years of retirement Frau Lehmann-Kalisch resided in Berlin, where she devoted her time to teaching the vocal art, but after her Bayreuth appearance in 1896 she revisited America and renewed her former triumphs.

Walter Damrosch, then a young man, and assistant conductor of the New York Metropolitan Opera House, was responsible for bringing Lehmann to America in 1885. A close friendship between the conductor and the prima donna ensued, and Damrosch freely acknowledges in "My

Musical Life" his debt of gratitude for the many points of advice she gave him. He says in part:

"Lilli Lehmann, at that time forty years of age, had sung principally the coloratura roles, and with these had made a great local reputation throughout Germany and Austria. She had sung the First Rhine Maiden at Bayreuth in 1876, and an occasional Elsa in 'Lohengrin,' but it was not until she came to America that she began to sing the Brunhildes and Isoldes, which made her one of the greatest dramatic sopranos of her time. Curiously enough, she insisted on making her first appearance in America as Carmen, a role to which she gave a dramatic, tragic, and rather sombre significance, but in which the lighter, coquettish touches were perhaps not sufficiently emphasized.

"Great credit belongs to her for her indomitable will and perseverance. Nature had not given her originally a dramatic voice. It was wonderfully clear and high coloratura soprano, but by persistent practice she developed an ample middle and lower register and made it equal to the emotional demands of an Isolde or a Brunhilde.

"Her acting was majestic. In the first act of 'Tristan' and in the second act of 'Goetterdaemmerung' her anger was like forked flashes of lightning. I suppose that her technique of acting would be called oldfashioned today, as those were the days of statuesque poses, often maintained without change for long stretches of time.



"Having achieved so much through her own energy and triumphed over so many obstacles, she thought that she could similarly transform her husband, Paul Kalisch, from a lyric to a dramatic tenor. How she worked over and harassed that poor man! She certainly was the stronger of the two, and while his entire inclination was toward easy and delightful companionship with others, she forced him to study and sing for hours at a stretch, but with only partial success as far as his transformation into a real dramatic and 'heroic' Wagner tenor was concerned. It simply was not in his nature to become 'heroic,' and when, as sometimes happened, he committed some blunder, some false entrance while singing Siegfried in the 'Goetterdaemmerung,' the glances which Brunhilde cast upon him on the stage were so terrible, so pregnant with punishment to come, that from my conductor's stand I used to pity the poor man thus compelled to swim around in a pond which was so much larger than he wanted; and often after such a performance I would find him moodily seated all alone at a table in the restaurant of the hotel with a pint bottle of champagne before him and with no desire to go upstairs and face the anger of his Brunhilde spouse."

Lilli Lehmann lived to see a ripe old age. Surrounded by pupils from all parts of the world, in her home near Berlin, she perpetuated her art in

the young aspirants. One of her pupils was Marion Telva, the successful young singer of the Metropolitan Opera. She published her methods in her standard works on the voice. Her book "How to Sing" is considered among the most valuable works in that field. Originally written in German, it has been translated into English, and since its first appearance in 1902 has seen many editions and translations. In 1913 she wrote another equally valuable book, "My Way."

Although Lilli Lehmann's father was a basso of some standing, it was from her mother that she inherited her great musical and histrionic gifts, together with the Jewish blood. Lilli Lehmann speaks in her reminiscences of those far-off years in the following manner:

"I was brought up in Prague, where I made my debut at eighteen years of age. My mother was my first teacher and constant companion. She was herself a dramatic soprano, well known as Maria Low, and my father too was a singer.

"It was in the 'Magic Flute' that I appeared in one of the lighter roles; but two weeks later, during the performance, the dramatic soprano was taken ill, and I then and there went on with her role, trusting to my memory, as I had heard it so often. My mother, who was in the audience, and knew I had never studied the part, nearly fainted when she saw me come on the stage in the role."

Lilli Lehmann died May 17, 1929, in Berlin, Germany.

BRENDA LEWIS

OCCASIONALLY IT HAPPENS that seemingly unrelated circumstances conspire toward the addition of a totally new and exciting force to a nation's artistic life. Such a combination of circumstances was set in motion twenty-eight years ago in Harrisburg, Pennsylvania, when Brenda Lewis was born, March 2, 1921.



The young soprano, whose breath-taking voice is the talk of concert and opera audiences from coast to coast, would have been completely incredulous if anyone had told her, on the day she enrolled as a medical student at the University of Pennsylvania in 1940, that in a few short years her name would make headlines in New York's leading newspapers as the sensation of the 1946-47 operatic season. Nothing in her previous life, save a love of music inherited from her parents, had indicated that serious-minded, social-conscious young Brenda would one day be a glamorous and brilliant concert and opera star.

Her official debut came in December, 1941, when she sang the role of the Marschallin in "Der Rosenkavalier" and won immediate recognition as

the answer to an impresario's prayer—a charming and natural young woman with a fine voice, a lovely face and figure, and the theatrical know-how of the born actress. Before "Der Rosenkavalier" Miss Lewis had appeared with the Philadelphia Opera Company in Reznicek's one-act opera "Fact or Fiction"—"a highly autobiographical little debut," says Miss Lewis. "I sang the role of a stagestruck schoolgirl."

When she was twenty-one she came to New York and entranced Broadway with her performance in "The Merry Widow" with Jan Kiepura, and later in "The Secret of Suzanne" with the New Opera Company.

1944 marked her triumphant coast-to-coast tour with the New York City Center Opera Company, and the summer of 1944-45 saw her singing leading roles in the Memphis Open Air Theatre. She further increased her stature by appearances, in 1945-46, with the City Center, singing leading roles in "Cavalleria Rusticana" and "The Bartered Bride."

In 1945-46 she appeared in six different roles with the Teatro Municipal in Rio de Janeiro and was hailed by the Brazilian capital's music critics as "Magnificent!" She was heard next in Montreal in an all-Met "Fidelio" under the baton of Emil Cooper and, also in Montreal, scored brilliantly in "Ariadne Auf Naxos." During the spring of 1947 Miss Lewis appeared in several radio broadcasts.

Then came the night of April 16, 1947. "The season's top operatic news broke last night when the New York Opera Company staged a gripping performance of Richard Strauss' one-act shocker 'Salome,' at the City Center," wrote eminent critic Louis Biancolli, in next day's World Telegram. "A gripping performance, with Brenda Lewis being singled out for special acclaim. At the end, pent-up excitement broke loose in one of the loudest and longest ovations of recent years. Miss Lewis was sensational! Her singing was stirring in beauty and feeling."

Not only had Brenda Lewis scored a personal vocal and dramatic triumph, but she had done something even more impressive. She had, through the exercise of an unfailing good taste, intelligence, sensitivity, and style, brought a tragic and terrifying dignity back to opera's most demanding role, the frenzied, neurotic, and sensuous Salome. With the rest of the company and conductor Laszlo Halasz she had, to quote New York Times critic Olin Downes, "restored the opera itself to its rightful place in the literature of the art and held an audience absorbed from the first to the last minute of presentation." She is, of course, in addition to one of the foremost of young American singers, an extraordinary actress as well.

MARTHA LIPTON

MARTHA LIPTON, mezzo-soprano of the Metropolitan Opera, is a thoroughly American product. Born and raised in New York, as a child she was given a musical background by her mother, a concert artist in her own right. It



was not until one summer, however, when Martha Lipton was away at a girls' camp, that she suddenly became aware of her own talent and began to realize its possibilities.

Mrs. Lipton was her daughter's first teacher, and though the young girl wished to learn romantic roles, it was soon decided that hers was a different type of voice, a rich, dusky mezzo-soprano. Her climb to the top of the musical world was not an easy one. She worked in an office during the day and studied at night. Finally Martha decided to leave her job and devote all her time and effort to singing. In 1937 she applied for and won a scholarship to the Juilliard Graduate School, and from there the ambitious young mezzo-soprano made her way up. In a field of seventy-eight candidates, she won the MacDowell Club award in 1938 which entitled her to a New York concert—her first official recital.

Following this, Martha Lipton sang extensively over the radio and such shows as the Radio City Opera on the Air and Walter Damrosch's Magic Key Program. Shortly afterwards Martha captured her third big plum, a one thousand dollar award from the Young Artists Contests, 1939. She then appeared as guest artist on the Firestone radio program, as an additional award.

Miss Lipton subsequently appeared with New York's New Friends of Music as soloist in Brahms songs; made a tour of the South and Mid-west for the Federation of Music Clubs; and appeared with the Pittsburgh Symphony in a performance of Verdi's Requiem, under the baton of Fritz Reiner, and in Cincinnati with Eugene Goossens.

Chosen by Dr. Fritz Busch, the famous conductor, to sing Dorabella in his performance of Mozart's "Cosi Fan Tutte" with the New Opera Company in New York, she learned the part on a scant two weeks' notice. Shortly thereafter came an audition for Edward Johnson and Frank St. Leger and finally the coveted Metropolitan Opera contract was hers. On the first night of the 1944-45 Metropolitan Opera season the newest mezzo-soprano made her exciting debut as Siebel in "Faust."

During the last four seasons at the Met, Miss Lipton has had full opportunity to show her amazing versatility both as actress and singer. Her roles have run the gamut from the eleven-year-old boy in "Hansel und Gretel" to a woman almost sixty years old in "Boris Godounoff." In the summer of 1946 Miss Lipton made her debut in opera in South America and Mexico. Among the roles she sang were Octavian in "Rosenkavalier"; Amneris in "Aida"; and Dalila in "Samson et Dalila"—in Rio de Janeiro and Sao Paulo, Brazil, and at the Opera National in Mexico City. So enthusiastic was her reception south of the border that she was invited back again the following year for opera and concert appearances.

EMANUEL LIST

EMANUEL LIST, opera bass, was born in Vienna. As a boy, he was possessor of a fine soprano voice, singing in several choirs in his home town. Later when his voice changed, and driven by financial need, he sang bass parts in choruses and in a vocal quartet. He also sang in England, New Zealand, and Australia.



In 1920 he came to the United States.

The late Josiah Zuro coached him in opera repertoire. Two years later he returned to Europe, where he was engaged by Felix Weingartner for the Volksoper in Vienna, making his debut there in "Faust." In 1923 List was engaged by Max von Schillings for the Berlin Staatsoper, remaining there for ten years. His interpretation of Baron Ochs in "Der Rosenkavalier" was one of his many successes achieved in that city. In 1933 he visited the United States again, this time as a member of the Metropolitan Opera, making his debut December 27, 1933, in "Tannhaeuser." Olin Downes wrote in the Times, "The depth and resonance of Mr. List's voice made his Landgrave uncommonly effective."

Besides being a great opera singer, List has also distinguished himself as a Lieder singer. His all-Schubert programs are of a high standard. The late Leonard Liebling wrote in the Musical Courier, "His song-singing resolves itself into a pronounced and even striking artistic success." Another paper declared, "Emanuel List is today the greatest interpreter of Lieder."

List has been a favorite at the Colon Opera House in Buenos Aires for the past ten years.

In 1947 he paid a short visit to Vienna, giving several concerts. He was acclaimed for his brilliant and artistic interpretation of songs by Haydn, Schubert, Loewe, and Wolf. On his program of Friday, April 18, 1947, he had songs by Stephen Foster and Negro spirituals. One Vienna paper wrote, "It is not necessary to know the language in which Mr. List sings, because of his deep artistry and masterly dramatic expression."

Until the Nazi occupation of Austria, List's home was in Vienna. Afterwards he transferred his residence to the United States.

DOROTHEE MANSKI

DOROTHEE MANSKI, soprano of the Metropolitan Opera Company, was born March 11, 1895, in Germany. She began her professional career at the Berliner Staatstheater in 1924, where she sang a large repertory of roles,



including Elsa, Elizabeth, Sieglinde, and Eva in the Wagnerian operas; Marietta in "Die Tote Stadt," alternating with Lotte Lehmann; the Kaiserin in "Frau ohne Schatten"; and the title role in "Ariadne."

The young soprano was then engaged for a number of appearances at Max Reinhardt's Grosses Schauspielhaus, where she had great success as Eurydice in Offenbach's "Orpheus in Hades," and in the title role of Oscar Strauss' "Toerichte Jungfrau."

In 1927 she was invited to join the Metropolitan Opera. She made her American debut November 6, 1927, in "Hansel and Gretel." Since then, she has appeared as Brunhilde ("Siegfried" and "Walkuere"), Sieglinde, Gutrune, Elsa, and Freia; the Hexe in "Hansel and Gretel"; Herodias in "Salome"; Dorotka in "Schwanda"; and Anita in "Jonny Spielt Auf." She won special acclaim at the performance in concert form of Alban Berg's "Wozzek" at Carnegie Hall, under the direction of Fritz Kleiber.

One rainy afternoon in 1929 the soprano who was scheduled to sing Elsa in "Lohengrin" at the Metropolitan became ill. Edward Ziegler called Madame Manski on the telephone to ask if she would be willing to substitute. Unfortunately, Madame Manski was not at home to receive this telephone call. But her sixteen-year-old daughter, Ingeborg, *was* at home. What is more, she knew that her mother was attending a moving picture performance somewhere on Times Square. She put on her raincoat and her rubbers and entered six different movie theatres in the neighborhood of Forty-Second Street.

Incredible as it seems, Inge found her mother among the thousands of patrons of the cavernous Paramount Theatre. Madame Manski reached the Metropolitan Opera House in time to have a sandwich before she donned the raiment of Elsa von Brabant. The curtain rose exactly on schedule. The show went on! The tall, dark, good-humored soprano has given her art to New York's music public, lightening rehearsals with a clowning that even drew a wry smile from that stand-no-nonsense conductor, Bodanzky.

After she had sung "Salome" at the Cincinnati Festival on May 23, 1935, the Cincinnati Enquirer wrote, "Mme. Manski's presentation of the 'Salome' scene climaxed everything that had gone before. She was a vivid Salome—a pre-eminent artist." "The voice of the brilliant Manski swept through the hall in a torrent of vocal beauty and emotional power," wrote the Buffalo Courier-Express, November 24, 1935.

She was honored in being invited by Bruno Walter in 1933 to participate in the first Wagnerian performance at the Salzburg Festival. She sang the role of Isolde with such success that she was re-engaged to sing it at Salzburg and Vienna the following season.

In private life Madame Manski is the wife of Dr. Walter Bransen, Swedish composer and music director. He has written music for motion pictures, and his songs have been sung by leading concert artists.

INGE MANSKI

INGE MANSKI is the daughter of the distinguished soprano, Dorothee Manski (a member of the Metropolitan Opera Company for sixteen seasons). Her father, Dr. Walter Bransen, composed songs, both classical and popular; her grandfather, and his father before him, were organists. Even her grandmother was a musician.



Since both her parents were professionals, Inge Manski grew up surrounded by music. When Dorothee Manski crossed the Atlantic to become a member of the Metropolitan, her daughter was old enough to go to school. But Inge continued the backstage education which was later to mean so much to her. The then managing director of the Metropolitan, Guilio Gatti-Casazza, took a fancy to the youngster. So did the noted conductor, Artur Bodanzky, who presided over the Metropolitan's Wagnerian wing.

As she grew up, Inge made the acquaintance of most of the towering singers of the golden age of German opera in New York. Kerstin Thorberg kept encouraging her. During their summer vacation in Europe as well as during the strenuous winter seasons in this country, she and her mother regularly visited the Lauritz Melchiors and the Friedrich Schorrs. She has especially happy memories of the famous Salzburg Festivals, where her mother sang Isolde under the baton of Bruno Walter.

Inevitably, unconsciously, Inge Manski absorbed the traditions of the great opera houses. She learned the music of most of her mother's roles without effort. She became so versed in the stage business that she could and did substitute for an indisposed prompter at a Philadelphia performance of "Die Walkuere," in which Dorothee was the Brunhilde. At another occasion, in Cincinnati, she pinch-hit for the conductor of the backstage choruses in "Tristan."

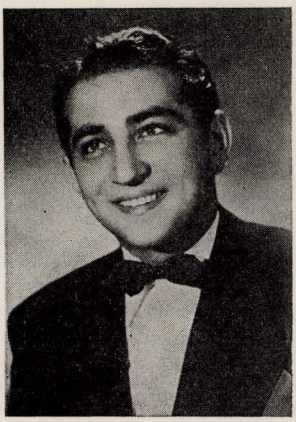
With such a background it was most natural for Inge Manski to follow in her mother's footsteps. She did so—by way of the musical theater. She served her apprenticeship in two successful Broadway musicals, "Lady in the Dark" with Gertrude Lawrence, and "One Touch of Venus" with Mary Martin, before she walked on the stage of the Chicago Opera House for the first time in 1944. That she was successful in her debut season there is attested by the fact that she was re-engaged for the next season.

This mother-daughter story has a fairy-tale ending. The following

year, Dorothee and Inge Manski realized a life-long dream. They appeared together in a performance of "Hansel and Gretel." The daughter played and sang the role of Gretel. The mother re-created the part which she had made famous at the Metropolitan—that of the Witch. Now the Manskis are talking in terms of a "Lohengrin" performance in which they will sing Elsa and Gertrud respectively, or, perhaps a "Tannhauser," in which they could appear as Elizabeth and Venus.

ROBERT MERRILL

ROBERT MERRILL, baritone, star of the Metropolitan Opera House, was born June 4, 1917, in Brooklyn. As a lad he developed a remarkable boy-soprano. His mother, a former concert singer in Poland, gave Bob piano lessons when he was a youngster, and at sixteen started him on voice lessons. His only vocal teacher was Samuel Margolis of New York.



To help finance his singing lessons, young Merrill went to work for his father, who was in the shoe business. At the same time he turned to a serious operatic coach, the late Angelo Canarutto, who taught him the roles of Germont and Tonio; Renato Bellini instructed him in the implications of Verdi's wily Amonasro; and Armando Agnini drilled him in *mise en scène.*

During these pre-audition years, Robert Merrill's resonant voice became familiar to the public. For nine weeks he sang for Erno Rapee at Radio City Music Hall. In 1943 Dr. Frank Black arranged a concert tour which developed into a contract for three performances a week on "Serenade to America." In the concert field, the National Concert Artists Corporation took him to twenty different cities, where he sang a varied program which always included operatic selections—for no matter how far he traveled in music, Bob Merrill never strayed too great a distance from opera.

In April of 1945 he appeared on the Metropolitan Opera Auditions of the Air and sang his way to first prize and a contract with the Metropolitan Opera Association. That was his second appearance on that program. Six years before he had also entered the auditions, and while he had not won them, he left a very definite impression with maestro Wilfred Pelletier. Watching his progress on other radio assignments as well as on the smaller operatic stages, Pelletier finally decided that the candidate was ripe for another try. This time he won, but he had the benefit of six years experience on radio and in opera.

A series of engagements came his way. He made his debut in "Aida" in Trenton, whither he returned to sing Valentine opposite the Faust of

Mario Berini. In Worcester he sang "Aida" and "Pagliacci" with the Connecticut Opera Association, and was more than inspired by the presence in the cast of Giovanni Martinelli.

On Saturday night, December 15, 1945, Merrill made his debut on the stage of the Metropolitan Opera as Germont in "La Traviata." He did not have to wait for the next morning's critical raves to find that he had arrived. The ovation he received that night from the patrons of the Diamond Horseshoe convinced him, and assured him a permanent position as member of the Metropolitan Opera Company.

Since his debut Robert has portrayed many other roles at the "Met." These include Escamillo in "Carmen," Amonasro in "Aida," Valentine in "Faust," and Sir Henry Ashton in "Lucia De Lammermoor."

Shortly after his "Met" triumph, Bob did a series of guest appearances on the RCA-Victor show. So instantaneous was the public demand for "more of Merrill" that he was soon signed up as the star of the show. Now between radio and opera, he had his hands and vocal chords full.

In June 29, 1946 he was selected to sing before a joint session of Congress, at a special memorial for Franklin D. Roosevelt, with the President, the Chiefs of Staff of the Army and Navy, and justices of the Supreme Court present.

On December 2, 1946 he was selected by Maestro Toscanini to sing the role of the elder Germont in "La Traviata" over NBC.

MONA PAULEE

MONA PAULEE, mezzo-soprano, star of the Metropolitan Opera, radio, and the concert stage, was born in Alberta, Canada, of French-Russian ancestry. Mona migrated with her family to the States when she was just four years old, going to Portland, Oregon. Her father was manager of a movie theater.



A naturally introspective child, Mona learned to lose herself through the music in the darkened theatre. Standing in the pit next to the organist, she sang simply and honestly the favorites of the day—"Charmine," "Diane."

Once out of high school, the youngster began to concentrate on her singing career. She seized every singing opportunity—churches, religious conferences, weddings, receptions. The day arrived when she actually was booked. It was a small West Coast circuit, and an excruciating five-a-day routine. But by now she had caught the interest of a first-rate teacher who had recognized her potentialities, and he directed her toward the music pinnacle, opera.

From this hard school she was graduated to light opera and oratorios, and then to solo engagements with the renowned Pasadena Bach Society and the Federal Symphony. In 1936 she was engaged by the San Francisco Opera Company, for which she sang minor roles and understudied the principals.

Realizing the necessity for expert training and imbued by her teacher with a flaming desire to make good, Mona began to scrimp and save and to concentrate on study. Also prodded by her orchestra-leader husband, Dean Holt, who remained in the popular field to help pay for the necessary lessons, she planned to spend three full years in training before she attacked New York. Her idea was to try for a Metropolitan contract via the famed Auditions of the Air. The auditions had already begun in November, and here it was December. Frantically, she wired to learn whether applicants were still being accepted. Receiving an affirmative answer, she immediately quit her job, packed her bags, listened carefully to everybody's advice, and was on her way to New York. She won the finals, and eventually was chosen —with two others—winner of the Auditions in the spring of 1941.

The following year her dream came true. She made her debut as Gianetta in Donizetti's "L'Elisir d'Amore." She went on to five years of operatic success as Lola in "Cavalleria Rusticana," Nicklausse in "Tales of Hoffman," Frederica in "Mignon," Amneris in "Aida," Madelena in "Rigoletto," and the title role in Columbia Concerts' production of "Carmen" which toured the entire east, middle west, and south. Then radio beckoned, recordings, and finally Broadway and Hollywood.

Vivacious, attractive, poised, the young mezzo-soprano today is at Hollywood in the same fighting mood that she showed with the Metropolitan. After her recital at Town Hall, New York, January 15, 1947, the Herald Tribune wrote, "Miss Paulee's voice is so luscious in texture that she could undoubtedly make a simple scale sound alluring. She revealed her unerring stylistic assurance and superlative musicianship, found just the right tonal colorings, and applied them with perceptive sensibility." After her second recital, same year, same place, the Times declared, "Miss Paulee's work was specially to be admired for its musicianship and emotional warmth. She kept the tones of her inherently fine voice true to pitch, and used them always with expressive intentions. She attained almost full realization of the great potentialities of her splendid voice and unusual interpretative gifts."

"Music and women I cannot but give way to, whatever my business is." —Samuel Pepys

JAN PEERCE

JAN PEERCE, Metropolitan tenor, was born in 1906 in New York. The people of the neighborhood to this day remember his clear young alto voice. His mother maintains that "his alto voice then was more beautiful than his tenor today."



When he was a child, his mother scraped together a weekly half-dollar to provide him with a violin lesson. Young Jan utilized what he learned to form a small jazz band; and he worked his way through college, playing at party dates and singing with vocal choruses. Finally he put his violin aside to devote himself solely to developing his vocal gifts.

Following his college years, he settled down seriously to singing, and trouped for years with dance orchestras. On the Weber and Fields fiftieth anniversary, celebrated in the Hotel Astor's main ballroom, Peerce appeared with the orchestra. Samuel L. ("Roxy") Rothafel was present, heard Peerce sing a chorus, and sent his card to the tenor.

"See me at my office," was all he said. It was enough. Peerce was offered a part in the opening of the Radio City Music Hall, New York, in 1933.

Two hours before curtain time, Roxy came to him and said, "My boy, you're in show business now. Your song is out." Peerce remembers walking for two hours in the rain weeping with bitter disappointment. But he still had a four-week contract that paid him a salary, singing or no singing. Erno Rapee, the musical director, found him standing forlornly in the wings one day and asked him, "Do you want to earn your salary?"

Getting an affirmative nod, Rapee arranged with the organist to have Peerce sing in the next show—from behind the curtain. The next day the tenor was out in front—with a spot of his own. Before long Peerce was under contract to Radio City, where he remained for nine years.

Maestro Toscanini chose Peerce to sing at the Carnegie Hall performance of Beethoven's Ninth Symphony. Rachmaninoff thrice chose him as soloist in "The Bells," which the composer himself conducted. And Peerce made his New York solo recital debut at Town Hall in November 1939, when the critics proclaimed his appearance "the artistic triumph of the season." This was followed by an equally auspicious solo concert debut at Carnegie Hall in March 1941.

By the maestro's choice, Peerce has had the incalculable joy of working with him for the past eight years, singing the Ninth Symphony, "Rigoletto," and other operas, and Toscanini's adaptation from Verdi, "Hymn

of Nations," both in broadcasts and public performances, notably in the great Red Cross benefit in Madison Square Garden before 18,000 listeners. The season before last he sang the leading tenor role in the maestro's two-part radio production of Beethoven's "Fidelio."

A few seasons ago another glorious chapter was added to the record of his collaboration with the maestro in the broadcast performance of "La Bohème," on two Sunday afternoons in February, which Olin Downes described in the Times as "such a performance as the writer has never heard before. Mr. Peerce's tenor was one of the most grateful experiences of the afternoon."

And the Office of War Information film of the Verdi-Toscanini "Hymn of Nations," in which Peerce sang, previously shown in the liberated areas in Europe as democratic propaganda, was released four years ago to American motion picture theatres.

Tribute to a singer from Arturo Toscanini is tribute indeed. The great maestro, whose grey, leonine head has dominated opera orchestra pits and symphonic podiums through two generations from Milan's La Scala to New York's Metropolitan, has heard and criticized the world's best. It was a proud America, therefore, which heard him acclaim Jan Peerce "My favorite tenor."

The first time tenor and conductor met was when Peerce, a popular singer unknown in serious music circles, came by appointment to be auditioned for the Ninth Symphony.

It was Samuel Chotzinoff, music director of the National Broadcasting Company, who made that appointment in February 1938. Peerce rang the bell of the Toscanini apartment in the Hotel Astor, and stood speechless when the maestro himself opened the door and he found himself staring into a pair of compelling eyes.

"What can you sing?" Toscanini asked. Peerce named various arias, among them that most difficult of tenor solos, "Una Furtiva Lagrima" from "Elisir d'Amore." But he had brought no music except the Beethoven Symphony. The maestro went to the piano and began to play the aria from memory. Peerce stared out of the window, concentrating on the falling snow and his song, forgetting who was his accompanist.

At the end the maestro cried, "Bravo! Che bella voce!" and the most enriching association of a musical artist's life began for Peerce, and has continued since, in a career which has included notable operatic and concert triumphs.

Toscanini, who expressed amazement at the purity of the tenor's Italian diction, tried to find some trace of the Latin in the American's ancestry.

In 1940 impresario S. Hurok undertook the management of Peerce's career, and within a year the doors of the Metropolitan Opera opened to the young tenor. In his debut as Alfredo in "La Traviata" in November 1941, he was hailed by the critics as the first all-American contribution to the great tradition of operatic voices.

Since his Metropolitan bow, Peerce has not only become America's

foremost tenor, but also its busiest. His annual opera schedule includes seasons with the Metropolitan, San Francisco, and Chicago companies. Last summer he made his Latin-American debut at the Opera Nacional Bella Artes in Mexico City and was accorded a tumultuous ovation. In addition to appearances with major symphony orchestras and radio broadcasts, the energetic vocalist's concert tours have swollen to the point where it is impossible to meet the demands for his services.

On January 10, 1947, the Philadelphia Record wrote, "He sang with a flawless perfection that only an artist of his caliber is capable of."

ROSA RAISA

ROSA RAISA was born in Bialystock, Russian Poland. Her father's name was Herschel Burstein. Like many another true genius, she advanced under the most discouraging circumstances. A dramatic experience of her early life was her escape from the pogrom that led to the cruel massacre in Kiev. She fled to Italy, where she studied with Marchesi. In August of 1913 her teacher brought her to Parma, Italy, for an audition before Maestro Campanini, who engaged her immediately for the Chicago Opera Company.



Raisa's debut was made at the Teatro Reggio in Verdi's first opera, "Oberto," during the centenary celebration of the composer's birth. Her success made her one of the great singers of the time. Later she sang Aida and created the role of Queen Isabella in "Cristoforo Colombo."

Raisa is an accomplished linguist, fluently speaking French, Italian, Russian, Polish, Spanish, German, and English. During her first two years in opera she mastered twenty-five leading roles in the Italian and French schools. For two seasons she sang with great success at the Colon Theatre in Buenos Aires, where she created the leading role in Zandonai's "Francesca da Rimini" and Giordano's "Andrea Chenier." During the 1918 season with the Chicago Opera Company, she appeared in "Falstaff," "Aida," "Ballo in Maschero," and "Norma," which was especially revived for her exceptional talents.

Since Raisa became a member of the Chicago Opera Company, she has the longest record of service with that organization next to Mary Garden. Seldom has a first performance elicited so warm a personal feeling as did her Cio-Cio-San in Puccini's opera. It was gratifying to observe the smoothness of the performance. Raisa's singing, like her acting, sounded new depths of genius. As she has found new graces of characterization, so has she discovered new refinement of vocal style. As she brought into the role an occasional profundity of tragic force, ever so delicately indi-

cated, yet still new to tradition, so her use of her unmatched soprano voice gave the score a breadth and fullness it has never known before.

In 1924 she created the part of Asteria in "Nerone," in Milan, and the name part of Puccini's "Turandot" at La Scala.

"This is how I learned Asteria," Raisa narrates. "It was the most terrible experience I ever went through, but it taught me one thing, that one can drown sorrow in work and that often you do better work for your sorrow. Maestro Panizza went with us when we sailed from America to Italy, for I was to coach with him aboard ship. I got my part just before I sailed. The third day out Mrs. Panizza died. It was terrifying. She slipped away before our eyes. We had eight days more on the boat. I had to learn my part before we landed. We worked day and night, Maestro Panizza and I. I could hardly stand the strain, and I really don't know how I did. And this is the way I learned Asteria. I was ready for the final rehearsals when we arrived."

Raisa's performance of "Norma" (an opera which was, by the way, written for another Jewish singer of the nineteenth century, the greatest singer of serious roles that ever lived, Guiditta Negri Pasta) electrifies her audiences. In this she gives the most thrilling exhibition of vocal art yet heard of any woman singer in over two decades in America. We doubt whether there is one singer who can do "Norma" half as well as Raisa. In spite of this great art, her greatest glory still remains her voice, that sweeps from the warm sonorities of a contralto to the finespun graces of a lyric soprano, that sounds the depths of tragedy, or exults in florid joy, that swells into filigree of silver, delicate as a gossamer thread.



Rosa Raisa and Giacomo Rimini

Rosa Raisa is the wife of the well-known Italian baritone, Giacomo Rimini, with whom she often gives concerts and appears jointly on the opera stage.

Giacomo Rimini, of the Chicago Opera Company, was born in Verona, Italy, in 1889. Toscanini chose him for the title role in Verdi's "Falstaff," which he conducted at Milan some years ago. Before joining the Chicago Opera Association, he was a member of the Dal Verme Company in Milan. After making his debut in his native city, he sang in the opera houses of Padua, Roviga, and other cities of Italy. His success led to engagements in Venice, Palermo, Naples, and Rome.

For several seasons Rimini has appeared at the Colon Theatre in Buenos Aires. With the Chicago Grand Opera Company, Rimini has scored successes in "Rigoletto," "Il Barbière di Seviglia," "Falstaff," "Pagliacci." and other roles of the Italian school.

During the summer of 1917 he was immensely successful in Mexico City. Critics have declared him one of the best interpreters of "Falstaff" ever seen on the operatic stage.

MAURICE RENAUD

MAURICE RENAUD, considered one of the outstanding singers in the world, was born at Bordeaux in 1862. He studied at the Conservatoire in Paris, then under Gevaert and Dupont at Brussels. His first appearance was at the Théâtre de la Monnaie, Brussels. He remained in the latter city for ten years, occasionally visiting elsewhere between engagements.



On October 12, 1890, Renaud made his debut as Karnac in "Le Roi d'Ys" at the Opera Comique, Paris, and the following year at the Grand Opera, as Neluski, after he had previously created the roles of the high priest and Hamilcar in Reyer's "Sigurd" and "Salammbo" respectively, in Brussels. There he was engaged from 1883 to 1890.

Telramund, Wolfram, De Nevers, Beckmesser, Iago, Hamlet, Scarpia, Athanael, Rigoletto, Valentine, Herod, Escamillo, are among the numerous roles he is said to have sung.

In 1897 Renaud was a favorite at Covent Garden, and in 1907 he made his American debut at the Manhattan Opera House, under Oscar Hammerstein in "Rigoletto." He was one of the bulwarks of the Manhattan, one of the most important members of the amazing troupe that Hammerstein recruited at a time when the management of the Metropolitan said there were no longer any stars abroad, and that included Mary Garden, Gerville Reache, Tetrazzini, Dufranne, and Dalmores.

Renaud was an artist who believed the operatic performer's work meant creating the character he was impersonating in action, costume, and make-up, as well as singing. He acted on this conviction. He was one of the first artists to appear in opera in this country who brought home to audiences the realization that the dramatic and theatrical aspects of opera were important in the whole scheme of the work.

Musical America of January 4, 1908, wrote: "The outstanding feature of the week at the Manhattan Opera House was the revival of 'Don Giovanni' with Maurice Renaud as the wicked heart crusher. This was one of the most remarkable impersonations the French baritone rendered in New York, and once again it was an impressive demonstration of the singing actor's art." The same journal wrote a month later (February 15, 1908), on the occasion of Renaud's farewell appearance before leaving for his French engagements: "The departure of Maurice Renaud, the French baritone, who made his farewell appearance at the Manhattan Opera House last week, has robbed New York of one of the brightest lights of its operatic stage. All of the New York critics, including the most hypercritical of them, have united in acclaiming the art of this distinguished singing actor with a

unanimity they so rarely exhibit as to make it of itself the most eloquent tribute an artist could receive."

Renaud's voice was a full, rich baritone, capable of wide and adroitly modulated range of tonal color, from delicacy to power, from lyric smoothness to piercing poignancy. His singing and his characterization in opera seemed to be the result of long and penetrating study and of adroit and subtle imagination. He was of singularly acute intelligence. Every detail was polished and adjusted to its due place in the musical and emotional entirety of the part.

Among his famous impersonations were Mefistofele in Boito's opera of the same name, Rigoletto in Verdi's opera, the monk Athanael in Massenet's "Thais," and Scarpia in Puccini's "Tosca."

After the Metropolitan induced Hammerstein to close his Manhattan Opera House for a consideration, Renaud became a member of the Boston Opera Company. As a result of that company's arrangement for exchange of artists with the Metropolitan, Renaud made a few appearances on the stage of New York's ranking lyric theatre.

When World War I broke out, Renaud enlisted as a private, although more than fifty years old. His war record was brilliant. He won a number of promotions and in March, 1915, was cited for "the utmost devotion under all circumstances, in fighting and in camp." He had distinguished himself at Fresnes by repairing telephonic communications during a violent bombardment.

Maurice Renaud died in Paris October 17, 1933, at the age of seventy-one. He had not sung since 1919, when he appeared with Mary Garden in Massenet's "Cleopatra."

I am close to the marriage altar, and when the graves open I stand nearby. I call the wanderer home, I rescue the soul from the depths, I open the lips of lovers, and through me the dead whisper to the living.

I am Music. I am the instrument of God.

REGINA RESNIK

AMERICAN-BORN, AMERICAN-TRAINED REGINA RESNIK, young dramatic soprano, came to the Metropolitan by way of the Auditions of the Air, which she won in 1944; but even before that she had sung such exacting roles as Leonore in Beethoven's "Fidelio" in Mexico under the direction of Erich Kleiber; Lady Macbeth in Verdi's "Macbeth" with the New Opera Company in New York; and the title role in "Carmen" and Donna Elvira in Mozart's "Don Giovanni," in Mexico. Mexico has called her back four times to sing such parts as Donna Elvira and Sieglinde in "Die Walkuere."



Her Metropolitan debut as Santuzza in "Cavalleria Rusticana" was set for December 9, 1944. On December 5 Edward Johnson telephoned and asked if she could sing Leonora in "Il Trovatore" the following night. After she caught her breath, Miss Resnik told him she had studied it two years before, but never had sung it. She did sing it the next night—gloriously. Then came her Metropolitan "Fidelio," with Bruno Walter conducting, in March, 1945.

Her other roles include "Madame Butterfly," which she sang during the 1947 season at the Metropolitan with only three hours' notice before the Saturday afternoon broadcast. In August 1947 she was drafted, on two days' notice, to sing the title role of "Carmen" with the Montreal Festivals Company, replacing Winifred Heidt, who had been taken ill. She is renowned also for her beautiful presentation of "Tosca" and the leading role in the new American opera, "The Warrior," which she created in the fall of 1946.

Miss Resnik has been in great demand for concerts and oratorios as well as opera, and was chosen for the distinction of creating the leading soprano role in the new Benjamin Britten opera, "The Rape of Lucretia," in Chicago, June 1947. She also is an Ann Arbor May Festival soloist.

Her first singing teacher, Rosalie Miller, still is her teacher. Her first manager, William Stein, still guides her career. The first boy she ever dated is now her husband.

She kept her own name instead of adopting a professional one because she felt that it was lucky. Regina, she says, means "queen." Resnik, from the Russian, is translated "butcher." Her first operatic role, Lady Macbeth, was just that—"queen butcher." Miss Resnik is also a member of the San Francisco Opera Association. During the early part of 1948 Miss Resnik made an operatic and concert tour of Europe.

GERTRUDE RIBLA

GERTRUDE RIBLA, young American dramatic soprano of the Metropolitan Opera House, was born in New York City.

It was as a student at Bryant High School that Gertrude first found a stage for her talents of which she was later to make such notable use. She sang the role of the French woman in an undergraduate performance of "The Red Mill" by Victor Herbert. She acquitted herself so creditably, both musically and dramatically, that she became Bryant High's favorite leading lady.



Gertrude Ribla's family sent her to business school when she was graduated from Bryant. But the young lady's heart was not in her work. She was stagestruck. When in 1935 the New York Journal announced a city-wide vocal contest, she entered it. She sang so well that she emerged with the first prize, a scholarship, and an introduction to Frances Alda, who had just retired from the Metropolitan to devote herself to teaching.

From 1935 to 1939 Gertrude Ribla studied with Madame Alda. Eagerly she absorbed and assimilated the great singer's experience. She made such rapid progress that her teacher felt she was ready for her professional debut in 1938. She appeared in a morning musicale staged by the late Rafael Diaz in the ballroom of the Barbizon-Plaza. Inviting comparison with the "greats" of the Metropolitan by appearing under Diaz' auspices, she created a sensation. And she launched the career which was to lead her to national eminence in the opera house, concert hall, and over the airwaves.

In 1941 the National Broadcasting Company had featured her in a sustaining series conducted by Leopold Spitalny. In 1942 she had sung leading roles with the San Carlo Opera Company at the Center Theater, just across the street. In July 1943 she appeared as soloist with the NBC Symphony under the baton of the conductor who had presided over some of Madame Alda's most memorable Metropolitan performances. The name of the conductor? Arturo Toscanini.

She was soloist in an all-Verdi program. The young American soprano was selected from among many aspirants to sing "Pace Pace Mio Dio" from "Forza del Destino." She also sang the role of Gilda in the maestro's uncut performance of the last act of "Rigoletto," which brought the broadcast to a close.

Since her debut with Toscanini, the young soprano's star has climbed steadily. In the opera houses of her native New York, Philadelphia, Washington, Cincinnati, Dayton, and Chicago, she has sung twenty-seven performances of "Aida," and twenty-five of "Il Trovatore" and "Cavalleria

Rusticana." She has also been heard as Amelia in "The Masked Ball," as Desdemona in "Otello," and in the title roles of "La Tosca" and "Fidelio." She has given concerts throughout the United States and Canada, and has been the featured soloist with the orchestra of the National Orchestral Association.

She has continued her radio career over the Mutual Broadcasting System under Robert Russell Bennett and Sylvan Levin. More recently she has been heard over the Columbia Broadcasting System with Morton Gould.

On January 8, 1949, Gertrude Ribla made her debut at the Metropolitan Opera House in "Aida," singing the name part. Noel Strauss reported as follows in the Times.

"Verdi's 'Aida' received an unusually spirited presentation Saturday night at the Metropolitan, with Gertrude Ribla making her debut in the name part. The gifted artist, who was a winner in the 1948 Metropolitan Auditions of the Air, was experienced in the role from many previous appearances in it with other opera companies, and scored heavily with the large audience from the start, being called before the curtain many times after her aria at the end of the first scene.

"Despite the nervous strain imposed by making her bow with the company in so exacting a part, Miss Ribla won immediate favor by the communicativeness and dramatic power of her work. Blessed with real temperament, she brought an exceptional amount of intensity to her portrayal, vocally as well as histrionically. Every fleeting mood was conveyed with uncommon sensitivity and impressiveness in a dignified and exciting impersonation, which carried full conviction.

"Miss Ribla's voice, which possessed laudable beauty of timbre, was always expressively used. The 'Ritorna vincitor' was thrillingly forceful, and in the 'Patria mia' even the difficult soft top tones were sweet in quality.

"In the Nile scene Miss Ribla reached a peak of achievement in the duet with Amonasro, where she was vocally at her best, and delivered her music with memorable depth of pathos and purity of sound."

The human voice is really the foundation of all music.

EVELYN SACHS



BORN IN BROOKLYN IN 1924, EVELYN SACHS, Metropolitan soprano, comes of parents who were musical amateurs, though professionally her father is a physician. She began piano lessons when nine, and about this time began to save her allowance for her collection of phonograph records that now numbers two thousand and contains many rare items. In high school, when her interest turned from piano to singing, she took up voice lessons at the Henry Street Settlement under Mme. Zador, to whom she is still devoted and who continued as her teacher until three or four years ago. Miss Sachs attended Cornell University for two years, and then the Juilliard Institute, where she received her B.S. degree in musical education. A fellowship allowed her to study further at Juilliard. Then came her big chance with the Chicago Opera Company, and then the biggest chance of all—a Metropolitan contract, with a debut in "Louise" with Kirsten and Jobin in December, 1947.

Miss Sachs is definitely in front among the rising young American singers. Her successes began in 1944 while she was still a student. Both at her Times Hall recital in New York and her first operatic appearance in Montreal with the Montreal Opera Guild, this tall girl with the black hair, green eyes, and the moving voice was marked down for future triumphs.

Her New York debut in Honegger's "King David," with Robert Shaw and the Collegiate Chorale in Carnegie Hall, April 1947, attracted enthusiastic notice even in that hallowed auditorium. So did her performance in a concert, also in Carnegie Hall, in February 1948.

"Music unites all peoples."—Beethoven

DOROTHY SARNOFF

BORN IN NEW YORK CITY, DOROTHY SARNOFF, soprano, comes from a family of physicians and has also married into one. Both at the Berkeley Institute in Brooklyn and at Cornell University, where she majored in dramatics, she appeared in numerous plays and musicals, ranging from Chekhov to Gilbert and Sullivan. Although she had always been interested in music, she wanted to have her feet on the ground and finish her education first. It was only after graduation from college that she decided to make singing her career.



Friends recommended her to Mme. Renee Gilly, Marjorie Lawrence's teacher in Paris, and Dorothy, with the money she had received as graduation gifts, three days after leaving college departed for France to study.

When World War II broke out, she returned to the United States and continued her studies in New York City, with Queena Mario and Florence Easton, both former Metropolitan Opera sopranos, and at the present time she coaches with Maestro Ettore Verna. Her first real chance came when NBC produced Giancarlo Menotti's radio opera "The Old Maid and the Thief." Alberto Erede, who had home from England to conduct the first performance, auditioned her at eight-thirty in the morning. Dorothy not only arrived there in time, but due to the illness of another singer, she jumped into the part of Miss Pinkerton overnight. The opera and Dorothy's performance received the enthusiastic acclaim of the critics. Before being one of the finalists in the Metropolitan Opera's auditions, she sang Nedda in "Pagliacci" with the National Orchestra Association at Carnegie Hall and immediately was given a contract with the newly formed Philadelphia Opera Company as leading soprano.

Fritz Busch heard of her through Walter Damrosch, and chose her for the leading role in the New Opera Company's version of Johann Strauss' "Rosalinde." Miss Sarnoff and the lilting Viennese waltzes took Broadway by storm, and for twenty months Dorothy's high C's were the talk of Manhattan.

When Hector Villa-Lobos' exciting musical show "Magdalena" opened at the Ziegfeld Theater in New York, October 1948, Dorothy Sarnoff was engaged for the difficult leading part. Her performance as Maria was excellent. She was acclaimed by the entire press of New York.

JOSEF SCHMIDT

JOSEF SCHMIDT, tenor, was born in 1904, in Czernowitz, capital of Bukowina, son of a Jewish family that had remained faithful to the old traditions. Very soon his talent was discovered, and he became precentor, first in the synagogue of his native town, and later in the Adat Yisrael synagogue, Artillery Street, Berlin.

Radio had just then started to develop; the unusual singer of twenty years attracted everybody's attention. He was engaged by Radio Station Berlin, and it was not long before he became the most famous and favorite star in the "world of the waves."

His voice was delicately tempered, and his most extraordinary tenor was of magic beauty and an almost unlimited height. Not only vocal qualities were his strength. Musical to his fingertips, he was inspired by a pure, unadulterated artistic temperament. He was a singer by the grace of God.

The outbreak of World War II found him in France. He moved to the unoccupied zone, after France had capitulated. Hidden in a small village he yet did not feel safe. With the approach of danger he succeeded, together with many others, in escaping to Switzerland, where he, the highly paid singer, arrived without means and desperate.

He possessed nothing but an American visa and his renown. Despite all attempts to prevent it, he was interned in a refugee camp, fell ill there, and died November 16, 1941, in a hospital in Zurich. His heart was no longer equal to the strains of so tragic a situation. Thousands of people accompanied him to his last resting place in the Jewish cemetery.

Radio listeners of Europe adored him. His records were sold in tens of thousands. Of small stature, Josef Schmidt was a charming personality, full of life, wit, and spirit. He was given a hearty welcome and enthusiastic reception when he visited Palestine in 1934.

Singer: *I was called out five times at my concert yesterday.*
Colleague: *"Who was outside?"*

FREDERICK SCHORR

FRIEDRICK SCHORR, one of the greatest Wagnerian baritones, was born in Nagyvarad, Hungary, September 2, 1888. His father, a cantor, had planned a legal career for his son, but on the advice of Adolph Robinson, a star of the Metropolitan Opera and a friend of the family, Schorr took up the study of music very seriously. He studied law at the University of Vienna and voice with Adolph Robinson. In 1911, after only one year of study, he was invited by the manager of the opera house in Graz, Austria, to make his debut at the opera house. He sang the part of Wotan so successfully that he was offered a long term contract with the company. He remained there until 1916.



From 1916 to 1918 Schorr was engaged by the National Theatre in Prague; from 1918 to 1923 he was a member of the Cologne Opera, and from 1923 until 1932 he was the principal Wagnerian baritone of the Staats-Oper in Berlin.

Schorr's first visit to the United States was in 1923, when he was a member of the visiting Wagnerian Opera Company from Germany, to present a season of Wagnerian operas at the Manhattan Opera House in New York. When Gatti-Casazza, the late director of the Metropolitan Opera, heard Schorr, he offered him a contract, and on February 14, 1924, he made his debut in "Tannhauser." Olin Downes of the New York Times wrote: ". . . He at once took the measure of the great house and sang with unforced lyric beauty not often surpassed." Since his debut, Schorr has become the idol of everyone who heard him. He is recognized as one of the foremost Wagnerian singers of our time, and his impersonations of the roles he sang have become classics.

The late Lawrence Gilman wrote: "Schorr has the right to be classed among the royal line of Wagnerian singing actors. This majestical artist, with his rare gifts, his technical mastery, his simplicity, dignity and integrity have brought distinction and new artistic significance to the Wagnerian dramas." This writer heard him in "Die Meistersinger." His "Hans Sachs" was an unforgettable one. Olin Downes pointed out: "His portrayal of Hans Sachs is unequalled in this country, if not in Europe, for the distinction of its style and for the lofty conception of the character."

From 1924 until the outbreak of World War II, Schorr appeared annually at Covent Garden, London, and was also leading Wagnerian baritone at the Bayreuth Festival.

Schorr has likewise distinguished himself as a recitalist. His interpretation of Schubert, Brahms, Hugo Wolf, and Richard Strauss, are unique. He appeared under Arturo Toscanini in the performance of the Brahms'

"Requiem," and in 1932, together with the Schola Cantorum, sang the world premiere of Bloch's "Sacred Service" in Carnegie Hall, New York.

In 1938 Schorr was appointed vocal adviser of the Wagner Department of the Metropolitan Opera House.

Besides appearing in the Wagnerian music-dramas and works of the standard repertoire, he created the role of Daniello in the American premiere of Krenek's "Jonny Spielt Auf" on January 19, 1929; the title role in the American premiere of Weinberger's "Schwanda" on January 13, 1945; and Orestes in the performance of Strauss' "Electra" on December 3, 1932, at the Metropolitan Opera House.

ERNESTINE SCHUMANN-HEINK

LIKE LILLI LEHMANN AND BUSONI, ERNESTINE SCHUMANN-HEINK, the world's greatest operatic and concert contralto, inherited the musical gifts of the Jewish race from her mother, Charlottee (nee Goldman) Roessler.



Schumann-Heink was born in Lieben, near Prague, July 15, 1861, and was educated at the Ursuline Convent in Prague. Her family had no faith in her future as a singer. Later, she studied singing with Marietta von Leclair in Graz. The girl made her debut at the age of fifteen, singing the contralto solo in Beethoven's Ninth Symphony, with the Akademie Gesangverein in Graz. The young singer then sang for the director of the Vienna Opera, in hope of securing an engagement, which might prove to her parents the wisdom of her choice of a lifework. But here she was roughly discouraged. Nevertheless, the young lady persisted, and opportunity finally came in the form of a debut at the Dresden Royal Opera, as Azucena in "Il Trovatore." She remained a minor member of the Dresden Opera until her first marriage, which caused her to lose her position.

She resumed her musical career as soloist at the Court Church, in the mean time studying under the guidance of Krebs, Franz Wuellner, and Frau Krebs-Michalesi, to whom belongs the honor of having so splendidly prepared her for the long career that was to follow.

Fraeulein Roessler, Ernestine Heink by her marriage to her first husband (in 1882), accepted a minor position under the new name in 1883, when she substituted as Carmen without a rehearsal at the Hamburg Royal Opera House, and scored a decided triumph. Mme. Heink turned this chance to such account that she was soon thereafter presented in the role of Fides in "Le Prophète." Not long thereafter she was invited to become first contralto of the Berlin Royal Opera and attracted great atten-

tion as a guest at Kroll's Theater in Berlin (1888). In 1891, we find her triumphant in Scandinavia; in 1892, in London; in 1893, in Paris; in 1898, at Covent Garden, London; and again, at the Berlin Royal Opera from 1899 to 1904, alternating with appearances at the Metropolitan Opera House in New York.

During that period her appearances as first contralto at the celebrated Bayreuth Festivals, regularly from 1896 on, were of particular significance, until World War I brought these Festivals to a temporary close.

It is worthy of mention that Mme. Schumann-Heink made her formal American debut not with the Metropolitan Opera in New York, but with the Chicago Opera on November 7, 1898, as Ortrud in "Lohengrin." It was from there that she was immediately enticed into the ranks of the New York Metropolitan Opera House.

The account of Ernestine Schumann-Heink's triumphs in the United States would make a long story. It is one filled with recognition of a sort which comes to only a chosen few in any generation. Her immediate acceptance by the critical patrons of the New York Metropolitan Opera House was a tribute which predicted the future of this exceptional artist. Those early days at the Metropolitan found her an artist completely routined in the great traditions of opera; an artist with a voice conceded one of the finest heard, and used with a technical perfection few singing voices have revealed. Then there was the emotional warmth, coupled with intellectual understanding, which made her interpretations unique.

Time passed, and little by little the concert stage beckoned the illustrious singer. Back and forth across the American continent, Europe, and Australia, she journeyed. She had created her own faithful legion, which turned up loyally whenever she appeared.

The evolution of Mme. Schumann-Heink's name deserves a few words of explanation. Born Roessler, she appeared up to 1883 under her maiden name. After her first marriage to Ernst Heink (by whom she had four children), she appeared as Ernestine Heink. After her second marriage to Paul Schumann, the actor (to whom she bore three children), she combined the names of her two husbands and sang under the name by which she is now known to the world. Her third husband was William Rapp, Jr., a Chicago attorney.

Ernestine Schumann-Heink created the part of Clytemnestra in Richard Strauss' opera "Elektra" in 1909. This not only requires an exceptional voice but histrionic powers of an extraordinary degree, both of which were ample in this unusual personality.

After her many years' absence, the Metropolitan created a momentous stir in operatic circles by bringing her back to its roster in February of 1926, on the occasion of her golden jubilee. On that night (February 25, 1926), the eve of Ernestine Schumann-Heink's fiftieth year as a public singer, Wagner's "Rheingold" was performed. The recipient of this signal and unique honor appeared in the role of Erda. Well might Erda have borrowed the words of Brunhilde, "Lang War Mein Schlaf." The great

contralto sang with an astonishing volume of tone and enunciated the words with all her old-time mastery and expressiveness. Her Erda had all its dignity, its familiar command of the great style of the Golden Age of Wagner. Of course, she was greeted as an unforgettable and most welcome friend.

As a climax to her "farewell" golden jubilee, she appeared as soloist in two concerts with the New York Symphony under Walter Damrosch, December 16 and 17. At the matinee concert, a feature was the presentation of a jeweled brooch to Mme. Schumann-Heink by the directors of the Symphony Society, Harry Harkness Flagler, president, making the speech. The audience stood up to welcome Mr. Damrosch and Mme. Schumann-Heink when they appeared, and remained standing during Mr. Flagler's address. Friday's audience again rose in homage to Mr. Damrosch, and to the favorite singer, when she entered, regal and benign as ever, in a white gown. Mr. Damrosch kissed her hand. At the conclusion of her second solo, a huge testimonial wreath in gold was carried to the stage. There were not a few touches of informal good humor in the impromtpu address of George Barrère, first flutist and one of the older members of the orchestra. He paid tribute to her great artistic achievements and her personal charm and womanliness, saying, "We are all your pupils"—with a gesture including the house. Mr. Barrère presented a hand-engraved parchment scroll, welcoming her as an honorary member of the orchestra. The scroll included the names of Harkness Flagler, Richard Aldrich, Frances Alda, Mrs. William H. Bliss, Ernest Schelling, Francis Rogers, Harold Bauer, and Frederick Steinway. Testimonials also were sent by Giulio Gatti-Casazza, William J. Guard, Sergei Rachmaninoff, Marcella Sembrich, Mary Lewis, Frederick A. Stock, and Leopold Auer. The speakers were Mrs. Robert Erskine Ely, Mrs. Eleanor Roosevelt, Mrs. Walter Damrosch, James Speyer, and Mr. Flagler.

Mme. Schumann-Heink had a particularly unfortunate role as a mother in World War I, for one son enlisted for Germany in 1914, and another for America, in 1917. One was killed. She was a devoted mother and grandmother and retained more vitality and vigor in her old age than many a young girl. She was extremely sympathetic, kind, and charitable to a fault.

The tale of her triumphs in the United States, where she made her home until her death on November 17, 1936, in Hollywood, would make an interesting story. It is one filled with recognition of a sort which comes to a chosen few in any generation.

JOSEPH SCHWARZ

JOSEPH SCHWARZ was one of the greatest of operatic baritones, and one of the very few equally great on the concert platform. Possessing a voice of extraordinary compass and penetrating beauty and sonority, Schwarz



was an artist to his fingertips, besides being blessed with an appearance which would be the envy of a cinema leading man. There are few operatic singers who can grasp and transmit the finer shades of Schumann, Brahms, Grieg, and others of the romanticists, or the stern realism of a Moussorgsky, as did this inspired singer.

Joseph Schwarz was born in Riga and studied piano as a boy. During his youth, he sang for a number of years in the synagogues and cathedrals of his native city. It was not long before his voice developed an excellent quality. In 1901 he left for Berlin to complete his studies. Soon after, he made his operatic debut as Amonasro in "Aida" at a performance in Linz, Bohemia. Two seasons at Graz and at Riga brought him gratifying prominence and an engagement to sing with the Royal Opera Company of Vienna under Gustave Mahler. His fame spread, and after six years at Vienna he was called to Berlin by the Royal Opera Company of that city, to become its leading baritone.

Schwarz came to America in 1921, where, after a series of successful concert appearances, he was engaged as a member of the Chicago Civic Opera Company.

During the season 1923-24 he devoted himself chiefly to concerts; he therefore appeared at the Chicago Opera only as guest, but the management re-engaged him for the entire 1924-25 season. He sang in "Traviata," as Iago in "Othello," as Scarpia in "Tosca," as Rigoletto (in which role he made his Chicago debut), Wolfram in "Tannhauser," Tonio in "Pagliacci," and in many other parts.

Schwarz gave recitals in Chicago and New York and was soloist with the leading American orchestras. During the symphony season of 1923-24, he appeared with the New York Philharmonic, singing the baritone part in the Ninth Symphony of Beethoven, and during the following season he filled operatic engagements in Paris, Vienna, Berlin, and London, signing also to sing in Milan under Toscanini.

Joseph Schwarz possessed great histrionic power in addition to his musical gifts. His portrayal of Rigoletto is a model of modern operatic playing. During his 1924-25 London appearances in that role, the press was enthusiastic over his prowess as singer and actor.

"A mighty fine singer was heard as 'Rigoletto' last night at Covent Garden," said the Daily Mail. "The new baritone, Joseph Schwarz, came to us from Riga by way of Berlin and New York. His voice is of a dark rich bass-baritone type, magnificently ample, and his is a fine dramatic art. He had a serious grim part of Victor Hugo's buffoon. He was something really Chaliapinesque. No other Covent Garden Rigoletto of these years has been so big a tragic figure. Instead of leaving as usual after the quartette, the audience stopped to see his passion in the scene of Gilda's death, and were rewarded." Schwarz was as great, in his favorite Wagnerian roles.

On February 11, 1922, Schwarz married Mrs. Clara Sielcken, widow of Herman Sielcken, known as the "Coffee King," in New York. His first marriage had been to Mrs. Hannah Radon of Vienna in 1907, whom he divorced one year later.

This excellent singer died in Berlin, November 10, 1926, following an operation for kidney trouble.

LEFF SIBIRIAKOFF

In recounting the glorious days of the Russian operatic stage of the late nineteenth and early twentieth centuries, we must put down the name of Leff Sibiriakoff in that Golden Guard to whom belonged such singers as Tartakoff, M. Medviedieff, A. Dacidoff, and Oscar Kamyonsky, whose golden baritone rang through the length and breadth of Russia, and whose interpretations, in particular of the role of Figaro, were models for all contemporary baritones.

Sibiriakoff's voice is a large basso, skilfully directed, capable of emotional significance.

Of all the Jewish names mentioned on the roster of Russia's Golden Guard it was granted to Sibiriakoff and to Davidoff only to sing at the Imperial Opera in St. Petersburg without the humiliation of baptism. Although an old man now, he is still active on the operatic stages of Western Europe, particularly in Paris.

ALEXANDER SVED

Alexander Sved, whose glorious rendition of "Eri Tu" in "Masked Ball" stopped the show at his Metropolitan Opera debut, December 2, 1940, has scored an equal success on the American concert stage. As a child Sved's musical yearnings received little encouragement from his family, who wanted him to become an engineer. However, his father did permit the boy to study violin, and his first teacher was Eugene Hubay, at the High School for Music in his native Budapest. However, from the time he was a small boy, Alexander Sved had longed to become a singer, and he soon changed to the singing classes at the same academy. Later he completed his formal education at the University of Budapest. He continued his music studies with the great baritone Tita Ruffo and later with Riccardo Stracciari in Italy, and also with Fritz Feinhals, the renowned Wagnerian baritone in Munich.



At twenty-two he made his debut at the Royal Opera in Budapest, singing the role of Count di Luna in "Il Trovatore." The immediate result was a five year contract with that company. Once well-started in the music world, Sved's career developed rapidly. In three seasons he became a leading member of the opera houses in Vienna, Berlin, Munich, Dresden, La Scala in Milano, Teatro Real in Rome, Grand Opera of Paris, Covent Garden in London, as well as the Teatro Colon in Buenos Aires and the Municipal Theatre in Rio de Janeiro. He was also featured many times in the annual music festivals at Salzburg, Bayreuth, and the "Maggio Florentino" in Italy.

Coming to the United States in 1940, Alexander Sved made his American debut with the Chicago Opera Company, singing "Rigoletto." After his debut at the Metropolitan Opera in the "Masked Ball," on the opening night of season 1941-1942, Oscar Thompson wrote in the Sun: "Mr. Sved doubtless caused some genuine commotion—he is the first big-voiced baritone the Metropolitan has had since Tita Ruffo departed. Last night he presented some resemblances to Ruffo, not only in the weight of the upper tones, but in the 'growl' of his production."

Sved's repertoire of over thirty roles in Italian, French, and German made him one of the most valuable members of the Metropolitan Opera Company during recent seasons. He has also appeared with notable success in leading roles with the Cincinnati Zoo Opera Company, and in New York's Lewisohn Stadium in performances of "Aida," "Carmen," and "La Traviata," as well as in Chicago, Cleveland, and Washington.

In addition to his operatic success, Sved has been acclaimed for his fine concert work. He has had the distinction of performing with Arturo Toscanini, Bruno Walter, Felix Weingarten, Erich Kleiber, Fritz Reiner, Otto Klemperer, and many other leading conductors of Europe and North and South America. He has been heard frequently on CBS's coast-to-coast radio program, "Great Moments in Music," as well as on the Metropolitan Opera Saturday matinee broadcasts. Sved was also starred in many motion pictures in his native Hungary.

Attending his recital of Sunday afternoon, January 30, 1949, at Town Hall, New York, I could only subscribe to the praise of the New York press and the wild enthusiasm of the audience. His program, which included arias by Verdi, Donizetti, and Weber, songs by Brahms, Beethoven, Schubert, Strauss, and Bartok, was performed with great artistry.

Alexander Sved is endowed with a truly great voice, a commanding stage personality, and excellent musicianship.

JOACHIM TARTAKOFF

JOACHIM TARTAKOFF, Russian bass-baritone, was born in South Russia in 1860. In 1881 he was graduated from the St. Petersburg Conservatory with the silver medal, and the same year joined the Palscha Operatic Company in Odessa as first baritone. From 1882 to 1884 he was a member of the

Marinsky Theatre in St. Petersburg, and later sang in the Russian provinces. In 1894 he was again engaged by the Marinsky Theatre, where he sang with great success, till his sudden death.

He also appeared in Berlin, Copenhagen, Manchester, Liverpool, Birmingham, and many other cities of Europe.

Tartakoff's art was unusually musical and impressive, and he was justly considered one of Russia's greatest operatic artists, vocally as well as histrionically. He received many signs of appreciation from Europe's royalty and was a universal favorite with all who knew or heard him. He died in an automobile collision in St. Petersburg in 1920.

RICHARD TAUBER

RICHARD TAUBER, famous Austrian tenor, was born May 16, 1892, in Linz.



He studied at the Hoch Conservatory in Frankfurt-am-Main and took up conducting at the age of eighteen. Later he began singing lessons with Carl Blines and made his operatic debut as Tamino in Chemnitz, Germany. In 1913 he was engaged at the Dresden Hofoper, and subsequently sang much in Munich, Berlin, Vienna, and London. He has made several tours in the United States, everywhere being acclaimed as one of the finest and cultured of singers. In Central Europe Tauber had a special reputation as a Mozart singer. The Tauber pianissimo was famous, though the singer's skill in its use led him to exaggerated contrasts of piano and forte. He appeared also in several films and made hundreds of records in English, German, French, and Italian, which have been distributed all over the world.

Richard Tauber was also gifted as a composer. He has to his credit several operettas, music for films, and a number of songs.

Richard Tauber died January 8, 1948.

"Music begins where speech leaves off."—Longfellow

JENNIE TOUREL

A SINGER WHO IS WELL ON THE WAY to becoming a living legend as one of the truest recitalists now appearing in our midst is Jennie Tourel, mezzo-soprano of the Metropolitan Opera and star of the Paris Opera Comique until June, 1940.



Of Russian parentage, Jennie Tourel was brought up in France and Switzerland. She considers herself Russian by background, French by education. Today, when America has become her permanent home, she likes to think of herself as an artist belonging to all the world.

According to her mother, Miss Tourel sang from the time she was two years old. At six she began her music lessons on the flute. Two years later she was practicing the piano, and at sixteen was an accomplished pianist and well on the way to a concert career.

But then a musician friend of the family heard her sing, pronounced her voice a rarity and told her parents it would be nothing short of a crime to deprive her of a singing career. Jennie Tourel then began studying voice, and has been at it ever since. After a few years' work, she was ready to audition at the Paris Opera Comique. As Miss Tourel tells it today, she went there more in fun than in earnest, never expecting to be even looked at. But she was called, she sang, and within a half hour left that famous house, a contract in her pocket.

Her debut in 1933 was in Carmen.

Jennie Tourel sang in Paris, and all over France and Holland, quietly upholding the tradition of the Opera Comique. She might have continued if it were not for the debacle of June, 1940, which caught her still in Paris just two days before the Axis occupation. But Miss Tourel escaped, and made her way to the United States via Lisbon and much hardship.

When she made her American concert debut with Arturo Toscanini and the New York Philharmonic-Symphony Society in October, 1942, perhaps ten people of the three thousand attending the Carnegie Hall performance knew her name. The next day the whole town buzzed.

Virgil Thomson, voicing the opinion of all, wrote in the Herald Tribune, "She is a singer in the great tradition. Her voice is beautiful, her diction clear, her vocalism impeccable, and her musicianship tops."

Before two months were out, Miss Tourel was also heard as soloist with Koussevitzky and the Boston Symphony and Stokowski and the NBC Symphony, perhaps the first time that a new singer has appeared with three such eminent conductors in one season.

Now Jennie Tourel has skyrocketed to a topmost place among the

great concert attractions of the day. When she made her debut in Town Hall in November 1943, the huge audience, attracted by advance hosannahs, raised the roof with their approval. Her second Town Hall recital, in February 1945, was, if anything, an even greater success than the first.

Soon after she arrived in the United States in 1941, she sang in "Carmen" and "Mignon" in Montreal and Havana, and was heard in opera and concert in Chicago, Philadelphia, Boston, New York, Toronto, Baltimore, and Toledo.

But her real chance came when she sang the role of Rosina in "The Barber of Seville" in its original version at the Metropolitan Opera, on March 14, 1945. Noel Strauss wrote in the New York Times: "Never before in the Metropolitan annals had the part been essayed by a mezzo-soprano, although it was originally written for a singer with this type of voice. Miss Tourel delivered the florid music allotted her with her accustomed musicianship, accuracy, and taste."

Making her first complete transcontinental tour of the United States and Canada in 1946, in which she filled over sixty recital engagements, she was given a welcome and acclaim by critics and public alike not witnessed in more than a decade. Every major city re-engaged her on the spot, including Boston, Cincinnati, Seattle, San Francisco, and Los Angeles.

When the famous Brazilian composer, Heitor Villa-Lobos, visited the United States for the first time in 1945, it was Miss Tourel who was heard with him as his only soloist in New York. Their recording for Columbia Records of the composer's "Brazilian Serenades" was an instant success.

When Miss Tourel gave her recital on March 19, 1946, in San Francisco, Alfred Frankenstein wrote in the San Francisco Chronicle, "She sang in six languages, each representing a different national tradition of song; and such is her command of style that each seemed for the moment her special forte."

When Leonard Bernstein gave the first performance of his Symphony, "Jeremiah," in New York on March 29, 1944, he engaged Jennie Tourel to sing the solo part. She did so with emotion, vocal skill, and sound musicianship. She sang the same part in Boston and other cities, under the leadership of the composer.

A certain prima donna once complained to Beethoven that the aria in his "'Fidelio' is written too high and impossible to sing." To which Beethoven replied: "My dear child, as I wrote it I had in mind a voice of greater magnitude than yours."

RICHARD TUCKER

RICHARD TUCKER, leading tenor of the Metropolitan Opera House, is in the forefront of a new generation of American-born, American-trained singers who have taken their place among the top-ranking artists in the operatic and concert world. His passionate love of singing, dating from early childhood, continues to inspire Mr. Tucker, for one of his profoundest convictions is that an artist never stops growing.



Born August 28, 1913, in New York, the young American with the burning brown eyes, dark skin, and gleaming black hair has been described as "a tenor in the best bravura Italian tradition"—a uniquely gratifying designation, since Mr. Tucker was born, educated, and trained in New York City.

At six he found a place in a synagogue choir and continued there until his voice changed during high school days. When his boy soprano finally found its true and lasting expression in a masterly and rich tenor, he began seriously and with unswerving determination to devote himself to a musical career. He studied with Martino; with the late Maestro Boghetti; with the late Angelo Canarutto, former Metropolitan assistant conductor; and with the former Metropolitan tenor, Paul Althouse, in whose studio he continues his work.

When he made his concert debut in Town Hall, singing the tenor solos in Rossini's "Stabat Mater," in 1939, a glance at the following morning's papers was enough to make it clear that a new tenor star was rising on the musical horizon. Soon after his debut, Mr. Tucker began the series of opera and concert appearances which was to lead him in a short time to the Metropolitan Opera House. Engagements with the Brooklyn Academy of Music, Cleveland's Severance Hall, and the Chicago Theatre of the Air, all served to fulfill the prophecy of the music critic for the Chicago Tribune, who said, "He has the ardent tenor, the outpouring ease of tone."

Edward Johnson, manager of the Metropolitan Opera Association, heard of Tucker and auditioned him. On January 25, 1945, after studying the part and working with the conductor, Emil Cooper, he walked on the stage in the leading role of Enzo in "La Gioconda." He became the sensation of the season. A packed Metropolitan Opera House audience sat in hushed, expectant silence, awaiting the entrance of a new young artist who was about to take his first bows.

With the utmost simplicity, he brought down the house. The famous "Cielo e Mar" aria aroused an ovation which lasted for five minutes. In columns of superlatives, the next morning the press acclaimed "a great new find." Within a few seasons, his portrayal of that role and the gamut

of leading tenor roles—in Bohème, Lucia, Rigoletto, Butterfly, Cavalleria, and Tosca—have taken their places among the proud ornaments of the Metropolitan.

When Richard Tucker sang Rhadames under Arturo Toscanini in the presentation of "Aida" on March 26 and April 2, 1949, with the NBC Symphony Orchestra over the radio and television, he scaled another peak in a career which has lain along the heights of professional experience. Tucker has managed to carry through his schedule of opera, recital, radio recording commitments and also to sing, as in previous years, the High Holiday services of his religion, keeping contact with those who first knew and loved his singing.

LEONARD WARREN

LEONARD WARREN, leading baritone of the Metropolitan, and well-known concert, radio, and record star, is possessor of one of the greatest voices of this generation.

It was an unusual series of events which led Warren into a musical career. Born in New York, he was destined for a business or professional life, and was educated in the New York schools and at Columbia University. His first employer, however, actually discharged him for singing at his work! Warren at once decided that singing should be more than just a hobby, and as a beginning he tried out for a position in the Radio City Hall Glee Club. His voice, as yet untrained, won him the post, which he held for three years.



The young baritone studied in New York under Sidney Dietch, and was fortunate in being able to have six months of intensive study in Italy for special work in the field of opera, before the war. While studying in Italy Warren met a young American girl, graduate of the Juilliard School, who was then a voice student in Milan. Leonard Warren married the blonde, attractive Agatha Leifflen in December, 1941.

Warren made his debut at the Metropolitan as Paolo in "Simon Boccanegra," January 13, 1939. He sang the title role of that opera in South America many times, giving its first performance in Rio de Janeiro.

His rise in grand opera has been sensational. As Simon Boccanegra, Falstaff, Rigoletto, Tonio in "Pagliacci," Conte di Luna in "Il Trovatore," Valentine in "Faust," Renato in "The Masked Ball," and in many other leading baritone roles, he has achieved renown throughout the western hemisphere. He is a member of five great opera companies: the Metropolitan Opera, Chicago Opera, San Francisco Opera, the Teatro Municipal in Rio de Janeiro, and the Teatro Colon in Buenos Aires; and has sung

leading parts with the Cincinnati Summer Opera, the Grand Opera Festival in Montreal, and the National Opera in Puerto Rico.

The San Francisco Examiner wrote: "It would be hard to imagine a more thrilling Don Carlo than Warren. He is one of this country's great dramatic baritones. His voice has magnetic beauty as well as tremendous punch, and he is facile and convincing in all he does on the stage."

He has been soloist with the New York Philharmonic-Symphony Orchestra as well as with the Cleveland Music Society, and many other distinguished institutions. His great voice and natural aptitude for operatic roles have won him rapid recognition as the outstanding baritone discovery in recent years.

JAMES WOLFE

JAMES WOLFE, beloved basso of the Metropolitan Opera Company, New York, was born in Riga on the Baltic, in 1890. His musical history began when he was a mere child, playing truant from school to dance in the Riga Opera. His family destined him to follow the career of all its men, and to become a director of the Riga Stock Exchange, as his father and his grandfather were before him. But music was James's life, and the Riga Opera discovered his voice and educated him to sing.



Wolfe gives the following brief but characteristic account of his early days and the opposition he had to overcome:

"I was born in Riga of very religious parents. Until I was twenty I did not eat 'treife,' because I had no occasion to. My first appearance on the opera stage was as a child in the ballet, and that was all right. But it was when I decided to sing that the trouble began. It took me years and years to convince my parents that singing was not in a class with horse-stealing or some other such business."

While still a youth, he traveled to Berlin, and there took lessons from Professor Ott. In that city he made his appearance with "The Magic Flute" in the role of the priest. There followed three years of growing success in Berlin Opera, with summer engagements in concert and oratorio which took Wolfe into Austria, Holland, England, and France, and finally to Switzerland, where his success was so great that he was engaged as leading basso in the Berne Opera. During the five years he was with this company he became Switzerland's most famous visiting singer, and sang throughout the country in opera, concert, and oratorio.

Wolfe sang a season with the Mexican Centenary Opera, a season as leading Wagnerian basso of the Chicago Opera, and summer engagements with the Ashville and St. Louis operas. He was finally engaged by the New

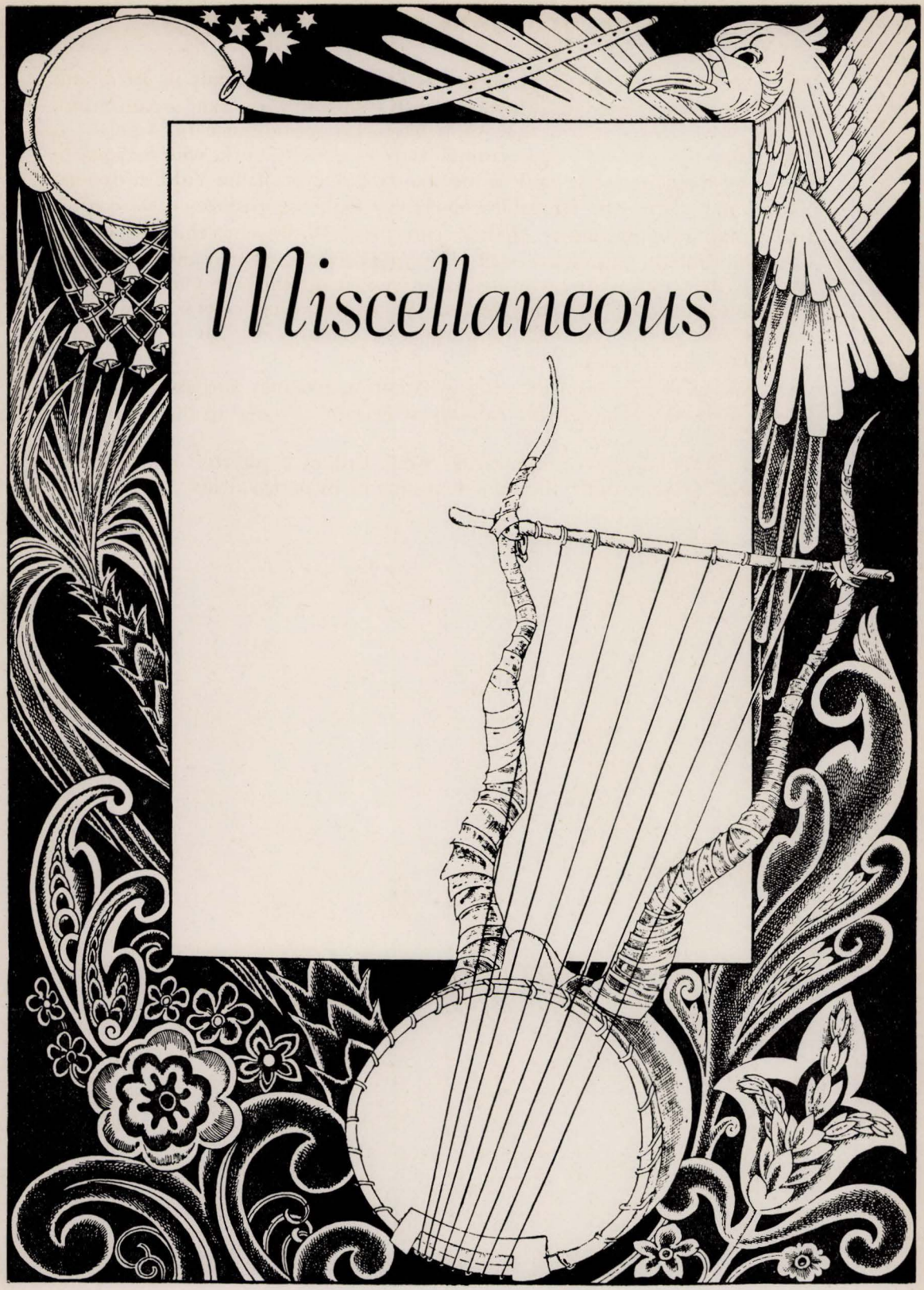
York Metropolitan Opera Company as one of the principals in 1923, and has already completed his third successful season with that organization.

It is of some interest that Wolfe's rise to prominence in America is due to an enterprise of a few nationalist Jews in New York, who decided to give a performance of several of the standard operas in the Yiddish dialect. They had decided on "La Juive" of Halevy, as being a representative work that would suit the nature of their enterprise. Wolfe sang the part of the Cardinal, and so impressive was his impersonation of that evil genius of the play that he was almost immediately signed up with the Chicago Opera Company. Although the enterprise failed, and no more operas were given, the undertaking served this one purpose of bringing a great Jewish singer to the fore in America.

His success has been growing in America and may surpass that which he sacrificed when he left the capitals of Europe to come to the country of his choice.

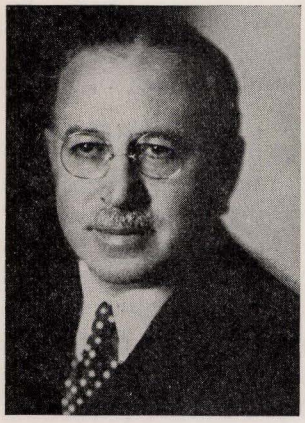
In 1925 James Wolfe married Miss Lillian Lauferty, a New York journalist, known under the nom-de-plume of Beatrix Fairfax.

Miscellaneous



SIMEON BELLISON

SIMEON BELLISON, clarinet virtuoso, was born in Moscow, September 4, 1881. He manifested musical talent at an early age and at eleven began studying clarinet with his father. The next year he was heard by the late Safonoff, the great Russian conductor, and at the time director of the Moscow Imperial Conservatory. Safonoff was so impressed with the talent of the boy that he placed him in the clarinet class with Professor Friedrich. Upon graduation with honors from the Moscow Conservatory, Bellison was appointed solo clarinetist of the Opera House as well as a member of the Moscow Symphony Orchestra. He remained with the two organizations for ten years, during which time he played under practically every famous European conductor visiting Russia.



A great love for chamber music prompted him to participate in all leading organizations in Moscow and finally to organize his own ensemble, which eventually toured Russia. In 1910 he became a member of the symphony orchestra of Koussevitzky, present conductor of the Boston Symphony. In 1915 Bellison passed the competitive examination for membership in the orchestra of the St. Petersburg Imperial Opera, then the goal of every orchestra musician in Russia.

Simeon Bellison has from 1900 to this day been most active in the cause of Jewish national folk music, particularly in its instrumental aspect. With Engel, father of the movement, he has done more than his share in collecting, editing, and arranging Jewish folklore.

In 1902 he organized the Moscow Quintet for National Jewish Music, and gave a whole series of concerts through Russia, Poland, and Latvia. In 1918, when musical activities in Russia were at a standstill, Bellison nevertheless organized a second Jewish ensemble in St. Petersburg named "Zimro," and under the flag of the Russian Zionist Organization started a pilgrimage over the world. During the three years of its existence this ensemble played Jewish music in the Urals, Altay, in all large Siberian cities, China, Japan, India, Canada, and finally in the United States.

In 1925 Bellison organized in New York the "String Wood ensemble," consisting of six musicians, and following the policies of the erstwhile "Zimro."

Bellison is perhaps the only clarinetist who has appeared as soloist on the classic stages of Europe and America, particularly in Jewish music. He was also and remains active in universal symphonic music. While still under the czar in Russia, he was one of the founders of the Moscow Orchestral Union, and under Kerensky organized the All-Russian Union of Orchestras. For ten years he managed several symphonic and operatic

orchestras. Bellison was furthermore active in establishment of a Conservatory in Palestine. He is the owner of an invaluable library of Jewish music, which he has promised to donate to the Conservatory.

Since 1920 Bellison has been solo clarinetist with the New York Philharmonic Orchestra under Mengelberg, Furtwangler, Toscanini, Reiner, Walter, Stokowski, Muench, Koussevitzky, and Mitropoulos.

The original members of the String Wood Ensemble were Joseph Stopak, first violin; Samuel Kuskin, second violin; Michail Cores, viola; Abraham Borodkin, 'cello; and Arthur Loesser, piano.

Bellison has been affiliated with almost every chamber music organization in the United States and Canada.

Settling in New York in 1920, he opened his clarinet studio, which is attended by students from every part of the United States and Europe. In 1927, with the patronage of the New York Philharmonic Society, he organized his unique Clarinet Ensemble, for which he arranged a large library. At present this group has seventy-five players. Mr. Bellison has arranged and published over fifty pieces for clarinet and piano and for various chamber music combinations. He has gathered, arranged, and performed —for over thirty years—a considerable collection of Hebrew music. He has also written a novel, "Jivoglot" (Eat 'em Alive), sympathetically portraying the little-known life of the poorer and more obscure musicians of Old Russia.

After twenty-eight years of playing first clarinet with the New York Philharmonic he resigned from this post in the spring of 1948.

Simeon Bellison, who has devoted fifty-six out of his sixty-seven years to music, is still active and is considered one of the finest clarinet virtuosi of our time. He still appears as soloist and also in chamber music ensembles, notably with the Budapest String Quartet.

THE BUDAPEST STRING QUARTET

THE MUSICAL ARTIST is truly a high priest in the spiritual development of mankind, and one who has it in his power to augment our heritage of beauty and to strengthen our hearts for crucial struggles. Supreme among the interpreters of chamber music, the Budapest String Quartet, both as an organization and as gifted individuals, have fully recognized the responsibility incumbent upon artists who are conveyors of musical beauty. It is now composed of Joseph Roismann, first violin; Edgar Ortenberg, second violin; Boris Kroyt, viola; and Mischa Schneider, 'cello. The name of the organization is old and eminent, for it goes back many years in the annals of European musical life.



The Budapest String Quartet was organized in Budapest in 1921 by Emil Hauser, first violin; Imre Paganyi, second violin; Istvan Ipolyi, viola; and Harry Son, 'cello. The membership has undergone frequent changes. When the Quartet made its American debut at Town Hall, February 3, 1931, its personnel consisted of Emil Hauser, Joseph Roismann, Istvan Ipolyi, and Mischa Schneider. Samuel Chotzinoff, reviewing their debut, wrote, "In every bar I found evidence of exhaustive study, nice measurement of effects and the adjustment of phrasing and nuances to a studied and preconceived idea of the spiritual content of the moment." A year later the Quartet underwent another change. Joseph Roismann succeeded Emil Hauser as first violinist; Alexander Schneider, brother of the 'cellist, became the new second violinist; Boris Kroyt replaced Istvan Ipolyi as violist; while Mischa Schneider remained as 'cellist. In 1943 another change occurred: Alexander Schneider resigned in order to devote himself to solo recitals, and was replaced by Edgar Ortenberg.

Long since acclaimed for the excellence of their performances and the perspicacity of their interpretations, these musicians have welded themselves into a unique organization consecrated to the presentation of chamber masterpieces. The quality of their art is not affected by the imposition of extraneous duties or activities. They are wholeheartedly devoted to performing fine music as perfectly as possible, to recreating the living masterworks of a by-gone day, and to introducing the products of the great moderns.

Great musicians are torchbearers of culture. Their art keeps alive and renews the lyrical and emotional side of man's nature, preserves the intangible beauty of the past and interprets the crisis of present day existence. It offers a refuge for these harassed souls torn by the strife of contemporary living, and brings refreshment to numberless people toil-worn and haggard in this work-a-day world. It increases the courage and enthusiasm of young and old, changes negation into affirmation, and replenishes that faith in the goodness of humanity which all too often is likely to become weak and impotent.

The present personnel, in expanding the physical radius of their activity, have maintained the tradition of preeminence attached to their name, but at the same time they have brought their actual performance to an unprecedented degree of excellence.

Before joining the Quartet, each of these brilliant artists had acquired a musical background, the variety and richness of which could only result from greatly varied experience. They had learned the literature of the orchestra from playing in orchestras. They had gained fame as outstanding virtuosi on their respective instruments, and had become familiar with the vast chamber literature by association with various groups. When they came together, uniquely one in purpose and spirit, their previous experience augured well for the future of their cooperative conviction that they were "called" to fill a need that lay only in the power of the Budapest String Quartet. The gaudy career of the virtuoso, easily within their grasp, offered no attraction to these artists, for they were intent upon presenting

music in the most intimate and artistic form, chamber music, in which the highest degree of personal prowess must be tempered by a selflessness rarely achieved by the artistic temperament.

The justification of their decision is now a matter of history. The world over the Budapest String Quartet is hailed as the superlative interpreter of chamber music. Their travels are not limited to Europe and America. They have journeyed as far afield as the East Indies, Australia, and New Zealand. In four visits to the East Indies they played thirty-five concerts each time in a period of six weeks. On two visits to Australia and New Zealand, they gave no less than eighty-seven concerts within two spans of six months.

In the United States alone (where the artists are now permanently settled) the growth of their popularity is astonishing. While residing in Washington the artists gave numerous concerts, and rehearsed daily on the magnificent Stradivari instruments which Mrs. Whittall presented to the Library of Congress in 1936. Especially noteworthy have been the engagements of the Quartet in the Library of Congress. The Library is an internationally recognized center of chamber music and many eminent organizations have played there in the Coolidge Auditorium.

On October 30, 1948, during the intermission of a chamber music concert in Washington, Joseph Roismann, leader of the Quartet for twenty years, was awarded a medal by the Elizabeth Sprague Coolidge Foundation for his services to chamber music. In presenting the medal to Mr. Roismann, Mrs. Coolidge said in part, "I now wish to honor Mr. Roismann, and through him, his great Quartet. Under his twenty years' leadership, they have achieved a position almost unique in the history of music. . . . They have educated and uplifted thousands of students and other eager listeners by the noblest music, most nobly performed."

As this book was ready to go to the printer, news came that Edgar Ortenberg, second violinist of the Quartet, had resigned from his post—for reasons of poor health, effective May 1949. He will be replaced by Jac Gorodetzki, formerly with the Guilet String Quartet.

"Music, moody food of us that trade in love."—Shakespeare

"THE CAVALCADE OF JEWISH MUSIC"

THE NAMES OF SUSIE MICHAEL, PIANIST, AND MAURICE FRIEDMAN, baritone, who in private life are Mr. and Mrs. Friedman, have been known to audiences in the United States since 1939 in their unique program, "The Cavalcade of Jewish Music."



Susie Michael was born in Portland, Oregon. She studied piano with Victor Heinze of Chicago and Sigismond Stojowski of New York, and has been highly successful on the concert stage and as a piano pedagogue.

Maurice Friedman was born in Vilna, and came to the United States at the age of six. Although the son of an orthodox cantor, reared in the atmosphere of synagogal music, he did not follow in his father's footsteps. He received his musical training at the Institute of Musical Art of New York and also privately with Louis Graveure and George Hotchkiss Street.

In 1939 Susie Michael and Maurice Friedman arrived at a momentous decision. They divorced themselves completely from classical music to dedicate their efforts to programs exclusively Jewish.

Their career in this field has been a milestone in the field of Jewish music, for they have appeared in over four hundred cities in the United States and Canada, before audiences of every religious faith and persuasion.

It was the pleasure of the author to meet the Friedmans when they first arrived in New York in 1939 from the West Coast, where they had made their home. With alacrity they accepted my invitation to introduce them to many leading Jewish composers residing in New York City. This was a fortunate meeting for all concerned, because it was the Friedmans who later gave these men the opportunity to have their works performed throughout the country, for none have championed the cause of the Jewish composers so devotedly as Susie Michael and Maurice Friedman.

In fact the author found himself with other Jewish composers cajoled into writing "Sham Sharim," a composition on Jewish themes for piano performed in many cities by Miss Michael.

A great measure of the success of "The Cavalcade of Jewish Music" has been due to the unique manner of its presentation. It has introduced a new pattern in Jewish concerts, with integrated English narrative beautifully presented by Miss Michael, through which the program is bound together with logical continuity.

The press has been most lavish in its praise. Recently the Toronto Globe-Mail called the program, "One of the best and most ingratiating expositions of Jewish folk culture ever given."

THE CHERNIAVSKYS

LEO, JAN, AND MISCHEL CHERNIAVSKY received their initial lessons in music from their father, Abraham Cherniavsky, a musical scholar and conductor in the Ukraine. When they made their first tour of Russia at an incredibly early age, the premature development of their fine faculties and the really extraordinary brilliance of their work made their name a household word. They achieved success without parallel in the musical history of their country, and then, encouraged by the highest praise of critics, decided there were other spheres to conquer.



The Cherniavsky Trio in 1925

Since 1901 they have ranged every quarter of the globe, and have been acknowledged in five continents as in the first rank of executive artists. In Germany, Austria, England, the United States, Canada (where they were naturalized as British subjects on the first day of May, 1922), Australia, New Zealand, South Africa, India, China, Japan, and South America, they have mustered a vast following of enthusiasts.

In 1906 they delighted London as infant prodigies; in 1912, on their second visit, an appreciative press proclaimed they had more than fulfilled the promise of their childhood. And with childhood and boyhood past, they justified even the rosiest expectations.

The striking feature of the Cherniavsky work is that three powerful and temperamental artists, all individuals, should appear to such perfection as a trio. Each is the exact complement of the other two. There could not be greater understanding, sympathy, and unity of purpose than exist among these brothers. The artistic feeling of the Cherniavskys was inborn; their fluency, skill, and mathematical precision were acquired through hard and continuous study together, often extending into the small hours of the morning—even in their boyhood.

Brought up side by side, taught that what belongs to one belongs to all, playing not only trios but solos for twenty-five years—these factors, blended with genius and intellectual and emotional enthusiasm, produced in the Cherniavskys a trio quite incomparable. They played together for thirty-two years. Several years ago the brothers decided to disband, in order to devote their time to solo work.

Mischel, the 'cellist, was the sixth of nine extraordinarily gifted children. He was born in Uman, in the province of Kiev, in 1893. When four years old Mischel Cherniavsky began the violin; but he yearned so ardently for a 'cello that his father was obliged to give him one and teach him how to manipulate strings and bow. He studied 'cello with Verzbilovitch, finishing with Popper. He formed the trio with his brothers, Jan (pianist)

and Leo (violinist), and toured Russia for three years; Germany, Holland, France, Vienna (1904); London and the English provinces (1906); South Africa (1908-09); and London again in 1911. In 1912 they toured India, New Zealand, and Australia, until 1914, and made their American debut in New York on October 17, 1916. During the season 1917-18 they remained in the United States, arousing praise from connoisseurs and critics.

Saint-Saens considered Mischel Cherniavsky's rendition of his magnificent Concerto in A minor perfect and prophesied a golden future for him. Nesbitt, that celebrated Epicurus of music, went further and wrote on one occasion, "In little Mischel Cherniavsky the world may one day recognize its greatest 'cellist."

After several seasons' absence, Mischel came to the United States from England via Canada in the fall of 1943. Prominent in the musical life of Great Britain, he had not only appeared with the London Philharmonic and other orchestras, but given freely of his services to the Red Cross, Mrs. Winston Churchill's Aid to Russia Fund, and numerous other organizations and funds. Before leaving he also had given a command performance before the Queen Mother.

He played his New York recital in December 1943 at Town Hall, receiving plaudits as enthusiastic as ever before.

As a brilliant soloist in recital as well as with orchestra, Mischel has appeared under such eminent conductors as Sir Thomas Beecham, Sir Henry Wood, Dr. Malcolm Sargent, Sir Hamilton Harty, Sir Adrian Boult, Basil Cameron, and Willem Mengelberg.

It was in February 1948 that I had an informal chat with Mischel Cherniavsky. It was at the Lotus Club, New York, that he announced himself ready to start on his seventh world concert tour. He looked tall, thin, and pensive.

"This time my brother Jan (the pianist) and I will begin on our third million miles of concert touring. We've been doing this for forty-five years. And when we reach Australia. we will join my elder brother Leo (violinist), with whom we haven't worked professionally for twelve years. Leo lives in Sydney. We'll be the Cherniavsky Trio again."

His permanent home is in London. He is married to the former Mary Rogers of Vancouver, and has five children, all sons, Michael, David, John, Felix, and Mark.



Jan and Mischel

Jan, the pianist, made his entrance into the world in Odessa, June 25, 1892. From early infancy, when he played rhythmic games on the drums of his father's orchestra, it was apparent that he was destined for a musical career. He passed from the tuition of his father to Mme. Goldenweiser, a pianiste of great distinction in Odessa, and then to the Conservatory of that city. The Conservatory took particular pride in the young enthusiast,

who had a genius for hard work and a vitality which enabled him to rise at four o'clock in the morning to practice at his chosen instrument. He labored prodigiously, and made his first concert tour with his brother Leo at the age of seven. Some years later in Vienna, under the guidance of the wonderful teacher, Leschetizky, he perfected his already brilliant technique and acquired the musical knowledge which has placed him among the greatest living pianists.

As an artist of great individual achievement, Jan has appeared in recitals through Europe, Asia, Canada, and the United States. He has also been soloist with major symphony orchestras, both here and abroad, playing, among others, under the direction of Rodzinski, Weingartner, Sir Ernest Macmillan, Basil Cameron, and Allard de Ridder.

After Jan Cherniavsky played in joint recital with his brother Mischel, February 1, 1947, in Carnegie Hall, Noel Strauss of the New York Times wrote: "The recital reached its climax of attainment in Jan Cherniavsky's performance of six preludes by Debussy. The pianist, whose tone never lost its quality when under stress, delivered all of these offerings with a wealth of tints, a fund of poetry, and a technical skill that made them admirable accomplishments from every point of view."

Recently, while he was playing in various parts of the world, a critic wrote, "Last night's Chopin interpretation was something never to be forgotten; it was full of national characteristics, tender yet bold, and with great poetic beauty" (The Times, Capetown, South Africa).

And this from the Seattle Post-Intelligencer: "Schumann's concerto was played by Cherniavsky in a way to stir his hearers to a demonstration that has rarely been equaled in Seattle. Again and again the pianist was recalled to the stage, and finally, as the applause seemed to gain in volume instead of diminishing, he broke the rule against encores and played two."

Jan is married to the former Miss Elspeth Rogers (sister of Mischel's wife). She is the inspiring "angel" of music promotion, especially symphony and chamber music in Vancouver. They have two children (Janey, 25, and Peter, 21). Their permanent home is in Vancouver.

Leo, the violinist, was born in Odessa August 30, 1890. He was first presented to the public at the age of six, when his remarkable performance, clear and facile in intonation and flawless in execution, made him something more than a nine days' wonder.

Leo studied violin under Wilhelmi. Before he was past adolescence he had played in almost every country in the world. His exceptional technique is never sacrificed to his splendid temperament; nor is his individuality lost in perfect execution. Admirable as he is in great violin works, when he interprets an adagio or a romance the violin is forgotten, and one seems to hear only the human voice. He has that magnetism which may make the simplest little air an enchantment, and he can weave a new spell into an old melody.

THE GRAUDANS

NIKOLAI AND JOANNA GRAUDAN, 'cello-piano duo, have followed a pattern that strongly suggests the presence of a determined fate—a fate emanating from a town in Russia and drawing them back to combine their personal and artistic pursuits. Libau is a small town and it was there that both Nikolai and Joanna were born. However, they did not meet until both had first left Libau and gone their own way for several years, when the fates decided it was time for them to return home and join in music and marriage.



Nikolai originally left to study 'cello at the St. Petersburg Conservatory with Professor Louis Abbiate; and upon graduation, and at the recommendation of Alexander Glazounov, then director of the Conservatory, Graudan won an appointment as one of the youngest members of the Conservatory staff. Joanna left Libau for Kharkov, where she pursued her piano studies.

Then each went to Berlin, Joanna for study with Kreutzer and Schnabel, Nikolai for concert appearances; and although both worked and moved in the musical circles of that city, their meeting was not to take place until Joanna, having completed her formal musical studies, decided to spend the summer with her parents, while Nikolai, his concert tour over, returned to his native city for a visit. They had grown up in the same town, gone to the same school, their paths must have crossed many times in Germany; now at last the young artists met.

The following season marked the beginning of their joint recitals. Once more their music brought the Graudans to Berlin, and once more their personal life drew them back to Libau. This time the couple returned to be married.

After their marriage, they were repeatedly called upon for joint recitals, and for five years they toured Europe as a 'cello-piano ensemble.

Meanwhile, each artist continued his own successful career as soloist, and Nikolai Graudan included among his appearances the Berlin Philharmonic under Furtwaengler, the British Broadcasting Company under Sir Adrian Boult, and the London Philharmonic under Sir Hamilton Harty. Joanna's solo performances with orchestra also included an engagement with the Berlin Philharmonic, and in this country with the Minneapolis Symphony.

Leaving behind the concert audiences of England, Germany, France, Holland, Switzerland, and Sweden, the couple arrived in America in 1938. In 1946, their coast-to-coast tour in the United States included over sixty concerts, among them appearances under the auspices of the Library of Congress in Washington, the New Friends of Music in New York, and the Baltimore Museum of Art.

Today Nikolai and Joanna Graudan form a unique concert duo. These brilliant artists have combined their talents with admirable results.

MIKHAIL JOSEPH GUSIKOFF

ONE OF THE MOST INTERESTING OF VIRTUOSI WAS MIKHAIL JOSEPH GUSIKOFF, born in 1809 in the little town of Schklov (Government of Mohilev, Russia). He constructed an instrument of wood and straw, and conjured up such tones that he aroused great enthusiasm even among musicians. His father, a poor flutist, was the boy's guide and teacher.



He abandoned his flute, and took to playing the instrument of his own invention. His fame spread over all Russia. In Kiev he met the famous Polish violinist Lippinsky, concertizing in those parts, who once said to him, "Frankly, you are a greater artist than I; I make use of a ready medium, whereas you are creating your own."

In Odessa, where Gusikoff gave concerts at the Italian theatre, he met Count Vorontzov, in whom he found a patron, and who invited him to his palace. There he played in the presence of the famous Lamartine, then traveling. In Vienna the young man created a veritable furor. He appeared in every capital of Europe and won acclaim everywhere.

Mikhail Gusikoff was a religious Jew. He refused to play on Saturdays or any high holiday.

In 1831 he fell a victim to tuberculosis, to which he succumbed six years later. The artist died like a warrior on the battlefield—at the theatre with his instrument in his hand, October 21, 1837, in Aachen, Germany. He was twenty-eight.

The Gusikoff name in music is illustrious. Mikhail's genius is the root from which flowered many generations of gifted musicians, most of whom settled in the United States. Among the leading contemporary Gusikoffs are Mishel, violinist and composer, who was born in 1897 in New York. He received his first violin lessons from his father, and later studied with Formanoff and Kneisel. At twenty-one he became concert master of the Russian Symphony in New York, and in 1926 was engaged as concert master of the Philadelphia Orchestra under Leopold Stokowski. A year later he resigned and took the same post with the New York Orchestra under Walter Damrosch. Isadore, 'cellist, formerly with the Philadelphia and the NBC Symphony Orchestras, is now solo 'cellist on the WOR network in New York. Benjamin, 'cellist, is a member of the Philadelphia Symphony Orchestra while David, tympani player, Al, trombone player, and Sol, 'cellist, are active in musical shows and radio.

PIERRE LUBOSCHUTZ AND GENIA NEMENOFF

PIERRE LUBOSCHUTZ AND GENIA NEMENOFF—in private life Mr. and Mrs. Luboschutz—rank with the finest two-piano teams. Both came from musical families. Pierre was born in Odessa, June 17, 1894. His grandfather had been a well-known opera singer; his father, a talented violinist, operated a piano factory. His sister Lea played the violin, while a second sister Anna (now living in Moscow) played the 'cello. Pierre began to study the violin with his father, but soon transferred his interest to the piano.



Pierre enrolled in the Moscow Conservatory at twelve, and was graduated with highest honors. His extraordinary talent was first acclaimed when Fritz Kreisler came to Moscow to play a concert; Kreisler's accompanist was ill, and the fourteen-year-old lad was chosen to accompany the great violinist. After continued study in Paris with Edouard Drieslar, Luboschutz made his professional debut in 1912 as soloist with the Koussevitzky Orchestra in Moscow. Following his sensational debut, came an equally sensational tour of Europe. Throughout Russia, Germany, France, England, Italy, and Spain he was acclaimed as a virtuoso in the forefront of artists of his time. His first concert tour of the United States came in 1927, and was followed by repeated tours through the country, in which he played as soloist with every major orchestra.

Paris-born Genia Nemenoff (whose mother and father were both graduates of the Leipzig Conservatory) at the age of six played for the great Moszkowski, who immediately arranged for her to study at the Paris Conservatory under Isidore Phillipe. At ten she appeared in recitals with her brother, who was a 'cellist, and soon after made her debut with the "King of 'Cellists," Pablo Casals. Solo concert tours in Holland, Spain, Belgium, Germany, and Algeria followed, and in 1929 she enrolled in the master class in Paris conducted by Pierre Luboschutz. The two were married in 1931.

In 1936 Luboschutz and his wife gave their first two-piano recital and embarked on their first United States tour together. In their career as duo-pianists they have achieved a record unparalleled. Distinction conferred on only the greatest artists has been theirs—repeated appearances with all leading symphony orchestras, among them the NBC Symphony under Toscanini, the Boston Symphony under Koussevitzky, the Philadelphia Orchestra under Ormandy (nine re-engagements within one season), the New York Philharmonic-Symphony Orchestra, and all other major orchestras, plus re-engagements on leading concert series year after year throughout the

United States, Canada, and Cuba. They are perennials at outstanding music festivals from Massachusetts to California.

Luboschutz and Nemenoff play an average season of about seventy performances.

In addition to their contribution as performers, these two fine artists have greatly enriched two-piano literature by rediscovering many works long neglected by duo-pianists, and by the many beautiful arrangements of great compositions by Pierre Luboschutz for two pianos.

THE MALKINS

JOSEPH MALKIN, Russian 'cellist, was born in Odessa, September 25, 1879. When still a young boy he received his first instruction on the violin. Two years later, however, he adopted the 'cello, studying at the Conservatory under Aloise. Later he went to Paris, entering the Conservatory there, and studying under H. Rabaud. In 1898 he received the first prize. The same year he toured the Scandinavian countries with his brother Jacques, violinist, and repeated this tour three consecutive years. In 1902 he was accepted as 'cellist with the Berlin Philharmonic Orchestra under Nikisch, Mahler, Weingartner, Mottl, Strauss, and Sibelius. In 1908 he left to join the Brussels Quartet, and a year later toured as soloist through Germany, Austria, Scandinavia, Russia, and England.

In 1914 Malkin came to the United States, where he joined the Boston Symphony forces as first 'cellist. He remained in that capacity for five years. Later he served three years with the Chicago Symphony Orchestra, and afterwards concertized for two years with Geraldine Farrar, in the United States, Cuba, and Canada. Malkin has also concertized jointly with Melba, Emmy Destinn, Amato, and other celebrated artists.

During the seasons 1925-26-27, Malkin was first 'cellist with the New York Symphony under Walter Damrosch.

Together with his brothers, Jacques (violinist) and Manfred (pianist), he helped organize the Malkin Conservatory in New York (1914), and later in Boston (1931-1941).

Jacques Malkin was born in 1876, in Slobodka, Russia. He studied at the Conservatory in Odessa with Gustav Freimann, and later at the Paris Conservatoire with M. P. Marsick, winning a scholarship. From 1900 till 1909 he concertized extensively in all parts of Europe. Jacques Malkin was founder of the "Renaissance Quintet" in Paris, and was awarded the Palmes Academiques, Paris.

Manfred Malkin was born August 11, 1884, in Odessa. He studied at the Conservatoire National in Paris with Charles de Beriot, on a scholarship, and made his debut as a concert pianist in that city in 1903. From 1911 until 1914 Manfred Malkin was a faculty member at the Institute of Musical Art in New York.

CLARA ROCKMORE

CLARA (REISENBERG) ROCKMORE, thereminist, was born March 9, 1911, in St. Petersburg. From babyhood her vocation was evident. At two she was playing the piano; at four, she was entered at the Imperial Conservatory of Music in St. Petersburg, the youngest pupil ever to receive this honor. Later she became one of Professor Auer's most promising pupils, and followed a career as concert violinist until she turned her attention to the theremin.



The theremin, an ether-wave source of music, is an instrument possessing a rich and beautiful tone, which sometimes resembles that of a 'cello or violin, and sometimes that of a human voice. This tone is produced by the introduction of the human body into an electro-magnetic area about the instrument (generated by means of an alternating current around the antennae), the body serving as a conductor and in this way achieving change in pitch, timbre, and volume. As the right hand approaches the vertical rod of metal, the pitch of tone becomes higher, and as the hand is withdrawn it becomes lower. Similarly, the intensity of tone is regulated by approaching or withdrawing the left hand to and from a metal ring on the left of the instrument. The entire tone scale and all musical effects are produced by movements of hands and fingers in the air without contact with the instrument.

Under the inventor's guidance, she set to work to master its intricate and difficult technique, and soon demonstrated extraordinary qualifications, foremost of which was the accuracy with which she produced the desired pitch from the air—"aerial fingering," as one critic has termed it.

Naturally this demanded an artist of exceptional gifts as well as training. Miss Rockmore is such an artist.

The first public demonstration of the theremin as a concert instrument was given by Miss Rockmore in Town Hall, October 30, 1934.

The Times critic wrote of her performance of the formidable Cesar Franck violin sonata: "What she accomplished in matters of intonation, legato, staccato playing, accentuation, and nuances must have come as a distinct surprise to those who entertained false ideas of the theremin's possibilities."

When she appeared as soloist with the Philadelphia Orchestra, the critic of the Evening Bulletin stated: "Miss Rockmore is the greatest virtuoso of this instrument, with extraordinary qualifications. She calmly darts her fingers at invisible spots in the atmosphere and produces the desired pitch with wonderful accuracy."

Besides her own recitals in New York and many other concert appear-

ances, Miss Rockmore has appeared as soloist with the New York Philharmonic-Symphony, the Philadelphia Orchestra, the Philadelphia Robin Hood Dell Orchestra, the Rochester Symphony, Toronto Symphony, Alfred Wallenstein's Sinfonietta on the Air, and the City Center Orchestra under Leopold Stokowski.

Clara Rockmore is the sister of Nadia Reisenberg, well known pianist.

JEWISH MUSICIANS IN SYMPHONY ORCHESTRAS

ALTHOUGH NOT FAMOUS or internationally known, there are many excellent Jewish musicians who have chosen other musical fields than the careers of concert artists. In many cases these men have accepted positions with major symphony orchestras. We append herewith a list of some members of leading orchestras in the United States who are of Jewish origin.

BOSTON SYMPHONY ORCHESTRA: R. Burgin (concertmaster and associate conductor), A. Krips (assistant concertmaster); G. Elcus, P. Chercassky, H. Dubbs, V. Resnikoff, J. Leibovici, D. Eisler, N. Carol, C. Pinfield, H. Dickson, M. Zung, S. Diamond, V. Manusevitch, L. Gorodetzky, H. Silberman, and S. Rotenberg (violin); E. Lehner, E. Kornsand, C. Van Wynbergen, H. Werner, and J. Gerhardt (viola); A. Zighera, M. Nieland, J. Zimbler, and B. Parronchi ('cello); H. Greenberg and H. Portnoi (bass); P. Kaplan (flute); J. Lukatsky (oboe); L. Speyer (English horn); R. Masters and B. Piller (bassoon); H. Shapiro (French horn); J. Raichman (trombone); B. Zighera (harp); R. Szule (timpani); S. Sternberg (percussion); and L. Foss (piano).

NEW YORK PHILHARMONIC ORCHESTRA: M. Rosenker (assistant concertmaster); D. Rosensweig, G. Rabin, R. Henkle, W. Dembinsky, L. Busch, J. Gewirtz, I. Strassner, A. Belfer, L. Fishzohn, L. Temerson, W. Nowinski, M. Borodkin, J. Fishberg, I. Pogany, M. Kreiselman, M. Dayan, L. Rudin, L. Sherman, and M. Weiner (violin); W. Lincer (principal viola player).

Lincer was born in Brooklyn, April 6, 1907, and started to study violin at the age of five. When he was eight, he gave his first recital in Brooklyn. Later he continued his studies with Leopold Lichtenberg, Samuel Gardner, and Erica Morini at the Institute of Musical Art in New York. For seven years he played the viola in the Jacques Gordon Quartet. In 1942-1943 Lincer was solo violinist with the Cleveland Symphony Orchestra. He has been solo violist with the New York Philharmonic Orchestra since 1943.

Also in that orchestra are: G. Margulis, D. Katz, R. Sabinsky, J. Vieland, S. Lipshitz, M. Tartas, and R. Weinrobe (viola); L. Rose, C. Stern, N. Dinger, R. Sims, M. Ormandy, M. Forstat, J. Malkin, W. Feder, and A. Bass ('cello); W. Chartoff, B. Schlossberg and D. Rybb (bass); H. Gomberg

and E. Brenner (oboe); S. Drucker (clarinet); M. Zegler and S. Kovar (bassoon); J. Singer and W. Namen (French horn); N. Prager (trumpet); W. Rosenberger (percussion).

N.B.C. SYMPHONY ORCHESTRA: M. Mischakoff (concertmaster); M. Hollander, H. Nosco, J. Gingold. In 1944 Gingold became concertmaster with the Detroit Symphony Orchestra, a post he held till 1948, when he resigned in order to accept a similar post with the Cleveland Symphony Orchestra.

Also O. Shumsky, born March 23, 1917, in Philadelphia. He studied with Meiff, Zimbalist, and Auer. At seven he made his debut playing Mozart's Concerto in A major, under Leopold Stokowski. In the years 1939-1941 he was also a member of the Primrose Quartet, and in 1941 became a faculty member of the Peabody Conservatory in Baltimore.

Also D. Guillet, graduated from the Conservatoire National in Paris, receiving first prize, in 1917. He was a pupil of Professor Remi, Thibaud, and Enesco. In 1922 he made his debut with the Lamoreux Orchestra in Paris, and the same year he organized his own string quartet. From 1936 to 1939 he was concertmaster of the Concert Loulet in Paris, and in 1941 he came to the United States, where he organized the Guillet Quartet.

Also P. Frank, pupil of Zimbalist. He was chosen in 1935 by Joseph Hofmann, then director of the Curtis Institute, as one of the group to represent American artists at the Golden Jubilee of King George V and Queen Mary in London, where this privileged group played before royalty and nobility.

Also S. Kissel, A. Pratz, S. Antek (who is also conductor and musical director of the New Jersey Symphony Orchestra. Born May 1, 1908, in Chicago, he came to New York at fifteen and won a fellowship at the Juilliard Graduate School, studying with Persinger, Spaulding, and Auer), L. Steinhardt, F. Galimir (founder of the Galimir String Quartet), H. Glickman, R. Silverman, S. Shulman (leader of the Stuyvesant String Quartet), B. Koutzen, M. Wilk, L. Edlin, L. Graeler, S. Sopkin, T. Bloom, I. Gorner, H. Lookafsky, E. Bachmann (member of the Hans Letz and Mischa Elman String Quartets, as well as of the faculty of the Curtis Institute of Music), H. Robbins, S. Sharrow, A. Lustgarten, J. Rushkin, S. Suskind, F. Goodrich, L. Smit, H. Spielberg, T. Katz, H. Siegl, M. Golodner, D. Sarser, and W. Gegner (violin); M. Katims, E. Vardi, N. Gordon (member of the Kroll Quartet and principal viola player with the Chautauqua Symphony Orchestra), N. Moldavan, A. Granick, F. Brieff, S. Posner, D. Epstein, M. Helfand, S. Asen, L. Fleitman, and R. Metz (viola); F. Miller (principal 'cellist), B. Heifetz (of the Albeneri Trio. He studied with Spielman, Seifert, Abbiate, and Klengel, was a member of the Colish Quartet and principal 'cellist with the Philadelphia Orchestra), N. Bendizky (scholarship student at the St. Petersburg Conservatory, studying with Abbiate and Press. After touring in the Near East, he went to Paris, where he attended the lectures of Pablo Casals at the Ecole Normale. In 1921 he came to the United States, and shortly afterwards

joined the Gordon String Quartet. He is also on the faculty of Juilliard), A. Shulman (member of the Stuyvesant Quartet and gifted composer. His compositions have been played by leading orchestras and concert artists), J. Schwartzmann, H. Schapiro (formerly of the Primrose Quartet), L. Rostal, C. Stern, E. Gara, G. Koutzen, C. Ziegler, A. Edison, E. Lustgarten (taught by Wallenstein, Hess, and Feuermann. On November 22, 1941, he and his brother Alfred played the Brahms Double Concerto over the radio with the NBC Symphony Orchestra under Frank Black. He is now principal 'cellist with the St. Louis Symphony Orchestra), J. Bernstein (formerly of the Israeli Symphony Orchestra), and E. Silberstein (at present principal 'cellist with the Cleveland Symphony Orchestra) ('cello).

Also P. Sklar (principal bass player, studied with Morris Cherkavsky, and came to New York from Detroit, where he was first bass player with the Detroit Symphony Orchestra), S. Levitan, D. Walter, M. Krasnopolsky, and M. Kestenbaum (bass); A. Gershunoff (flute); D. Weber and H. Freeman (clarinet); B. Cohon, L. Sharrow, M. Kirshner, and A. Reines (bassoon); A. Berv, J. Berv, H. Berv (brothers), and W. Brown (French horn); H. Glantz (trumpet).

Glantz was born January 1, 1896, in Proskuroff, Russia. His rise to fame was phenomenal. He began the trumpet at ten. At fifteen he was already a full-fledged artist, and first trumpeter of the Russian Symphony Orchestra. Four years later his brilliant work with the San Francisco Exposition Orchestra attracted the attention of Leopold Stokowski, who engaged him as first trumpeter with the Philadelphia Orchestra, which he left after three years to enlist in the U. S. Marine Band during World War I. After his discharge he joined the New York Symphony as solo trumpeter under Walter Damrosch, with whom he stayed for three more years. Again he was asked to come back to San Francisco to play with that organization as solo trumpeter under Alfred Hertz. In 1923 Glantz was engaged as solo trumpeter with the New York Philharmonic Orchestra, with which he remained nineteen years; and in 1942 he was asked to join the NBC Orchestra.

Also S. Klase and D. Glickstein (trumpet); A. Pearlstein and S. Lewis (trombone); A. Torchinsky (tuba); K. Glassman (timpani); H. Stitman, H. Edison, and D. Grupp (percussion); A. Balsam and J. Kahn (piano).

THE PHILADELPHIA ORCHESTRA: A. Hilsberg, concertmaster and associate conductor; D. Madison, assistant concertmaster; A. Zenker, J. Simkins, H. Aleinikoff, A. B. Lipkin, L. Gesensway, D. Coleman, M. Simkin, B. Sharlip, S. Ruden, I. Rosen, A. Gorodetzky, N. Snader, I. Eisenberg, J. Brodo, M. Shulik, S. Kaufman, M. Roth, I. Schwartz, E. D. Goldstein, J. Pepper (violin); S. Lifschey, S. Roens, L. Mogill, T. Braverman, L. Frantz, G. Kahn, W. S. Greenberg, L. Epstein (viola); P. Olefsky, principal 'cellist and winner of the Walter W. Naumberg Musical Foundation Prize in 1948; B. Gusikoff, S. Belenko, H. Gorodetzer, A. Siegel, M. Lewin, J. Druian, J. Sterin, H. Gorodetzky ('cello); E. Arian (bass);

A. Siegel (oboe); L. Lester (bass clarinet); S. Schoebach (bassoon); S. Hering and S. Rosenfeld (trumpet); C. Gusikoff (trombone); D. Grupp and L. Schulman (timpani).

SCHOLARSHIPS IN AMERICA

IT IS NOTEWORTHY that America today is the center of the musical world, due largely to World War II and the general exodus from Europe of its greatest musical talents. The United States extended its hospitality to these foreign visitors. Thanks to the generosity of American music patrons and philanthropists—many of whom are Jewish—such institutions as Curtis Institute of Music, Juilliard School of Music, Chicago Musical College, Mills College (Berkeley, California), Cleveland Institute of Music, Peabody Conservatory of Music (Baltimore), San Francisco Conservatory, Music Division of the University of Southern California, the Berkshire Music Center, and the Cincinnati Conservatory, have had the advantage of securing these men and women for their faculties. Formerly American students were forced to go to Europe for their final musical training. Today a generation of young talent born and raised in the United States has been steeped in the finest musical traditions.

The far-sightedness of a man like Serge Koussevitzky has made Tanglewood in the Berkshires a world center of music. Here many worthy and needy students from Israel have been granted free scholarships. This cultural shrine, free from religious and racial discrimination, has rendered a service to the world, and forged an artistic link between the United States and countries all over the globe.

THE SOCIETY OF JEWISH FOLK MUSIC IN RUSSIA

UNDER THE RULE OF THE CZARS, Jews were excluded from most professions. The vast field of creative work, however, was then as now open to all. Music schools and conservatories were besieged with applications from Jews. As a result the number of Jewish musicians in Russia was proportionately high.

A Society for Jewish Folk Music was organized in Russia about 1908, to collect Jewish folk songs and publish compositions based on them. Ephraim Skliar, Michael Gniessin, Salomo Rosowsky, and Lazare Saminsky, pupils of Rimsky-Korsakov, were the founders. The interest of the group in the music of their own people was enhanced by the words of Rimsky-Korsakov: "I am very glad to see your interest in the music of your own

people. The Jewish race possesses a vast melodic treasure; Jewish music is waiting for its genius."

During the ten years of its activity this society gathered thousands of old songs, from every corner of Russia, Lithuania, and Poland. A tremendous impetus to the growth of the movement was given by the Jewish Ethnological Expedition financed by Baron Horace de Guinsbourg (1913-1916), which gathered a rich treasure of Hebrew musical folklore. The members of this expedition were the best equipped in Russia, culturally, musically, and spiritually. We find on the staff such names as L. Nesviszki-Abileah, I. Ikun, Julius Engel, Z. Kisselhoff, Leo Wintz, Ephraim Schklar, and Lazare E. Saminsky. At the same time a similar expedition was carried on in Palestine under Abraham Zevi Idelson.

The latter established enterprises for the publication of Jewish music in Western Europe, such as "Yuwal" and "Yibne" in Berlin, Vienna, and Tel-Aviv. The work of "Salabert" in Paris can be traced to the stimulus given by the Society for Jewish Folk-Music.

We quote the words of Leonid Sabaneyev, non-Jewish critic of Moscow, about this new trend of Jewish composers:

"The natural musicianship of the Jews exceeds that of all other nations. The proportion of Jewish musicians is much larger than that of any other nation. The artistic temperament of this people, its colossal ability in the fields of interpretation, the examples of its masters in the field of creative music (Meyerbeer, Rubinstein, Halevy, Mendelssohn, Bizet), and the concerted awakening of an interest in the field of national creative work—all these give us hope for the future of Jewish music. And we must say, in truth, that those stones already laid for the erection of a Jewish national music permit us to say that a part of the hope has already been realized. The Jews have already enriched the world's musical literature by a fresh and decidedly original draught of inspiration. The people who created the great religions of the world, this nation of God-bearers, a revolutionary people tragically scattered over the face of the earth, bearing for thousands of years the world's sorrows, a people that withstood humiliation, insult, exile, in which it has tempered its national spirit—such a people cannot but possess the peculiar psychology of expressing its soul in tones.

"The Jewish nation was always a singing nation; ever did it express in tones the sorrows that shook it—its wrath and its temptations. . . . And now, when this nation has already crystalized an intellectual stratum—it not only can, but must say the WORD."

Although such men as Rubinstein, Halevy, Mahler, Mendelssohn, and Meyerbeer utilized Jewish themes in their creative efforts, there is a vast difference between what they and the members of the Jewish Society have done. It must be borne in mind that the great Jewish composers of the eighteenth and nineteenth centuries were limited by the culture and traditions of the lands in which they were born or which they later adopted. For example, Mendelssohn was, or tried to be, more German than the Germans themselves, Rubinstein more Russian than the Slavs, Meyerbeer more French than the Frenchmen. The men who champion the racial

consciousness of Jewish composers admit no doubt as to the racial origin of their creations. It has taken the Jewish composer many years to discover that the outworn idioms of his neighbors can hardly suffice for expression of his individual life and aspirations.

This new trend of the twentieth century has already gained substantial results.

It has produced such names as Achron, Krein, Gniessin, Millner, Saminsky, Rosowski, Veprick, Streicher, Eisberg, Feinberg, Wintz, Potoker, Zhitomirski, Levenson, Schorr, Lvoff, Herman Swett, Levin, Abilleah, Zeitlin, Tomars, Chessin, Bichter, Weinberg, Low, Rivessman, Dzimitrowsky, Golub, Weiner, Rumshinsky, Posner, Okun, Schalith, Kopit, Kaplan, Rhea Silberta, Schklar (pupil of Balakireff and Rimsky-Korsakov), Zilberts, and Schaeffer.

The activity of this society was cut short by World War I. With peace reestablished some members continued their work individually.

In 1918 a chamber music ensemble, "Zimro" (Song), was organized in Petrograd by S. Bellison (clarinet), G. Miestechkin (first violin), G. Besrodny (second violin), N. Moldavan (viola), J. Cherniavski ('cello), and L. Berdichevski (piano). Their objectives were to propagate Jewish folk music artistically and to unite all Jews active in the field of art and literature in one common bond under the name of "Omanuth" (Art).

In pursuit of this ideal Zimro undertook a far-flung tour through Siberia, China, Japan, and via America to Palestine.

MAILAMM

On January 15, 1932, the Mailamm Society was founded by a group of Jewish composers in America. Among them were Joseph Achron, Solomon Rosovsky, Leo Low, Abraham Binder, Lazare Saminsky, Joseph Winagradov, Frederic Jacobi, and Joseph Yasser. Other charter members were Mrs. Charles Zunser and Mrs. Frank Cohen.

During the nine years of its existence, the honorary presidents were Ossip Gabrilovitch (1932-1937), Leopold Godowsky (1937-1939), and Arnold Schoenberg (1939-1941), while active presidents were Mrs. Zunser and Mrs. Cohen. Honorary vice-presidents included Mischa Elman, Rubin Goldmark, Frederic Jacobi, Gerald Warburg, Louis Gruenberg, and George Gershwin. One of the subsidiary aims of Mailamm was to raise funds for the Palestine Institute of Musical Sciences.

The first concert for this purpose was given February 1932, in Carnegie Hall. The participants were Josef Szigetti, Lea Luboshutz, Sydney Sudoenig, The Musical Art Quartet, The Stradivarius Quartet, Leo Low with his National Workers' Alliance Chorus, Ruth St. Denis, the dancer, and Joseph Yasser at the organ.

Several other interesting concerts were given. One was in honor of Ossip Gabrilovitch, in which Emanuel List, Albert Spalding, and Harold

Bauer participated; other programs honored Arnold Schoenberg, Bronislaw Huberman, and George Gershwin. The net proceeds were sent to Palestine: 1. To organize the Palestine Conservatory; 2. To aid Salomo Rosowsky in his research and deciphering of the "Cantillation of the Bible"; 3. To assist in the development of a University Music Library in Palestine; and 4. To establish the Mailamm Gabrilovitch School of Jewish Music.

In 1939 Mrs. Cohen established the Mailamm Library (at the Public Library, 121 East 58th Street, New York). Mailamm also offered a grant of $400 to Columbia University, to be used by a special committee of musicologists in the field of Jewish musical research.

THE JEWISH MUSIC FORUM

A NUMBER OF MAILAMM MEMBERS, dissenting from the general policy of that society, resigned and formed the Jewish Music Forum. The insurgents, headed by Abraham W. Binder, had among their founding members Joseph Yasser, Bruno Eisner, Arthur Holde, the late Jacob Beimel, Isadore Freed, Dr. Jacob Weinberg, Paul Dessau, and Oscar Guttman. The Forum began its activities informally November 23, 1939, at the Y.M.H.A., East 92nd Street, New York, with A. W. Binder as its first chairman. This small group of Jewish composers and musicologists living in New York City and vicinity felt the need to discuss common problems concerning the history and development of Jewish music. With this in mind they invited musicians of kindred interests to associate themselves with the Forum, and created opportunities for the public reading of scholarly papers, for presentation of new and original works by contemporary Jewish composers, for airing and exchanging views on problems pertaining to Jewish music, and for introducing new and promising artists. In the course of its existence the Jewish Music Forum has publicly presented many works of the following contemporary composers: J. Achron, H. Adler, H. Berlinski, L. Bernstein, A. Binder, E. Bloch, Fr. Block, M. Brod, M. Castelnuovo-Tedesco, Ben Chaim, J. Chajes, H. Coopersmith, P. Dessau, J. Engel, G. Ephros, I. Freed, H. Fromm, M. Gniessin, O. Guttman, H. Haufrecht, A. Hemsi, F. Jacobi, M. Jampolski, P. Jassinowsky, R. Kosakoff, M. Lavri, E. Levy, J. de Menasce, M. Milner, E. Morgenstern, S. Pimsleur, E. Rapoport, M. Rappaport, D. Roitman, S. Rosowsky, L. Saminsky, M. Sandberg, H. Schalit, A. Schoenberg, M. Silver, L. Stein, L. Streicher, J. Weinberg, L. Weiner, A. Weprik, S. Wolpe, and A. Zhitomirsky.

Although the composers frequently performed their work themselves, on most occasions their compositions were performed by specially invited artists, vocalists and instrumentalists, among whom were the following: S. Barron, E. Beloussoff, Y. Bilstin, M. Botoshansky, E. Coopersmith, Y. Cooper, F. Diamond, N. Ehrenreich, B. Eisner, E. Elkin, L. Erdstein, V. Fish, Y. Fischberg, D. Freed, J. Freed, R. Freeman, S. Frankel, R. Friedman, L. Gabovitz, I. Geller, E. Glazer, E. Golbert, I. Gralnick, L. Green-

baum, P. Guttman, A. Haberstatter, L. Hammerschlag, J. Hardt, S. Harth, C. Haywood, E. Hauser, A. Hess, A. Katchko, E. Katz, R. Kish-Arndt, M. Kozzen, H. Kreitler, F. Lack, R. Leviash, J. Marx, B. de Miranda, A. von Molnar, A. Mowbray, O. Paul, L. Pommers, J. Posner, D. Puterman, L. Rood, M. Rudinow, G. Saleski, N. Saslawsky, B. Schwarz, J. Schwarz, R. Segal, B. Shefter, E. Silberstein, L. Silverman, E. Stein, L. Steinhardt, B. Stevenson, G. Sultan, G. Summerfield, D. Tudor, V. Weinberg, A. Wightman, H. Wingreen, and I. Wolpe.

Numerous papers of scholarly interest have been presented, sometimes in the form of public symposia, by Dr. S. Baron, Rev. J. Beimel, Dr. B. Carp, Rabbi I. Eisenstein, Dr. J. Freudenthal, A. Fuleihan, Dr. M. Graf, Dr. C. Haywood, Dr. G. Herzog, A. Holde, Dr. J. Joffe, S. Landau, D. Lapson, H. Loewenstein, S. Michael, Dr. P. Nettl, Dr. A. A. Roback, Dr. R. Reti, R. Rubin, Dr. Curt Sachs, S. Secunda, Dr. J. Singer, Dr. A. Sendrey, Dr. E. Werner, J. Yasser, and B. Zemach.

Abstracts of these papers, as well as the full music programs and accounts of other activities undertaken by the Society, have been published in its yearly bulletins.

Ten years ago the Jewish Music Forum had about twenty members, all of whom lived in or near New York. Today its membership is close to three hundred, residing in nearly every state of the Union and in Canada. These people have sought membership because of their interest in Jewish music and in the work of a society dedicated to its advancement.

It may be too soon, after only ten years of existence, to discuss its permanency; yet, without fanfare, without publicity or campaigns of any sort, it has been a steady growth.

Since its inception, the following men have served as chairmen: Abraham W. Binder (1939-1942), Isadore Freed (1943-1944), Joseph Yasser (1945-1948), and Harry Coopersmith (1948——). Members of the present Governing Board (1948-1949) are: Frederick Jacobi, honorary chairman; Harry Coopersmith, chairman; Herman Berlinski, corresponding secretary; Gershon Ephros, recording secretary; Gdal Saleski, treasurer; Bruno Eisner, Dr. Josef Freudenthal, Jedediah Gorochov, Reuven Kosakoff, Moshe Rudinow, Jacob Weinberg, Lazar Weiner, Joseph Yasser, Mrs. Charles Zunser, and Maurice Friedman (chairman, membership committee).

Among the composer members is *Reuven Kosakoff*, gifted composer and pianist, born January 8, 1898, in New Haven, Connecticut. Kosakoff was graduated from the Yale Music School, where he studied composition with Percy Goetschius, and piano with Rudolph Gang, Carl Friedberg, and Ernest Hutcheson. Later he was with Arthur Schnabel in Berlin. He is a prolific composer, having written many compositions for piano, violin, and 'cello and songs. His sonata for violin and piano shows fine craftsmanship. Another composition, "Jack and the Beanstalk," for narrator and orchestra, has been performed by the Philadelphia, Pittsburgh, New York Philharmonic, and New Haven Symphony Orchestras.

Gershon Ephros, composer, musicologist, and cantor, born in 1890 in Serotzk (near Warsaw), Poland. His elementary musical education was

received from his stepfather, Moses Fromberg, a chazan. Later he went to Palestine, where he studied with A. I. Idelsohn at his newly opened school Machan Shirat Israel (Institute of Jewish Music). At the same time he became assistant to Idelsohn and choir leader in one of the largest synagogues in Jerusalem. Upon his arrival in the United States Ephros studied with Hermann Spielter and Joseph Achron.

As a composer Ephros writes mainly liturgical compositions. His Friday Evening Service, three volumes of the Cantorial Anthology, many secular pieces (voice and piano), a sonatina for piano, Introduction and Fugue for strings, variations for piano, and a "children's suite" for piano, prove Ephros a serious and scholarly musician.

Herman Berlinski, born August 18, 1910, in Leipzig; studied at the Leipzig Conservatory with Professor Otto Weinreich (piano) and Siegfried Karg-Ellert (composition), later at l'Ecole Normale de Musique and Schola Cantorum in Paris. Among his compositions are Music for Stage Plays, after Scholem Aleichem and Peretz, Suite "From the World of My Father" (for string orchestra), "David and Goliath" (a symphonic story), "Four Symphonic Preludes," chamber music, and songs. His Suite for Flute and Piano was first played by Ruth Freeman, May 13, 1946, at the Sara Delano Roosevelt Memorial House, New York.

Also *Vladimir Heifetz*, born March 28, 1893, in Chashniki (a village near Vitebsk), Russia; received his musical education at the St. Petersburg Conservatory (1908-1917), studying piano with Sergei Liapunoff and composition with Nikolai Sokoloff and Professor Sacketti. After touring for three years as soloist and accompanist for Feodor Chaliapin, Michel Fokin, the dancer, and in a trio ensemble with Professor Bartzewich, violinist, and Piatigorsky, 'cellist, Vladimir Heifetz arrived in the United States in 1920, as accompanist for Isa Kremer, Jewish folk-singer. Heifetz is a gifted composer and conductor. Among his many compositions are "Biblical Suite" for orchestra; Music for Jewish Classical Films; "Griene Felder," "Mirele Efross," and "Kiliatche"; "The New Era" (symphony), "Pharaoh" (opera), "The Golem," an oratorio for solo, chorus, and orchestra, performed in 1941 in Carnegie Hall with Alexander Kipnis as soloist, four cantatas for chorus, piano compositions, and songs. At present Heifetz is choir leader and organist at the Jamaica Jewish Center, New York.

Harry Coopersmith, born December 5, 1902, in Russia, was brought to the United States in his childhood. His father, a businessman and nonprofessional cantor, gave his son a solid musical education. He studied music at the Institute of Musical Arts and for two years in Vienna, with emphasis on organ, voice, and composition. He received his B.S. and M.A. degrees, majoring in music, from Columbia University, and was also graduated from Teachers' Institute of the Jewish Theological Seminary of New York.

Mr. Coopersmith organized the Music Department of the Board of Jewish Education of Chicago in 1926 and served as its director until 1930. From 1933 to 1940 he was music director of the Anshe Emet Synagogue, Chicago, and since 1940 has been music director of the Jewish Education

Committee of New York. He is the composer of songs, operettas, and choral music for children and adults. He has also compiled and edited many books, especially for school and home use, some of which are "Songs of My People," "Favorite Songs of the Jewish People," "Songs of Zion," and "The Songs We Sing" (in press).

Max Helfman, one of New York's foremost choral directors and in his own right a composer, was born in Poland, May 25, 1901. He was brought to the United States in 1909. Helfman studied for a number of years at the Rabbi Jacob Joseph School in New York, before enrolling in the public school system, sang as a boy in synagogue choirs, and studied music privately and at the New York College of Music. He wrote several songs to French, German, and English poems in his teens. He received a six year scholarship at the Mannes Music School, in composition and piano, and a three year fellowship at the Curtis Institute, Philadelphia, studying with Rosario Scalero (composition); Ralph Leopold, piano; Fritz Reiner, conducting; and Frank E. Weard, organ.



Max Helfman is nationally known as music director of the Brandeis Camp Institutes. During the summer of 1938 he organized a resident institute on the West Coast for the furtherance of Hebrew culture in America. He is music director of Temple B'nai Abraham in Newark, and national director of the People's Philharmonic Choral Society of New York. Founded in 1923 under the name Freiheit Gesangs Verein (Freedom Singing Society), this organization has made a valuable and unique contribution to the musical culture of the United States.

In point of leadership, the Society has a rich tradition. Its three outstanding conductors, Lazar Weiner, Jacob Schafer, and Max Helfman, have—each in his own way—left their creative imprint upon this group, both as composers and interpreters. Since the death of Jacob Schafer in 1936, Helfman has tremendously enriched its inspiring tradition.

Helfman's main efforts have for many years been devoted to promulgation of the new and the vital in the field of Jewish music in America, and now, through the Hebrew Arts Institute of the Brandeis Youth Foundation, he hopes to direct the gifted youth of America into the channels of Jewish creativity.

The purpose of the Institute is to help foster, orient, and channelize the vast artistic potential of American Jewish youth for the greater enrichment of Jewish life here and everywhere; to effect living contact with the contemporary artistic productivity of Israel; to establish proper instruments to bring these creative forces to the people; to vitalize them and be in turn re-vitalized.

Annually at the Park Avenue Synagogue in New York, Helfman directs a program of specially commissioned works by leading American composers.

As a composer, he is best known for his achievements in Jewish liturgy. The music he has composed for Sabbath and the Holy Days is constantly performed by outstanding cantors and singers throughout America. Among his works are "Shabbat Kodesh," "Hag-Habikkurim," Choral Preludes for organ, Violin Sonata in A, String Quartet in F sharp minor, Symphonic Variations on a Theme by Handel, music to several choreographical ballets, and many liturgical and secular works. His "Shabbat Kodesh" received its premiere (1942) at Carnegie Hall.

David Putterman, American tenor, born August 27, 1901, in New York. At nine he was the favorite alto soloist in the choirs of cantors. He soon became aware of the necessity of developing an art of hazzanut which would retain the best of its traditional heritage and conform to modern American trends and needs. The opportunity to apply these theories came to him when at the age of eighteen he became cantor of Temple Israel of Washington Heights. In 1933 he was called to his present post, the Park Avenue Synagogue in New York City.



Putterman received his elementary musical training with Professor Alex Ganopolsky and Cantor Rovner. At the same time he studied singing with the late Professor Pagano, Professor Luis Espinal, and Maestro Joseph Regneas, and hazzanut with Zavel Zilberts.

Several years ago Putterman conceived the idea that it was important to revitalize synagogue music in general. Emulating Salomon Sulzer, who during his lifetime influenced Schubert and other composers to write new music for the synagogue, David Putterman, every year since 1943, has invited some of the world's most distinguished contemporary composers for the first time to devote their creative genius to Jewish liturgy; and he has composed new musical settings for the Sabbath eve services, which have vastly enriched the music of the synagogue.

This new music, first performed at the Park Avenue Synagogue, has evoked unusual nationwide interest.

Among the composers have been Arthur V. Berger, Nicolai Berecowski, Leonard Bernstein, Henry Brant, Paul Dessau, David Diamond, Lukas Foss, Morton Gould, Alexandre Gretchaninoff, Roy Harris, Frederick Jacobi, Ernest Levy, Jacques de Menasce, Darius Milhaud, Paul Pisk, Bernard Rogers, Leo Smit, Leo Sowerby, William Grant Still, Alexander Tansman, Mario Castelnuova-Tedesco, Kurt Weill, and others of equal renown.

David Putterman's entire career has been devoted to the cultural advancement of Jewish music and to elevating the standards and status of the American cantorate. He was recently appointed director of the Department of Music of the United Synagogue of America. He has appeared as soloist in concert and song recitals in Carnegie Hall, Lewisohn Stadium,

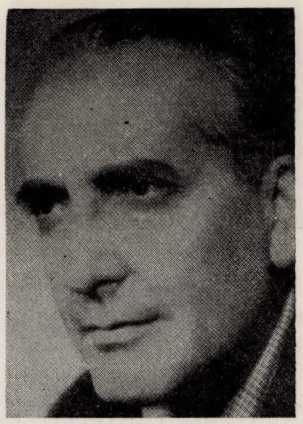
and Town Hall, as well as in concert halls, universities, schools, centers, and synagogues throughout the United States. Music critics have acclaimed him as possessor of a beautiful tenor voice.

Also *Herbert Fromm,* composer, born February 23, 1905, in Kitzingen, Germany. He studied composition, conducting, piano, and organ at the State Academy of Music in Munich. From 1930 to 1933 Fromm was opera conductor in Bielefeld and Wuerzburg, Germany. He came to America in 1937. Soon after his arrival he became musical director and organist of Temple Beth Zion in Buffalo, a post he held until 1941, when he accepted the same position with Temple Israel in Boston. In 1940 and 1941 Fromm studied composition and counterpoint with Paul Hindemith.

His compositions include works for orchestra, chamber music, music for organ and piano, choral works, songs, incidental music for the stage, and liturgical music for the synagogue.

In 1945 Fromm won the Ernest Bloch Award for his choral composition, "Song of Miriam."

Also *Chemjo Vinaver,* creator and conductor of the Vinaver Chorus that performs with brilliant artistry both Jewish and non-Jewish music. He was born in Warsaw July 10, 1900. A direct descendant of a famous hassidic and rabbinic family, he imbibed at the very source the rich cultural and musical tradition of the Jewish people. In the early twenties he went to Berlin, where he became a favorite student of Prof. Hugo Ruedel and Siegfried Ochs.



His musical gifts were soon recognized, and he became the choral director of outstanding music institutions in Berlin.

He made his debut in 1926 at the State Academy of Music, Berlin, conducting a choral concert of Jewish liturgical music. In 1928 he was appointed music director of the Habimah Theatre, and in 1933 organized the famous Jewish concert chorus "HaNiggun." For eighteen months he toured with the chorus in Europe and Palestine. Vinaver and HaNiggun were immediately and overwhelmingly acclaimed by critics and audiences alike.

Vinaver came to the United States in 1938. Here he organized his now well-known Vinaver Chorus. In 1939 the Chorus gave two concerts of Music of the Synagogue, Palestine, Folk, and Hassidic Music. The New York Press acclaimed him a "choral leader of eminence."

The Times reported: "Chemjo Vinaver, who is both scholar and a gifted musician, showed the virtuosity as well as the quality of the chorus. . . . The Vinaver Chorus can create a perfectly distinct tone that sounds very small and far away. . . . It can also produce a forte, that, in comparison, sounds almost overwhelming."

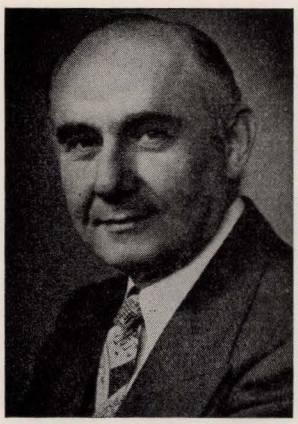
The Vinaver Chorus has been called an "Orchestra of Voices." The annual concerts given under the sponsorship of the Friends of Choral Art

are events of great interest in the metropolitan musical world. It is a truly magnificent chorus under the leadership of an excellent conductor.

In addition to his concert activities Vinaver has been music director of the Society for the Advancement of Judaism since 1941.

Among Vinaver's many compositions are: "The Seventh Day," a Friday evening service for cantor, choir and organ, first performed in 1946, in Town Hall; stage music for the Theatre Guild Production of "Jeremiah" by Stefan Zweig, 1938; stage music for the German production of "The Dybbuk," 1924, Berlin; and numerous choral works, predominantly Jewish and hassidic.

Also *Sholom Secunda,* born August 23, 1894, in Alexandria (near Kherson), South Russia. He came to America as a young boy. After an unsuccessful attempt to study civil engineering at Cooper Union, a music course at Columbia University followed under Prof. Farnsworth. Afterwards he was graduated from the Institute of Musical Art (theory, counterpoint, and composition, under Percy Goetschius). Later he studied instrumentation with Ernest Bloch. Secunda's name is closely associated with the Jewish theatre as composer of many operettas. In addition he has written many standard compositions in symphonic and classical forms.



He has composed a symphonic rhapsody; a string quartet; clarinet quintet; a suite for string quartet; a hassidic suite for string quartet, clarinet, and piano; a grand opera, "Sulamith"; music for films; and nearly fifty operettas and musical comedies and songs. Sholom Secunda is also active as conductor and lecturer. He conducted the entire German standard repertoire of operettas while musical director for a company in Philadelphia.

He lectures on liturgical music and other aspects of Jewish music at New York University and Hunter College, and before sisterhoods, Hadassah chapters, and "Ort" groups.

Also *Siegfried Landau,* who has been in the United States only since 1940; recognized for his outstanding talents as musician, composer, and conductor. Landau was born in Berlin September 4, 1921. He started composing at seven, and conducted his own operetta-ensemble at twelve. In Berlin he studied music at the Stern Conservatory, and the Conservatory Klindworth-Scharwenka.

In 1939 Landau was forced by the Nazis to leave Germany. He went to London. There he studied at the Guildhall School of Music and Drama, and the Trinity College of Music. While in London he also studied composition with Professor W. J. Phillips (organist to the King of England), and was awarded the Licentiateship of the Guildhall School of Music in composition. Soon after his arrival in the United States he studied con-

ducting with Pierre Monteux, Stanley Chapple, and Carl Bamberger; and composition with Paul Dessau.

He has been awarded the conducting diploma of the David Mannes Music School. His incidental music to the play "Solomon and the Cobbler" was played for the first time in concert form on May 19, 1946, when he conducted the Carnegie Pop Concert with seventy members of the New York Philharmonic-Symphony Orchestra ("Palestine Night," June 1, 1947).

Others of his compositions performed in the United States include a Symphonic Poem, two orchestral suites, two musical editorials, and "Blood, Tears, and Sweat," which was broadcast from coast to coast by the Treasury Department.

He is at present conductor of the Young People's Opera of the New York College of Music and the Kinor Sinfonietta of the Hebrew Arts Committee; member of the faculties of the New York College of Music and the Metropolitan Music School; and conductor of the Choral Society of Temple Emanuel, Paterson, New Jersey.

His sister, Lotte Landau, is a gifted concert pianist.

And *Joseph Yasser,* musicologist and organist, born April 16, 1893, in Lodz, Russian Poland. At six he was brought to Moscow, where he studied piano with Jacob Weinberg for several years. In 1912 he entered the Moscow Conservatory, studying piano with Professor A. Goedicke, organ with B. Sabaneyev, and theory with N. Morozov.



A year after his graduation with high honors (1917), Yasser was appointed head of the Organ Department of the Moscow Conservatory, and in 1919 chief organist of the State Grand Opera (Bolshoi Theatre). He also collaborated with the Moscow Art Theatre in the performance of special music written by P. Tchesnokov to Byron's "Cain" (1919-1920).

In 1920 he left Moscow, having been engaged as lecturer and commentator for chamber music concerts with a touring company in Siberia. Upon reaching China, he was appointed musical director and conductor of the "Shanghai Songsters" choral society (1921-22).

Yasser came to the United States in 1923. He has been heard in numerous concerts and organ recitals, appearing as soloist at a League of Composers concert directed by Willem Mengelberg (1927), and at a special symphony concert with the Philharmonic Orchestra (1928).

Yasser was organist of the Hebrew Tabernacle, Free Synagogue, and Temple Emanu-El (Sunday services, 1928-1929). Since 1929 he has been at Temple Rodeph Sholom.

Aside from his activities in the field of musical performance, Yasser has lectured on his own music theories at New York University, Columbia, Juilliard, National Association of Organists, New York Musicological So-

ciety, Music Teachers' National Association, and in Paris and Berlin (summer, 1930).

Yasser is author of two interesting books—"A Theory of Evolving Tonality" (1932) and "Medieval Quartal Harmony" (1938)—as well as of numerous articles published in the New York Times, Musical America, Musical Courier, Musical Quarterly, Modern Music, Pro Musica, New Palestine, Hadoar (in Hebrew), New Review (Russian Quarterly), Die Musik, (Leipzig), La Revue Musicale (Paris), and Musica Hebraica (Jerusalem).

Yasser has been chairman of the Greater New York Chapter of the American Musicological Society (1935-37); chairman of the musicological committee of Mailamm (American Palestine Musical Association), 1939-40; vice-president of the American Library of Musicology (1931-42); member of the Jewish Academy of Arts and Sciences and of the American Guild of Organists (since 1936); member of the committee on musicology of the American Academy for Jewish Research (since 1942); chairman of the Jewish Music Forum (since 1945); and chairman of the research committee of the Jewish Music Council of America (since 1946).

Mark Silver, composer and conductor, was born in 1893 in Pinsk, Russia. The son of a cantor, he commenced studying the piano at the age of six, and sang in synagogue choirs until the age of fifteen. At that time his voice changed and he started to conduct his own choir in the synagogue, composing at the same time.

He came to the United States at sixteen and continued his academic studies. The following year he played in movie theatres, both piano and organ. In 1911 he entered the Music Department of Columbia University, studying harmony and counterpoint with Dr. Gregory Mason, and received the Mosenthal Fellowship in 1914, a prize of $600. He studied orchestration, composition and piano with Professor Cornelius Rybner, head of the Department.

In 1917 he was awarded the Pulitzer Prize for composition. His prize symphony was later performed by the Rochester Symphony Orchestra under the direction of Howard Hanson. In 1927 he organized the Jewish Little Symphony, which he conducted on radio programs for several years, arranging Jewish folk music for symphonic ensembles. He also served during these years as choir leader in several temples in New York. In 1930 he came to Newark, N. J. as Music Director of the Y.M. & Y.W.H.A. Symphony Orchestra and Hazomir Choral Society, a position in which he is still active.

He was also Music Director of Temple B'nai Abraham for ten years. Since coming to Newark he has devoted most of his time to composing Hebrew music. He has arranged numerous folk songs for chorus and has composed Biblical Cantatas and Psalms. His latest work is a Sabbath Eve Service "Arvith L'Shabbath" for chorus and orchestra. All of the Cantatas and Psalms are for chorus and orchestra. He has also written several symphonies, string quartets, and violin sonatas.

Nicolas L. Saslavsky, singer, composer and conductor, born in Poltava, Ukraine, September 4, 1885, comes from a very musical family. When

Nicolas was six years of age, it was discovered that he possessed a fine soprano voice. He was taken by his parents to Cantor Ben-Zion Feibish of the main synagogue in that city, where the boy became a choir member. When Feibish went to Kiev in 1897 he took the boy with him. A year later Nicolas began to sing at the Brodsky Synagogue under the baton of A. I. Dzimitrowsky. While in Kiev, he started to study the piano, first with Boris Feibish and then at the Kiev Conservatory. Later he went to Berlin, where he studied at the Scharvenka and Hollender Conservatories. At the same time he sang, a baritone now, with Alexander Weinbaum's group at one of the most prominent synagogues in Berlin.

After extended tours through the Scandinavian countries and Belgium as accompanist to vocalists and instrumentalists, Saslavsky came to the United States in 1907. A year later he organized the first Zionist choral group in America and in 1914 organized the Workmen's Circle Choir.

After touring the country as a conductor with the Russian Ballet, he settled in New Haven, Connecticut where at Yale he studied voice with Francis Rogers, organ with Prof. Jepson, and conducting and harmony with Prof. Smith. A few years later he went to New York City, where he occupied positions as organist and choir leader at B'nai Israel and the Free Synagogue. He also held positions as cantor with Ahawath Sholom, Brooklyn, and the Hebrew Tabernacle, New York.

Since 1942 Mr. Saslavsky has conducted, as cantor, the High Holyday services at the 92nd street YMHA. In 1933 Saslavsky became Musical Director of WEVD radio station in New York.

Moshe Rudinow, baritone, was born in Liubitch, Ukraine, March 3, 1891. At the age of eight he started to sing alto at the main synagogue in Tschernigov, where Gedalye Weinhaus was the cantor and choir-leader. In 1905 he became a choir member at the Brodsky Synagogue, under the leadership of the very gifted and energetic conductor, A. I. Dzimitrowski.

Later, Rudinow went to Odessa to study singing and composition at the Imperial Conservatory. After graduation from the Conservatory with a silver medal in 1917, he became a member of the Odessa Opera Company, and conductor of the Hazomir Society in Odessa and Cherson.

In 1917 Rudinow married Ruth Leviash, gifted concert singer. Between 1920 and 1925 the couple appeared in joint recitals in Russia and Poland. Later they left for Palestine, concertizing there for two years. They came to the United States in 1927.

Moshe Rudinow joined the musical staff of Temple Emanu-El, New York under the leadership of Lazare Saminsky in 1928. After six months as a soloist in the choir, he was named cantor, succeeding Simon Schlager. In addition to his Temple activities, he has appeared in recitals and operatic engagements with Leopold Stokowski.

On November 24, 1948, an announcement came that Moshe Rudinow, after twenty years of service, had resigned his post as cantor of Temple Emanu-El. In expressing his regret at his retirement, the trustees of the Temple added that "an earnest effort will be made to find a cantor who will continue the high standard of excellency which Rudinow attained."

HASHOFAR

HASHOFAR, Society for Advancement of Jewish Music, in Detroit, was founded June 6, 1945 by the city's leading Jewish musicians. The Society is one of the few creative bodies left, outside of Israel, to carry on a phase of culture which at all times has been a source of courage and uplift to our people.

Hashofar was established for the purpose of:

1. Enabling those musicians and laymen interested in the history and development of Jewish music to gather at monthly meetings to hear, discuss, and perform the better type of Jewish music.
2. Offering to a larger audience from time to time Jewish music.

Julius Chajes is the musical director.

JEWISH MUSIC COUNCIL OF NEW YORK

FOLLOWING THE TREND toward developing and perpetuating interest and activity in Jewish music throughout the country, the National Jewish Welfare Board established a Jewish Music Council in the Fall of 1944. Its main function has been proclamation of a yearly Jewish Music Month.

Initially composed of twenty-nine national organizations, it now consists of approximately seventy affiliates representing national Jewish organizations, local Jewish music councils, and members-at-large.

The objectives of the Council are to promote and develop Jewish music activities nationally and encourage participation on a community basis, to encourage development of local Jewish Music Councils, to stimulate creativity in composition, production of recordings, research, and publications, to elevate the standards of Jewish music content and performance, and to dignify Jewish music by its inclusion in concert and radio programs. In 1948 the Executive Board of the Council included Mrs. Frank Cohen, chairman; A. W. Binder, vice-chairman; Leah M. Jaffa, executive secretary; Shalom Altman, Mrs. Salo Baron, Bernard Carp, Julius Chajes, Harry Coopersmith, Judith K. Eisenstein, Isadore Freed, Miriam R. Ephraim, Albert Gins, Hannah Grad Goodman, Emanuel Green, Mervin Lemmerman, Sophia Nahamkin, Mrs. Max Pletman, David J. Puterman, Max Wohlberg, and Joseph Yasser.

Another outgrowth of international importance was the establishment of a series of awards for works by Jewish composers. Participants have entered from every part of the globe and the undertaking has proved an invaluable stimulus to composers in their giving musical expression to the Jewish spirit.

Through the generosity of David Morgenstern of Cleveland, Ohio,

$1500 was set aside as prizes for winning compositions—$1000 for the first and $500 for the second award. The resulting competition was memorable, with over a hundred entries submitted from all over the world. The judging committee included Frederick Jacobi, Leonard Bernstein, Erich Leinsdorf, and Marc Blitzstein. The winner of the first prize was Jacques Berlinski of France, who is now living in South Africa. His composition is called "Kenaan" (Palestine). It is a symphonic poem for a large orchestra.

Jacques Berlinski, composer, was born in Radom, Russia, 1913. He received his first musical training at five in his birthplace, and later in Vilna. In 1931 he arrived in Paris, and entered the Ecole Normale De Musique, where he studied with Alfred Cortot and Nadia Boulanger. He obtained his diploma in 1934.

In 1935 he entered the Conservatoire Nationale de Musique in Paris under Paul Fauchet (harmony), Noel Gallon (counterpoint and fugue), Roger Ducasse (composition), and Phillipp Gaubert (orchestra conducting).

In 1939 he received the diploma, "Laureat Du Conservatoire National de Musique A Paris." Even as a student he was conducting orchestras and choirs in Paris. He made his debut in the Salle Gaveau. During an international competition of music (prize by Dr. A. Z. Idelson), organized in Johannesburg in 1936, J. Berlinski was awarded a prize for a melody "Totentanz" (words by David Einhorn) composed for alto solo, mixed choir, and piano accompaniment. Subsequently he became theatre and cinema music critic for newspapers in Paris and elsewhere.

Since his arrival in South Africa a few years ago, he has conducted the Municipal Orchestra of Cape Town, Johannesburg, and other cities.

The world premiere of his prize winning composition "Kenaan" took place Friday, November 19, 1948, in Cleveland, where it was played by the Symphony Orchestra under the baton of George Szell. Herbert Elwell of the Plain Dealer commented: " 'Kenaan' is richly scored, containing numerous solo passages of quite melodic expressiveness. The solo for English horn is particularly attractive. Unity is achieved by varied repetitions of the opening Palestinian theme, whose mellow pentatonic flavor suggests its great antiquity. Frequent metric changes gave a certain fluidity to the score. The work was cordially received."

Jacob Avchalomoff won second prize for his "Evocations" for clarinet and chamber orchestra. He was born in 1919 in China. Here is his autobiographical sketch.

"I lived in China until I was nineteen, except for a four year stay in Oregon and California (1925-1929). I studied piano with my aunt in Peking, and later with Mrs. Jacques Gershkovitch in Portland, Oregon, and with my father, when we returned to Tientsin, who also encouraged my early attempts at composition. When my parents became estranged, my father moved to Shanghai. In 1936 I managed to get to Shanghai, to study music more intensively. Arriving the day my father's piano concerto was premiered, I became irrevocably infected with the composing bug. (Jacob's father was a gifted and prolific composer.) Returning to North China in

July 1937, I arrived just in time for the Japanese invasion. At the first opportune lull, my mother and I booked passage for the United States on the S.S. President Taft. I entered Reed College in Portland, where I spent two years, during which I did some composing and arrangements for chorus and stage productions. Later I went to Rochester, where I continued my studies with Bernard Rogers at the Eastman School of Music.

"In January 1940, I received one of the post-war Ditson Fellowships, awarded through the Columbia University Music Department, and subsequently had the good fortune to be asked to join the faculty there, where I now am. I had some of my orchestral works performed in Rochester, Washington, and New York. My Sonatina for Viola and Piano was published by Music Press. My cantata 'How Long, Oh Lord' received honorable mention in the Ernest Bloch Award in 1945."

THE AUTHOR

by

ARNOLD HARUS

"YOU LAZY BOY! Why don't you practice your 'cello lessons?" Thus my father berated me in the proverbial manner of all fathers worried by their children's indifference to study. I, a gawky adolescent youth, was a little perturbed by my father's scolding. I shrugged my shoulders and replied, "Oh very well, I'll practice tomorrow." I had always said "tomorrow," as our Latin-American friends say, "manana, manana."



Exasperated beyond endurance, my father lost patience with me, and in a rage he seized the 'cello and smashed it beyond repair, forgetting that it did not belong to us. The 'cello had been lent me by Abraham Dzimitrowsky, choir leader of the Brodsky Synagogue of Kiev, Russia, where I had been singing soprano for several years.

When, at fourteen, the time arrived to lose my boyish voice, Dzimitrowsky had told my father, "Since your boy has musical talent, why not let him study some musical instrument? I shall be glad to let him use an idle 'cello of mine until you are able to buy one."

"Now that's all over. No more 'cello lessons, and no more music of any kind for you!" my father stormed. Frightened and fearful of a spanking, I hid myself under the couch and thus escaped punishment. However, so keen an impression did this incident have upon my young mind, that it cured me of any further indifference to my music lessons.

After breaking the instrument, my father did not speak to me for two weeks. I had to beg mother to intercede for me, promising that I would study faithfully. Father finally relented and bought me a 'cello. This was the turning point in my life—it decided my future, and soon I became the pupil of Prof. van Mullert, at the Imperial School of Music in Kiev.

* * *

This story was recently revealed to me by Gdal Saleski, renowned 'cellist, composer, and author of this volume, who has had a colorful and interesting musical life. Saleski was born in Kiev, Ukraine, February 11, 1890. His father, Joseph, a jeweler by trade, a liberal minded, well educated man, and his mother, Bella (nee Hofman), were determined to give him an all-around education, including music.

When about six or seven years old, Gdal had a fine soprano voice and

a keen ear for music. He could sing the songs and melodies he heard at home. At eight, his voice growing stronger, he begged his father to be taken to Cantor Feibish for a hearing. Gdal was immediately accepted in the synagogue choir. He sang in various choirs until he was fifteen. The ambition of his father was that his son go to high school and later attend the university, but this was not as simple as it may seem, for in those days of the Czar, Jews were restricted in the higher institutions of learning.

In January 1904, Gdal was accepted as a pupil in the Kiev Imperial Music School, studying the 'cello with Professor von Mullert. In October 1905, when Czar Nicholas gave Russia its constitution and allowed the Duma to be elected, violent pogroms took place against the Jews. These were provoked by governmental officials, working hand in hand with Jew-baiters. The Jews in the city of Kiev suffered atrociously. The Saleski home was ransacked and burned. Gdal's parents, his sister, Maria, and his brother, Herman, barely escaped with their lives. At the time, Gdal happened to be at the other end of the town and was caught by a mob of hooligans, who beat him and left him for dead on the sidewalk. When he regained consciousness, he managed to crawl into a cellar where he hid for several days without food or medical care. He returned home when the pogrom had subsided, and was joyously welcomed by his family who had given him up for dead, since hundreds of Jews had been massacred on the streets.

Shortly after this ordeal, the family decided to leave Russia. They planned to go to America, but upon reaching Leipzig, their money gave out and they could go no farther. Fortunately, this predicament gave Gdal the opportunity to study music seriously. He entered the Leipzig Conservatory on a scholarship, where he became a pupil of the eminent 'cello teacher, Professor Julius Klengel, studying also with Max Reger (composition), and Stephan Krehl (orchestration).

At once he began to look for work and got a job playing in a restaurant. It was an ordinary little place of no particular fame, but he was being paid for his work. There Lady Luck played a trick on him, for at the end of his third week, the restaurant went bankrupt. Shortly afterwards he found work in a ten-piece ensemble at the Cafe Bauer, where he received a regular salary.

Saleski held the scholarship at the Conservatory for five years until his graduation in 1911, when he was awarded the Mendelssohn Prize. From 1907 to 1910 he played with the famous Gewandhaus Orchestra under Arthur Nikisch. Among the guest conductors were Max Reger, Carl Reinecke, Felix Weingartner, Ernest von Schuch, and Fritz Steinbach.

Nikisch took a personal interest in the young 'cellist. Several times Gdal was invited to the maestro's home to play sonatas and trios, with Edgar Wolgandt, violinist (Nikisch's son-in-law), and Nikisch at the piano. On one occasion Nikisch gave him the following letter of recommendation, dated March 23, 1909: "Gdal Saleski is a very accomplished 'cello virtuoso. His great talent leads to hope that through further perseverance and study he will bring his art to a high degree of perfection."

In March of 1910 his teacher, Professor Klengel, received a letter from

the Finnish conductor, George Schneevoigt, in which he was asked to recommend one of his best pupils for the position of solo 'cellist for his symphony concerts in Kiev during the four months' summer season. Klengel immediately asked Saleski if he would accept the offer. With alacrity and rejoicing, Saleski accepted. He was only too glad to return to the city of his birth and childhood. Also, he was aware that the symphony concerts in Kiev were always of the highest standard.

During that season, Saleski frequently appeared as soloist, and was acclaimed by the audience and press for his robust warm tone and virtuoso technique.

From Kiev he returned to Leipzig, where he studied for another year, and on March 17, 1911, Saleski successfully passed his final examinations, playing Dvorak's 'Cello Concerto with orchestra under the baton of his teacher, Professor Klengel.

In the summer of 1911, he became first 'cellist with the Symphony Orchestra in Odessa, during the World's Fair. It was then that Saleski met Jascha Heifetz, then a boy prodigy of eight, with whom he appeared in two successive gala concerts (September 1 and 2, 1911).

After the season was over, Saleski left for St. Petersburg, where he soon entered the Royal Conservatory, studying 'cello with Louis Abbiate, and composition with Kalafati, Steinberg, and Glazounov.

He also joined the chamber music classes of Auer, Blumenfeld, and Glazounov. "Alexander Glazounov will be remembered for his tolerance and love of justice," states Saleski, "and for being an indefatigable fighter against race prejudice. To him art and talent came before everything, and the race or religion of his students mattered little to him. When talented pupils came to him for help, he willingly assisted them with scholarships, and in many cases, with money for their livelihood. It was through Glazounov's efforts that Efrem Zimbalist, Mischa Elman, Poliakin, Piastro, and many others were exempted from military service and enabled to continue their musical studies. Glazounov's generosity extended beyond his heart; it reached his purse as well. He gave lavishly to needy students and their families. He was like a father to me, helped me financially and aided me in getting established in my career. During my early student days in St. Petersburg, one of my recitals was given on Saturday, February 23, 1913. As assisting artist, I had Madame Isabella Wengerova (one of the outstanding pianists in Russia, now teaching at the Curtis Institute in Philadelphia) with whom I played the Richard Strauss' 'Cello Sonata, and Emanual Bay, who accompanied the rest of my program. When I told Glazounov that three of his 'cello compositions had been placed on my program, 'Chant du Menestrel,' 'Chanson Arabe,' and 'Serenade Espagnole,' he said, 'How would you like me to accompany you in my compositions at your recital?' Flattered, and unable to believe my good fortune, I thanked him for his offer. To this day, one of my most cherished possessions is a letter of recommendation from Glazounov which reads: 'I herewith testify that the newly entered student of the St. Petersburg Conservatory in the autumn of this year, the 'cellist, Gdal Saleski, is the possessor

of outstanding gifts. He possesses finished technique, a beautiful tone, and a highly refined taste and temperament in his interpretation. I unhesitatingly recommend him as a concert soloist, an excellent player of chamber music, and an experienced pedagogue who has already had much experience abroad.' This was dated November 18, 1911."

During the summer season of 1912, Saleski was solo 'cellist with the Warsaw Philharmonic Orchestra at the Dolina Szwajcarska, and in 1914 he was a member of the Symphony Orchestra in Pavlovsk (near St. Petersburg), under the batons of Aslanoff, Glazounov, and Malko. Saleski also concertized widely throughout Russia and Germany. At the beginning of World War I, he participated in many concerts at hospitals for wounded soldiers.



The Author with Prof. Julius Kleugel

One of the highlights in Saleski's life was a private concert arranged by Glazounov at the home of the Russian multi-millionaire, M. A. Ginsburg, March 30, 1913. Among the performers were Leopold Auer, Alexander Davidoff, tenor, Nicholai Davidoff, actor, Anna Pavlova and Preobraszenskya, dancers, and Figner and Chaliapin, the famous singers. Saleski had the privilege of participating in the program of the evening, playing several 'cello solos as well as performing Saint-Saens' famous "Swan" for Pavlova. After the first year of World War I, Saleski went to Sweden, giving his first concert in Stockholm on November 18, 1915; Prince Carl (brother of King Gustav) and his wife, Princess Ingeborg, were among those present. The Scandinavian press was extremely favorable. The critic of the Dagens Nyheter wrote, "Saleski has a deep, rich tone, and plays with technical easiness."

During the season of 1915-16 Saleski concertized in the largest cities of Sweden and Denmark, after which he accepted an invitation to join the Arve Arvesen String Quartet of Christiania (now Oslo), Norway, starting September 1916. Besides playing in this ensemble, he was actively engaged in teaching and composing. After one year he left for Bergen, Norway, accepting the post of solo 'cellist with the Bergen Philharmonic Orchestra ("Harmonien"), a post he held for four years, until he decided to leave for the United States. While in Bergen he also organized the Bergen String Quartet, which flourished under his musicianly supervision.

Saleski toured every part of that picturesque "Land of the Midnight Sun," traveling as far as North Cape. During the season of 1920 he appeared in joint sonata recitals with the late Ignaz Friedman, eminent Polish pianist.

In March 1921, when the Bergen Philharmonic Orchestra gave a Sibelius Music Festival, consisting of four concerts, Saleski had the pleasure of working with the great Finnish composer.

After extensive concert tours throughout Scandinavia, he set sail for the United States, arriving in New York September 20, 1921, on the Norwegian boat, S. S. Bergensfjord. Among the passengers on the boat were

GEWANDHAUS-KONZERTDIREKTION.

Leipzig, den 23. März 19 09

Herr Jdal Talesky
ist ein ganz ausgezeichneter junger Violoncell-Virtuose. Sein grosses Talent lässt hoffen, dass er es, bei tüchtigem Weiterstudieren, zu einer hohen Stufe der Künstlerschaft bringen wird.

Professor Arthur Nikisch

Professor Arthur Nikisch's letter.

the Norwegian composer, Christian Sinding, and his wife. Sinding was on his way to Rochester, New York, to teach composition at the newly opened Eastman School of Music. During the ten day voyage, Saleski and Sinding spent many hours together, with the Norwegian composer revealing interesting stories about Edvard Grieg, Ole Bull, Halve Halvorsen, Hendrik Ibsen, and Bjorne Bjornson, as well as his own life.

In 1922, when the City Symphony Orchestra of New York was organized under the gifted young Dutch conductor, Dirk Foch, Saleski became its leading 'cellist. The existence of this orchestra was unhappily of short duration, because the temperamental conductor antagonized his patronesses by refusing to cater to their poor musical tastes. One year later Saleski was engaged by the Rochester Philharmonic Orchestra, where he shared the first desk with Joseph Press. The conductors were Albert Coates, Eugene Goosens, and Vladimir Shavitch. Saleski also participated in many chamber music concerts at the home of the late George Eastman, head of the Eastman Kodak Company, which concerts were held every Sunday afternoon for invited guests.

While in Rochester, Saleski studied conducting with Albert Coates, and composition with Selim Palmgren, Finnish composer, who was a member of the faculty at the Eastman School of Music. In the summer of 1923, Saleski went to Europe for a concert tour. Returning to the United States, he established his residence in New York. After a year of free-lancing, teaching, and composing, he joined the New York Symphony Orchestra under Walter Damrosch in October 1924. The five years with that organization brought Saleski in close contact with some of the world's finest musicians and conductors, such as Fritz Busch, Otto Klemperer, Bruno Walter, Darius Milhaud, Maurice Ravel, and Fernandez Arbos.

"I recall an incident at the banquet which marked the close of the New York Symphony Society in 1929," he relates, "when it merged with the New York Philharmonic. We, the men of the orchestra, were bade adieu with handsome engraved gold cuff links presented by the president of the society, Mr. Harry Harkness Flagler. The late George Barrere, our first flutist, who possessed a caustic wit, remarked, 'They gave us cuff links, but they took away our shirts.' "

When Saleski gave his 'cello recital in New York, April 2, 1926, at which he included several of his own compositions, the New York Times wrote, "Saleski's performance disclosed a fine tone and sound musicianship." Another critic commented: "Saleski is a capable 'cellist and a gifted composer."

September 1927 marked Saleski's first venture as an author, when his book appeared under the title "Famous Musicians of a Wandering Race." This volume, the result of five years of intensive research, is a compilation of biographical sketches of outstanding musicians of Jewish descent. It created world wide interest. Samuel Chotzinoff, music critic of the New York World, wrote: "Mr. Saleski's book might easily become a musical 'Ask Me Another,' and provides entertainment and instruction wherever musicians meet. It is full of anecdotes and bright remarks, speculations,

18 Ноября дня 1911 г.

ДИРЕКТОРЪ

СПБ. КОНСЕРВАТОРІИ.

Сим удостоверяю, что вновь поступивший пенсионеркой осенью в СПБ. Консерваторію віолончелистъ Гдаль Залтескій обладаетъ выдающимся дарованіемъ. У него законченная техника, красивый тонъ и много грациозности, вкуса и темперамента в передачѣ. Я смѣло могу его рекомендовать въ качествѣ эстраднаго солиста, прекраснаго исполнителя камернаго ансамбля и опытнаго педагога, имѣвшаго заграницей уже достаточный опытъ.

А. Глазуновъ

Alexander Glazounov's letter.

and gossip" (January 8, 1929). And the late Leonard Liebling, then editor-in-chief of the Musical Courier, wrote in his column 'Variations': "Saleski's book is an interesting and valuable one, and no doubt represents the only compendium of its kind" (January 12, 1928).

In June 1929, Saleski went to Hollywood where he soon became active in various studios of the film industry. This was an interesting and novel experience for him, not only to watch gigantic productions being made, but also to see how music is composed and synchronized. He gave his first local recital April 15, 1930. Isabel Morse Jones, music critic of the Los Angeles Times, wrote: "As a performer and a composer, Gdal Saleski displayed taste, refinement of style, and musicianship. His tone is broad and mellow, and he plays with deep feeling."

After two busy years in Hollywood, Saleski went to San Francisco, where he was engaged by the San Francisco Symphony Society as solo 'cellist, replacing Michael Penha, Dutch 'cellist. On November 2, 1931, he appeared as soloist in the Saint-Saens Concerto under the baton of Basil Cameron, English conductor, and was enthusiastically received by the audience and press.



The Author with Maestro Arturo Toscanini

In 1933 he returned to New York City to join the orchestra of Radio City Music Hall, under the direction of the late Erno Rapee. From 1935 to 1937, Saleski studied composition and orchestration with Joseph Schillinger, musical wizard and mathematician, and author of "The Schillinger System of Musical Composition."

After an absence of twenty-one years, Saleski revisited Russia during the summer of 1936, during which time he attended music and theatre festivals, opera and instrumental concerts. A thrilling moment for him occurred when he revisited his Alma Mater, the Conservatory in Leningrad, where he had spent his student days. He was delighted to meet many of his former classmates, who had become faculty members. He also met the Soviet composers Shaporin, Weprik, Steinberg, Shostakovitch, Shebalin, and other outstanding musicians.

Saleski had gone to Russia merely as a tourist. However, he was soon urged by his friends and colleagues to give a few recitals. The Moscow office of the Gosphil (State Philharmonic Society) arranged and managed these concerts. The office also provided an extremely fine 'cello, a Montagnana, which had belonged to the famous Russian 'cellist, Werzhbilovitch, and was then in possession of Vladimir Kubatski, Russian 'cellist living in Moscow.

With the pianist, N. Walter, he gave two recitals in the concert hall

of the Moscow Conservatory, and one over the radio network.

From Moscow he traveled to Kiev, his birthplace. There too, he was invited by the Kiev branch of the Gosphil to give recitals in the large concert hall, the former "Kupetcheskoye Sobranye," now called "The Home of the Pioneers" (the first concert was given September 17th). Other artists appearing the same week in Kiev were: Alexander Borovski, pianist, Erica Morini, violinist (with Arthur Balsam as accompanist), and Vladimir Shavitch, conducting the Kiev Philharmonic Orchestra at the Opera House. After playing in Zhitomir and again in Moscow, Saleski returned to the United States in late autumn to resume his position at Radio City Music Hall. This post he held until December 1937, when he resigned in order to become a member of the newly organized N.B.C. Symphony Orchestra under the leadership of Arturo Toscanini. The season was officially opened November 13, 1937, with Pierre Monteux conducting, followed by Arthur Rodzinski, and with a gala concert on Christmas night under the baton of Maestro Arturo Toscanini.

Early in 1940, the idea was conceived by Toscanini, the directors of the N.B.C. and the various musical institutions in the Latin-American countries of a good will tour of South America. An orchestra of 110 men, librarians, stage hands, electricians with equipment for broadcasting the concerts, Maestro Toscanini with his family, John F. Royal (N.B.C. vice-president) and Mr. and Mrs. Samuel Chotzinoff (Director of the Music Department), sailed on the S.S. Brazil, Friday, May 31, 1940. The tour, which lasted nearly eight weeks, was a triumph, both for the maestro and the orchestra.

"My twelve years' work with Toscanini," says Saleski, "have been of indescribable pleasure and inspiration. To watch the maestro at rehearsals, his vitality, his genuine musicianship, his uncompromising demand from the orchestra members to give their best for the sake of high artistic results, are a revelation of his genius. It is indeed a privilege and a joy to be associated with him. Toscanini is one of the greatest conductors of all times. To watch his hands that wield the baton is to see hands which live a life of their own; they express beauty, happiness, comedy, and tragedy. These are sensitive hands of a craftsman, hands that sing, weep, command, and importune."

For many years Gdal Saleski had a desire to visit the Pacific Northwest, the region of cool rivers, gigantic mountains, and stalwart evergreens, but his professional commitments kept him in the East. The opportunity came during the summer of 1942 with a brief vacation in the States of Oregon and Washington. While there he was invited to give lectures and recitals for the Portland Library Association and the University of Washington in Seattle. Faculty and students alike insisted that Saleski be re-engaged for the following season. He also gave lecture-recitals in Oakland, San Francisco, Chicago (The American Jewish Congress), and New York.

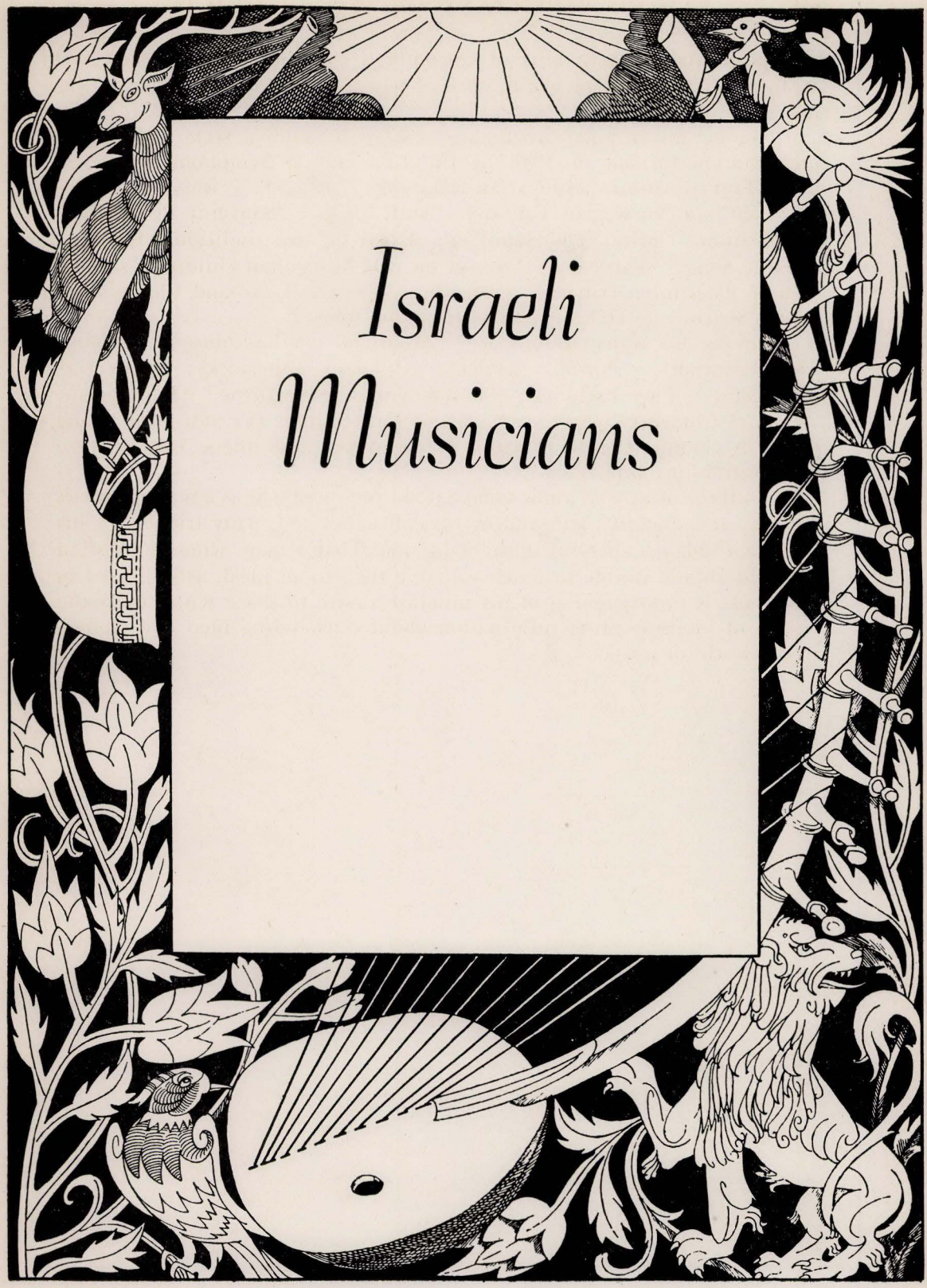
As a composer, Gdal Saleski became interested in the creative art of music during his early student days. Having received such excellent training

and possessing creative gifts of uncommon qualities, he composed and arranged many excellent works, most of which are for his own instrument, the 'cello.

Among his original works are: "Suite in Olden Style" for string orchestra, performed in 1946 by the Chautauqua Symphony Orchestra under Franco Autori, "Hungarian Rhapsody," "Reverie Triste," "Shiroth," "Erviken" (a Norwegian Fantasy), "Suite in C," "Souvenir de Melbo," "Dedication," "Minuet," "Hanukah" (based on two traditional themes), "Cradle Song," "Fairy Tale" (based on two Mongolian children's songs), "Three Palestinian Dances," "Chaconne—Duet for 'Cello and Violin," and "Sham Sharim" (a Hebrew fantasy for piano solo).

Among his transcriptions are: "Modinha" (Villa-Lobos), "Lullaby" (Khachaturian), "Poem" (Fibich), "V'Ulai" (Shertock), "Fiametta" (Minkous), "Two Preludes" (Shostakovitch), "Nocturne" (Jelobinsky), "Air and Corrente" (Eccles), Concerto in A minor (Vivaldi), and many pieces by Chopin, Corelli, Tartini, Tschaikowski, and others. Most of these compositions are published.

To those of us who know Gdal Saleski personally, he is a man of innate modesty and sincerity, admired by his colleagues and many friends for his ready wit and his cheerful sense of humor. That a man, whose profession is music, should devote so much valuable time to an ideal, as indicated in this book, is proof enough of his unselfish desire to share with others the wealth of his interesting information about outstanding men and women in the world of music.


Israeli
Musicians

ISRAELI COMPOSERS

THE MUSIC OF ISRAEL is like the people itself—with the heart of youth and the head of age. Rich in wisdom, learning, experience, Israel has truly been the "greybeard" of the nations. Yet Israel has at all times sung with the full and open heart, with the conviction and the enthusiasm of eternal youth. It has sung in every age, beneath every sky, and under every condition. It has treasured its songs and sung them to its children. And we sing them now—the world around—music that was born more than two thousand years ago.

Like the Jew himself, who wears the costume of every country, his music takes on the coloring of the skies beneath which it flowers. We sense the flavor of the French song in the music of the French Jew. We feel the atmosphere of the boundless Russian plain in many a melody of the Russian Jew. German music has left its imprint on the tunes of German Jews. But beneath the garment, is the Jew. And behind the variations of Jewish song in every land is the old music of Israel, with the unique quality that singles it out from all other music in the world.

This chapter is devoted to composers and musicians who are now citizens of the newly created State of Israel.

It must be stated that the majority of these are not native-born; many fled to Palestine during the infamous Hitler period from Germany, Austria, Poland, and other lands of persecution, and some arrived much earlier, escaping from the Czarist pogroms in Russia. However, since these musicians have absorbed the color and atmosphere of the Homeland and have become imbued with the spirit of the chalutzim (pioneers), we cannot classify them otherwise than Palestinian or Israeli musicians.

Since the early settlers were concerned exclusively with cultivating the land and developing a country, creating a home, there existed practically no musicians in that group of colonists. The actual period of musical culture in Palestine started approximately at the beginning of the twentieth century, which makes the story of Jewish music in Israel very new and very young.

It is to be hoped and expected that once peace and tranquility are restored in the reborn Jewish State that in not too distant a time Israeli composers will reach the degree of creative productivity which will match the greatness of the old masters.

In the past few years composers have shown themselves conscious of the task arising from their geographical and cultural position. Some have taken their symphony works from biblical subjects, others have tried to let the Palestinian landscape and unique atmosphere speak in their music.

It was my hope and intention to visit Israel in March 1948, in order to secure first-hand information, and to meet the leading musicians there. Circumstances abroad forced me to postpone my visit. Therefore I was forced to gather my material from various channels, which in a sense

limited my research for detailed biographical sketches of the Israeli musicians. The following list comprises a partial list.

Shalom Aharoni, composer, born in Russia. He was graduated from the Chicago College of Music under the guidance of Saar and Vasly la Violet. In 1918 he went to Palestine with the Jewish Legion, and during World War II enlisted in the Palestine Jewish Brigade against the Axis. Among his compositions are two symphonies, Concerto for Violin and Orchestra, music with text to a Bible "Legend" for string orchestra, and many songs.

Heinz Alexander, composer and pianist, born in 1915, in Berlin. He studied at the Stern'sche Conservatorium in Berlin. He reached Palestine in 1936. After graduation from the Palestine Conservatory in Jerusalem, where his teacher was Joseph Gruenthal, Alexander was invited to teach at the same institution.

Paul Ben-Haim, chief exponent of what has been called the Mediterranean School, was born in Munich, July 5, 1897. He was graduated from the University and received his musical education at the Royal Academy there. Then he became assistant to Bruno Walter and later was chief conductor at the Augsburg Opera and of the Symphony Orchestra.

In 1933 he left for Palestine, where he has been active as conductor and teacher as well as composer. Among his many activities Ben-Haim is pedagogical adviser to the Palestine Conservatory, Tel-Aviv; chairman of the Musicians' Association, Tel-Aviv; member of the Association of Palestine Composers; and guest conductor of the Palestine Philharmonic Orchestra and the PBS Orchestra, Jerusalem.

Paul Ben-Haim is considered the most prominent composer in Israel today. Among his outstanding works are Concerto Grosso (for orchestra), "Pan" (symphonic poem), the oratorio "Yeram," "Yiscor," two symphonies "In Memoriam," songs, piano pieces, and chamber music. His trio for violin, 'cello, and piano was played in New York February 24, 1948, by Joseph Bernstein, Joachim Stutschewsky, and Robert Starer. It is a work full of verve and intensity. In 1945 Ben-Haim received the Yoel Engel Prize of Tel-Aviv for his First Symphony. It contains a tragic first movement, a deeply felt, lyrical andante, and a turbulent finale. The slow movement, based on a long-drawn-out melody of rare beauty, played by the strings, belongs among the finest pieces in contemporary symphonic literature. His Second Symphony is pastoral from beginning to end; it is neo-romantic in style and feeling. Ben-Haim has a fine sense for orchestral coloring. His symphonic scores have placed him in the front rank of Palestinian composers.

Aviassaf Bernstein, composer and pianist, was born in Vilna. He studied in Berlin, where he won the Mendelssohn Prize. He concertized extensively in Central Europe in recitals and over the radio, coming to Palestine in 1935. Among his compositions are Concerto for Piano and Orchestra; Concertos for Violin and Orchestra; Variations for 'Cello; Piano Trio; ballet music "Kinnereth"; piano pieces; and over a hundred songs with piano accompaniment.

Alexander Uriah Boscovich was born in 1907, in Cluy, Transylvania.

He received his musical education first in Vienna and later in Paris, where he was a pupil of Paul Dukas. He came to Palestine in 1938.

Boscovich is a gifted composer. His violin concerto won the Palestine Orchestra's Huberman Prize and his "Semitic Suite" was awarded Tel-Aviv's second Yoel Engel Prize.

His oboe concerto is an interesting work. It is written in the "Mediterranean" style. He has also written Suite for Orchestra (conducted by Issay Dobrowen), stage music for Habimah ("I shall not die but live," "Phaedra," "To their own border"), "Semitic Suite," piano pieces, songs to Bible texts, and medieval Spanish Jewish themes.

Israel Brandmann, composer, conductor, violinist, and teacher, was born in Russia, in 1901. At first he studied at the St. Petersburg Conservatory, later at the Hochschule fuer Musik in Vienna, with Alban Berg and Franz Schmidt. He came to Palestine in 1921, remaining there only three years. He was a founder of the Palestine Opera and produced the first oratorio in Palestine. Brandmann went to Vienna in 1925, where he was active as choir leader. In 1935 he returned to Palestine to teach at the Tel Aviv Conservatory. He is also the conductor of the Workers' Chorus. He is undoubtedly one of the best schooled and most gifted among the Palestinian composers. He succeeded in catching a glimpse of the Palestinian landscape in his instrumental music, and in his instrumental accompaniments to songs. Among his best known compositions are "Hechalutz" (symphonic poem for large orchestra), Variations on a Palestinian Theme for String Quartet, Sonata for Violin and Piano, Variations for Clarinet and Piano, Pastoral Songs, and compositions for mixed choruses.

Max Brod, born May 27, 1884, in Prague, where history has produced a unique cultural triangle of Germanic, Slavic, and medieval Jewish influences, studied first in Prague at the Piraristen Volksschule, then at the Stefan Gymnasium, and finally was graduated from Prague University. After a number of minor appointments, Brod became Konzeptspraktikant of the Post Office Department and, at the end of a ten-year service, an official in the Press Department of the Government. Here he worked as theatrical critic of the Prager Abendblatt, and upon his resignation from government service in 1914, he became music critic of the Prager Tageblatt. In 1918 the Jewish National Council of Prague was formed as a result of Brod's initiative. Taking a lively interest in Zionist activities since World War I, Brod made his first journey to Eretz Israel in 1928, and six years later became a permanent resident. He is at present dramatic consultant of Habimah in Palestine.

As a composer, Brod is known primarily for his "Variations on a Slavic Theme," "Mediterranean Rhapsody," two Peasant Dances, and the recent Hebrew Requiem. The last-named work, based on three poems of S. Shalom, and written in memory of the composer's wife, expresses the intense suffering over his loss, and at the same time a visualization of an ultimate spiritual companionship, full of serenity and peace. This Hebrew Requiem was performed by Moshe Rudinov, baritone, with Siegfried Landau at the piano, December 23, 1946, at the regular meeting of the Jewish Music

Forum in New York. The composition left a profound impression on the listeners. Brod's musical style shows strong influence of Debussy and Mahler. He belongs also to a group of modern Jewish composers who strive towards a crystallization and formulation of a distinctive Palestinian style. This is described by him as follows: "It can be regarded, in a sense, as belonging generally to the school of Southern Mediterranean music, which is distinguished by lively, frequently changing and complicated rhythms, by transparent, poignant harmonies, and often also by a religious pathos, modulated over a range from quiet lyrical devotion to fanatic dances."

Abraham Daus, composer, conductor, and pianist, was born in 1902 in Berlin, where he studied music with Behm, Cater, and Courvoisier. He conducted opera in several German cities until 1936, when he came to Palestine. He has written "They are the Lights"; "Legend and Scherzo" (for string orchestra) ; variations for flute (on Yemenite themes) ; "Rachel Songs" for voice, flute, and viola; and music to melodrama. Daus was winner of the Orchestra's first competition, with "Sea Gate," overture to a cantata dedicated to the Tel-Aviv harbor.

Yitzhak Edel, composer, was born in 1896, in Warsaw, of a hassidic family. He was brought up by his grandfather on Talmud and Hebrew lore, to become a rabbi. He started violin at an early age. After the death of his grandfather, young Yitzhak, at fourteen, became a student of the Conservatory in Kiev. We find him later in the Moscow Conservatory, whence he was graduated in 1922 with honors. The years 1922 to 1927 were spent in Warsaw, his native city, where he continued to study composition with Carol Szymanowsky. At the same time, he organized the Circle for Hebrew Music.

In 1929 Edel left Poland for Eretz Israel, for further study and research. He is lecturing and teaching music at the Teachers' Seminary (Levinsky) and at the Kibbutz Seminary in Tel-Aviv. He has been active in organizing choral groups and is well known for his compositions. Among his many works are "Cantata" to text by Radin, two string quartets, wind quintet, sonatina for oboe and piano, "The Golden Feather," several suites for orchestra, and many songs and piano pieces. In an American contest Edel received the first prize for his "Shepherd's Song." His "Capriccio" for orchestra, composed in 1946, was recently performed by the Palestine Philharmonic Orchestra under B. Molinari. Edel also wrote an impressive "Mourning Cantata" for baritone and orchestra. The Cantata is dedicated to the composer's only son, Gil Edel, who died some years ago in Palestine.

Yariv Ezrachi. After graduation from the Music Academy in Vienna, he returned to Palestine, where he founded his own music studio for violin and composition. Besides writing music in an original Palestinian style, Ezrachi is also a music critic, writer, and lecturer.

Bentzissy Fordhaus, composer and conductor, was born October 23, 1896, in Russia. He studied music at the St. Petersburg Conservatory with Professors Vital, Tcherpnin, and Steinberg. In 1924 he went to Palestine, where he soon became active as conductor of oratorios and the Palestine

Symphony Orchestra. Fordhaus pioneered in giving first performances of Haydn's "Creation," Mendelssohn's "Elijah," Mozart's "Requiem," Handel's "Judas Maccabeus," and "Samson," and Beethoven's Ninth Symphony. In 1929 this versatile musician became musical director of the Habimah Theater in Tel-Aviv.

Jedediah Gorochov was born in Russia, December 5, 1894. He came to Palestine in 1906 as a lad of ten, showing keen interest and definite gifts for music. His main interest was collecting and arranging melodies of Arabian, Yemenite and chassidic origin. In 1930 he went to Paris, where he studied music with Nadia Boulanger for two years. While there, he composed music for French-African films.

Returning to Palestine, he became active as composer and singer (Gorochov has a high lyric tenor). He wrote stage music for Ohel, and Habimah, as well as songs and piano pieces.

He came to the United States as a representative of the Israeli ASCAP.

Dr. Peter Gradenwitz, musicologist, composer, critic, and lecturer, was born in 1910, in Berlin. He studied musicology in Freiburg, Berlin, and Prague, composition with Weismann, Eisler, and Rufer. For a time he worked for the Berlin radio station (before 1933), the B.B.C., London, and the PBS. He came to Palestine in 1936. Gradenwitz has composed a serenade for violin and small orchestra and a "Symphony for Variations," as well as a "Suite for Ancient English Dances."

He wrote the first history of music, and books on symphony and chamber music, for Hebrew youth, and is general music editor of the Encyclopedia Hebraica. He is also honorary secretary of the Israeli SCM section.

Gabriel Grad, composer and pianist, was born in Kaunas, Lithuania. He studied music at the Conservatory in Yekaterinoslav, and later in Berlin with Professor Leichtentritt and Scharwenka. With Professor Wittenberg, violinist, and Mendelssohn, 'cellist, Grad organized the Hebrew Trio which concertized extensively in Europe, among other things performing compositions by Grad. He also founded and directed the Hebrew Music School in Kaunas until 1924, when he left for Palestine.

Among his compositions are the opera "Judith and Holofernes" (text by Rachel Grad), folksongs, pieces for violin and piano, and a hundred etudes and Hebrew melodies for piano. Gabriel Grad is director of his own Conservatory, Benhetov.

Joseph Gruenthal, composer, pianist, and teacher, was born in 1910, in Posen, Germany. He studied at the Hochschule der Musik in Berlin, with Thiessen and Traps. After concertizing in Europe as pianist and working with the radio station in Berlin, he departed for Palestine (1934). There he appeared in solo recitals and with the Palestine and PBS Orchestras, as well as with chamber music ensembles. Among his compositions are Concerto for Piano and Orchestra (performed by the composer in 1945 in Tel-Aviv); an orchestral score, entitled "Haggadah"; chamber music, songs, orchestra and piano pieces. At present Gruenthal is a faculty member of the Palestine Conservatory in Jerusalem.

Hans Hurtig, composer and pianist, born in Germany. He came to Palestine in 1936. Among his compositions are Dance Suite for small orchestra, children's songs, and piano pieces.

Heinrich Jacoby, composer, conductor, violinist, and viola teacher at the Palestine Conservatory, was born in 1909, in Koenigsberg, Germany. He studied at the Hochschule der Musik in Berlin, with Hindemith and Wolfsthal. From 1930 till 1933 Jacoby was staff member of the Sued-West Deutscher Rundfunk. He came to Palestine in 1934, where he soon became a member of the Hauser Quartet, and viola leader and soloist of the PBS Orchestra. At the same time he appeared as soloist with the Palestine Orchestra and in a trio ensemble. Among his compositions are Two String Quartets, Piano Trio, Concertino for Viola and Orchestra, Concerto for Violin and Orchestra, a Cantata for Chorus, First Symphony, and "Seven Miniatures" for small orchestra, which was performed by the Palestine Orchestra under Molinari (1945).

Manual Mahler-Kalkstein, a blood relation of Gustav Mahler, was born in Poland in 1908. He first studied music without tutelage, later with Henri Rabaud in Paris. At seventeen he went to Palestine, where he taught at the Teachers Training College in Tel-Aviv.

Mahler-Kalkstein is a gifted and prolific composer. Among his best known works are "Sitez" (symphonic suite for orchestra), Suite for String Orchestra, Concerto for String Quartet, Concerto for Flute and Orchestra, Children's Ballet, stage music to Werfel's "Spiegelmensch," piano pieces, and songs. In 1947 Leonard Bernstein conducted Mahler-Kalkstein's "Symphony Amamith" in New York. Howard Taubman wrote in the Times: "The work uses folk-like material, scored with clarity and transparency of texture. The composer is straightforward and clear-cut, his workmanship is neat and never tedious."

Manual Mahler-Kalkstein is also musical adviser for the Palestine Orchestra in Tel-Aviv.

Joseph Kaminski, composer, conductor, and violinist, was born in Russia. His keen interest in art was inherited from his mother Esther Rachel Kaminski, talented actress. He started the violin in Warsaw at an early age. Later he studied with Rose in Vienna, with Barmas in Berlin (violin), and with Hans Gal (composition).

After concertizing extensively and appearing as soloist with symphony orchestras in Europe, he became leader of the Warsaw Broadcast Orchestra. For his own "Warsaw String Quartet" he received the Pilsudski Prize (1934). Kaminski came to Palestine in 1937, where he at once reestablished himself as a violin virtuoso, a highly rated composer and conductor. He became leader and soloist of the Palestine Orchestra in Tel-Aviv.

Among his compositions are String Quartet, stage music for "Kreidekreis," "Night Over the Old Market" (text by Peretz), "Legend and Dance" for strings, Concertino for Trumpet Solo and Orchestra, songs with orchestra accompaniment, "Overture Comique," "Ha'aliyah" (variations on "Maoz Tzur"), Suite for Piano, and Ballad for Harp and Orchestra. Joseph Kaminski also organized his own String Quartet, bearing his name.



FRANK POLLACK, BEN-HAIM AND ISAAC EDEL



JOSEPH GRUENTHAL



FRANK POLLACK



PNINA SALZMAN



KLARI SZARVAS



VERDINA SHLONSKY



ROBERT STARER



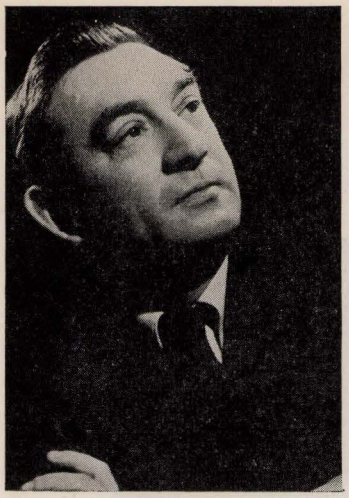
M. MAHLER-KALKSTEIN



PAUL BEN-HAIM



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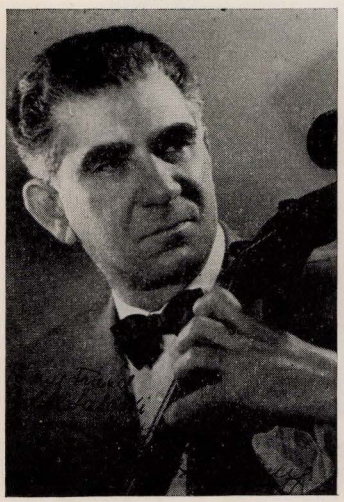
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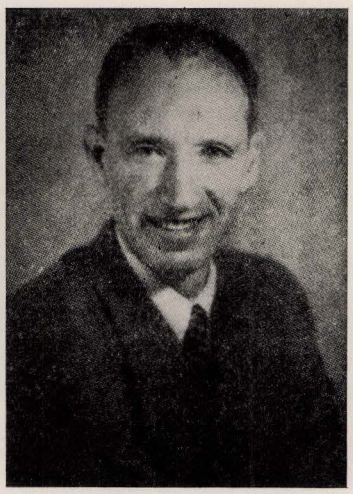
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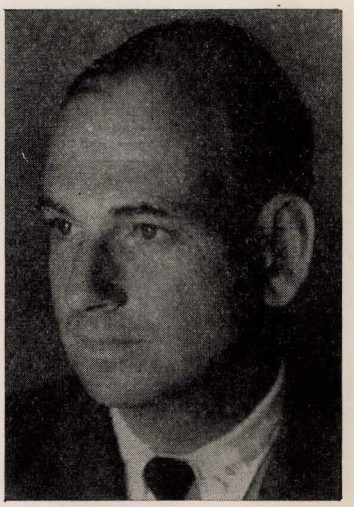
BRACHA ZEFIRA



JOACHIM STUTSCHEWSKY



JEDEDIAH GOROCHOV



PETER GRADENWITZ



Erich Walter Sternberg



Emil Hauser



M. Lavry, E. de Phillippe and M. Golinkin



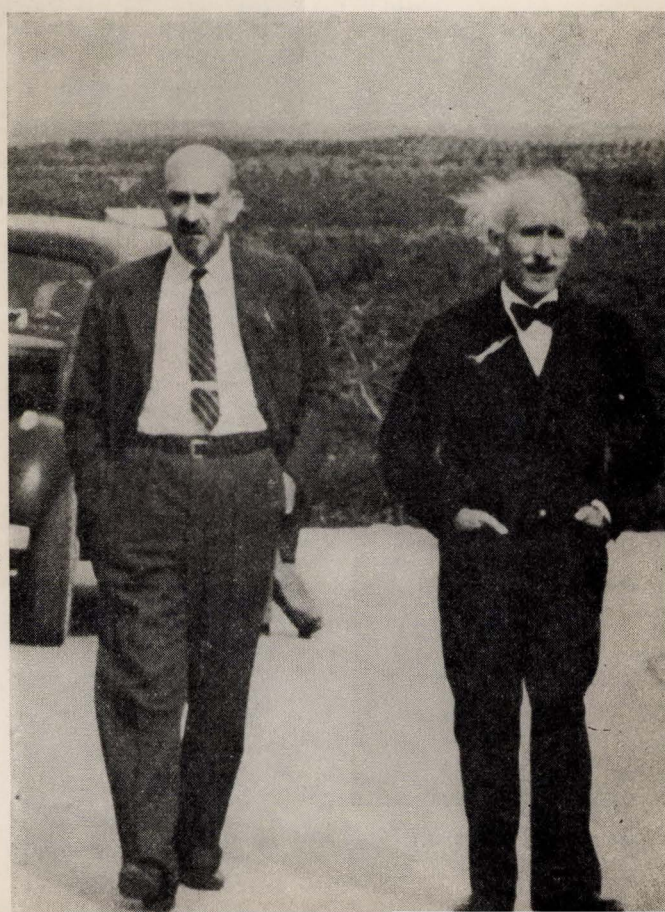
Joseph Kaminski



Max Brod



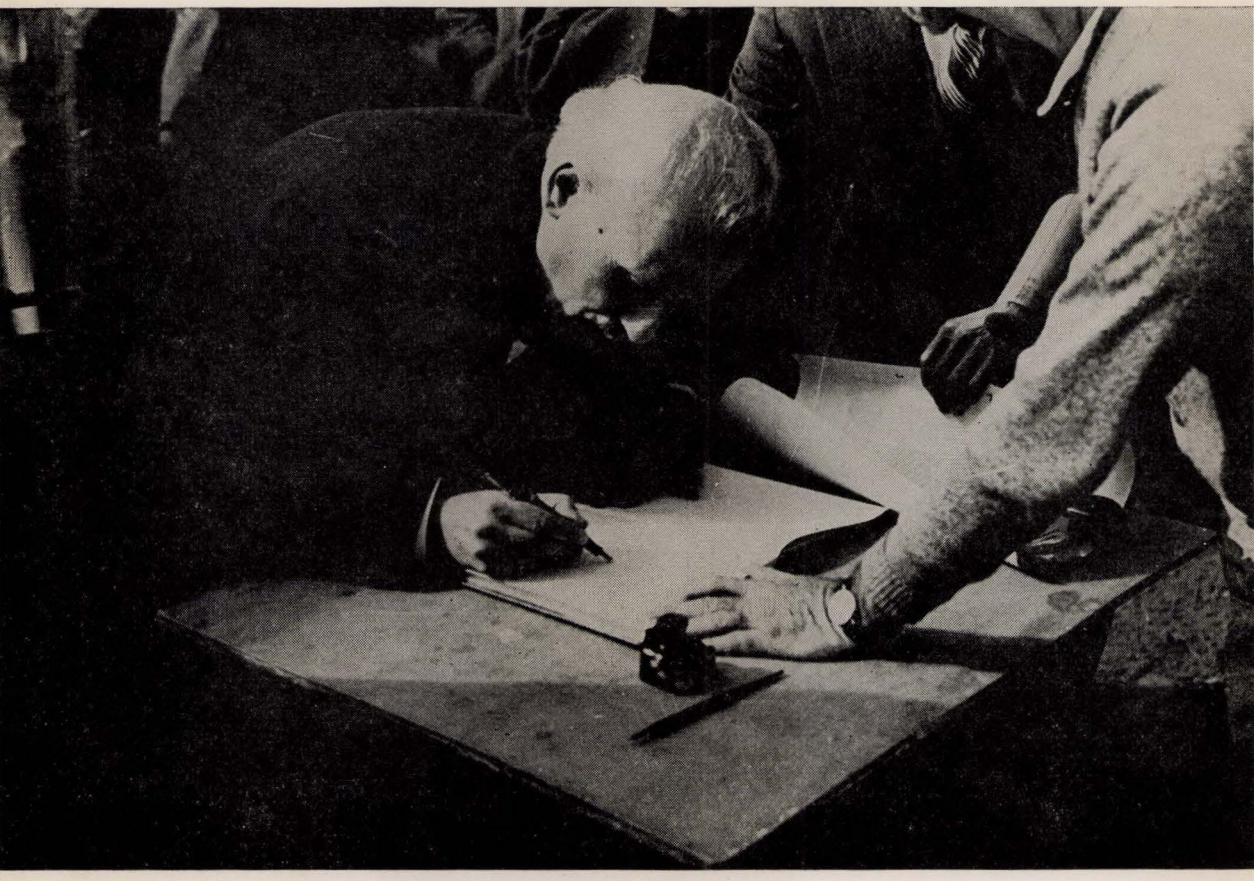
President Chaim Weizmann, Maestro Arturo Toscanini and Bronislaw Huberman (extreme right).



President Chaim Weizmann and Maestro Arturo Toscanini.



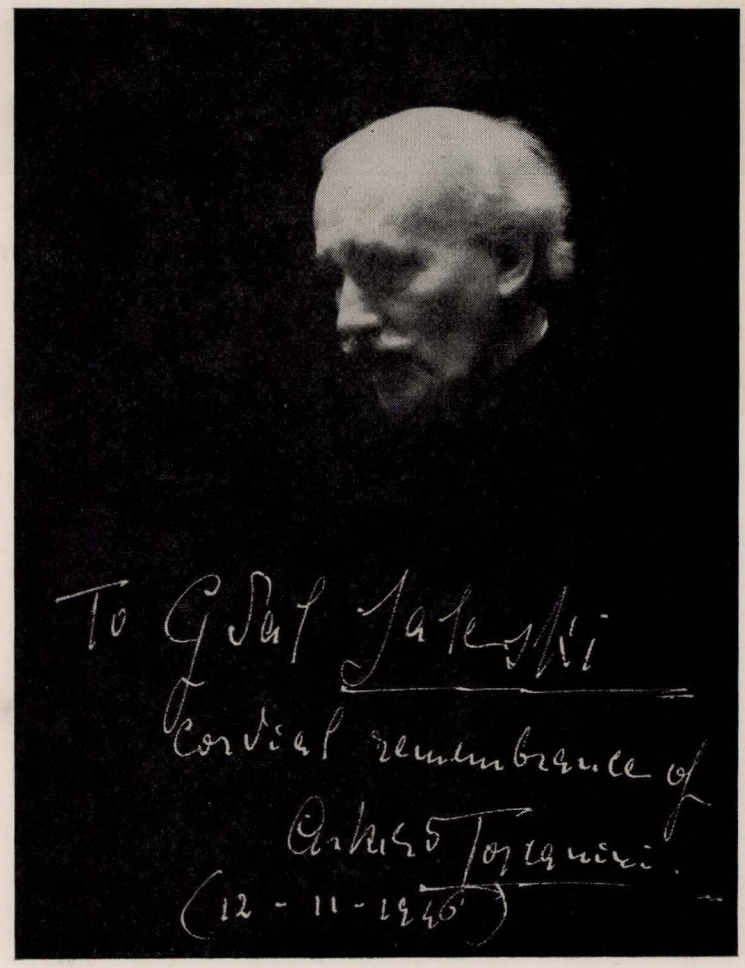
THE ISRAELI ORCHESTRA WITH MAESTRO ARTURO TOSCANINI.



MAESTRO ARTURO TOSCANINI SIGNING THE DEED OF HIS ORANGE GROVE IN ISRAEL (1936).



BRONISLAW HUBERMAN AND MAESTRO ARTURO TOSCANINI AT THE OPENING CONCERT OF THE PHILHARMONIC ORCHESTRA IN TEL-AVIV (1936).



MAESTRO ARTURO TOSCANINI



SYMPHONY FESTIVAL IN THE AMPHITHEATRE OF THE HEBREW UNIVERSITY, MOUNT SCOPUS.

LEONARD BERNSTEIN PLAYING AND CONDUCTING THE ISRAEL PHILHARMONIC ORCHESTRA AT BEERSHEBA DURING HOSTILITIES.





THE AUDIENCE AT THE TENTH ANNIVERSARY CONCERT OF THE PALESTINE PHILHARMONIC, PRESENTED AT THE HABIMAH THEATRE IN TEL-AVIV (1946).

Berthold Kobias, composer and violinist, born in Prague. He studied in Vienna with Guido Adler and Franz Drdla, and later went to Prague, where he studied with Professor Schweyda and Suchy F. Finke (composition). Kobias has written two string quartets, a flute trio, piano pieces, and many songs. At present he is a member of the Palestine Folk Opera Orchestra.

Marc Lavry, composer, conductor of the Palestine Folk Opera, guest conductor of the Palestine Symphony Orchestra and the PBS Orchestra in Jerusalem, was born in Riga, Latvia, December 22, 1903. He studied music first in Riga and later at the Leipzig Conservatory (with Professor Teichmueller). He also studied architecture at the Technical College in Oldenburg, conducted in Saarbruecken (1927-1928), the Munich Symphony Orchestra (1929-1932), and the Laban Dance Group, Berlin, and was also musical director of Universal Cooperation Film. In 1932-1934 he conducted the National Opera and Symphony Orchestra in Riga, and after that, for one year in Stockholm.

In 1935 he came to Palestine, which he made his permanent home.

Marc Lavry is a prolific composer. Among his compositions are an opera "Dan Hashomer," produced by the Palestine Folk Opera in 1945; "Emek" (symphonic poem); an oratorio, "Shir Hashirim"; "Stalingrad" (symphonic poem); stage music for Habimah, Ohel, and Matate; and ballet music for the Gertrud Kraus Group and D. Bertonoff. One of his most successful works is the piano concerto played by Penina Salzman with the Palestine Philharmonic Orchestra, and also in Paris under Charles Muench.

Nahum Nardi (*Narudetzky*) was born in Kiev, in 1901. He received his musical education at the conservatories of Kiev, Warsaw, and Vienna. No sooner was he able to pick the first notes on the piano, than he showed inclination for creating original melodies, and at the age of nine he was known among his fellow students as a "Wunderkind" composer.

His dream, however, was Palestine, and in 1923 he left the land of his birth for the land of his dreams, and there he devoted his entire time to creating authentic original melodies inspired by the chalutzim. His artistic efforts served as a powerful impetus to the cultural life of the growing Jewish community. For the past twenty-five years Mr. Nardi has devoted himself to building up a treasure of Hebrew music, capturing the varying moods and emotions of his people and crystalizing them in songs which are beloved and sung throughout the land. He has composed over 150 children's songs. Through his music he has expressed the chalutz at work, at rest, in dance, and on guard and symbolized every festival and holiday, always with a passionate attachment to the land. His research and recreation of ancient oriental and Near East music has won him recognition in Europe, America, and Canada. His songs are vividly descriptive not only of the life of Israel, but of all human striving and devotion. Many are so integrated into the cultural and daily life of Israel that they are considered folk-songs today.

Some of Nardi's most vigorous and penetrating music has been written

for Habimah, the National Theatre of Israel. Mr. Nardi has discovered and trained many well-known Palestinian singers, such as Bracha Zefirah, with whom he gave concerts through Europe, the United States, and Canada, as guest pianist, in 1930.

Nahum Nardi, the Stephen Foster of Israel, is one of the most gifted musicians of our time.

Oedeon Partos, composer and viola virtuoso, was born in Budapest, in 1907. He studied violin and viola with Struder and Hubay, and composition with Kodaly, at the Hochschule fuer Musik in Budapest. Partos was concertmaster of symphony orchestras in Switzerland, Germany, and Budapest. After several concert tours as soloist in Central Europe and Russia, he came to Palestine in 1938, where he became viola leader and soloist of the Palestine Orchestra. He is also a member of the Palestine String Quartet.

Partos is an unusually gifted musician. His compositions are among the finest in Palestine. A string quartet of his, which was performed in Palestine and in New York, received the Prize of The International Society for New Music. He has also written orchestra pieces, stage music to "Dame Kobold," music for choirs, school pieces, and arrangements for viola.

Other composers in Palestine include the following.

Emanuel Pugaczov was born in 1909 in Warsaw. He came to Palestine in 1924. There he started his music studies with Professor Rosowsky, at the Jerusalem Conservatory, and later he went to London, studying with Sir Granville Bantock. Among his compositions are stage music for Habimah ("This Land," "The Guards"); for Ohel ("King Salomon"); works for orchestra, piano, and voice; music for Palestinian films; and numerous folksongs and children's songs. With Professor Leo Kesenberg, Pugaczov is a founder and director of the Music Teachers' Training College in Tel-Aviv.

Wolf Rosenberg, composer and pianist, was born in 1915, in Dresden. He studied music in Berlin, Amsterdam (with James Simon), Switzerland (with Scherchen), and Jerusalem (with Wolpe). He came to Palestine in 1936. Among his compositions are Sonata for Piano, String Quartet Symphonietta for String Orchestra, songs, and pieces for piano.

Karl Salomon, director of music at the Palestine Broadcasting Service, was born in Heidelberg. He studied with Richard Strauss at the Academy of Arts in Berlin. He came to Palestine in 1933. Among his many works is the delightful orchestral composition called "Four Greek Dances," with a "Hora Hellenica" as final movement.

Daniel Sambursky was born 1909 in Koenigsberg, Germany. He studied at the Danzig Conservatory. In 1932 he came to Palestine, where he composed semi-popular songs. He wrote stage music for "Matate"; film music, "New Life"; folksongs (among them "Emek"); children's songs and chamber music. Sambursky's contribution is somewhat similar to Zaira's; he instituted community singing on Friday nights at the Brenner House in Tel-Aviv.

Verdina Shlonsky, sister of the well-known Hebrew poet Abraham Shlonsky, is a highly gifted composer and pianist. She was born in Russia.

but received her musical education at the Hochschule der Musik in Berlin, studying with Egon Petri and Arthur Schnabel. She came to Palestine in 1926, but traveled to Paris to continue her music studies. In 1930 she received the State Prize of France for composition. She has composed a symphonic poem, "Jeremiah"; an interesting concerto for piano and orchestra; Suite "Nights and Days," for voice and orchestra; Symphony (on Hebrew themes); chamber music; stage music for "Herod and Mariamne," "Brothers Ashkenazi," and "They Came to a City"; and also music to films.

Robert Starer was born in Vienna in 1924 and entered the State Academy of Music at the age of thirteen. In 1938 he emigrated to Palestine, where he continued his studies at the Palestine Conservatory in Jerusalem. He later joined the Palestine Broadcasting Service as staff pianist and worked there until he volunteered for service in the Royal Air Force. After six months of desert service he was transferred to the Welfare Section of the R.A.F. and toured the entire Middle East and southern Europe playing for soldier audiences. He came to the United States in August, 1947, on a post-graduate scholarship of the Juilliard School, where he studied with Frederick Jacobi. Last summer he spent in Tanglewood, studying with Aaron Copland. The Juilliard School then awarded him a teaching fellowship for the school year 1948-49.

His works include "Fantasy for Strings" (performed by the Palestine Philharmonic Orchestra); "Divertissemento" for five solo instruments (awarded first prize in chamber music contest of the Palestine Broadcasting Service; performed in Palestine, at Carnegie Hall, and on Radio Station WNYC); "Hebrew Rhapsody" (performed over the air at ESB, Cairo, and BBC, London); String Quartet (performed at Tanglewood); a violin sonata, "Symphony Overture"; piano works and songs.

Mordechai Starominsky was born in Russia in 1916 and brought to Palestine in 1926, where he studied music with Mrs. Burstein-Arber and Arie Abileah. Later he completed his studies in Paris under Dandelot, Boulanger, and Stravinsky. Among his compositions are a number of choral works and a quartet for wind instruments. Written in 1940, "The Sabbath Cantata" was first performed in Palestine by the Tel-Aviv Chamber Choir under Otto Lustig. In 1945 the Cantata won the Tel-Aviv Engel Prize. It has been characterized as "one of the first significant works of Israeli art music . . . evoking a religious fervor that heralds a spiritual re-awakening in the new Holy Land."

Turning to the traditional modes of Near-Eastern Jews, the composer has drawn upon a major theme in the musical heritage of his people. The Sabbath, with especial sanctity among Jewish holy days, is more richly provided with traditional melodies than any other festival. The Jewish mystics of the Middle Ages gave to the Sabbath a new, somewhat cabbalistic, interpretation. The "Sabbath Queen" is welcomed by the oppressed people as a day of rest from the agony of exile. Songs and hymns celebrate the "Sabbath bride," radiant with the perfect bliss of the messianic era to come.

The tradition of Oriental Jewry abounds in Sabbath chants and hymns. Many are based on texts written by the sefardic (Hebrew-Spanish) classical

poets. Others are derived from the Sabbath liturgy and psalms. A good many are built on the modal chant of the synagogue, dating back to ancient times when oral tradition was the only means of preserving song.

The text of Starominsky's Sabbath Cantata is drawn from the Song of Songs, psalms, portions of the Sabbath liturgy, and the Kaddish, or traditional prayer for the dead.

Erich Walter Sternberg, born May 31, 1898, in Berlin, received his musical education mainly from Professor Leichentritt in Berlin. Coming in 1924 to Palestine with the reputation of a recognized, progressive Central European composer, Sternberg found ready acceptance in the new country and enriched its musical literature by a number of fine works. He has written two string quartets, a piano sonata, Toccata for piano, Piano Cycle, "Joseph and His Brethren" (suite for string orchestra in which various episodes from the biblical story are interwoven into a melodious musical whole), choral music to "Praised," "Inferno," "Doolittle" (children's opera), orchestra music to "Story of David and Goliath" and "Amcha," and many songs.

One of his best works is the large symphonic composition, "The Twelve Tribes of Israel," a set of twelve variations based on a theme which, according to the composer, represents the common root and belief of the Israelite tribes. He employs a Hebrew prayer tune in a nineteenth century setting, and builds a symphonic composition around it.

Joachim Stutschewsky, 'cellist and composer, was born February 7, 1891, in Romny (near Poltava), Russia. He came of a musical family; his father and grandfather were professional musicians.

He began to play the violin at the age of five, but it was a year before he received regular lessons. At twelve he expressed the wish to change to 'cello. It happened, however, that the town of Kherson, where the Stutschewsky family was residing, lacked a 'cello teacher, and Joachim had to take his first lessons from a bass player.

Shortly after, an accomplished 'cellist, Kusnetzoc, came to town, and taught the lad for several years.

In October 1909, he studied at the Leipzig Conservatory with Professor Julius Klengel ('cello), and Emil Pauer (theory). After being graduated in 1912, he left for Zurich, where till 1924 he was active as soloist, chamber music player, and pedagogue. He also toured in Germany, Holland, and Austria.

He came to Vienna in 1924, and organized the Wiener Streichquartet, with three renowned musicians, which gave successful concerts in Austria, France, Germany, Italy, Spain, and Switzerland. He left this organization in 1927 to devote himself to concertizing and 'cello teaching.

During the following twelve years he enriched the violoncello repertoire and won the approval of the musical world. The most important publishers, such as Schott, Peters, and Universal Editions, published his works regularly. The greatest of violoncellists, Casals, Fegermann, Piatigorsky, Eisenberg, played and are still playing his compositions and arrangements.

In May 1938 he went to Palestine, where he was engaged by the Vaad

Leumi as musical inspector and adviser of its Cultural Department. In Palestine he found a favorable ground for developing his talent, to propagate and fructify Jewish music.

Stutschewsky has written numerous articles on Jewish music, published in European and American newspapers, Jewish and non-Jewish. He has traveled with special programs of Jewish music and contributed immensely to the renaissance of Jewish music all over the world.

Among his most important works are the following: Four Compositions for piano; "The Art of Playing Violoncello" (four volumes); Studies for a New Technique of Playing Violoncello (three volumes); New Collection of Etudes (four volumes); Thirteen Pieces for Violin; "Kinak"; "Meditation"; "Freilachs"; "Mechol Kedem"; "Dweikuth"; and arrangements of "Eli, Eli" and other works. He also is the author of an interesting pamphlet, "Mein Weg zur juedischen Musik."

In December of 1947 Stutschewsky came to the United States, accompanied by his wife Julia, a gifted soprano.

On February 24, 1948, the Stutschewskys, assisted by Joseph Bernstein, violin, and Robert Starer, piano, gave their first recital in New York, at Carnegie Hall. In a foreword Frederick Jacobi spoke briefly and interestingly of the simultaneous growth of folk and art music in Palestine, for which its composers possessed the "will, intelligence, and know-how."

The New York Times wrote: "The Palestinian music has roused the interest of local audiences, for it has drawn well. Last night's concert was no exception. Mr. Stutschewsky and his assisting artists have not been here before, yet the hall was crowded to its three hundred capacity. The performances were all marked by sincerity and strong feeling about the music."

Matityahu Weiner, born in Poland in 1905. He came to Palestine in 1924, and became a shepherd in Kibbutz Ramath Johanan. This gifted composer writes not only music but also his own text. His folk-songs are of rare beauty.

Heinz Wohl, composer and pianist, who was born in Germany, came to Palestine in 1933. Among his compositions are Suite for Orchestra (for which he received the Palestine Orchestra Prize), chamber music, songs, and piano pieces.

Mordecai Zaira is a musician who composed songs before he studied music. His tunes are the most popular in Palestine, and reflect an unconscious blending of European with Yemenite melodic and rhythmic features. He came to Palestine from Kiev, Russia, to work as an engineer at the Ruttenberg power station in Tel-Aviv. He never studied composition, yet his songs are heard throughout the land of Israel. Many believe them folk-tunes, because they are saturated with Palestine's bright colors and with the softness of her hills. One of his many songs, "Ashre ha-Ish" (Song of the Redeemed), has a characteristic text, built up of fragments of biblical poetry and medieval verse. Its melody is free, almost like a synagogue chant in the verse, and vigorous and metric in the refrain.

Space does not permit detailed biographies of other Israeli composers. But this review would not be complete without mentioning the names of

Abel Ehrlie, Postolsky, Ben Zion Buschel, Yehoshua Lackner (pupil of Boscovish), *Moshe Lustig* (gifted young composer, pianist and French horn player with the BPS Orchestra, winner of the BPS prize for his symphonic poem "Kineret"), *Jehuda Shertok* (a farmer in Kvuza Jagur, who reorganized choral and orchestral groups, and writes music for them), and *Herbert Bruen* (young composer who in the summer of 1948 won the Tanglewood Scholarship awarded by the Music Center in Berkshire, Mass.). Bruen was born in 1919 in Germany, but has been living in Palestine since September 1936. He was one of three finalists selected by a Palestinian composers' committee headed by Peter Gradenwitz. A jury consisting of Leonard Bernstein, Henry Cowell, Ethel S. Cohen, Frederick Jacobi, Wallingford Rigger, and Stefan Wolpe selected the winner.

It is difficult to describe the new trends in Palestinian music. Israeli composers have given us music based on Jewish secular and biblical subjects. Taken as a whole, however, their music is a modern reflection of an ancient tradition.

A national Jewish music can only be created by a free Jewish people, living on its own soil, a people which daily imbibes the breath, the smell, the light, and the hidden melody of its own country, a people which has revived its Hebrew mother tongue, which reads daily Hebrew papers and Hebrew books, and attends Jewish schools, theatres, and movies; in other words, by a Jewish nation that enjoys its own distinctive social and cultural life.

We look to the Palestine-born generation to give us our national secular music. The upsurge of musical activities during recent years shows us that Israeli's composers are fully aware of this responsibility.

ISRAELI ORCHESTRA AND OTHERS

IT CAN TRUTHFULLY BE SAID that often out of misfortune there comes good fortune. For with the advent of the Hitler period in Germany, many of that country's finest musicians escaped with their lives to Palestine. With such excellent material, it was but a logical step to organize a Symphony Orchestra. The late Bronislaw Hubermann, eminent violinist, took upon himself the task of organization. Realizing the importance of a conductor's name commensurate with the high standard of this splendid aggregation, he invited no less a person than the great Arturo Toscanini to help him establish a first-rate orchestra. The maestro graciously accepted the invitation.

Toscanini, preeminent conductor of this century, is not Jewish, but he is first and foremost a humanitarian. It was Toscanini who, in protest against Hitlerism and fascism, refused to conduct in his native Italy as well as in Germany. It was his heroic stand that served as model for other great intellectuals. Maestro Toscanini, in accepting conductorship of the Pales-

tine Orchestra for the initial concerts in 1936, rendered an outstanding service to the cause of art by assisting Hubermann in laying a firm foundation for an excellent body of musicians. This Toscanini did without any remuneration whatever. And it was well known that, in accepting Hubermann's invitation he had relinquished important appearances elsewhere. All of which proves that not only is the maestro a great musician, but a man whose greatness is matched by his heart, which beats warmly for the persecuted and oppressed the world over.

To the credit of the Palestine Orchestra, it can be stated that today it is rated by authoritative sources as one of the finest symphonic bodies in the world. The orchestra knows and acknowledges its debt of gratitude to Maestro Toscanini's generosity. Though Bronislaw Hubermann has passed away, the Palestine Philharmonic Orchestra will long stand as a glorious monument to his memory.

People outside of Israel hardly realize the extent of the cultural life in that country, in spite of hardship and war. Musical activities in Israel were hardly interrupted throughout the present conflict. There were times when the Orchestra faced actual danger while traveling to Jerusalem, Haifa, and other places, in order to give programs of symphonic music. The musicians had to be transported in armored cars for protection from the Arabs.

Since its inception, the personnel of the Palestine Orchestra has changed many times, especially since the end of World War II. Among its members we find:

Rudolf Bergman, violinist, born in 1892, in Silesia, Germany. He studied at the Klindworth-Scharwenka Conservatory, Berlin, with Professors Barmas and Leichtentritt; and later with Professor Hubay, at the Royal Academy of Music in Budapest. After concertizing extensively and holding concert positions in Hamburg, Wiesbaden, and Holland, he came to Palestine in 1936, where he became the orchestra's concertmaster. He also gave recitals in Egypt and Syria.

Rebecca Burstein-Arber, pianist and pedagogue, was born in Odessa, and comes from a musical family. After studying for a while at the conservatory in her home town, she went to Leipzig, where she studied with Karl Wendling at the Conservatory (graduating with the Chopin Prize). Later she was graduated from the Leningrad Conservatory under Blumenfeld, with the Rubinstein Prize. Afterwards she continued her studies with d'Albert and Schnabel in Berlin. Mrs. Burstein-Arber had a successful career as concert pianist. She appeared as soloist under Glazounov, Nikisch, Abendroth, and other leading conductors. She came to Palestine in 1924, and was one of the first soloists to appear with the Israeli Orchestra. Her high reputation as piano teacher in Palestine forced her to direct two studios; one in Tel-Aviv, the other in Jaffa.

Shoshana Damari, singer and actress with the "Li-La-Lo" theatrical troupe, was born in Yemen, in 1922, and was brought to Palestine when three years old. This outstanding Palestinian folk-singer studied at the dramatic studio "Shulamith" in Tel-Aviv, making her first appearance at the age of fourteen. In Palestine she sang with the PBS Orchestra and gave

solo recitals. In 1948 Shoshana came to the United States for an extensive concert tour sponsored by several Zionist organizations. Although her voice is not of wide range, her interpretation of Yemenite and Palestinian folk-songs is expressive and of sheer beauty.

Lorand Fenyves, violinist, born in Budapest, where he studied with Professor Studer and Hubay at the Royal Academy of Music, started his concert career at thirteen. He toured Switzerland, Italy, Scandinavia, Austria, and Poland (receiving the Henry Eieniawski Prize for his brilliant violin playing). Fenyves came to Palestine in 1936, and became one of the concertmasters in the Palestine Symphony Orchestra. He is also an excellent chamber music player, and leader of the Israeli String Quartet.

Alfred Ginzburg, violinist, youngest brother of Baruch and Dov, born in 1911, in Warsaw, too has been a member of the Palestine Orchestra since its foundation.

In 1942 the three Ginsburg brothers founded an Institute of General Musical Education in Tel-Aviv, in memory of their father, Pessah, who died in Palestine, 1941.

Baruch Ginzburg, 'cellist, born in 1906, in Warsaw. He studied at the Warsaw Conservatory, was leading 'cellist with the Warsaw Philharmonic and the Polish radio. He has been leading 'cellist of the Palestine Orchestra since its foundation.

Dov Ginzburg, fine pianist and timpanist, with the Palestine Orchestra since its foundation, is the twin brother of Baruch, the 'cellist.

Joseph Golland, singer and actor, was born in the Ukraine. He showed stage talent at the age of six. After studying at the Conservatory in Kiev, he sang at and produced theatrical performances for the Red Army. He then came to Palestine. Golland played at the "Ohel," "Matate," and founded the satirical theatre "Af-Al-Pi" and the "Musical Comedy."

Mordechai Golinkin, conductor and founder of the Palestine Opera, born in Izluchistaya, Province of Kherson, Russia, March 8, 1875. He studied at the Warsaw Conservatory with Professor Noskowski. In 1896 he became conductor of the Opera in Rostov-on-the-Don. Later he conducted the Folk Opera in St. Petersburg until 1918, when he accepted the post of chief conductor of the Marinsky Theatre in the same city. In the years between 1918 and 1923 he also conducted in Odessa, Kiev, Munich, and many other music centers. In 1923 Golinkin came to Palestine, where he conceived the idea of creating an Opera, promoting original musical compositions in Palestine, and ensuring a worthy status to musicians and singers. Among his productions in Hebrew were "Traviata," "Rigoletto," "Faust," "Aida," "La Juive," "Barber of Seville," "Demon," and "Tosca."

In 1927 Golinkin came to the United States for a short visit, to raise money and create a fund for erection of a Temple of Art in Palestine. Returning to Palestine, he helped found the Palestine Folk Opera.

Paolo Gorin, leading baritone of the Palestine Folk Opera, was born in Germany, in 1916. He studied singing at the Santa Cecilia Conservatory in Rome, and made his debut in 1938 in Parma, after which he appeared with great success on many Italian opera stages. Gorin came to Palestine

in 1944. Besides the opera, he also appears as soloist with the Palestine and PBS Orchestras.

Henry Haftel, born in 1911, in Lemberg, studied at the State Academy, Vienna, with Bronislaw Hubermann, and later with Carl Flesch in Berlin. Haftel was a protege of Pablo Casals, eminent Spanish 'cellist. After many concert tours in Europe, he went to Palestine in 1936, where he is one of the leading members of the Orchestra.

Daniel Hofmekler, 'cellist, born in 1903, in Vilna, studied with Professor Julius Klengel at the Leipzig Conservatory. He gave many recitals in Germany, France, Austria, and Italy, and was also a faculty member of the Klindworth-Scharwenka Conservatory in Berlin. He came to Palestine in 1933, and became teacher at the Palestine Conservatory in Jerusalem, and also leading 'cellist of the PBS Orchestra.

Joseph Kaminski, leading violinist of the Palestine Orchestra (see Kaminski, among Palestinian composers).

Albert Katz, 'cellist, born in Russia, in 1910. After graduation from the Leipzig Conservatory, where he studied with Professor Julius Klengel, he toured extensively in solo recitals and with symphony orchestras. He became first 'cellist with the Leipzig Symphony Orchestra and the Dresden Philharmonic. In 1936 he came to Palestine, where he has been a leading member of the Palestine Orchestra since its foundation.

Aside from the Hubermann-Toscanini Orchestra and the PBS Orchestra in Jerusalem, the farmers of the Jordan Valley have founded their own symphony orshestra. They gave their hundredth concert in November, 1945. Recently a People's Conservatory was established to tutor more than 800 children in Tel-Aviv and neighboring colonies. The purpose of this newest institution is to train musically gifted children whose parents cannot afford the fees for private instruction. The composers in Palestine strive to provide these institutions with the music needed.

Hanna Kipnis, mezzo-soprano, was born in Tel-Aviv, December 31, 1910. After studying at the Scharwenka Conservatory in Berlin, she returned to her native country to start her musical career. Miss Kipnis' extraordinary voice has been heard literally "from Dan to Beersheba." In concert, radio, or film the "Yishuv" has acclaimed her native interpretation with enthusiasm. Palestinian music critics, Gershon Swet of Haaretz and Rabina of Davar, declare that Miss Kipnis combines a wealth of musical culture, and an uncanny facility for interpreting and accentuating the peculiar rhythm of the songs of Palestine.

In 1947 Hanna Kipnis came to the United States for a concert tour. On May 12, 1948, twenty singers, men and women, were given an opportunity to appear before a group of experts by the Jewish Welfare Board in New York. The experts were given the task of choosing the best qualified singers for special promotion by the Bureau during the season 1948-1949. Hanna Kipnis was one of the three winners, the other two being Infrid Rypinski and Norman Atkins.

Rivka Machat, soprano, born in Russia, came to Palestine in 1925. She studied singing in Tel-Aviv, Milan, and Rome. Rivka Machat has made

concert tours in England, Poland, Lithuania, Palestine, Egypt, and the United States.

The new season, 1948-49, thirteenth of the orchestra, renamed the Israel Philharmonic Orchestra, opened most brilliantly under Leonard Bernstein, who agreed to act as musical adviser and to remain in Israel till early December. The young American conductor-composer-pianist, whose first visit in the spring of 1947 had been all too short, was enthusiastically feted at his first appearance, and his concerts were given to capacity audiences wherever he appeared. The chamber music season opened at the Tel-Aviv Museum in the last week of October, 1948, when the Israeli String Quartet (Lorand Fenyves, leader) played a Haydn and a Brahms work, and Lorand Fenyves gave the first performance here, with Oedoen Partos, excellent violist, of Ernst Toch's Divertimento-Duo. Also at Museum Hall a recital was given by the pianist Frank Pollak (Pelleg), featuring contemporary music by Czech and Israeli composers. Among the Czech works the most attractive were by Janacek and Stephen Lucky (a most charming sonatina), while Israel was represented by Edel, Vardina Shlonsky, Lakner, and Starer.

An army orchestra of young musicians, led by Shimon Mishuri (medal winner of 1947 Geneva competitions), plays in camps and colonies.

Yfrah Neaman, violinist, was born in 1923, in Palestine. At nine he came to Paris to study at the Conservatory, and at fourteen was graduated with a Premier Prix. He then studied in London with Carl Flesch, came back to France to study with Jacques Thibaud, and had started his career auspiciously on the continent when the war broke out. Moving to England, he began work again under Max Rostal and a general course at London University. But these were no normal times. The Battle of Britain was on, and Yfrah, eighteen and eager, was anxious to do his bit. He became a factory-hand, and from the beginning of 1943 to the end of 1945 worked on essential materials, such as pilots' goggles and electrical appliances for assault craft. In the odd hours between shifts he turned to his violin. Occasionally he had a chance to play—as when Dame Myra Hess arranged for his series of appearances on her morale-building National Gallery lunch-hour concerts. But his big chance came unexpectedly when teacher Rostal broke his wrist and recommended "my best pupil" to play the Beethoven Violin Concerto with the London Symphony under conductor Fistoulari at the Cambridge Theatre. Quoting critic Agate again: "Peace hath her victories no less than war. And not only victories but discoveries. This was one of them."

Since the war, Neaman has played in South Africa (where his farewell concert was officially attended by the Governor-General) and in Holland, in addition to touring England and Ireland. In 1947 he came to the United States for a concert tour.

Oedeon Partos, leading viola player with the Palestine Orchestra (see Partos, among Palestinian composers).

Sascha Parnes, violinist and conductor, was born in St. Petersburg in 1909. After graduation from the Hochschule fuer Musik in Berlin, where

he studied with Professor Carl Flesch, he concertized extensively in all parts of Europe. He came to Palestine in 1933, and became the leader of the PBS Orchestra.

Frank Pelleg (*Pollak*), pianist and harpsichordist, was born in Prague, where he received his musical education and also made his debut as soloist with the Philharmonic Orchestra. In 1932 he also conducted at the Deutsches Theater in Prague. He came to Palestine in 1934, and soon was a favorite in recitals, and soloist with the Palestine Orchestra and on tours in Egypt and Syria. In 1939 he went to Geneva to compete in the International Music contest, at which he received the Grand Prix. Returning to Palestine, he organized the Workers' Symphony Orchestra in Tel-Aviv and became head of the opera class at the Palestine Conservatory in Jerusalem.

As a composer, Frank Pelleg has to his credit a piano concerto, a choir cantata, chamber music, several songs, and "Know the Music," for piano.

Eliahu Rudiakov, pianist, was born in 1907, in Kiev, where he received his first musical education. Later he continued study at the Conservatory in Leipzig, Ecole Normale de Musique in Paris (prize winner), and the Shulamith Conservatory in Tel-Aviv. After touring France, Switzerland, and Germany, he returned to Palestine in 1935, where he appears often as soloist with the Palestine and PBS Orchestras, as well as in chamber music ensembles.

Pnina Salzman, an extremely gifted pianist, was born in 1922, in Tel-Aviv. She received her early musical education at the Shulamith Conservatory of her home city. Later she went to Paris, where she studied for eight years with Cortot, Levy, Weill, and Taglifiero, graduating from the Ecole Normale de Musique and the Conservatoire National with the Grand Prix. She made her debut with the Colonne Orchestra under Paul Paray. Soon after this successful event, she toured France, Poland, Syria, Egypt, South Africa, Australia, and Palestine.

Theo Salzmann, 'cellist, was born in 1907 in Vienna. He studied in that city and later at the Conservatory in Leipzig, with Professor Klengel. At nineteen he was playing solo with the Philharmonic Orchestra in Vienna. After many concert tours in Europe he came in 1938 to Palestine, where he became first 'cellist of the Palestine Symphony Orchestra. Theo Salzmann is at present in Australia.

Josefa Schocken, lyric soprano, was born in Germany. She studied in Berlin and Frankfurt. She came to Palestine in 1933, became a member of the Palestine Folk Opera, appeared as soloist with the Palestine Orchestra, and gave many recitals in Palestine, Egypt, and Syria.

Otto Selberg, conductor and pianist, was born in Germany in 1878, and studied at the Leipzig Conservatory with Professor Reinecke. He was active as conductor of symphony and opera orchestras in Germany. To Palestine in 1934, he now conducts the Palestine Symphony Orchestra in Tel-Aviv. In 1948 Selberg gave a successful performance of Reger's "Mozart-Variations" with that orchestra. On the same program, Daniel Hofmekler, solo 'cellist, gave an excellent rendition of Dvorak's 'cello concerto.

George Singer, conductor and pianist, was born in 1907, in Prague.

He was graduated from the Prague Conservatory with the first prize and had a successful career as conductor of the Prague Opera, in Hamburg, Bruenn, the Czech National Theatre in Moravska Ostrava, at Narodni Divadlo (Prague, 1937) and the Czech Philharmonic. He came to Palestine in 1939, and now conducts the Palestine Orchestra and the Palestine Folk Opera.

Bronislaw Szulc, conductor and composer, was born in Warsaw, where at the Conservatory he studied French horn and composition. Later he entered the Stern'sches Conservatory in Berlin (pupil of Noskowsky and Riemann). Szulc founded and conducted the Philharmonic Orchestra in Lodz, Poland. After touring Europe, he returned to his native city, where he became conductor of the Warsaw Philharmonic Orchestra and was decorated by the Polish Republic with the Gold Cross "Pour le Merite." He came to Palestine in 1936, and there became a member of the Palestine Orchestra as a French horn player and assistant conductor. He has composed several works for orchestra and Hebrew songs.

Michael Taube, conductor, was born March 13, 1890, in Lodz, Poland. His father, a teacher and musical director of that city, gave his son his first music lessons at the age of eight.

From 1910 to 1911 he studied piano in Leipzig with Professor Teichmueller; from 1917 to 1918, counterpoint and composition in Cologne with Professor Straesser; the two following years, conducting in the same city with Abendroth. After being graduated from the Cologne Conservatory, he soon became leader of the Municipal Symphony concerts in Bad Godesberg, Germany, where he was immediately acclaimed by the press. He also conducted opera and concerts in Berlin, Frankfurt, and other cities. In 1923 Taube accepted the position of permanent conductor at the Charlottenburg Deutsches Opernhaus, where he worked with Bruno Walter, and where he was considered a priceless member of the staff. In addition to his operatic activities, he conducted a number of symphony concerts with the Berlin Philharmony. In 1926 he organized the Neues Kammerorchester, and the following year the Kammerchorus, both in Berlin.

Taube is a delightful and charming personality. In meeting him, one gains the impression that here indeed is a true artist. To him art is no commercial venture, but a sacred trust. He is not alone a conductor and composer, but plays the piano in a masterly way. He came to Palestine in 1934, where he conducted both opera and symphony concerts. At present he is one of the regular conductors of the Palestine Symphony Orchestra. He has written a Sonata for Piano; Variations for two pianos on a Beethoven theme; Suite, in the old style, for violin and piano; Hymne, for mixed chorus; songs, and small pieces for the piano.

Ruben George Varga, extremely gifted blind violinist, was born in Tel-Aviv, Israel, on August 28, 1928. Of Hungarian parentage, Ruben started to study the violin at the age of seven, with Atara Glikson, and when eight years old he entered the Israeli Conservatory, studying with Juval Haim Hopenko, and later with Lorand Fenyves.

At the age of ten he was already so advanced that he was able to appear

in a public concert. In 1939, while on his way home from school, he picked up a round object, which he thought was a metal toy. When he came home and started to open it it exploded. It was probably a hand grenade. As a result of this explosion he lost the sight of both eyes. His mother took him to Budapest to consult a famous eye specialist, but to no avail. Then came the war and the Vargas were trapped in Budapest where they resolved to make the best of a tragic situation. Prof. Leo Weiner and Edward Zathureczky, director of the Franz Liszt Music Academy were enthusiastic about the exceptional talent of this young violinist, and arranged for Ruben to continue his studies at the Music Academy. There he studied with Clara Kadar and Zathureczky.

In 1943 he made his first public appearance, which was widely acclaimed. In 1946 he received his diploma from the Royal Academy of Music, on which occasion he played the Brahms Violin Concerto with the Budapest Symphony Orchestra, William Komor conducting. On July 3, 1946, Imre Balassa, eminent music critic of Budapest, wrote: "Ruben G. Varga won his artist's diploma by giving an independent public concert. The Lord smote this young prodigy with one hand when he deprived him of his sight, but blessed him bountifully with the other when he gave him another light, a brighter, purer, higher one than that which is reflected by the sensitive mirror of the eye. The tone of his violin has mysterious beauty and manifold richness, in its sonority the web of detailed refinements of chiaruscuro enchants us. He overcomes the difficulties of technique with the superiority of a young Paganini; he subjugates the strings and the wood, the mere matter, and animates them. But any trace of conceit in his virtuosity would be far from the personality of this child. He has a profound mind and the soul of an artist thirsting for the secret. His playing is at once sonorous beauty and thrilling revelation."

The same year the Vargas returned to Israel. Immediately he was engaged to appear with the Symphony Orchestra in Tel-Aviv. Under the baton of Michael Taube he played the Brahms and Paganini Concertos. Menashe Rabina, music critic of Dawar in Tel-Aviv, wrote on January 13, 1947: ". . . From the technical viewpoint, Varga's playing is accomplished and sure. His tone is clear, the sounds are well-formed, and the bowing is well-ordered."

In Jerusalem and Haifa he appeared with the P.B.S. Symphony Orchestra under Sascha Parness. On February 22, 1947, Ruben Varga came with his mother to the United States. Soon after his arrival in New York he received a scholarship at the Juilliard School of Music, studying with Louis Persinger, and in April 1949, Ruben Varga received his diploma.

The author of this book heard Varga in a group of violin solos at a concert given by the Jewish National Workers' Alliance Chorus under Leo Low, May 8, 1949, in Town Hall, New York. Varga played Bruch's "Kol Nidrei," Paganini's "Le Streghe," and a composition of his own—"Fantasy Orientale." He played extremely well. His octaves and flageolets were of pure intonation, his tone warm and imaginative. In an interview after the concert, Varga spoke of his life, his studies and ambitions. In his

repertoire he has about fifteen concertos, many classical and modern sonatas, compositions of his own, and a great number of small pieces.

Below are other notable Israeli musicians.

Vittorio Weinberg, baritone, was born in Jerusalem. After studying theology at a rabbinical school, and singing at the Conservatory in Jerusalem, he went to Alexandria and Milan to further his art. He sang on many Italian stages, including La Scala di Milano, San Carlo de Napoli, and Teatro Reale di Roma. His enormous repertory includes over fifty operas and oratorios, as well as a wide range of arias and songs in twelve languages. Besides appearing in practically every country in Europe, Weinberg toured Egypt, Syria, South America (three times), and Palestine. In 1945 Weinberg came to the United States. After a two year concert tour, he went to San Francisco, where he established his residence. Besides appearing with the San Francisco Opera Company, he has also accepted the post of cantor at a temple.

Thelma Yellin, 'cellist, was born in London. She studied first at the Royal College of Music in London, later with Hekking in Paris and with Pablos Casals. She made her first appearance with Myra Hess, noted pianist, and toured a great deal in England, playing with her sister Margery Bentwich, chamber music and solo.

She came to Palestine in 1920, where she founded the Jerusalem Music Society. From 1932 till 1937 she played with Emil Hauser in the New Jerusalem String Quartet. Thelma Yellin is a gifted concert 'cellist. Besides Palestine, she has toured Egypt and Syria. She was soloist with the Palestine and PBS Orchestras, and she is a member of the Ladies' Trio. In the season 1934-35 she played chamber music with Huberman and Schnabel. Miss Yellin also teaches at the Palestine Conservatory in Jerusalem.

Hanna Zamir-Weinreich, coloratura soprano, was born in Warsaw and came to Palestine in 1935, where she studied with Vittorio Weinberg and Michael Taube. Since 1942 she has been a leading member of the Palestine Folk Opera.

Bracha Zefira, pioneer of Hebrew Folksongs in Palestine, an interpreter of the deep and authentic Hebraic music which has persisted since medieval times, was born of Yemenite parents in Jerusalem.

She sings the old melodies of ancient Yemen, Arabia, Persia and other Eastern countries, and brings to life poems of the medieval Spanish poets. To these she adds the songs expressing the joy and verve of the new Palestine of our modern days and thus represents the most typical musical expression of ancient deep-rooted traditionalism mingled with the rhythm of modern life.

Her extensive tours in many European countries such as France, England, Germany, Poland, and Austria as well as in the U. S. and in Canada, were a succession of great triumphs.

She has been soloist with the Palestine Orchestra and the Palestine Broadcasting Service.

Bracha Zefira has collected original oriental folk-tunes for adaption by modern Palestinian composers.

She is slight of figure and has the dark Oriental beauty which is symbolic of her people. She is vivacious and possesses a keen sense of humor combined with splendid dramatic ability.

Bracha Zefira made her New York debut as recitalist in Town Hall on May 19, 1949. Her varied program was devoted to Hebraic music composed and arranged by Paul Ben-Haim, Oedeon Partos, Marc Lavri, Nahum Mardi (Bracha Zefira's former husband), Mattatyahu Weiner, Hemsi, Mosche Zeira, Mindlin, Weissfisch, Hugo Kauder, Menahem Ben-Sussan, and Emanuel Pugatschov. Some of the songs she sang with piano accompaniment, others with harp, and still others with the assistance of a male quartet, or an instrumental ensemble.

Bracha Zefira possesses an excellent warm contralto. She enhances the interest of her interpretations by graceful hand and finger gestures plus vivid and radiant facial expressions, creating an exotic picture, typical of the Orient.

Noel Strauss of the New York Times wrote the next day: ". . . Miss Zefira, who was born in Jerusalem of Yemenite parents, possessed the slight figure and dusky beauty characteristic of the Yemenites. With a magnetic personality in her favor, and a simple, dignified approach to her art, she was able to lend her work wide appeal. . . . The voice itself was essentially Oriental in timbre, particularly if used at the full. But when the firm, resonant tones were softly employed, they acquired a mellowness and sweetness of marked appeal. Whether the music demanded power or tenderness and suavity, Miss Zefira was always equal to its expressive demands, and her readings were backed by true musicality, including a pronounced sense of rhythm and unfailing accuracy of intonation. . . ."

Zwi Zeitlin, gifted young violinist, was born in Russia in 1922, but brought to Palestine when he was only two years old. After his preliminary studies at the Juilliard Institute, he returned to Palestine in 1939. He appeared as soloist with the Palestine and PBS Orchestras. In 1943 Zeitlin joined the R. A. F. After making successful tours in Palestine, Egypt, Syria, Iraq, Persia, and Tripoli, he went again to the United States (in 1947), for concert tours and to continue his musical education at the Juilliard Institute, and Tanglewood, Berkshire, receiving fellowships at both places.

ISRAELI MUSICOLOGISTS

Yakiv Ezrachi, musicologist, composer, violinist, and music critic of HaBoker in Tel-Aviv, was born in Palestine. He was graduated from the Vienna Music Academy. At present he teaches violin at the Topenko Conservatory in Tel-Aviv, and also conducts his own studio for violin and theory of music. Ezrachi has to his credit several compositions on original Palestinian themes.

Edith Gerson-Kiwi, musicologist, pianist, harpsichord virtuoso, and lecturer, was born in Berlin. Her musical education began with studying

piano under Professor Teichmueller in Leipzig and harpsichord under Wanda Landowska in France. At the same time she studied musicology at German universities, receiving her Ph.D. degree. She came to Palestine in 1935. Besides giving piano and harpsichord recitals Mrs. Gerson-Kiwi lectures on musicology and oriental music at the Palestine Conservatory (since 1937), and at the Teachers' Training College.

This versatile musician is at present music critic of HaOlam, and also contributes interesting articles to Palestinian and foreign periodicals. She has published "History of the Italian Madrigal" and several volumes of old chamber music.

Alice Jacob-Loewenson, musicologist, composer, and pianist, was born in Berlin, where she received her musical education. After several years of recitals, broadcasts, and lectures, she decided to go to Palestine (1933). At present she teaches at Sidney Seal's Music School in Jerusalem, and lectures on Bach, Jewish and oriental music, as well as on the modern school. Prior to coming to Palestine, she wrote articles for Juedische Rundschau (Berlin), Melos, Forum, and the Frankfurter Zeitung. In Palestine she contributes articles on music to several periodicals.

Menashe Ravina, musicologist, lecturer, and music pedagogue, was born in 1899, in Russia. He studied at Leipzig Conservatory and in Berlin. To Palestine he came in 1924 and a year later he became music critic of the daily newspaper Davar.

Among Ravina's many published books are "Musicians of Israel," "Yemenite Melodies," "Joel Engel," "Music in the War," "On Palestinian Folk Songs," "Idelsohn," "Schubert," "Solfeggio," and a Music Dictionary. He also edited "Children's Songs" and "Folk Songs."

David Rosolio, musicologist, pianist, and flute player, is music critic of HaAretz (since 1926) and the Palestine Post. His wife Dora, a highly gifted concert pianist, is active as a piano teacher.

Gershon Swet, musicologist and music critic of HaAretz in Jerusalem, was born January 1, 1893, in Shpola (near Kiev), Russia. After graduation from the University in Kiev, he organized the Society of Jewish Music, and became choir director first in Kiev, later in Odessa and Kishinev. As early as 1917 he was writing articles on music in various periodicals.

While living in Berlin and Paris he lectured on Jewish music and contributed many valued articles on music and musicians to the newspaper Today of Riga. In January 1935, Swet came to Palestine, where he took his present post on HaAretz. In 1938 he edited a book, "Musica Hebraica." In 1948 he came to the United States (his second visit) for a lecture tour, and to gather material for a book he is preparing for early publication.

Others to be mentioned here are:

Moshe Bronsaft, singer, music teacher, and author of several books on Jewish music, music critic of Davar and other periodicals.

Rafael Dakosta, music critic of the Palestine Post, born and educated in Vienna.

Frango (Dr. Franz Goldstein), musicologist and author, who is contributing articles on music to the Palestine Post.

Gshuri-Brukner, musicologist and author of several books on hassidic music.

Mandovski, music critic, living in Tel-Aviv, whence he sends his articles to the Palestine Post.

Olga Silberman, pianist and music critic, who contributes articles to Al HaMishmar and HaAretz.

THE AMERICAN FUND FOR ISRAELI INSTITUTIONS

THE AMERICAN FUND FOR PALESTINIAN INSTITUTIONS, a central fund-raising agency for educational, cultural, and social welfare agencies in Palestine, was founded at the end of 1939 in New York. The organization is headed by Edward A. Norman, president, Professor Albert Einstein, chairman of the Advisory Board, William Heller, chairman of the New York City campaign committee, and Itzhak Norman, executive director.

One of the objectives of the institution is support of the Symphony Orchestra in Tel-Aviv. To assist in this cause several annual fund-raising events have been arranged at the Hotel Waldorf-Astoria, New York.

On November 13, 1947, the following artists participated: Leonard Bernstein, piano; Isaac Stern, violin; and Eleanor Steber, soprano. Herbert Katzman, a patron of the arts, headed the committee which sponsored the event. Following the concert, Leonard Bernstein related his impressions of a first visit to Israel, praising the high standard of the Israeli Philharmonic Orchestra, both as an institution and as a morale-builder.

On December 7, 1948, another concert took place at the Waldorf-Astoria, with Herbert Katzman sharing the chairmanship with Sol Hurok, renowned impresario who secured the artists for the program. Participating artists were Artur Rubinstein, piano; Gregor Piatigorsky, 'cello; and Charles Muench, French conductor, leading the New York Philharmonic Orchestra. The artists donated their services to this worthy cause.

The author of this book was a guest on these occasions and was impressed by the wholehearted cooperation on the part of artists, committee, and audience. Both concert programs were superlatively performed.

Other objectives the institution supports are The Israeli Opera, The Israel Oratorio, and various conservatories in Israeli.

Much has been told and written on the importance of the Israeli Opera in the field of musical culture in Israel. It seems, however, that no sufficient stress has been laid on the mission fulfilled by the Opera during its years of existence and its significance for the future.

The Israel Oratorio, too, has as its goal the integration into the country's musical life of that music by the great masters which is based on biblical themes. It is especially fitting for this to take place in Israel, the country of the Bible, and it is only natural that the revival of oratorio music is encouraged. The participants in the Oratorio receive no salary.

The program of the Institute for Folk Music includes lectures given in

Tel-Aviv and in the colonies to cover the wide scope of Jewish music, orchestral concerts, jubilees, and the history of music.

An important phase of the Institute's work is the publishing of musical scores, songsters for children. The foundation of the Tel-Aviv branch of the Palestine Conservatory had a special meaning owing to the existence of the Israeli Orchestra in Tel-Aviv. The Conservatory has a large number of excellent musicians and music teachers. During the war, the Tel-Aviv Conservatory made free music lessons available to groups of soldiers.

The American Fund for Palestinian Institutions played host on Thursday evening, June 16, 1949, to thirty-one thousand people at Ebbets Field, Brooklyn, New York, at the "Music Under the Stars" Concert organized and planned by Abe Stark, Concert Chairman.

The Concert opened with a procession of United Nations Flags, carried onto the field by fifty-nine Boy Scouts and Girl Scouts, preceding the playing of the National Anthem, the Star Spangled Banner and Hatikva, the National Anthem of Israel.

Leonard Bernstein opened the concert program by leading eighty-five members of the New York Philharmonic-Symphony Orchestra in Copland's "Outdoor Overture." The first half of the concert was concluded with the rendition of Bruch's Violin Concerto in G Minor with Nathan Milstein as soloist. Artie Shaw opened the second half of the concert as soloist in Mozart's Concerto for Clarinet in A Major. Regina Resnik and Richard Tucker, both of the Metropolitan Opera Company, followed with three excerpts, solo and duet, from the Puccini Opera, "La Tosca," and the program concluded with Sam Levene as narrator and the Orchestra in Copland's "A Lincoln Portrait," Leonard Bernstein conducting.

During the concert intermission, Edward A. Norman, president of the American Fund, presented a bronze plaque to Mr. Stark, praising him for his services to the American Fund and "as a man who has grown to prominent stature in his useful life of good deeds and whose sterling qualities must be recognized everywhere by men of good will." Mr. Stark responded by expressing his delight at working for the American Fund, "because I, too, believe that training—agricultural training, training for maritime activities, vocational training—is necessary for the people of Israel. I believe, too, that theatre, music, art, literature and language are necessary to unify a people that come from many lands."

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