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15,000 TONS OF DYE-STUFFS FROM GERMANY FOR U. S. Washington, April 21. — The German government has agreed to permit exportation to the United States of 15,000 tons of dyestuffs, lack of which has seriously affected American textile manufacturers. Notification to this effect was contained in a note delivered to-day by Count von Bernstorff, the German ambassador, to Secretary Lansing.

MUSIC AT FIFTH ST. M. E. TONIGHT The music at Fifth Street Methodist Episcopal Church for to-night follows: Prelude, "Gethsemane," Malling; offertory, "Good Friday Spell," Vrethblad; cantata, "The Crucifixion," Sir John Stainer; postlude, "Stabat Mater Dolores," Laminaire. The soloists are Thompson Martin, tenor and director, and George Sutton, baritone. Miss Violette Cassel, organist.

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STOKOWSKI TELLS WHERE AMERICANS STAND IN MUSIC

By LEOPOLD STOKOWSKI I do not like to couple war with music. It is not good to couple war with anything. I would rather not talk about it. America knows, without my saying it, that the war has driven many interpretive artists who produce music to this country. Whether the artists who create music will follow or not, who can say? Some of them are already in the trenches. We are all affected, even the most subjective and introspective, by material things; and the musician sensitively attuned to every sound that nature offers, what will he do after hearing for years the reverberation of artillery? Will it affect his genius? No one can prophesy. There is no doubt that if the creative genius of Europe finds its way to America for rest and peace, both in the sacred full measure, for there is no country in the world more liberal in its welcome to music than America.

I have been so often asked here if America would eventually become a country to produce music, if the great mysterious force known as musical genius would eventually find its channel among the people who love music here. There is surely no obvious reason why it should not. The world over, the musical brain has three lobes—the interpretive, the receptive, the creative. The greatest of these of course is the creative. Already in America you have to an astonishing degree the receptive quality, in fact the love of music in America is something phenomenal. I know of no people so tremendously eager for, so absorbed in music brought to them as Americans. More and more you are developing the interpretive quality of music, more people are playing music and playing well. The question of creating music—must forever rest on the knees of the gods.

Creative Genius Of course, it is possible to write excellent music without having creative genius. A man can be trained to write skillful, intelligent music just as a man can be trained to write skilful, intelligent prose, and in fact, in fact, good poetry; but that flame which comes to a man out of the infinite, the divine fire which illuminates his own soul and the soul of those who come in contact with him, that cannot be taught. You can build the channel for music and make it very strong and firm, you can see to it that music flows in the right channel, but the ineffable things which the world cannot be found by any quest, cannot be developed by the most gracious system of musical training in the world; they are a quality of heart of nature, and is as mysterious, as remote from our understanding as life itself.

Once we find a definition for genius, once we trace its line sources, we will find there, too, the spring of life. That they are one and indivisible, I am sure, and so I cannot tell you if you will ever be a great nation of creative musicians. If I could, I would be the prophet of the ages. I can only tell you where I find genius, and then express it to you through the orchestra. We can all recognize that "in the faces of some men and women we see God" (to paraphrase Whitman) but I cannot tell you, no one can tell you, why we see God in the eyes of some human beings and not in others. William Morris has described genius as "the majesty that from man's soul looks." It is indeed the majesty from man's soul that speaks in the various countries, and if the majesty is in your nation, or if back of the nation it is dormant in nature and your nation becomes susceptible to it, you surely will create great beauty, because you have a kind of great force and great power, and, as I have already said, a great interest in noble things.

Likes Everything Good A fact of great importance in America is the unexcelled quality of the audience's appreciation of music. This cannot be said of any other people. The American audience is enthusiastic for everything that is good and worth while in music. For instance, the French people demand all of the very best French music and the classical music from Germany; Beethoven and Bach are greatly appreciated by Strauss and Mahler, Wagner and Schoenberg are but little played. We can reverse this statement exactly for Germany and Austria. Naturally there all the great music of their own country receives a widespread response, and the classic French music is also presented in concert and song; but in Germany and Austria we hear far too little of Debussy, Ravel, Coeur Francaise, and still less of those great artists of the modern Russian school. I need not say that the modern music of every school is popular in America. There are limitations, but the enthusiasm. The American ideal of freedom and liberty is surely realized to the utmost in one thing in the appreciation of music. Americans demand but one thing, namely, that what is given them is the best of its kind. In this ideal at least the American audience is paramount to any other in the world.

I am especially interested in this fact about America because I myself enjoy all music, the simple music and the great, the music of the people and the music of the aristocracy. I do not believe that there is such a thing as "vulgar music" any more than we would speak of a vulgar soul. A human being may have vulgar traits, but music is one of the attributes of the soul, and so it cannot be vulgar. It may be uninspired, it may lack harmony, it may be without permanent beauty, but it can be vulgar any more than a picture done by an artist who loves humanity can be vulgar. In England we hear people speak of Hogarth, of van Dyck as vulgar painters; this is quite ridiculous. As a matter of fact, they are men of wider sympathies than most of us, men who find in all humanity a subject for their art, just as a musician should find in all nature a subject for his music. I do not believe that a man can be a great artist who is not a great lover of humanity, and you cannot become great and love a selected few human beings. Every manifestation of humanity the world over must interest you if your art is to express "the great vitality"—life itself.

There is really only one curb that should be put upon the interest of the artist in life—the spiritual health of the community. If we are feeding the community poison then the time has come to stop. But there again, who is to decide what is spiritually good for a nation and what will demoralize it? I consider that it is a part of every artist's duty to study, to understand what will develop the community, and if he is not sensitive enough to pour out through his work the necessary spiritual sustenance, then he is not essential. I believe, for instance, that every conductor of a symphony orchestra should feed the audience with sustenance of rich beauty and variety; also he should realize that hearty, healthy, vigorous music is not vulgar, just as the man who paints must realize that the human figure is not vulgar, just as the poet must realize that the human mind is not vulgar. I take a very great interest in selecting music for my audiences. I spend much time studying new composers, and new musical scores are

sent me from all over the world, from Russia, Scandinavia, Germany, Paris, and from all parts of America. I also study programs that other conductors are making all over the world. I look into the kind of "food" that the German conductor, the French, the Russian conductor is giving his audience. I try to watch the world musically—and I am always waiting for genius. Many of my programs are made up a year ahead, indeed the preparations for Mahler's great Eighth Symphony, which a plan to produce in March, were started nearly two years ago; otherwise how could I complete plan for two choruses of four hundred voices each, for a children's chorus of two hundred and fifty and for an echoing orchestra in the distance?

Until a piece of music has been presented to the public, or at least until it has been "put through" an orchestra, it is impossible to get any impression of its relation to an audience. You can read a symphony for the orchestra, but not for the audience. I am glad to say that there are opportunities for hearing American musical compositions at the musical conservatories of America. I think every conductor, like myself, is watching for genius. I know that Dr. Mueck constantly produces new music by Americans, that Mr. Stock does the same thing in Chicago, and in New York that Mr. Damrosch frequently gives opportunities for hearing American composers. Mr. Stock is a composer himself, and I have had the pleasure of playing one of his symphonies. I find that the best method for myself is the one that Richter sometimes employed in Germany, that of producing a new symphony score at a short rehearsal, when I have my musicians together; that also means occasionally a small audience to hear the work.

Naturally in addition to the music we play, every conductor is immensely interested in the players of the orchestra. I believe a conductor, in time, gets to think of human beings in terms of musical interpretation. A man's personality will inevitably and quickly suggest his musical medium. In this connection I feel very deeply about the exclusion of women from our symphony orchestras. It seems to me a great and incomprehensible barrier. The particular spirit that women put into music, their kind of enthusiasm, their devotion to anything they undertake, would be invaluable in the formation of symphony orchestras. I find that women are especially good as violinists, if to begin with they are much about music; in fact, women are wonderful in anything they want to do.

600 Women in Chorus In the production of the Mahler symphony we have about six hundred women singing parts of unusual difficulty in the chorus, and they have taken up this work with keenness, with an enthusiasm, with really an avid voracity. In addition to their delight in the work, they are quick to get the meaning of a score, they are nimble-witted in taking in a new idea, in understanding the nuance in the combination of so many instruments into one harmony, and they are most conscientious about appointments, time and practice.

When I think of women as I see them in the musical world, what they are capable of doing, their fine spirit, excellent technique, I realize what a splendid power we are letting go to waste in this country, and in other countries, too. What poor conductors it is to take it for granted that women are not ready to enter the world of art, are not capable of becoming fluent channels for the expression of genius. We are deliberately shutting away great forces for beauty and progress by leaving women out of our scheme of things in the art world. We are sacrificing accomplishment to tradition; for the sake of not making the effort of opening our spiritual eyes we are leaving unused a power of achievement as great, it seems to me, as the electricity of the gods which we have not yet learned to bring into our homes to help us live our lives more easily and comfortably. You ask me if women will become conductors of orchestras. Who knows? That is a matter of physical endurance as well as spiritual insight. I doubt very much if you could even see any well-trained, well-trained, excellent physical condition and put him through three hours of such exertion as conducting the "Walkure" without his laying down the baton at the end of the opera in a state of physical exhaustion. There is an immense amount of physical energy essential for good conducting. And then if you add the intense strain and the mental strain, I doubt very much if indeed if women, trained as they are to-day physically, could manage an entire opera.

Opportunities Increasing I find opportunities for studying music for men as well as women constantly increasing in this country. I have already mentioned the conservatories in New York, Boston and Baltimore. There are opportunities in many other cities in Philadelphia, San Francisco, Chicago; but the studying of music is by no means confined to school hours or lectures, even in listening to music, which is one of the most important branches of musical education. In my own student days I worked in London, Paris, in Germany, in my own studio; but as I look back upon those times I realize that my greatest lessons were learned from nature, out in the fields, along the river banks, in the forests and in gardens.

Indeed, it seems to me that power to produce the kind of music that will reach and inspire an audience must come to a man in two ways—one from his love of humanity, the other from his love and knowledge of nature. Rhythm is to be found in every branch of science, in every tree bending to the storm, in the crest of the wave, in a bird's flight, in the movement of a flower in the moonlight. These things are all the equivalent of music and to know them well is to be very close to that mysterious spring in which genius finds its source.

Rhythm is expressed in all the arts, it is the essence of them, of this I am sure. There is rhythm in painting, rhythm in dancing, and we shall some day find and understand the extraordinary large waves of rhythm in sculpture. Some of the sculptors to-day have found it, and are expressing it, even though they do not talk much about it. It is for this reason that I believe that many of the great come to a musician from the other arts. I have found it in close association with painting, sculpture; color is always an inspiration to me, but most of all I find an exaltation of spirit in beautiful dancing, of such artists as Nijinski and Karsavina.

The movements of these people seem to be a part of the universal rhythm. What definition and intensity of expression they give! The beauty of all human experience seems to be expressed when they move to music, it is as though they had absorbed from nature the rhythm that moves the wind and the sea. These marvelous dancers from Russia have no limit to the beauty which they express through their art; for nature has no limit to the variation of her beauty, and those who are sympathetic to nature, evoked by her, find themselves endowed with her prodigious grace and color. And so when I say that I owe much to dancing as an inspiration,

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much to Nijinski and Karsavina, I feel really that I am saying that nature is my real teacher.

Truly in music "one is a part of all that one meets," and the more profoundly sympathetic the musician is to all people and all nature, the more surely he can express the music that will reach all humanity. I dare say even in the trenches there are human experiences, terrible realities, that will bring people closer together, closer to the essentials of existence; and those men who are sympathetic, who feel in each experience its full revelation of humanity, in other words, the artists, will have a new and powerful and strange note in their poetry; their music, their painting of the future; this we cannot doubt, if they live to express it.

As for the present generation of musicians, in the main war will not stop their capacity for creating. Once a man's soul has been touched into life, nothing can take from him his desire to express life; nothing, at least, except death. One remembers that war did not stop Beethoven in his work and that he composed within the sound of bombardment; that Cesar Franck, back in the seventies, when Germany went into France, continued to come his "Redemption." So for the present at least we shall go on receiving musical scores wherever musicians exist. And afterward, if peace comes to us again, who shall say that it will be merely a material peace, a cessation of strife, a blind urge for material comfort again. It may be that through conflict, some strange, new force shall have been liberated to illuminate the world and cast out the shadows of this present universal tragedy.

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