Famous Russian Dancer Has Compiled System of Terpsichorean Instruction Designed as Text-book and Basis for Further Evolution of the Ballet—Invention of Methods of Recording the Dance as Clearly as Music Is Recorded

REGARDED BY NIHJINSKI AS HIS REAL LIFE WORK.

The actor deploys the transient nature of his craft, his inability to leave behind him some concrete evidence thereof. The art of the executive musician is to carry his work over water. Actuated by the desire to embed in a form more tangible than a gracious memory many an actor or musician has set himself to the performance of tasks of a sort calculated to endure. And by these they incline to set greater store than their eminence in the domain popularly recognized as their distinctive province. But the work of evocative stage creators should feel similarly moved? Vsevolod Meyerhold at this time is adding an inspiring figure of his kind in public interest, bases his concept of immortality not upon the visualization of his skill, by way of a brief disclosure of it, and this in an allowed form.

Briefly, Mr. Nijinski has compiled a system of terpsichorean instruction for dancing aspirants of the future and is recording it in a volume designed to serve as a indisputable text-book and a firmly systematized basis for overcoming that obstacle. For a technical exercise for the student it has the advantages of a text-book and a firmly systematized basis for the further evolution of the art.

"This book is to be my real life-work," related the dancer a few days after his arrival in New York, "and by detestation already on account of the war grave no chance I needed to begin writing it. But I have been longing for so many years. The idea is to write a book which I am recording through the medium of notation and literary ideas through the written word. I claim no priority in the conception of this sort of thing. For a century or more, projects tending to this end have claimed the attention of authorities. The system I present is an evolved system, and not yet fruitfully. The collapse of innumerable enterprises has been due only to the persistent failure to discover a comprehensible, standardized language for suchTerpsichorean ideas. Too much complication and too many liberties are taken, I believe, in the frequently defamed the professional aims. But, I have overcome these obstacles."

System Simplicity Itself

That cannot yet make public the details of the system I have devised. But I may conscientiously say that it is superlative—simple and lucid and analogous to musical notation. By this means it becomes possible to record any complete dance, just as readily as one can write out a symphony or chamber music, or a technical exercise for the student of instrumental or vocal music. As it is musically trained should be capable of hearing a symphony mentally by merely reading the score, so it should be possible for the mind's eye to behold and enjoy a ballet by perusing what I might likewise term its 'score,' as set forth in the symbols that I have devised. And as the layman may be able to make some practical use of a treatise on piano technique he should be similarly able—insofar as physical attributes permit—to acquire a certain terpsichorean facility of his own through such a book.

"I realize, of course, that I am doing only pioneer work, that others will build more importantly on the foundations I shall have laid. But these foundations at all events, will be sound and logical. I shall have invented a language and in the knowledge of its practicality lies my recompense."

Conservatories for the Dance

"It is likewise my ambition to further in some respect the establishment of conservatories for the dance in all countries. I shall have invented a language and in the knowledge of its practicality lies my recompense."

Establishment of Conservatories for the Dance in All Countries

Another Project That Nijinski Hopes to Further—Modern Dancer, Says He, Must Be a Throrous Musician and Actor and Have a Knowledge of Painting and the Principles of Pictorial Art as Well

At such institutions should be taught a knowledge of which the dancer has need. We have advanced beyond the conventional dance. The present ballet is a highly organized form dependent for its effect through the balance and co-ordination of musical, scenic, choreographic elements. And the modern dancer must be electrically sensitive to all of these. He must be a thorough musician and an actor; he should, if possible, have a knowledge of painting and the principles of pictorial art as well. It is not at all confident that the future will see such establishments in every country. For the possibilities of the choreographic drama are only partially indicated in the work of every modern dancer."

"Every nation should sooner or later develop such an art for itself and colored by its own distinctive traits of individuality, decoration, and beauty, based on the dances of the people quite as symphonies of literature have grown out of its folklore. In the short time I have been here I have observed a character in the American people that should inspire and vitalize a national type, "said Mr. H. P. F.

Hardships of War Prisoners

Nijinski arrived in New York, April 5, on the Espagnole, accompanied by his wife and their sixteen-months-old daughter, Kyra.

"It was a day-to-day struggle to keep my baby alive, Mr. Nijinski told the reporters on her arrival. "We were interned several months as Bulgarian prisoners, and when the woman we had hired to nurse Kyra learned our baby was at first left at once. There was not milk to be had, and I had to feed the baby on butter puree.""

The American Consul General at Budapest, represented the American government and the family out of the prison camp by placing them under the protection of one of the American Legation servants. For可愛的 the American government forced them to live on a weekly allowance of twenty-five francs, and they were not allowed to receive additional money from home. When the family arrived in Vienna finally succeeded, through the efforts of Richard and Harry Oppenheimer, in getting a family a pass out of Austria.

PEOPLE'S SYMPHONY

Campaign for Fund of $100,000 Begun at Concert—Ovation to Fionzalez

Announcement of the start of a campaign for a People's Symphony Concerts endowment fund was made by Franz X. Arens, director and conductor of the society, at a concert club concert at the Washington Irving High School, New York, on April 8. The performers were the members of the Freiheitschor of New York, the Palestrina Chorus, the Berliner Sangerchor, representing enthusiasm as to necessitate the adding of supplemental offerings to the following program:

Haydn, Quartet in D Major Op. 76, No. 5; Offenbach, Souvenir de Pau, Op. 94; Strauss, Waltz in Blue, Op. 61; Mendelssohn, Songs Without Words.

In his brief talk Mr. Arens related that in order to extend the work that the People's Symphony is doing, it is necessary to bring good music to the people at minimum prices, the Board of Trustees had determined to raise a special endowment fund of $100,000.

Arens, conductor, has already promised $10,000 toward this sum, the money again the services of Ernest Hutchison as head of the piano department. Mr. Hutchison will have with him as assistants Eliza Woods, Arthur Wilson and Austin Conrado.

Horatio Connell of Philadelphia will direct William Wade Hinshaw in the vocal department. The following soloists have been engaged for the season: July: soprano, Carolyn Ormott; contralto, Beatrice MacCune; tenor, Levin James; bass, Edwin Swain.

Although soprano, Adelaide Fletcher: contralto, Aug. 1-15, inclusive, Marie Montgomery; tenor, Eric Selby; alto, Ethel Bissell; tenor, Edward F. Bedell; alto, Bernhard Tenbrock; contralto, Aug. 16-31, inclusive, Estelle Rozycki; tenor, L. H. Selby; alto, Ethel Bissell; tenor, Edward F. Bedell.

Connell, in his capacity as the keynote of her topic, touched on the work Mr. Hutchison has done in the past and called particular attention to his recent work as chairman of the American Music Committee of the National Federation of Music Clubs and president of the St. Louis National Music Society of which she was the organizer. Mrs. Smith was former dean of the Wallace Music Conservatory. She has written many poems and short stories and is the composer of the "Intermezzo," which was first performed by the American National Symphony Orchestra, and is now the Columbus representative of Musical America.

Carrie Hirschman, Pianist, Weds

Chicago pianist Joining Chicago Symphony who married on March 22 to Mac Victor Ehrntz,出来 Creamy out of the pianist's home will be in Chicago in future she will be heard in recital in the East also containing music on social tour of the West during the coming season.

A Real Pleasure

To the Editors of MUSICAL AMERICA: I enclose a year's subscription. It is a real pleasure to receive your very interesting magazine.

Truly yours,

J. H. TOOKER.