

OF MEN AND MUSIC

By Deems Taylor



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Introduction

THIS BOOK began as a series of radio talks that I delivered as part of the Columbia Broadcasting System's broadcasts of the Sunday afternoon concerts of the New York Philharmonic-Symphony Orchestra during the season of 1936-1937. These have been supplemented by material drawn from articles and reviews of mine that appeared originally in the now unhappily extinct New York World and New York American. Certain chapters were first printed in The Ladies' Home Journal, The Saturday Evening Post, and The New Yorker. What order and form the volume possesses it owes to the ingenuity of Miss Elisabeth Ingersoll, who accomplished the difficult feat of giving logical sequence to a rather heterogeneous mass of raw material.

What to call it? I hate to label it a book of essays on music and musicians; first, because so much of it started life as radio scripts, and second, because I fear that "essays" is too flattering a term to apply to many of its chapters. "Observations" might be a better word.

While I can hardly claim for it anything so ambitious as a message, I do find, upon reading it as a whole, that it represents a point of view, one that I have held as long as I can remember. If this book tries to say a few definite things, they are these: that behind every musician lurks

INTRODUCTION

a man, who is fully as interesting as the trade he follows; that music is written for our enjoyment, and only incidentally for our edification; and that many a potential music lover is frightened away by the solemnity of music's devotees. They would make more converts if they would rise from their knees.

*Hollow Hill,
Stamford, Conn.
October, 1937.*

DEEMS TAYLOR.

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PART ONE

Yesterday

