

music from about ten un-
 ever composer is work-
 at day then leaves while
 inch, and returns again
 one. We then
 at 4:30, when
 k off to pre-
 my children.
 oes of ring
 d throughout
 and I give as
 I can spare
 old chores. I
 'ing room be-
 ne least cold
 ouse, and is
 e rear, away
 i and traffic

rt opera
 anz Schubert
 st came to see
 Schubert has
 piano sonata.
 Major," which
 40 pages. He
 ne about eight
 eral parts of
 s, none fin-
 ince obviously
 usic for more
 rument takes
 to dictate to
 so working on
 h I am afraid
 al slog to take
 ly have a few
 and the music
 g. He used
 nge harmonies
 ave to show
 someone who
 dgeable to get
 me. The plot
 is an original
 after death-
 on and can tri-
 ath.

, when Schu-
 e working on
 ometimes tries
 to me. I'm
 't a very good
 have thought
 y arrived over
 e would have
 been given a
 g voice—but
 ice disproves

ally heard the
 bert's Unfin-
 ony, and it is
 autiful. He let me hear
 r. Eventually I hope to be
 down the last movement
 shed for Schubert—but I
 will be a long and difficult

I know of Schubert, the
 him. I wish I could say
 Johann Sebastian Bach
 But I don't really like
 Bach very much. He is
 nd doesn't seem to have
 humor. I've never seen
 and, he's inclined to be
 aced. Or perhaps it's only

with Bach is that he is quick and exact.
 He dislikes my working at the piano,
 and he prefers just to tell me the notes.
 I really prefer to use the piano and

helping me with my piano technique.
 He's quite a hard taskmaster. He has
 had me practicing techniques like chrom-
 atic crossing thirds. These are appal-

to take the music down, and fortun-
 ly we got it done quickly. Then he
 good-bye, with the parting re-
 "Don't forget to take that with
 tonight. It is important
 As far as I knew, I
 not going anywhere than
 ning. However, later that
 day, my agent, Barry
 notified me that Leonard
 Bernstein was in London
 and would like me to
 supper with him and his
 that evening at 11 o'clock.
 "And," Barry said,
 "take some scores with
 Well, I was a little
 tered by the whole idea
 hemmed and hawed
 Barry said: "Don't be
 Of course you must go
 send a car to pick you
 about 10:30."

At 11 o'clock I was
 ured into Mr. Bernstein's
 suite at the Savoy to
 him taking a meal with
 wife and with Erik Satie,
 the son of conductor
 Schmidt-Isserstedt, his
 and my agent. I was re-
 overawed, but Mr. Bern-
 soon made me feel at
 ease with his warmth and per-
 sonality.

Bernstein thunders

Presently he asked
 what music I had brought
 and I produced a number
 of scores from my briefcase.
 He persuaded me to play
 which I did with some
 tation. Then he asked
 have some of the scores
 play himself. He liked
 much the "Fantaisie
 promptu" in three mo-
 ments, which I had received
 from Chopin; in fact,
 liked a great many of
 pieces: Liszt's, Schubert's,
 Beethoven's and the
 Rachmaninoff, which, as the
 composer had predicted,
 interested him very much. It
 is a vivacious piece, and
 Bernstein played it
 with great brilliance and
 remarkable speed, rolling out
 of the passages like thun-
 der. There was only one part
 which didn't seem to like. "That
 is the only bar I don't like."

were his words. But Rachmaninoff
 has since embellished that, so per-
 haps Mr. Bernstein would "buy" it now.
 In the Chopin "Fantaisie-Impro-
 tu," a lovely theme caught the ear
 of both Mr. Bernstein and his wife. It
 had it played over several times
 they wanted to memorize it. I felt
 like Cinderella that night!

I suppose you could call Rachmaninoff
 slightly austere. Quite the reverse
 is true of Claude Debussy. I find
 Debussy (1862-1918) very amusing. He
 liked to dress in what my daughter
 calls "kinky" clothes, and he does appear

"Big enough to mail a birthday card. That's how big I want to be!"

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sometimes I try to slip over to it to
 play over what he is giving me. I think
 he regards this as time-wasting. Or per-
 haps he does not like my playing!

Sergei Rachmaninoff (1873-1943) is
 different. After a cool beginning I now
 like him very much, and we do some-
 times talk about subjects other than
 music. Rachmaninoff does speak En-
 glish, but occasionally, when he for-
 gets or is excited, I've managed to catch
 an occasional word of Russian from
 him. I write it down and try to work
 out what it means afterward, but it
 isn't easy as I have to write whatever

lingly difficult, and as you can imagine,
 I'm not keen on playing them.

Rachmaninoff doesn't bother much
 about expression when he's giving me
 a lesson. It is speed and brilliance that
 he concentrates on, and if I dropped
 the composition side of the work and
 just studied under him, I think he could
 improve my playing a great deal.

Sometimes the spirits seem to have
 foreknowledge. There was a morning
 when I was terribly busy. I had all my
 shopping to do and I'd put my coat
 on to go out when Rachmaninoff ap-
 peared, asking to finish a piece of music