

own individuality, for it is that which makes the artist; not the conforming to the standard of one school, but of one's own pattern and one's own particular star. Take the opportunity to study abroad if it is your good fortune to be able to do this, and to hear all the music and artists you can—not forgetting the other forms of art—literature, painting and the drama.

I was singularly fortunate in my teachers, not only in the violin but also in other branches of music in that they all had a sincerity of approach to music and a humbleness of spirit which created an attitude of tolerance to all schools of thought and style. This is, to my mind, the greatest essential in teaching—how otherwise can the works of the great masters and contemporary composers be faithfully interpreted? Tradition should be revered but not adhered to slavishly. The approach of the great artist Casals is to me the "right way." He does not always play passages with the traditional fingering and bowing, but in the way that is "natural" to him, and my advice to my students is always: "This is the way I do it, and this is the traditional way, but listen to your own effect—if it does not satisfy you, try another fingering, another bowing, another accent. In the end you will play as you are, which is as it should be."

Shakespeare For School Children

SHAKESPEARE is popular with young people; they like to see his works on the stage. And interest seems to be increasing, for the Wellington Thespians will shortly give one performance of *The Tempest* for primary schools and three for secondary schools. At Palmerston North the company will play to parties of students from schools and colleges throughout the Manawatu district.

When the members of the society presented *Macbeth* in 1940, a secondary school wrote that as its students were studying the play in the senior class, it would like to arrange for a party of pupils to attend. The Thespians then approached other schools, with the result that the next year, when *Hamlet* was produced, the school audience was 1,200, attending two performances.

In 1942 *A Midsummer Night's Dream* was played and last year *The Merry Wives of Windsor* drew, as well as adults, 1,500 school children. If other societies

in New Zealand are including Shakespeare in their programmes they are possibly having the same experience, discovering keen interest among the younger people. The Thespians assert that they want children to understand that Shakespeare's works on the stage are not the dull things some class-room study has tended to make them. Interest in *The Tempest* season has been encouraging. A letter has been received from the director of Catholic Education in Wellington asking that Catholic secondary and primary schools be allowed to see *The Tempest*. H. C. D. Somerset, director of the Community Centre, Feilding, wrote congratulating the society on giving children the opportunity to see Shakespeare played, and A. E. Mansford, Mayor of Palmerston North, wrote that he would be pleased to extend a civic welcome to the players when they



visit his city. Pupils of the Palmerston North Technical High School and of the Palmerston North Boys' High School will be taken to the performances.

Readers will remember the controversy that followed a *Listener* article about "The Man Who Walked Out of Shakespeare." Between 13 and 20, the writer argued, was the proper age to enjoy Shakespeare. It is neither proof nor disproof of the soundness of that argument that so many school pupils are asking for Shakespeare to-day. It has, however, been proved by the Thespians that it is never too soon to begin on Shakespeare.



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