

(continued from previous page)

responsible for most that is good in the modern world. The engineer in the modern world is like a small boy lost in a maze of his own making, sublimely unconscious that he is lost, and intent only on the insignificant matter that is attracting his attention at the moment.

His ingenuity in the past century has changed the way of life of some 1,000,000,000 people; made possible wholesale comings and goings at incredible speed by air, land or water; and provided the wherewithal for peace and plenty—or death and destruction for all mankind. Yet all this power is still in the hands of the few unscrupulous or the many irresponsible. The engineer is not interested in the results of his work. He, as it were, fires a machine-gun in a crowded street, much absorbed at the way the bullets go in one end and out the other, but utterly careless of their ultimate destination.

All his mechanical advance has not made men one whit more wise, less cruel, or more happy than they were in the time of Marcus Aurelius. Moses, who built nothing, achieved more by human standards than the Pharaohs who built the Pyramids.

#### What Are Our Monuments?

Posterity may have little to remember us by, except a few holes beneath the

ground or mounds above it. Our fecklessness may have lost us our monuments more lasting than bronze, and earned us something less substantial.

Carlyle, in his *Sartor Resartus*, gives us something of the sort I mean:

"By request of that worthy nobleman's (Philip Zahdam's) survivors," says Teufelsdröckh, "I undertook to compose his epitaph; and not unmindful of my own rules (that lapidary inscriptions should be Historical rather than Lyrical), produced the following which, however, for an alleged defect of Latinity, a defect not fully visible to myself, still remains ungraven."

Wherein we may predict there is more than Latinity that will surprise an English reader:

(The following is a free translation, but I assure you that the main point is not missed):

#### HERE LIES

Philip Zahdam the Great  
Companion of the Zahdarns  
Emperor's Councillor

A Knight

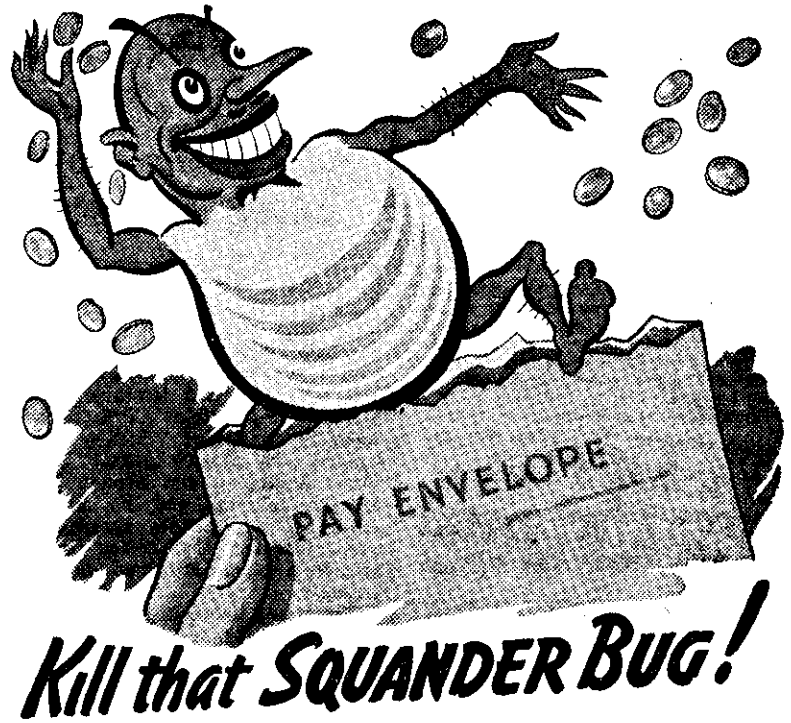
Fair of hair, clear of skin, nor black of face  
Who While he wrought  
Beneath the moon  
Killed with lead  
15,000 Partridges

and  
By his own efforts and with the  
help of his two and four-legged  
servants, not in utter silence,  
converted five million tons  
of various Foods into

Dung

Now his works follow him as he  
rests in peace.

If you seek a monument, observe the  
after-growth.



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## MUSIC FOR VICTORY

### Suggested Programme For Concert

**M**OST of us have thought for a moment or two of the way we would receive the news of a final victory for the United Nations; some of us, before putting the idea away again, might have actually thought out how the day should be spent. It may not have occurred to many to decide what music would be good to hear on that day, but in America an official selection for a Victory Concert has already been made.

Donald Voorhees, musical conductor of one of America's broadcasting chains, asked the U.S. State Department for suggestions for a musical programme to be played on the great day, and John M. Begg, acting chief of the Division of Cultural Relations, outlines the following programme:

#### GERMANY:

Beethoven's Fifth Symphony, first five or six measures on trumpet, followed by the theme from the Choral Finale of Beethoven's Ninth Symphony, played at first as it is in that symphony, softly, by the double basses and cellos; then an announcement of the occasion for which the concert is given, after which the orchestra and chorus take up the "Ode to Joy" which is the last section of "The Ninth."

#### CZECHOSLOVAKIA:

Smetana's "My Country" ("Moldau," "From the Fields and Groves of Bohemia," etc.).

#### CHINA:

Nieh-Erh's "March of the Volunteers"; "Chee Lai" ("Arise").

#### ENGLAND:

Handel's "Hallelujah Chorus" or a similar type of choral music by English composers (Handel was born a German) such as Purcell, Elgar, or Vaughan Williams.

#### FRANCE:

César Franck's "Pièce Heroique," Rouget de Lisle's "La Marseillaise," Bizet's "Agnus Dei," Berlioz's "Requiem."

#### RUSSIA:

Shostakovich's "Song of the United Nations"; Tchaikovski's "Marche Slave," or Symphony No. 6 ("Pathétique").

#### UNITED STATES:

Bates's "America the Beautiful"; Billings's "Old Hundred"; La Touche Robinson's "Ballad for Americans"; Payne's "Home Sweet Home."

**T**HE accompanying statement given out with the programme, says: "While developing the above outline, various aspects were taken into consideration, particularly with regard to the playing of the Choral Finale of the Beethoven "Ninth," which is considered by many to be the greatest piece of music of the whole era of republicanism and democracy.

"It was recalled that in Germany the words to Schiller's poem 'Ode to Joy' used therein with reference to the brotherhood of man, were changed and finally banned by Nazi decree; hence the playing of this part of the 'Ninth' would seem to be exceptionally appropriate for this occasion.

"In closing the programme it is suggested that reference might be made to the task that still lies ahead for the people of the United States and of the other United Nations in helping rebuild the world. The tune 'Old Hundred' included in the above outline, sung with organ accompaniment by a choral group, might be appropriate in this connection."

In drawing up the programme, officials of the State Department consulted members of the music division of the Pan-American Union.

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