

New address

Via Gustavo Modena, 2,
Milano, Italy.
November 16, 1929.

Dear Dick,

Your letter made me so happy that I'm going to do the very outlandish stunt of answering it! What do you think of that? The photographs were more welcome than you can imagine. They are the first I've had since mother's illness, and of course the new house is interesting, to say nothing of Jimmy's new girl. Or is she so new?

Can you imagine how good a photograph of an American home looks to the eyes of one who has been an exile for more than two years? A voluntary exile, to be sure, but an exile just the same. I get a great deal of pleasure out of contemplating the spaciousness and comfort of your new home. Air, light, sun, heat, hot water, quiet, trees, books and so on.

I'm so glad you got those pictures framed, and framed well, for an appropriate frame enhances the attractiveness of any picture. I don't know what portrait it is that you refer to. Perhaps the two etchings are the rotunda of the church of Santa Maria delle Grazie, seen from the cloisters of the convent next door where Leonardo da Vinci's "Last Supper" is found, - and Piazza Fontana with the spires of the Milan Cathedral in the background. If I'm not right, describe them to me and I'll identify them.

Congratulations on your symphony work. I was very agreeably surprised. You have evidently made much progress. First flute is probably much more interesting than the work you have done in the past. What do you do for an instrument? Do they still let you use the one you had? Have you started lessons with the new teacher? When the symphonies come to Dayton try to get hold of the first flute and work a lesson out of him.

Today I sent you the programs of a series of five concerts given by the La Scala orchestra. Popular repertoire at popular prices. The young director is very good, - much better than the other fellow. With the aid of your French and Latin you ought to be able to read the program notes if they interest you. I suppose you know that this next spring Toscanini is bringing the New York orchestra abroad on a tour.

The loss of Toscanini here at La Scala is quite keenly felt. The opera season will not open until Dec. 7 and it remains to be seen how the new directors, or conductors, whatever you want to call them, will handle the situation.

Certainly it must seem very strange to be out of school, but you can make this year one of the most valuable of your life if you organize your time well. Do you have any time for reading while you're at the desk? There are some wonderful books around home. In fact, I'm eagerly looking forward to old age when I can have time enough to do all the reading I want to.

How is mother now? I hope she has built up her vitality and gotten rid of her cold. I have had one for the past month, and have not been singing for some time. I picked it up at the last

Probably the one of Santa Chispa church - a small Gothic the stained glass to the

What is Paul's new address?

place where I lived. My room was cold and damp. I have been here at #2 Via Gustavo Modena for a week now and think I will be comfortable and happy here. I am on the fourth floor above a piazza, or square. When I went to pick out a piano, as luck would have it I ran across the same one that I had year before last when I lived with the Firpos', and took it again, so I feel quite at home with it.

I have resumed lessons in scores, fencing and Italian. While I have this cold I am not having any voice lessons. As soon as I get into condition I want to make some auditions in the hope of doing some better work here. Who knows how it will come out. I'm going to make a stab at it. I have just finished working through "I Puritani"- Bellini, and "Andrea Chenier" - Giordano, at the piano with ~~Maestro~~ Maestro Abbate. This next week I'll begin work on Ponchielli's "La Gioconda" and Verdi's "Falstaff". I may never do "Andrea Chenier" or "La Gioconda" for they are quite heavy, but I want to know them anyway.

Keep up your contact with Mr. Haynes. When you're ready to get a flute he can give it ~~you~~ to you at a very good price. Write to him. Tell him you're working this year, so you can go to school next year. Maybe he can give you a worth while job. Contacts like ~~xxx~~ that are worth maintaining. When the time comes for you to really make use of your flute playing he can put you in touch with the right people.

It's too late for the typewriter. Why don't you get a piano quartet together there at the Y? You could make yourself quite valuable to them there by organizing musical activities among the boys! Band, orchestra, glee clubs, you're familiar with all that type of work. Why don't you do some experimenting among the boys on your own hook and when the management sees that you're willing to work you'll be rewarded. How does the Dayton Symphony compare with the Columbus organization? Is this conductor better than Earl?

Certainly Haynes flutes
are beyond the
world over.

Since you have gotten on on the top floor of things in Dayton your work will be much more appreciated there. You served your apprenticeship in Columbus and now you can forget about it. What is the orchestra working on now? Why don't you get hold of a choir to direct on Sunday?

I am very much interested in everything you do, Dick, and have a great deal of confidence and faith in your ability to do things well. Keep me informed as to your ideas for the future. How are you in mathematics? Does engineering or architecture interest you? The orchestral situation is in such condition in America that you should hesitate before going into orchestral work professionally. Of course there is always room at the top, but the way things are now - talkies, etc. you'd have to knock a whole lot of people off the ladder before you could even find room to put your feet. When you see Jimmy tell him he'll hear from me eventually.

Give my love to mother and dad and know that I think about you all every day. Affectionately, - Dan.



Mr. Richard L. Harris, -
1435 Cornell Drive,
Dayton
Ohio

U.S.A.

"Dan Harris"

2, Via Gustavo Modena,
Milano,
Italy.