Glastonbury Festival School Appeal

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safe. You do not require to be connected with an educational institution, but you will have to do without an audience. As to your practices, the only way to avoid being mistaken for an audience paying for admission is for the practisers to stop their ears with red tape or some other suitable material. There is no escape otherwise for *their* subscriptions.—Yours, &c.,

GEORGE M. COTTON.

'OPERA IN ENGLAND'

SIR,—Mr. Francis E. Barrett, writing in your July issue on 'Opera in England,' states that the failure of opera in England is due to the fact that up to the present time such operas contain nothing that marks them as being British, and that it is British flavour that is wanted.

May it be pointed out that there is in existence a work written by the first composer of our times with all the British flavour that can be desired both in story and in music? I refer to 'Caractacus,' by Sir Edward Elgar. With a very few changes in the text so as to improve the action this work could be made into one of the most successful of operas. It contains some of the finest music from the composer's pen, and successful as it has been in concert form, I feel sure that on the operatic stage it would be still more so. I hope that one of the numerous opera companies will give this matter serious consideration.—Yours, &c.,

New York, July 16, 1920.

H. W. GRAY.

THE ARTISTIC VALUES OF OPERA

SIR,—In his courteous remarks with reference to my article, Mr. A. Keay has wandered a little from my subject. He asserts that, while 'Instruments may charm the senses,' the human voice touches listeners far more profoundly. Yet I do not think many musicians would rank the symphony lower than the opera or oratorio, as a means of touching something more than the senses. I do not forget that the religious significance of oratorio has its own very profound appeal to many; yet this is something quite apart from 'artistic values' and explores another field. Mr. Keay says that 'Uncertainty as to a composer's intention may or may not be an advantage.' I quite agree; it does not greatly matter; what matters is the hearer's interpretation. He says further that the 'Message of vocal music is not in doubt.' That surely is its limitation. And what will he say of songs or operas whose words are worthless? Must the music necessarily be worthless also? With regard to Wagner, do we chiefly think of that composer as a writer of vocal music? Is it not his orchestration, mainly, that preserves him?

Mr. Keay suggests that I must be 'an instrumentalist.' May I without offence suggest that he is a devotee of 'programme music'?—Yours, &c.,

ARTHUR L. SALMON.

SHALL WE RETAIN THE BAR?

SIR,—With regard to retaining the bar I think Mr. A. L. Salmon in his admirable article has omitted one consideration of value. There can be little doubt that past composers have used the bar in complete consciousness of all that it implies in accent and rhythm; and they had belief that those implications would control interpretation. The bar was thus a sort of anchorage for the composer's trust in the effects his work would produce; but a barless method would be more like shifting sand, which would lend itself, by its lack of restriction, to the wildest interpretation, whilst shielding inept performance. At the best it would allow music written with definite aim to become all things to all men, if that is an advantage; but it would secure no safe-conduct for a composer's message from himself to his audience.—Yours, &c.,

F. C. TILNEY.

September 9, 1920.

GLASTONBURY FESTIVAL SCHOOL APPEAL

SIR,—In response to the appeal contained in the letter of Sir Edward Elgar and Sir Henry Hadow, we beg to announce that over £1,100 towards the minimum then required has been received or promised since the public meeting held at Glastonbury on August 18. Thus a further sum of only £1,400 is now required for the current expenses and theatre fund. This sum must be raised by September 29 if the Festival is to be saved.

We should like to take this opportunity of saying that a Glastonbury Festival Association has been formed for Great Britain, the Dominions, and the United States of America, with a minimum annual subscription of 5s. Associates will receive all free literature, and early intimation of events connected with the work. Full particulars of this Association may be obtained from Miss Edith Percy, High Street, Glastonbury.

We earnestly ask the public to come forward and help us by raising the small sum of £1,400 to save the Glastonbury Festival School. Unless this is done it must come to an end this autumn.

Subscriptions for the two funds should be sent to the treasurer, Mr. Roger Clark, Street, Somerset, and marked 'School' or 'Theatre' Fund according to the intention of the giver.—Yours, &c.,

RUTLAND BOUGHTON, *Director*.
P. NAPIER MILES, *Chairman of*
the Executive Committee.
ROGER CLARK, *Hon. Treasurer*.

Glastonbury, Somerset.

September 5, 1920.

[Although this letter appears a few days after the date on which the fund is apparently to be closed—September 29—we insert it in the hope that it may still be of benefit to this deserving cause.—Ed., *M. T.*]

A PROGRAMME FOR RACHMANINOV'S

'PRELUDE'

SIR,—Referring to your reply to correspondent 'W. Smith' in September number regarding Rachmaninov's Prelude in C sharp minor, I have an edition of this composition with an introductory note. It reads as follows:

'The scene is Moscow, the proud, the vanquished, in the midst of its illimitable snow-clad plains, in the first depressing gloom of the long winter night; its desolate streets resounding to the stern tread of Napoleon's victorious troops: Moscow, suddenly ablaze in every part, the torch applied by the hands of its fiercely sullen inhabitants; its costly palaces, its cosy homes, its vast accumulation of military stores consuming to ashes, and Napoleon's long cherished, all but fulfilled hope of safety and comfort for his vast army through the long winter, on which he has staked his all, going up in smoke before his eyes and leaving four hundred thousand invading Frenchmen without food or shelter in the heart of a frozen desert; while the ponderous deep-throated bell of the Kremlin, sounding the alarm, booms on above the rush and roar of the flames, the crash of falling buildings, the shrieks of the wounded, burned alive in the hospitals, and all the confused terror of frenzy and destruction.'—Yours, &c.,
295, Wells Road, Bristol. CHARLES H. BISHOP.

September 6, 1920.

CHRONOLOGY OF THE RISING SEVENTH

SIR,—I am particularly anxious to establish the chronology of two progressions in which a 7th is allowed to rise, viz.: (1.) $\frac{7}{5}$ on the subdominant (major or minor) resolving on $\frac{7}{5}$ on the supertonic; and (2.) $\frac{7}{5}$ on the supertonic resolving on $\frac{6}{5}$ on the leading note, as: