

E. Schlesinger as Director of the Winchester Observatory makes possible advanced work in Astronomy based upon the University's courses in Mathematics and Physics.

With the coming of Professor Frank E. Spaulding in School Administration the Department of Education will assume definite shape. It is still too early to state definitely the scope of the work of this Department. Yale now has competent men in Educational Psychology and in School Hygiene. New appointments will probably be made in Secondary Education and in University Extension. Professor Spaulding's advanced courses, planned especially for school principals and superintendents, will concern themselves with the many problems of administration, organization, and supervision. In addition to this work, Professor Spaulding will give a course, open to Seniors, in American Education dealing with current problems and designed for the information of the citizen rather than the teacher. In this new Department of Education, Yale should be able to perform a most important public service at a time when old methods and old systems are being everywhere questioned.

What I have written has been in the way of news. Yale's achievements in her long-established departments of study and investigation is another and a brilliant story. Of this I cannot write here. But there is one thing more I should like to say. It is a frequent charge that university instruction is too much detached from the real needs and affairs of the world. A good deal of the work must be detached; while other parts of it, like Education, should be conducted with a distinct view to vocational ends. In general the tendency in science is towards its application. During the vacations Graduate students do field work or take positions in the laboratories of corporations. In engineering, in chemistry, and also in other subjects, well-known men actively engaged in practical work are invited here to take part in the instruction. This is now a recognized policy of the University; and the question of still further coöperation with industrial corporations is now being considered by a representative committee.

The School of Music

By Dean DAVID STANLEY SMITH, '00

REOrganization at Yale, though affecting principally the undergraduate schools of the University, has nevertheless entered, in less striking form, into the plans and ambitions of the professional schools. The system of administration and the course of study in the School of Music call for no drastic revision at this time, for the founders of the School built with great wisdom. Yet numerous opportunities for improvement in small ways present themselves. The School is growing and the number of students who do their work in residence is yearly increasing. Each season finds a lessening in the old practice of "commuting" from Connecticut towns one or two days a week.

An era of prosperity really dates from the gift of Sprague Memorial Hall two years ago. The attractive library and recitation rooms, the recital hall with its numerous concerts, and the facilities which come with a modern building, have inspired a splendid unity of purpose on the part of students and Faculty. None, except those who have participated in the School activities during the period before and after the erection of Sprague Memorial Hall, can appreciate the feeling of youth renewed and the hope for enlarged usefulness that have been born within its walls.

There never has been so great an interest in the composition of music as at present. A new course of Elementary Composition provides instruction in the easier forms of tonal

design and enables the aspirant for the degree of Bachelor of Music to attack with more confidence the extraordinarily difficult problem of producing a large piece for orchestra. Heretofore he has been called upon to work upon the big task without a background of mastery of the small forms.

In order to comprehend the scope of the course in the Theory of Music it must be realized that there is a distinction between the study of Theory and that of Composition. The first is the proper subject matter of the three years of undergraduate study. During this period the student is, to be sure, constantly on the fringes of the art of composition, but he is being trained mainly in the severe drill of musical grammar. The new plan provides a graded course in composition in the art of self-expression, beginning with the third year, the last year of the undergraduate period, and extending through the fourth and fifth year, these being regarded as graduate years. It is proposed to make a more systematic arrangement of this branch of the instruction than has been possible in the past, building space and the number of instructors having been inadequate for carrying out the programme. The writer believes that a few years will show a remarkable development of talent for creative work in the School and a consequent enrichment of the musical life of the nation. And what need is greater in this industrial age?

The growth of the School this season manifests itself in various ways—increase in enrollment in all departments, improved quality of work done, unprecedented activity in composition (at least twice as many students being engaged in the production of elaborate orchestral works as in any previous season), and a new development of loyalty to the School and genuine student *esprit de corps*.

In no way does the School of Music serve the community with more effectiveness than through the public concerts to which it lends its support. The Whiting Recitals aim to interest primarily the College undergraduates in serious music; the New Haven Symphony Orchestra makes its appeal to a wider public. Each course of concerts deserves the hearty backing of Yale graduates, for each serves a noble purpose.

The New Haven Symphony Orchestra has just completed a successful season. During the last years of the war it had great difficulty in living through. But the morale is now splendid and the public is beginning to return to its support. But its needs are great. It still has to resort to importing a certain number of musicians from New York on the day of the concert. An oboist or bassoonist cannot make a living in New Haven. Before the Orchestra can really hold its head up it must be independent of this practice. Young men must be found who will learn the less common instruments, and instruments must be purchased. Or else means must be provided to pay salaries to professional musicians who will devote their whole time to the Orchestra. The plans of those who have the future of the organization at heart need for their realization the tangible encouragement of larger funds. The affairs of the Orchestra are administered with the utmost economy. But economy, if carried too far, impairs the usefulness of an expensive machine like a modern orchestra. The fortunes of the School of Music are so bound up with the activities of this fine body of players as to warrant a special appeal for an endowment for the Symphony Orchestra which may make the giving of its concerts not a business but an art.

It is indeed impossible to replace the late Dean Horatio Parker, whose quarter-century of service in the School and whose unflinching maintenance of a high ideal will bear fruit for years to come and will always make an inspiring background for the work of his successors. But the members of the Faculty whose privilege it is to carry on the School programme look with splendid confidence toward the future, for they see at hand opportunities which a few years ago