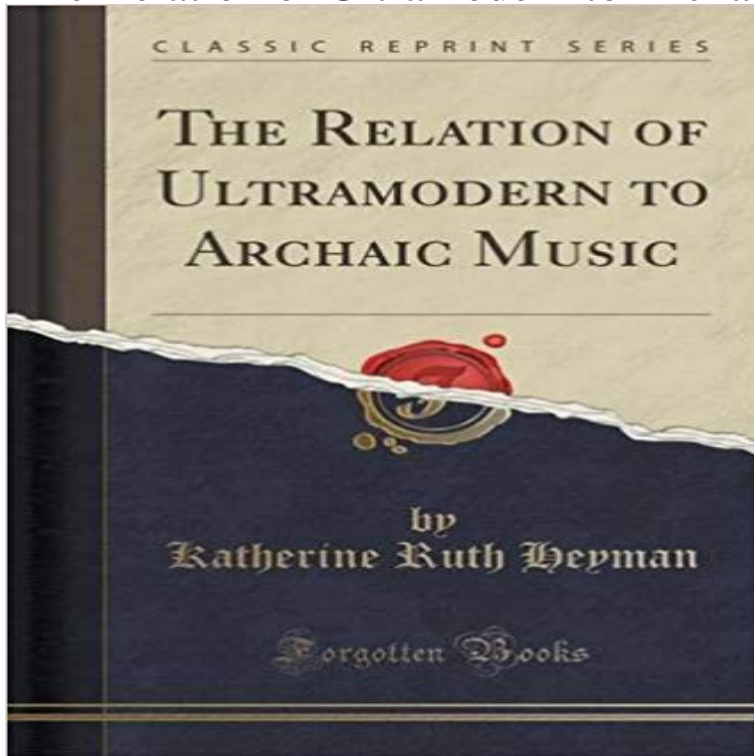


The Relation of Ultramodern to Archaic Music (Classic Reprint)



Excerpt from The Relation of Ultramodern to Archaic Music
In a Foreword I have always found the gist of the matter: what an author fears he has not made plain. This series of lectures, the outcome of one Conference compiled from stray notes for a San Francisco club in 1916, is by virtue of scores of subsequent presentations so generally understandable that - contrary to the custom of writers - I shrink from the responsibility that my plain speaking entails. It is at the request of the publishers that these lectures are given to the larger audience known as the public, and my hope is that to each reader the book may serve only as a point of departure for the individual thought and research still too rare amongst musicians in my country. A Club will never take the place of a library, nor will a meeting serve the purpose of meditation. I acknowledge with gratitude my obligation to Sasaki Shigetzu, Takuma Kuroda, J. Landseer Mackenzie, Emily Adams Goan and Sidney Howard, and to the devoted heart of Marie Flanner in her indispensable cooperation. Here, too, I would thank Paul Dougherty, the painter, for the encouragement given me at the outset of my researches when he said, But any man who sees anything at all, knows that what he sees isn't all there is of it! In music, to find the rest of it, one draws near to the Source of Life itself. About the Publisher
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