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EARLY in 1924, before its first issue appeared, this magazine broadcast an invitation to potential contributors interested in the "new music." Their number in America was not legion. Contemporary music already had its spectacular following abroad but here the public was still largely unaware, the press impatient, often hostile. Many distinguished scholars and critics did in time answer the call, but it was chiefly, and most immediately, the composers who responded. This was not surprising, perhaps. For them the music of living men held neither terror nor confusion; it was indeed their most passionate concern. In short order they proceeded to set down here views on the anatomy of music, on esthetics, education, economics, politics, in fact every vital factor which has a bearing on their art. Quickly the magazine became a medium for the regular examination of contemporary output by many of the most vigilant, knowledgeable and creative members of the musical community.

This highly charged form of self-expression and criticism, – provocative, but also learned, assured, often brilliant, always alive – has had an effect now visible far beyond the limits of these pages. Today an increasing number of composers are members of the nation's press and exert great power in directly molding public taste. The penetrating books of a still larger group have begun to cut through the amorphous "appreciations" that for so long have clogged the annual music lists. Finally we now hear from coast to coast a great change in the general tone of music journalism which addresses itself with ever more serious intent to present-day experience. For broadening the horizon, for igniting our comprehension of the music of this time, I believe we have, above all others, the composers themselves to thank.