

the establishment of the project, when received for copying, contain passages no longer decipherable, the original intentions of the composer being practically unintelligible. In the long run the prohibition of performance marks is a protection of the composers' creation, since the function of his score in this collection is to serve for reference and study. Naturally the ideal arrangement would be a double set of scores and parts—one for performance and the other for permanent reference. The latter would constitute the unedited, authoritative edition. But the cost is prohibitive and so the execution of this idea must be postponed.

The copying project has facilitated some thirty premieres with organizations like the Philadelphia, Boston, New York Philharmonic, Chicago, Cleveland and Rochester orchestras. Many performances besides these "firsts" have been made possible where music was not available from any other source. During the course of last season one orchestra alone requested seven works for just that purpose.

Years hence the critic and the historian may trace the development of contemporary music in this gigantic collection.

*Arthur Cohn*

## YOUTH MOVEMENT

LAST year a group of students attempted to establish an organization covering all musical activity on the Sarah Lawrence campus. While so involved we began, naturally enough, to ask what kind of music clubs existed in other colleges. How did they function? What were their aims and beliefs? And if they did exist elsewhere would it be possible to form an inter-collegiate organization to integrate and strengthen all the musical work in our colleges?

With such an objective in mind, we decided first to clarify our own standards and beliefs.

To us, music is not an isolated fact, but something we feel can be a part of everybody's everyday life. We believe that the production of the best music is not alone the concern of the professional musician; there exists also the amateur with professional standards. Intelligent audiences must be cultivated and guided along healthy channels if interest in new music is to grow.

Being young people, we are interested in young ideas. But we are fed by music societies that place box-office appeal far ahead of any other and produce concert programs that are only a series of repetitions of a small repertory. What strikes us as outstanding about American music today is the appalling lack of interest in contemporary, particularly American works. As college students we wish to do our bit in developing an indigenous music. We must therefore first develop our own talents. We know that healthy music grows from an exploratory attitude rising from a real understanding of the language and a desire to achieve its fullest expression. How can these conceptions be realized? The answer of course is through education.

Finally we wrote, asking ten Eastern colleges and music schools to send two representatives each to a general meeting. The replies were favorable enough to justify a conference at which, after an involved discussion concerning aims and beliefs, we launched an Intercollegiate Music Guild.

From out of rather hesitant gropings, confusion and controversy, we then, over a series of meetings, developed certain points of view, and formalized these into a constitution.

For college music students we wish to encourage active participation in music, listening that is both active and penetrative, and an emotional and intellectual understanding. Since music is a language with its own vocabulary, possessing infinite forms of expression, we believe that it should be treated as such and divorced from all extra-musical considerations.

The Guild, we hope, will be an organization through which music students from various centers get together to give concerts, to form small touring groups, to exchange both individual and concert groups. It should serve as a common ground for the exchange of ideas, for lectures, forums, publications and other developments. It is also our wish to promote concerts, broadcasts and recordings performed whenever possible by student musicians, and through our enthusiasm and endeavor to support any worthwhile musical activity, especially student composition.

The first real step towards this goal will be taken March tenth and eleventh in the form of a festival of music at Sarah Lawrence College. This we trust will be the first of a series of such festivals

to be held at different colleges. There will be three joint concerts of programs presented by the various participating colleges, made up of all available performers, such as choral groups, trios, ensembles and soloists. We also intend to present the most worthwhile student compositions chosen by the executive and advisory boards. Some of these will be broadcast, directly from the festival, if possible. So far enrolled are Bennington, Bard, Vassar, Westminster Choir School and Sarah Lawrence. We are preparing for an exciting event. Regardless of the outcome, we shall feel that we are contributing in some way, worthwhile we hope, to the progress of American music.

*Joan Pack*

### CZECH TWILIGHT

*Prague, December 17, 1938*

DEAR Miss L.

It is very difficult to give a clear picture of the situation in this country. There are already many signs of reaction, though they are not yet altogether dominant. Alois Hába's society for modern music, the Pritomnist, still exists and the programs include ultra-radical music, although the average is a little tamer than in former times. Most striking feature in all entertainment, musical and theatrical, is the almost total national autarchy. In the Philharmony, the Opera, the radio, the Chamber Music Society, foreign music is avoided as much as possible. This, of course, is a reaction against the generous internationalism of Prague's artistic life "before the peace."

Altogether there is little music of any kind. Racial problems have not yet been touched, at least not officially, though it is generally expected that they will be in a short time. I think the outlook should be much clearer within one or two months.

The newspaper . . . . . is still appearing although everybody has been dismissed. There may be a little chance, however, for some to continue their work on it at least for a few months to come.

If you are in a position to do so, please send a complimentary copy of the magazine to Mr. X. Since the Prague German Opera has been closed, this poor man (like many, many others) has lost his whole income.

Yours sincerely,

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