Nicolai Berezowsky's *Toccata, Variations and Finale,* for string quartet and orchestra is an uneven work containing a series of variations upon a theme of great beauty. The first movement, however, is an unsuccessful attempt to recapture the style of the *concerto grosso,* the string quartet completely losing its essential character of delicacy and expression in an effort to oppose the ferocious brilliance of the orchestra.

The *Dédicaces* of Vladimir Dukelsky is by all odds the most curious work that Dr. Koussevitzky has uncovered this season. Scored for large orchestra with a full complement of percussion that includes the seldom used emery boards to imitate the splashing of waves, the piece is really a piano concerto with what the composer calls "a vocal epigraph." In the introduction a soprano intones some brief verses from the *Alcool* of the impressionist poet Guillaume Apollinaire. From this poem the titles of the movements follow. There are dedications to the city, the country, and the sea. The music has occupied Dukelsky since 1934 and, despite frequent appearances of Vernon Duke in its pages, represents a great advance in technic. His wonderful versatility in the handling of the immense orchestral resources is at once evident, but more remarkable is the appearance of inevitability and logic in the construction of his total canvas. If Dukelsky's self-criticism can lead him along the difficult path of simplification, we may expect increasingly interesting works in the near future.

Walter Piston's ballet *The Incredible Flutist,* written for the Boston "Pop's" Orchestra and performed by it last spring, was recently given by the Providence Symphony Orchestra. It renewed the striking impression made in Boston, testifying to its composer's versatility and dramatic instinct. The *Symphony,* repeated by Koussevitzky this autumn in Cambridge, was reassurance of his seriousness and conviction. Certainly there is no American work in the same form to equal it.

George Henry Lovett Smith

AMERICANS IN THE FLEISHER COLLECTION

FOR thirty years, Edwin Fleisher of Philadelphia has been assembling what is now the world's largest collection of orchestral music. For the past five years he has supplemented this by financially sponsoring a Works Progress Administration project to copy unpublished orchestral music by American composers. All these works, brought together in what is known as the Edwin A. Fleisher Music Collection, have been presented to the Free Library of Philadelphia where they are housed—seven thousand five hundred scores in all.

In 1934, when Fleisher realized that the collection was short only of contemporary American works, he purchased all those available on the publishers' lists. Unfortunately a minute percentage of contemporary American works is published—a fact not sufficiently known or publicized. The bulk is still in manuscript, waiting to be examined and performed by orchestras.

Thus evolved the plan for a staff of craftsmen to make copies of such scores; it was brought before the WPA and approved. The Free Library of Philadelphia furnished equipment and necessary quarters; Mr. Edwin A. Fleisher guaranteed all expenses exclusive of salaries; a director with complete knowledge of the American musical scene (himself a composer) was chosen and in November, 1934 work began.

The primary purpose behind the project is to create a permanent copy of each manuscript. Second—and as a consequence of the first—to build up a complete picture of American orchestral composition since 1900, to be viewed in one place. Here conductors, students and musicologists may with ease survey the panorama of creative American effort. At the date of this article over five hundred works have been copied; the schedule calls for three hundred more this season.

For durability the scores are copied on a special paper of all rag content. Works are chosen on the following lines: (1) music that has been performed and proved successful; (2) music that has won prizes (NBC, Hollywood Bowl, etc.), or been comissioned (League of Composers, CBS, etc.); (3) the best scores of winners of the Prix de Rome, Guggenheim grants, etc. and (4) unperformed music of worth (based on impartial criticism), or music by composers with proved ability. The composer or his agent is approached, the aims of the project explained and permission requested to add his works to the collection. No particular school is favored; the esthetic ideas or theories of the composers do not influence decisions. The range of work is inclusive, it reaches, from the academic to the most violently experimental. Men like Copland, Converse, Sessions, Wagenaar, Berezowsky, Piston, are well represented. The orchestral works of Charles Ives are practically complete. Symphonic jazz has its innings with Ferde Grofé, Otto Cesana and Morton Gould. The "tone-clusterites" are all there—Johanna Beyer, Henry Cowell, John C. Becker, to mention only a few. Also, the "Hebrew" works of Joseph Achron, the "Indian" works of Charles Skilton, the compositions of such women as Radie Britain, Frances McCollin, the younger men, Charles Naginski, Frederick Woltmann, David Diamond. Goddard Lieberson. So far there are over two hundred and fifty composers.

Besides the works for full orchestra, copies are made of chamber music or string orchestra as well as of concerti for any conceivable instrument. In this last group is Berezowsky's recent *Toccata, Variations and Finale* for string quartet and orchestra.

Because the copying of the music is done under a government grant and also because it becomes part of a collection owned by a tax-supported public library, certain restrictions have been placed on the borrowing of material for performances. There may be no competition with business firms. If the desired music is available from commercial sources the library's material is not. Any recognized orchestra can (upon written request) borrow works, if the composer or his agent gives permission. No rental or other charge for the use of material is ever made by the library. Naturally the payment of a performance fee remains a matter between the composer and the organization performing his work.

Criticism has been directed at the library because it forbids the marking of the borrowed material (other than correction of errata that have developed in the copying, revisions or very slight helpful indications, all by the composer). This decision was necessary for obvious reasons. The disfiguring of scores by conductors' notations (as a rule brutally and liberally applied with heavy crayon), individual fingerings and bowings in parts, etc., would, after several performances, render the permanent use of the material highly improbable. Many original scores performed prior to 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 intercollegiate 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.