

tion of a new Italian style, a fallacious and misleading task, beyond his powers and those of the others, then at least at the statement of a style decidedly his own. And I think that such an aim should completely appease his every ambition.

By Guido Gatti

AFTER THE FESTIVALS

TWICE this year have our brave internationals come together, at Prague and at Salzburg. Twice have the captains and the kings departed. Prague was a new venture, which proved so successful that it is to be repeated next year. Salzburg was more satisfactory than ever before, not so much because of the inclusion of epoch-making masterpieces, as because of the more vigorous exclusion of works having no claim or title to be performed there.

It is in fact to be expected that, as the International Society advances in years, the outstanding works performed annually will tend to become fewer. At the outset it had arrears to catch up. Presently the meaning of the word "contemporary", which was in August limited to five years, will need to be further restricted until the festival becomes what it should be: a record of the best work of the preceding twelve months.

Of many "impressions that remain", the strongest in my mind is of a broadening of the cleavage between the music of Central Europe and that of the rest of the world.

Writing of "North and South" I have attributed to geography the tendency of the musician of the climatically more favored regions, when he has an idea, to carol it lustily to heaven, whereas the denizen of a bleaker clime takes it home and worries it. In modern German music and even more in modern German criticism I find the latter tendency gathering strength. There is much preoccupation with the esoteric philosophy of music, until in extreme cases the fact that a composition requires preliminary elucidation and exegesis is accepted as in itself evidence of its artistic worth, whilst music that conveys its message clearly is regarded as inferior, because it is too easily understood. The nemesis of this is a flood of paper-music, that is to say music that should be seen and not

heard, music that interests one because of its problems and the manner of their solution, but is sometimes arid and almost repellent in performance. Even the best of modern German composers lapse at times into this aridity encouraged therein by the glamour of profundity with which criticism surrounds it.

No doubt the retort will be that much recent music from the non-German countries has been too hedonistic to satisfy an austere judgment. But austerity has its dangers as well as hedonism. If the element of enjoyment—in the best sense—is to be eliminated from art, one must be very very sure of what is being put in its place, and for the present I confess that, with all the respect due to intellectual prowess, I remain sceptical.

The absence of American music (unless one regard Bloch's *Twenty-Second Psalm* as such) was sincerely and generally regretted. The question whether any work of the same high standard was available does not arise, and was in fact rarely asked. The more thoughtful of us in Europe are agog with curiosity, not for great or clever works to compare with European models, but for works that shall be characteristic, and we know our musical history too well to demand that a new art shall spring Minerva-like, full-grown and equipped, from the head of the Statue of Liberty. I do not say that such a thing is not possible. I merely say that in the light of our European experience we do not expect it, and that meanwhile a work which challenges comparison with even the best that is produced year by year in Europe will not arouse so much interest as another which, even in halting and imperfect accents give us the feeling that we are listening to a new voice in music.

By Edwin Evans

SALZBURG

IN a day when we prate of cosmic consciousness and devise forms of governmental internationalism, it is strange that music, the one universal tongue, tends to dwell within the national four walls that engender it. Paris, for example, is teeming with modern operas, up-to-date concert programs and ballets, but they are to a