

IT IS TEN years since the first issue of this magazine appeared. In immediate retrospect the period is now clearly defined as the decade of the composer, characterized by his emergence as a force in organizing musical life. The isolation of music during and after the war was broken down largely through the influence of those powerful international societies of composers, who, from 1921 on, carried the product of their work across the forbidding barriers of national prejudice. France, Germany, Italy, England, Hungary were shaken out of their post-war provincialism by the activity of their artists. The composers of Russia, forced by the revolution into public life, assumed control of musical production and conscripted it to the service of the new state. In America the period is even more sharply set off from the past. Today the composers who appear on the scene with such assurance and in such numbers are almost a new species; they live in a musical environment which they themselves have helped to transform, they face a public whose hostility they have converted in great measure to a receptive anticipation of their future; never more than now have conditions so favored the development of indigenous music in America.

Indeed it is no accident that the purpose and existence of this magazine are so integrated with the period. MODERN MUSIC came into being to focus attention on the life-giving element in musical growth, admittedly somewhat neglected in America—the contribution of the creative artist. This has been and is today its chief emphasis. To celebrate its moment of anniversary, therefore, MODERN MUSIC calls, appropriately enough, on the composers themselves to sum up the decade that in such a real sense belongs to them.

*M. L.*