

the various works. It is monograph rather than biography technic. There is a generous sampling of critical reaction to Martinu's music, a good index and catalogue of his output, all showing careful research and a scholarly mind. But

Safranek is too occupied with the extra-musical meaning of his subject, and the qualities brought to more routine tasks hardly suffice for a convincing essay on musical matters.

Donald Fuller

ENCYCLOPEDIA, STILL-BORN

MUSIC FOR THE MILLIONS (Arco Publishing Co.) is a sort of encyclopedia compiled by the prolific David Ewen. The only reason for mentioning it in *MODERN MUSIC* is the fact that most outstanding contemporary composers here and abroad are included. It is a big, heavy book, 673 thick, luxurious pages printed in large, readable type on which "virtually all the great men in music up to our own day" are arranged in alphabetical order. Each gets a short biographical note, a paragraph deciding his "place in music," determined either by Mr. Ewen or by someone whom Mr. Ewen quotes, and a discussion of each of his "outstanding" works, grouped together according to the form in which they are written.

Presumably the book is to serve as a handy reference work for that popular but doubtful character, the bewildered concert-goer and radio listener. It is to save him a tiring trip to the li-

brary and persuade him to the unfortunate illusion that knowledge is really easy to come by. Actually it is no reference work at all, in spite of its encyclopediac costuming, but merely a compendium of program notes about those works of music which most frequently figure on current popular programs. Under the guise of giving information, it attempts to dictate ("Today, Schönberg's music neither shocks nor magnetizes nor pleases."), and by confining the discussion to "masterpieces," it attempts to perpetuate a concert repertory that is certainly a matter of continually changing fashion.

Mr. Ewen revels in the inaccurate cliché. Haydn is the "father of orchestral music;" Purcell is the "father of English music;" Satie, "the father of humor in music." It is to be hoped that he himself is not fathering a new and insidious type of encyclopedia.

Frani Muser