

ber have created works of eternal beauty and significance. The music education program in the U.S. public schools and in our colleges and universities, has no parallel anywhere in the world.

Yet it is with a sense of shame that we must admit that the economy of music in the United States is in a parlous state. In spite of the tremendous orchestral growth in this country in the past 60 years, only five of the major orchestras have seasons long enough to supply more than a marginal income for the orchestral musician. There is only one permanent opera company with anything like a full season, and most of our singers are forced to go abroad for performance opportunities in opera.

There are few concert engagements for those counterparts of Van Cliburn who have not made a hit in an Iron Curtain country. While many of our American conductors are occupying minor posts, our professional orchestras, with a few exceptions like Washington's splendid National Symphony, are largely under the batons of foreign-born conductors.

Our composers do not generally receive remuneration sufficient for a livelihood, but must engage in their creative work in the hours after the day's bread and meat have been won through other jobs.

The music disseminated by our mass communications media is often a travesty on the art. Mr. Newton N. Minow, the new Chairman of the Federal Communications Commission, has recently described much of television as "a vast wasteland" and has called for an upgrading of many of the tawdry programs which daily enter the American home under the guise of entertainment.

These are problems of more than local concern. They need to be attacked on a national scale if the full musical resources of this country are to be developed. We need desperately the kind of central guidance and large-scale planning which can come from the establishment of a Federal council.

The United States is the only major country which has not given governmental support and encouragement to the performing and visual arts. The influence of the Arts Councils of Great Britain and Canada on the artistic life of those countries is a magnificent example of what can be accomplished through national support of the arts.

We are heartened by certain recent events: the fact that the President's Commission on National Goals has cited the importance of supporting the arts and has urged the Congress to concern itself with the problem of broadening the basis of our cultural activities, by the important stress laid on the arts in the last presidential inaugural and its attendant ceremonies, and by the statement of President Kennedy as reported in the New York Times:

When so many other nations officially recognize and support the performing arts as part of their national cultural heritage, it seems to me unfortunate that the United States has been so slow in coming to a similar recognition.

The two excellent bills under consideration by this committee do not abrogate the right of the State, the local community, or the individual to support, to subsidize, or to sponsor the arts. They proceed in the American way. They are designed to provide leadership for the solution of national problems and to propose ways and means whereby private and local governmental initiative may be brought into play for the encouragement and development of new programs and the support of existing programs in the arts.