

"The Government cannot order that culture exist, but the Government can and should provide the climate of freedom, deeper and wider education, and intellectual curiosity in which culture flourishes * * *."³

To the readers of Musical America, Senator Kennedy also points out:

"* * * We live in an era of impressive artistic achievement.

"American education has opened its curricula to the creative arts all across the country. No campus is now complete without a gallery, a drama and dance group, a resident poet and composer.

"And the American Government is even more dependent upon art. For art works direct; it speaks a language without words, and is thus a chief means for proclaiming America's message to the world over the heads of dictators, and beyond the reaches of officialdom."⁴

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In line with this relationship between the arts and public affairs, two of the other major organizations in your field requested that cultural planks be included in the national party platforms—the National Federation of Music Clubs and the American Federation of Musicians. I assure you that it is only through the continued support of your own and other professional organizations that we in the Congress can hope for success in the promotion of the arts on a nationwide basis.

I heartily agree with the recent suggestion of Miss Marie Hurley, national legislation chairman of the National Federation of Music Clubs, that various committees for the arts in both political parties should be retained after the campaign. Moreover, as Miss Hurley points out, these committees "should be assigned appropriately and permanently as organizational components of the Democratic and Republican National Committees to work on a continuing bipartisan basis specifically, for the enactment of sound legislative proposals advanced by the presidential candidates, and overall, for cultural progress throughout the Nation."

I have mentioned in a general way the growth of the arts in recent years—as indicated both by the increased activity and by greater awareness of what still remains to be done to promote the arts nationally. Surely you have noted the surge of interest in your own field. Some of this enthusiasm certainly cannot be subjected to a mere economic measuring stick. Yet it is still true that the ways in which we as a people spend our money reflect, to some degree, our national sense of values. The American Music Conference and the National Association of Music Merchants recently reported that last year Americans spent a record of \$550 million for musical instruments. This amount represents more than double the 1949 sales of \$220 million and represents an increase of 78 percent greater than the growth rate in personal consumption spending during the same period.⁵

Moreover, a recent report to the trustees of the National Cultural Center included the following encouraging facts relating to the situation in music in the United States today. We are told, for example, that—

We now have 1,142 symphony orchestras (more than half of those in the world), as compared with fewer than 100 in 1920 and 10 in 1900;

Americans spend more at concert box offices than at baseball ticket gates and as much for recordings of concert music and high-fidelity equipment as on all spectator sports;

Since 1948 about 1,000 compositions of some 300 American composers of "serious music" have appeared on longplaying records;

There are over 75 national musical organizations in the United States with more than 900,000 members devoted to the cause of concert music and over 185 organizations dedicated to music;

Over 35 million Americans are actively interested in some form of concert music. During the 1958-59 season, the American Concert League reported more sold-out houses and the highest concert music ticket sales in history.⁶

Similar increases are also noted in the hours of concert music carried over the radio each week and in the number of municipal auditoriums and special con-

³ Ibid., pp. 43-44.

⁴ Musical America, October 1960, p. 11.

⁵ Wall Street Journal, Aug. 24, 1960.

⁶ The National Cultural Center; pt. 1, sec. I, "The Case," New York, G. A. Brokeley & Co., Inc., 1960, pp. 5-6.