

'Open Sesame' which will break down the barriers which at present separate so unhappily the creative musician from his public. When that happens, it will perhaps be possible to forget and disprove the recent pronouncement of a great contemporary composer, Arthur Honegger: 'La musique se meurt.'

I would not like to end on such a pessimistic note. Indeed, the object of this paper has been to show that, in spite of certain aberrations, there is plenty of healthy creative activity in France today and, as we have seen, a questing spirit of exploration and serious endeavour which I venture to think augurs well for the future. So much vitality, so much enthusiasm, so much intelligence can surely not be wasted. French music, like France herself, has been through testing periods before now; but like the phoenix, its powers of recuperation are legendary, and if ever there have been ashes, I think the flame is there already and will continue to burn for many generations to come.

This paper has been considerably curtailed by Mr. Myers from the original as read.

DISCUSSION

The Chairman, in thanking the Lecturer for drawing a convincing picture of a very wide field, referred to the possible relationship between the 'mystical' group of French composers and the forces that produced the existentialist movement.

The Lecturer, in reply, doubted that such a relationship was valid because of the pessimistic nature of existentialism.

Corrigendum to Proceedings for Session 80.

P. 97, line 24: for 'autographs', read 'conducting copies'.