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The Economic Situation of the Performer

by S. Stephenson Smith

Those who live by exploiting music are better off and there are more of them than there were twenty-five years ago; those who live by performing music are worse off and there are fewer of them working full time. Just how much worse off, and how many fewer full-time jobs there are to go around, are questions that can best be answered by looking at figures on musicians' earnings in various fields. Only in this way can we find out how many musicians nowadays achieve even a subsistence standard of living by working at their craft.

Craft, because although music is at once an art, a profession, and a business, the student of music economics includes concert artists with the craftsmen. In this context, the term musician means an instrumentalist who works for hire. To understand why these performers, concert virtuosi and small town drummers alike, are much worse off than they were in 1929, we need to look at specific figures as to the kind and number of jobs available then and now. For once, in measuring the shrinkage, we find history repeating itself. We may speculate as to the closeness of the causal relation between the prosperity of those who live off music—disc jockeys, booking agents, radio and TV executives, juke-box owners, the proprietors of the quarter-billion-dollar-a-year recording industry—and the condition of near penury that afflicts performing musicians and composers alike. Certainly to the serious performing musicians who have spent, on an average, ten to twelve years perfecting the command of their craft, the connection is pretty clear. It is not perhaps so clear to the lay observer, but a look at the figures should convince him.

I

Only the term *automation* is new to musicians. In 1929, 22,000 of them were "automated" out of their jobs overnight by the invention of sound track on film. For the most part the musicians who were let out were pianists and organists, although a few hundred orchestra men were among those dismissed. They had performed in the pits of the large moving picture houses which also featured vaudeville acts and short musical interludes.

The American Federation of Musicians depleted its defense funds by spending over a million dollars in advertising in an atttempt to reverse this sudden trend toward "automation." The money was spent in vain. The managers of moving picture theaters could not afford to be philanthropists. Today, in the upwards of 17,000 moving picture theaters and drive-ins there are only a handful of musicians at work.

In place of the 22,000 employed in silent movie houses in 1929, the seven major studios in 1954 employed only 303 full-time musicians in Hollywood to put sound track on film. In addition, 3,902 had part-time work at an average return of $300 apiece per year. The total wage bill for the men who put the sound track on film was only a little over $4,000,000 in 1954, far less than one percent of the gross cost of film-making.

Shortly before the moving picture theatre musicians lost their jobs, Herbert Hoover (then Secretary of Commerce) initiated massive studies in "Recent Social Trends" under the general editorship of William Fielding Ogburn, Professor of Sociology at the University of Chicago. It would have been scant comfort to the musicians, had they read Professor Ogburn's many-volumed findings, to learn that they were victims of "technological displacement." This fancy name for being forced out of a job by a mechanized device that can do the work at a fraction of the cost of live talent has since become familiar to musicians; but they naturally do not enjoy losing their jobs, by whatever name you call the technological and social-economic trends which produce this result.

II

Round Two in the battle between men and robot music saw the musicians take the count from radio. When radio first got underway in the early Twenties, musicians found a good deal of employment in local stations. With the rise of the networks in the early

Thirties, however, the stronger stations became part of national hook-ups. In 1936, the networks dominated the contract negotiations with ASCAP over the payment for performing rights; they put off on their member stations the entire cost of the privilege of publicly performing any or all of the numbers in ASCAP's tremendous repertory. (ASCAP then also served as a collection bureau in this country for fifteen foreign performing rights societies.)

The networks, which had gross revenues of approximately $100,000,000 a year, paid nothing for the use of music; their constituent member stations carried the whole burden. For these individual stations ASCAP music costs amounted to five percent of time sales on their local and network programs containing music. The stations felt that they had to cut their other music costs. They soon eased out the live musicians on their staffs, except for a few stand-by pianists.

Today, nearly two decades later, there are no live musicians on any of the 2,500 purely local stations. Network employment, mostly in New York and Hollywood, according to the American Federation of Musicians' figures in 1954, totaled roughly $13,000,000 in money return, which was shared by 1,267 musicians on full-time for the networks, and 87 on part-time. These figures show that practically all radio music is furnished by fewer than 1,354 musicians, concentrated, as are those in moving picture employment, chiefly in New York and Hollywood, with a very few in Chicago.

There is a long desert stretch with no oasis of radio employment for the other musicians' locals between the two radio capitals. Yet many of these stations, whose owners started thirty years ago with $300 worth of bailing wire equipment in a loft, are now multi-million dollar operations. In the days when James Fly was chairman of the Federal Communications Commission and Darrel Smythe was chief economist, there were some cautious efforts made by the then liberal FCC to intimate to the more substantial station operators that when their licenses came up for renewal they would conform more closely to the famous "public interest, convenience and necessity" clause in the Communications Act if they could prove that they hired a few live musicians and actors. It was then the feeling of the more enlightened commissioners, such as Clifford Durr, that since the radio stations held immensely valuable public franchises for the available wave-lengths, for which they paid nothing, it would be a graceful act for them to hire a little local live

talent and act as patrons of local music and civic theaters. Some stations even made a few gestures in this direction when their wave-lengths were up for renewal, as they are every three years. But there was certainly no national trend in this direction.

Many of the larger independent stations, indeed, in such centers as New Orleans and even in New York, have had a zero score so far as public service programs are concerned. Since they first received the valuable gifts of 50,000-watt clear-channel wave-lengths (still nominally owned by the people of the United States) they have never been known to put on a program that by any stretch of the imagination even remotely served the public interest, convenience, and necessity. They have sold all the time they could for cash on the line. For fill-ins, the so-called sustaining programs, they have hired disc jockeys, or else have played transcriptions. Most of them played, and play, chiefly jazz and hillbilly music.

The disc jockey deserves a special footnote, in considering the economic plight of the musician. There are a few disc jockeys who, commanding as they do enormous audiences, gross $300,000 a year for themselves. The rank and file of disc jockeys earn far more than skilled musicians in New York, Hollywood or Chicago can possibly earn in regular radio employment at the full network rate. President Petrillo made an effort to get the disc jockeys to join the American Federation of Musicians, hoping that the Federation might have some control over the use of mechanized music; but the stations, networks, and disc jockeys defeated him in this round.

The AFM was more successful in striking directly at the tools of the disc jockey's trade: records and transcriptions. During 1941 and early 1942 the members of the Federation, including the big name recording stars, abstained from making records. This abstention could not properly be called a strike, although the move was voted by the AFM Convention and put into effect by President Petrillo and the AFM Executive Board. The record companies finally agreed to sign a contract to pay into the Federation treasury a certain amount per record, varying with the price—a payment designated in the contract as a compensating measure to offset the displacement of musicians by mechanized music. These offset payments gradually increased as the recording and transcription business moved toward its present quarter-billion-dollar volume of sales. The Federation received roughly $3,000,000 in 1954 from the Music Performance Trust Fund of the Recording Industry.

These funds are expended to pay musicians at prevailing local scales for giving free public performances of music of all types. The avowed purpose of this expenditure of the funds is the advancement of American musical culture and the promotion of public appreciation of live music. The Federation has taken the position, under the leadership of its president, that these offset payment funds should be used for the benefit of musicians in the small towns as well as in the larger cities—rather than to increase payments to the musicians who make the records. Hence the money which accrues to the Music Performance Trust Fund of the Recording Industry—as it is called since the Taft-Hartley Act outlawed welfare funds exclusively under union control—is shared on a pro-rata basis by the more than 700 locals in the Federation according to their membership (except that the very large locals in New York, Los Angeles, and Chicago receive a rather lower percentage, since they would otherwise absorb the lion's share of the fund).

These payments to the Fund, which average about a penny a record sold, constitute the first significant move in the effort of workers in the Western World to receive at least partial recompense for technological displacement. At the International Labor Office 1951 conference in Geneva on the rights of performing artists, this plan was hailed as the first major success in combatting not only the encroachment of, but also the maldistribution of the returns from mechanized music.

Yet this signal success cannot disguise the fact that fewer than 1,400 men have regular staff employment in radio and only 440 in television, most of the latter numbered also among the radio staffs. Their total earnings in 1954 were less than $15,000,000 in radio and less than $7,000,000 in television. As against these figures, the gross revenues of these two branches of the communications industry are now crowding the billion mark. Since music takes up roughly two-thirds of the time on radio stations and perhaps a third on television, it is clear that the owners and operators of these stations are living in good measure on music, the overwhelmingly larger part of which is mechanically originated. The refrain "this program is transcribed" bears out Petrillo's aphorism: "Musicians are the only men invited to play at their own funerals."

III

With the advent of television and its rapid development into an immensely profitable entertainment medium, the story of radio employment of musicians has been repeated in the last six years with scant variations. The AFM gave the TV station owners and networks a free ride while TV was an "infant industry." It very soon kicked the end out of its cradle, like Rabelais' Gargantua, and Petrillo and his Board in their first serious bargaining session with the TV network executives faced a condition with which they had been all to familiar in radio: a willingness to pay high wage scales to fewer and fewer men. To be sure, the TV network executives whom they faced were like the stage army of the kings of Scotland in *Macbeth*: the same old men.

The bargaining was concerned entirely with musical programs orginating with the New York, Hollywood and Chicago stations of the major networks, plus a few straggling programs using small instrumental combinations that were fed in from a few other large cities. In 1953 the three major television networks (Dumont had never signed) announced almost simultaneously that they were dispensing with symphony orchestras as such, and would henceforth use the staff men under contract as general utility players. Often they threw them in with a package deal to commercial sponsors, thus cutting down the amount of single engagement work available for musicians in the densely overcrowded musicians' locals of New York and Hollywood.

Nowadays the only serious music heard over the major radio network stations is played by the graveyard shift of erudite, highly literate musicological announcers who officiate from midnight until six or seven o'clock in the morning. Television is pretty close to being the Sahara Desert of music in both daytime and evening periods.

IV

In the meager remnants of our once-flourishing live theater, musicians can find only a small amount of rather sketchy employment. During 1954, approximately a thousand pit musicians worked in vaudeville houses, earning among them a little more than $1.4 million, or an average of about $1,400 apiece for the year. In burlesque houses, now confined chiefly to the Atlantic coastal strip, there were only 145 straggling musicians, who earned a half million in all. Only eight organists survived.

There are still several thousand theaters in the United States with a seating capacity of 500 or more. Only 260 employ any live musicians, and only 21 of the 260 employ musicians on a 52-week basis. Outside of the university and civic theaters, which afford very little commercial employment, the playhouses producing straight drama or musicals gave employment to 1,583 men, who averaged around $2,000 apiece a year—again less than half the Bureau of Labor Statistics figure for minimum subsistence.

Musicians, if anything, fared even worse than actors in the general debacle that overtook the live theater. Here the effect of sound film, the radio and TV was painfully apparent; but there was worse to come.

V

Before the turn of the century, every self-respecting town of over 50,000 had an opera-house of sorts; even the mining camps could boast of ornate palaces devoted to the lyric theater. Now, except in a very few major cities, opera-houses are practically non-existent, and there are few resident companies. In contrast to the flourishing opera-houses in practically all sizeable European cities, our country has a pitiable dearth. Yet record sales show that Americans have a considerable appreciation for opera. Occasional TV productions command large audiences, and concert versions are well attended. The Metropolitan Opera Company road tours are sell-outs. Yet, actual employment in the operatic field is so slight that the AFM researchers combine employment data for opera and ballet.

With the great flare-up of interest in ballet during the last six years (there were seven companies on the road last year, including the Sadler's Wells and Ballet de Paris imports), one might think that considerable employment for musicians would result. But this has not been the case, for reasons that will soon be apparent.

In opera and ballet alike it is only in the live theater in New York (which now numbers a mere twenty-four houses, in contrast to the eighty-four that flourished in 1920) that there is any sustained employment for a few hundred men. Altogether, musicians in those fields earned, in 1954, $905,000, shared among 967 men—less than $1,000 apiece, on the average. Nor are their working conditions always ideal. The pit conductors who travel with road companies usually take out with them from New York City five or six key first-desk men, recruiting the rest in the cities visited.

Only the Metropolitan Opera Company orchestra carries its full quota of men on tour.

The pit conductors are unanimous in their testimony as to the deadly effect of mechanized music on the supply of skilled performers. Only in a few cities between New York and Hollywood can they easily find their complement for the entire orchestra. In many road stops they have great difficulty in recruiting woodwind players; often they have to send to a distant city for an oboist, a bassoon player, or a French horn man. These pit conductors also keep files of the good string players available in the cities they visit. They find very few of them who are not regularly engaged as players in a major symphony. If a man is on call for symphony rehearsals and performances, he finds it difficult to take a pit job, even for a week or two. It will not do, however, to infer from this statement that symphony players in the smaller cities are rolling in money and have no need to eke out a livelihood from secondary occupations.

VI

Anybody innocent of the facts of musical economics might think that a musical craftsman sufficiently adept to be able to play in a symphony would be assured of a livelihood. He is not assured of even *half* a livelihood when he plays in a major symphony which engages its men for a season of a fixed number of weeks. If he performs in one of the secondary symphonies, which engages him for only single concerts at a time, the chances are that he will earn only pin money.

A breakdown of the actual figures on earnings proves very revealing. The 3,200 men employed in the twenty-four major symphonies average $89.02 a week, but the average regular season is only twenty-two weeks. Once more we find highly skilled musicians earning annually less than half the minimum subsistence income estimated as essential for a family of four by the Bureau of Labor Statistics. Even these figures are deceptive, for in four of the major symphonies the men receive, on the average, about $5,000 a year apiece, with employment running anywhere from thirty weeks to forty-eight—this last in the case of the Boston Symphony Orchestra. These figures for the men in our four leading orchestras indicate that the position of musicians in the remaining orchestras is really worse than the over-all average would indicate. As for the men who play in the 122 secondary symphonies, they enjoy only a few

engagements per season. If they had to live on what they receive from playing in organizations which Oswald Spengler labeled the "highest type of group cooperation in Western interpretative art," these men would starve, and not even genteely.

Very often when a woodwind player—as we have noted, good ones are scarce—is invited to take a first desk in a city outside New York or Hollywood, he is at the same time offered a job in local business or industry. This secondary occupation supposedly enables him to eke out a living. He may also decide to take private pupils. At a guess, about half the more skilled players teach in their spare time—of which they have plenty during more than half the year. As a result of this situation, recruitment for the woodwind and string sections of the orchestra is relatively difficult except in the New York and Los Angeles areas and in those cities with long musical traditions, such as Cincinnati, Cleveland, St. Louis, Salt Lake City and Chicago. The brass and percussion choirs offer fewer problems, since musicians in these departments very often double as jazz players.

VII

In contrast to symphony, opera and ballet musicians, most of the men who play in night clubs and in traveling dance bands earn a full-time living, although their employment is also sporadic. There are approximately eight hundred traveling dance bands, varying from small combinations of three and four up to name bands of thirty. These men are the very life blood of the AFM. The Federation could not exist on membership dues alone. It owes its position as a solvent, honest and strong organization to the fact that the musicians who play popular music are a nomadic tribe. In accordance with the by-laws of the Federation, traveling dance bands charge a night club or dance-hall proprietor a minimum of ten percent over the local scale. This ten percent is, in effect, a tax which is turned over to the treasurer of the local union and sent in by him to the Federation Treasury. In 1951, for example, these traveling dance bands paid a tax of roughly $2,000,000 and in 1952, $2,800,000.

The Federation refunds thirty percent of this tax money to the local within whose jurisdiction the dance band played, and another thirty percent to the leader and his men, retaining forty percent for its own use. It is this money which enables the Federation to operate on a nation-wide basis. For example, the total tax paid in for the fiscal year ending 31 March 1955, was roughly

$2,700,000, and of this amount the Federation was entitled to retain $1,074,000 for its own operations.

Working back from these figures we note that the traveling dance bands earned roughly $27,000,000 during the period 1 April 1954, to 31 March 1955. Actually, since many of the name bands received more than the ten percent surcharge on which the tax is based, the gross earnings of these men probably exceeded $30,000,000. This figure, more than twice the earnings in radio and six times the gross earnings for symphony, opera, ballet and lyric theater engagements, reflects the far greater vogue of dance-band, country and Western music, as compared with the appetite for serious music in this country.

The figures on earnings for the traveling bands do not include local employment in night clubs, enjoyed by resident members of locals in the Federation. Thus, the grand total of earnings in the popular music field, if these local figures were included, would far outmatch the wages earned in classical music fields. Figures for local employment are not available in the AFM national reports, and collecting such statistics would be a herculean task.

VIII

Since employment in making recordings and transcriptions covers both serious and popular music, it seems natural to take an overall view of employment and wage returns in the recording business. In 1954, the leaders and men who made the masters from which records and transcriptions were manufactured, earned roughly $5,000,000 among them. It is difficult to say just how many shared this money. The number of man-appearances was 76,000 for about 25,000 hours of employment in all. In these sessions the musicians cut roughly 30,000 masters. There were very many duplications of personnel in these appearances; indeed, it is usually thought that not more than a thousand men are involved in the making of records and transcriptions—an activity which is precision work closely comparable to that required to put sound track on film.

IX

It should be added that the employment figures in all these fields include the specialized work of arrangers and orchestrators. The American Society of Musical Arrangers (ASMA) is a unit all of

whose members belong to the Federation. For the most part, they are employed for piece-work, done at standard rates. It would be difficult, if not impossible, to assemble statistics on ASMA members' earnings in any other way except through a collection of data by ASMA. Since ASMA overlaps the Federation in membership, the arrangers naturally leave it to the parent body to assemble figures. The Federation regards the work of arrangers and copyists as part of the performance process, and it makes no separate breakdown for this group. American orchestrators do not, like their opposite numbers in Europe, receive any royalty return on the reuse of their scores, either through the Federation, ASCAP or BMI.

X

In summary, the following tabular presentation of full-time jobs available, as shown by the latest available statistics, may be of interest:

Field of Employment	*Number of Full-Time Jobs*	*Average Annual Wage*
Moving Pictures	303	$8,677.80 for 267
		5,400.00 for 36
Radio	1,354	7,200.00 for 1,267
Television	440	4,000.00 for 70
Vaudeville	957	1,800.00 apiece
Musicals and Legitimate Theater	1,584	2,000.00 apiece
Symphony	2,671	1,980.00 [1]
Opera and Ballet	967	1,000.00 apiece [2]
Traveling Dance Bands	5,000 Estimated	6,000.00 apiece

[1] Note: The average figure is not truly representative; some four hundred players average $5,000.00 apiece; the rest make well under $2,000.00 a year during the average regular season of 22.1 weeks, plus, in some cases, an additional $700.00 for eight weeks in the summer. In effect, however, symphony employment, even if it runs only half a year, ranks as a full-time job, according to the AFM's calculations; some locals would consider it a regular job for the season, which makes those so employed ineligible for casual engagements.

[2] Note: The average figure for earnings is not truly representative. Some three hundred men receive much more than the average, and many among the remaining six hundred play only a few engagements a year with traveling ballet companies.

In addition to these areas, for which the AFM keeps statistics, there is local night-club employment which furnishes full-time jobs for a good many musicians—just how many, it is difficult to say. Musicians' locals in cities of 100,000 or over usually have also a good deal of summer employment in concert bands, in small combinations at nearby resorts, and in night clubs. The concert bands benefit more from city, park-board and county subsidies than do the other forms of instrumental employment. It is probable that somewhere between ten and fifteen thousand members of the AFM have at least twenty-six to twenty-eight weeks a year of employment from these sources. In the smaller locals, however, a union is lucky to have a man or two with full-time work among the membership of fifty or more.

Overcrowding of the market is particularly evident in the New York and Los Angeles areas. In the metropolitan area of New York City, there are approximately 12,000 full and part-time jobs available during the fall-winter-spring season and approximately 36,000 members of AFM's Local 802 competing for them. The scene at the local headquarters, when the contractors are hiring, much resembles the longshoremen's "shape-up" on the docks. To be sure, this auction-mart situation holds only for casual and short-term engagements. But it is symptomatic of the stiff competition for the all too few available jobs.

XI

For anyone preparing for a professional career, the moral of this survey is quite apparent. In view of the scarcity of full-time jobs, the instrumental performer must envisage the prospect that he may have to make half his living in some way other than by the exercise of his craft.

If he wants to work at music full-time, he will be well advised to prepare himself for private teaching, for work in public-school music, or for work as an organist and choir director in a church. These are the chief ancillary occupations open to instrumental musicians who wish to play part-time in symphony, chamber groups, theater, opera or ballet, and who would at the same time prefer full-time careers in music.

The instrumental performer today requires a broader training than did his counterpart a generation ago. He must operate in a changed and changing society which will demand that he have

the cultural background of a liberal education, as well as a vastly greater musical literacy. For musicians so equipped, there are good prospects not only of earning a livelihood, but of finding useful and respected places in the community. One should also not overlook the part that education must play in developing the inner resources of the musician, and the consequent greater satisfaction that he may find in both his professional and social roles.

With the recent changes in curricula in our leading music schools, there is no need for the student to limit himself by working on the more pallid forms of church and school music. Rather, he should read with fully awakened interest and attention the canon of sacred music from Monteverdi and Palestrina down through Bach and Mozart to Messiaen and Vaughan Williams. The student who intends to seek work in a university music department will do well to read the literature of music with the same catholicity of taste expected of a graduate in the humanities pursuing comparative literature. Musicians who are to teach need to know period styles, including the contemporary, and have real facility in program-building, in contrast to the traditional studio-recital gymnastics wherein the student got up a few show-pieces and some musical pyrotechnics.

This is in no way meant to cast aspersions on the careful preparation of special vocal and choral programs, drawing on the usual sources. But the main musical fare on which an intending teacher should feed his spirit and develop his skill is the great canon of Western instrumental and choral music, particularly in its highest forms of chamber music and the symphony from Haydn to Stravinsky. In public-school music, and to a still greater degree in the university field, there is also a rich literature for the concert band in the works of Berlioz and his successors, as well as a growing contemporary repertoire. Knowledge of all these repertoires would be of service to the musician in his professional career as well as in school or church work.

XII

It is surprising, in view of the facts about the dearth of full-time jobs in professional music, that no authentic figures are available to show how the seventy-five percent of musicians unable to find a subsistence by exercising their craft eke out a living—including enough money to keep up their union dues. When the Division

of Statistical Standards and the Bureau of the Census were urged to add a question on secondary occupations to the census blank, they replied, orally, that sufficient demand did not exist to justify such an additional question on the census; they offered, however, to investigate this problem of secondary occupations in one of the smaller interim census inquiries made in the intervals of the decennial census. When this is done, it will be possible to say with some authority what secondary occupations musicians follow. A random sampling, by no means countrywide, indicates that the most important secondary occupations for musicians lie in the fields of accounting, book-keeping, and insurance; perhaps a natural affinity between music and mathematics is here evident. Except for some slight concentrations in these fields, secondary occupations of musicians are infinitely varied. Some drive taxis; some manage buildings; others do miscellaneous clerical work; one former player in an opera orchestra is a machine tool-maker.

What is needed to supplement the study of professional careers in instrumental music is some account of the economics of music *teaching*, both public and private. Another line of inquiry that needs further development is the study of existing public subsidies for music, which run to something like $1,500,000 a year from municipal, county, state and park-board sources. (As we have noted, the lion's share of these subsidies goes to concert bands.) It is a heartening fact that the AFM is able to obtain an amount nearly double these subsidies—namely, $3,000,000 a year—as offset payments for technological displacement of musicians by mechanized music. These amounts are still grossly insufficient to provide an economic base which would give full-time incomes to the highly skilled professional musicians who want to practice their craft. Revival of the lyric theater as it was around the turn of the century, and a renaissance in dramatic production would help immeasurably. A new deal in television and radio which enforced upon the stations the public interest, convenience, and necessity clause in the Communications Act, would greatly further musical employment. But the most salient needed remedy, according to both the American Federation of Musicians and the National Music Council, is a recognition by all the people, acting through the Federal Government, that music in its higher and more serious forms will require here, as it has always in Europe, generous subsidies. How to provide this help and at the same time eliminate any possibility of political

interference with the creation or interpretation of music: this is the really crucial question that emerges from any candid and detailed study of musical economics in the United States.

Perhaps some way might be devised for an equitable tax on the media which make handsome profits out of music. Certainly these exploiters do not contribute anything whatever to the writing or performing of music, so taxing them would seem a more equitable approach than to subsidize music from general taxation. The fact, however, that half the records sold are in the classical field argues loudly in favor of giving our serious and permanent music some substantial underpinning from public funds, however raised, despite the fact that our American tradition is violently opposed to any Federal interference in the field of culture and the fine arts.

It is essential, however, for the health of our musical culture, and for the maintenance of a sufficient supply of skilled performers, that some pretty drastic and immediate action be taken. At the end of a quarter century of intensive mechanized music, "automation" is reducing the number of skilled musicians at the periphery; at the same time it forces too many to migrate to the metropolitan centers where alone live music survives in any significant degree.

The appreciation of music has moved forward by leaps and bounds in the last quarter century. But without the inducement of decently paid full-time jobs—and interesting jobs at that—the supply of skilled performers may soon be insufficient to produce even the number of concert artists that the public wants to hear. There will always be careers open to top-flight performers, but it should be remembered that it takes an entire generation of violinists to produce one Kreisler. Mechanized music has sharply reduced the number of students studying the strings, and still more the number studying the woodwinds. Popular music is sufficiently prosperous—and so are the exploiters of music—so that they can quite properly help carry the burden of providing the subsidies needed to keep American serious music alive. The target should be: enough jobs to go around for the skilled professional musicians of our time, with guaranteed monthly salaries payable the year round for those who play in symphony orchestras or with resident opera, ballet and theater companies.

Andor Foldes, well known concert pianist, came to the United States from Hungary in 1939. He has appeared wtth many major orchestras and given numerous recitals in forty-two states. He presented the first performances in New York of Bartók's Piano Sonata and Second Piano Concerto. In the Spring of 1956 he is playing all the solo piano works of Bartók in a series of six recitals for the British Broadcasting Corporation.

Bartók as Pianist

by Andor Foldes

In sharp contrast to the situation at the time of his death ten years ago, there seems today to be no need to define or evaluate the place of Béla Bartók in the musical history of our age. A decade after his passing, Bartók has unequivocally won his place among the very greatest of 20th century composers. Hardly a week goes by in any musical capital of the world that does not see one or more performances of one or another of his many masterpieces.

A great deal has been written about Bartók the composer, but comparatively little about Bartók the pianist. American readers and music lovers in particular may be less familiar than Europeans with this aspect of Bartók's genius. Bartók was an extraordinary man, and his piano playing reflected some of his more characteristic traits. I was fortunate enough to have heard Bartók as a pianist in formal concerts on many occasions, beginning with my childhood in my native Hungary. My real introduction to his playing took place under unusual circumstances, and made an indelible impression on me. Indeed, this first encounter turned out to be a landmark in my musical development.

One morning in the Spring of 1930—I was then sixteen—I received a call from a friend who had been one of Bartók's students: Would I come and turn pages for Bartók and himself? They were to play a four-hand recital at Radio Budapest. I accepted with great anticipation, for although I had once before seen Bartók on stage (some years earlier in a Sunday morning charity concert at Budapest's Royal Film Theatre) I had never met him personally.

His diminutive figure, his prophet-like face, his intense look, captivated me immediately as I stood face to face with him. But it was only when he sat down to the piano and started playing the Schubert *Fantasy in F minor* that I could grasp the uniqueness of the experience.

In order to explain the full impact his playing had on me, I should perhaps say that at that time—like everyone else in Hungary —I was under the spell of another fascinating pianist, with whom I had just begun to study: Ernst von Dohnanyi. Dohnanyi, who is best known in America for his post-romantic compositions, was a pianist of stature. But he was a real son of the 19th century, and his playing showed clearly that his ideals were the great masters of yesteryear. His heavily romanticized playing, abounding in rubatos and other devices, had a spontaneous, almost improvisational quality, which endeared him to his listeners. He played as the spirit moved him, with results that were sometimes exhilarating, but that were at other times not quite as satisfactory. How different Bartók's playing was! It had backbone and integrity, rhythmic determination, and an almost fanatical zeal that took my breath away. Such playing I had never heard before, and within a few minutes it dawned upon me that perhaps the whole philosophy of romantic piano playing, which I had so highly admired to that day, was shaky and in need of complete revaluation. Listening to Bartók, I realized suddenly that music-making was more than the art of cajoling lovely and pleasant sounds out of the piano for the benefit of enraptured listeners. I became aware that "beauty" as I had known it up to then, was but one aspect of truth. And the truth that Bartók was heralding through his playing was more important, more essential and more far-reaching than anything I had experienced up to that time. It now seemed to me that if I ever wanted to amount to anything as a pianist, I would have to go beyond just playing prettily, and start to make music a philosophy and a way of life. In my whole career there have been only two other events that meant as much to me as this short four-hand recital of Bartók's: when I first heard Backhaus play the complete set of Beethoven's thirty-two sonatas, and when I listened to a four-hour rehearsal by Toscanini, during which he did nothing but drill the Stockholm Konsertforeningen Orchestra on Brahms' First Symphony.

I can still hear the way Bartók played the theme of the lovely and simple Schubert work that evening at Radio Budapest. It was tender, yet vitally intense; soft, yet at the same time stirring and

powerful. He played with loving care and devotion, yet nothing was further from him than to sentimentalize the work. He produced harsh sounds here and there, but beneath the stern surface there was a deeply felt emotion, a truly romantic heart which he controlled with all the power of his superior musicianship and intellect.

Through the playing of this Schubert work I received my first insight into Bartók, the musician, the pianist and the composer. For it seemed to me that anyone who played the work of another genius such as Schubert with such loving care and intensity, as though his life depended on each note, must himself be a great composer. From that moment on, whenever Bartók played in Budapest I was there to hear him.

One of the many extraordinary things about a Bartók recital was his program-making. The earliest recital program of which I have a record is one Bartók gave at the age of twenty-two in the small Hungarian town of Nagyszentmiklos, his birthplace. Here he played:

Sonata in F Sharp Minor	Schumann
Nocturne	Chopin
Etude	"
Ballade in G Minor	"
Fantasy	Bartók
Etude for the Left Hand	"
Impromptu	Schubert
Etude	Paganini-Liszt
Waltz	Saint-Saëns
Spanish Rhapsody	Liszt

This was certainly unorthodox program-making for a young pianist. In years to follow, wherever Bartók went (to Rumania, Italy, Holland, Switzerland and most other countries of Europe) he continued to mix styles in an unusual way. This was the more extraordinary since at the time there was an unwritten law that concert programs had to be presented in chronological order.

Looking up some of Bartók's old recital programs, I found interesting confirmation of his beliefs and of his whole philosophy of music. He did not, obviously, differentiate between old and new music, and he discarded preconceived ideas of program-making. Music for Bartók was alive and vibrant; although he was one

of the greatest musical scholars of our age, he did not mix up "old" and "new" music for any purpose other than to demonstrate what was most important to him: the unity of all music regardless of the period in which it was written. The samples below are typical Bartók piano programs:

(Bucharest, 1924)

I.	*Pour le Piano*	Debussy
II.	*Sonata in E Flat, Op. 31, No. 3*	Beethoven
III.	*Three Sonatas*	Scarlatti
	Rumanian Folk Dances	Bartók
	Intermission	
IV.	*Dirge*	Bartók
	Sonatina	Bartók
	Ballade in G Minor	Chopin
V.	*Allegro Barbaro*	Bartók
	Evening in Transsylvania	"
	2nd Burlesque	"
	1st Rumanian Dance, from Op. 8	"

(Bucharest, 1926)

I.	*Fantasy in C Minor*	Mozart
	Sonata, Opus 81a	Beethoven
II.	*Seven Pieces*	F. Couperin
	Rumanian Christmas Songs, Vol. 2	Bartók
	Intermission	
III.	*Epitaphe*	Kodaly
	Two Pieces from Op. 3	"
	Variations on a Hungarian Folksong	Bartók
	1st Burlesque	"
IV.	*Nocturne in C# Minor*	Chopin
	Suite, Op. 14	Bartók
	3rd Burlesque	"

This perhaps seems not very extraordinary today, when the once rigid "laws" of program-making of twenty-five years ago are no longer so much honored. But such programs required courage when Bartók gave them. In this, as in every other phase of his musical activity, Bartók was decidedly in advance of his time.

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The Artist and Society *

by Selden Rodman

Nothing more clearly dramatized the crossroads at which art stands today than a controversy arising out of the most popular exhibition ever mounted by the Museum of Modern Art. This exhibition was the 500 photographs assembled in 1955 by Edward Steichen from over 2,500,000 prints submitted by professionals and amateurs in sixty-eight countries and entitled "The Family of Man." The tremendous emotional impact on the public of these insights into man's moods from birth to death became the occasion for an article by one of the most persuasive champions of a "non-objective" art.[1] Aline Saarinen raised the question whether photography hadn't "replaced painting as the great visual art form of our time." She went on to argue that to photography ("a folk art") now belongs the business of supplying the public with "immediately intelligible" and "universal" statements of "easily assimilable emotional impact." Had not painting, Mrs. Saarinen asked, "become so introverted, so personal, so intellectualized that it has lost both its emotion and its power of communication?" Painters, she concluded, "should now be reinforced in their conviction that they have no *responsibility* toward depicting the outward appearance of the world or even finding 'the hidden significance in a given text.' "

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1 "The Camera vs. The Artist." By Aline B. Saarinen. *New York Times*, February 6, 1955. Ben Shahn's letter of reply, quoted in the following paragraph, was printed in the same paper the following Sunday.

Ben Shahn's letter taking issue with this limitation of the painter's role began by noting the public's obvious craving for expressive content, a craving now ironically shared by Mrs. Saarinen herself —"even though the exhibition stood in exultant contradiction to every precious principle which she and the majority of art writers have laboriously hung about the neck of art across a decade of literary effort." Shahn asked why the painter must be denied the inspiration of outward appearances. "Must one reject Praxiteles in order to appreciate Noguchi?" Was there any area in the world that was not the proper preserve of *both* the painter and the photographer, provided either one was able to make of it a great symbol? As for the danger of the painter dealing in "too easily assimilable" materials:

> A few days ago *The Times* reproduced a painting by El Greco showing the body of Christ received in the arms of Mary. The meaning of the work is so easily assimilable that not even a single line of art comment is required for full comprehension. Is El Greco, then, a folk artist?
>
> The reviewer, it seems to me, presses upon the artist a *responsibility* more onerous than any he has ever yet had to bear—namely the warning that responsibility may not be for him. Has it ever occurred to Mrs. Saarinen that perhaps the artist *wants* to be responsible? Is he not human? Does he not share the great common experiences of man? Has he not witnessed death and tragedy and birth? And is he, by some grievous miracle, exempt from the ordinary human reactions to such experience?

Shahn stated his personal conviction that the status of painting as an art was a higher one than that of photography, not because the one was responsible and the other irresponsible, but because painting was able to contain a richer expression of the artist's own capacities. Then he concluded:

> Let us also note that it is not at all surprising that the public turns to the Steichen show with such undivided enthusiasm. The reason is, I am sure, that the public is impatient for some exercise of its faculties; it is hungry for thinking, for feeling, for real experience; it is eager for some new philosophical outlook, for new kinds of truth; it wants contact with live minds; it wants to feel compassion; it wants to grow emotionally and intellectually; it wants to live. In past times all this has been largely the function of art. If art today repudiates this role, can we wonder that the public turns to photography; and particularly to this vivid show of photographs that have, it seems, *trespassed* into almost every area of experience?

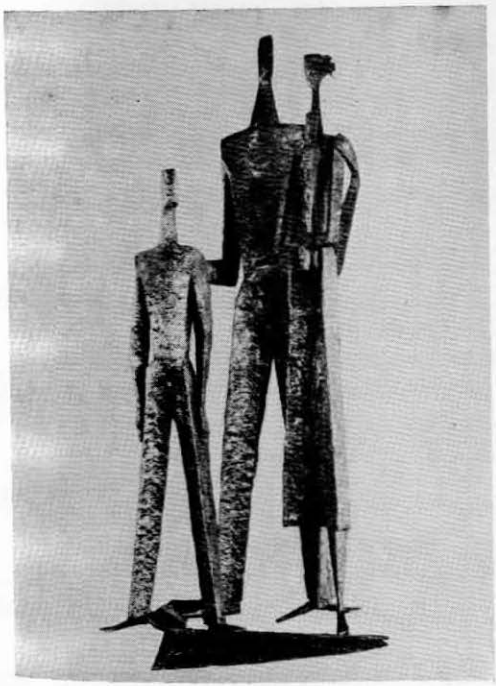
Even the creator of communicative intent who earnestly tries to be fully responsible to the public is finding it hard to "trespass."

How hard, is shown by the recent experiences of some of the artists discusssed in the Prologue to this book. It will be recalled that Bernard Rosenthal's "Crucifixion" of 1951 was one of the modern works that—despite its religious subject matter— drew from the Los Angeles City Council intemperate charges of subversion. In 1955, when the same artist's semi-abstract and faceless "American Family" was unveiled on the facade of the Police Facilities Building, the same civic body called for removal or destruction of the new work. Because these bronze figures had been commissioned and approved in advance of their unveiling, local artists once more united in defense of freedom of expression—rightly and successfully. This time, however, considering the location of the work and its permanency, the question of the public's rights deserved more thought than it got. If art in *public* places, like Rosenthal's—and even more so in the case of such a really irrelevant public statement as Léger's blown-up doodles in the United Nations' General Assembly Building in New York—fails to communicate in human terms, are the human beings that must live with it day in and day out justified in desiring to replace it with an art that does? It is a difficult question. The artist's sense of responsibility must always be a personal thing, and its value for the public lies in the supposition that the public ultimately may rise to that personal truth which the artist has discovered. Surely the public will *not* rise if the artist refuses to respond to life, makes no effort to comprehend the world he lives in, or fails in that communication of emotion which is at the foundation of all art.

But granting that formalistic monologues conducted in the market place only serve to widen the gap between artist and public, is the market place the proper forum today for even the artist whose passion is to communicate what he has to say about Man, Nature and God? Has the easel picture become so exclusively a symbolic vehicle of subjectivism and high-priced scarcity that its very frame predetermines privacy? Are the non-objective painters themselves making larger and larger pictures because of an unconsciously growing distaste for the intimacies of hermetic expression; and are the Motherwells and Gottliebs, like Matisse, accepting commissions from religious institutions because even a meaningful *setting* gives a communicative dimension to an uncommunicative image? Does governmental insensitivity to all but illustrative propaganda these days doom the serious artist to dependence on a small

AUTUN CATHEDRAL:
Sculptured Figures from Tympanum.
Ca. 1130.

Expressive content returned to Western art and reached heights in late Romanesque-early Gothic period. The anonymous artisan who spoke for a believing community made every facial expression, gesture and fold of drapery convey his emotional involvement.



BERNARD ROSENTHAL:
Family Group. 1955.
Bronze, 14 feet in height.
Police Building,
Los Angeles, California.

Its appearance on a public wall raised the question whether the artist's responsibility extends beyond the work of art when he moves into the market-place.

HENRI MATISSE:
Christ on the Cross. 1948-51.
Bronze, artist's proof,
10 inches high.
Chapel of the Rosary,
Dominican Nuns,
Vence, France.

Religious art reduced to its simplest terms in a world mortally afraid of "words."

Courtesy Museum of Modern Art

Collection Mr. and Mrs. E. R. Eahan

BEN SHAHN:
Incubus. 1954.
Water Color, 25 by 52 inches.

Spiritual expression out of involvement in the facts of secular life. The level at which art's two faces once more become united.

group of wealthy collectors? Can the artist, under these circumstances, ever recover the status of a public servant and the conscience he held in the days when he was an artisan and a collaborator in society's grandest undertakings?

Ultimately—unless he is resigned to being a social and economic parasite—the artist's salvation must lie in what he can accomplish as a functioning member of the community he lives in. But unless the will to integrate his activities with society's and be a spokesman for its highest values is his own, no public activity on his part will bear living fruit. There are many possible paths to the recovery of such a relationship. But if the highroad lies on walls, or crosses public places, then artists who have something to say will have to wait until they are in a position to dictate their own terms as they have in the past. Ways will have to be found of raising the public sights to an enjoyment of an art of expressive content rather than lowering the artist's standards or merely imposing his taste on an indifferent or unwilling public. The reeducation of government officials to an appreciation of the rewards of art has not even begun. The new artist may have to start painting murals, if the mural is to be his medium, in schools, churches, offices, stores, homes—even his own home.

Making formalist decorations for public places, like Matisse, Léger, Rosenthal, is not to be confused with this kind of an art of 'engagement.' An art inherently communicative is today just as far from having a receptive audience as any other. In fact today the pressure on the artist of expressive content to retire into the shell of privacy is even *greater* than pressure on the formalist. After all, people may laugh or shake their heads at a surface covered with straight lines or squiggles but they can hardly be offended; is there anything by its very nature less controversial than an arabesque? What the moralist has to say about the world we live in, on the other hand, is almost certain to disturb the complacent and infuriate the guilty.

It may be significant that the only normal commission Shahn has been offered since his New Deal projects of the Thirties—a decoration for a shopping center—could be fulfilled only in his least expressive idiom, a repetitive pattern of wire package-carriers approaching geometrical abstraction. Even this formula, in the end,

was rejected as "too modern." The road ahead for the artist of expressive content is going to be a rough one, and if he wants to find allies he may have to wander much farther than he is now willing from the strictly patrolled one-way street of non-objectivism.

The Mind Considered as a Sixth Sense

A critic in *Art News* insists that "The only thing that counts for modern art is that a work shall be new." Franz Kline, a non-objectivist painter quoted in the same publication, takes the idea a step further. "The emotional results count," he says, "not intellectual afterthoughts." But Louis Danz, another spokesman for the non-objectivist aesthetic, carries this train of thought to its logical conclusion: "The artist must deny the very existence of mind."[2]

Is this the kind of thinking Picasso was referring to when, in the foreword to his most recent work, the series of drawings entitled "The Human Comedy," he struck out against artists who are "not sensuous and who become intellectual but not intelligent"? I think so. He may even have had the inhumanity of his own earlier, but not earliest, styles in mind. Certainly the new drawings—with their theme of a scrawny, fashion-weary intellectual confronting an ideally beautiful but mindless woman—are human and humorous as well as sensuous, and abundantly communicative too.

But the temptation to forego intelligence by retreating into the cozy caverns of the mind is not, as we have seen, new. The composer Gluck recognized it toward the end of the convention-ridden eighteenth century when he said that the music of opera must return to the words. Today we are mortally afraid of words (nature, meaning, moral definition) and especially of how our words may be interpreted. The great physicist, Robert J. Oppenheimer, who had plenty of reason to repent his outspokenness and the rash injection of human considerations into a logistic equation, warns artists that they may have to retreat into the universities. With traditions, symbols, myths and common experience dissolved in a changing world, the university, Oppenheimer says, "will protect him from the tyranny of man's communication and professional promotion."

[2] *Dynamic Dissonance in Nature and the Arts.* Farrar, Straus & Cudahy. 1952.

But will it? Oppenheimer admits elsewhere that the artist must somehow become part of the community in order to illuminate "the great and terrible barrenness in the lives of men." This is true for society's sake, but also for the artist's. The poet Edith Sitwell, it has been pointed out, made her reputation in the Twenties and Thirties writing a "tense, inspired and highly sophisticated doggerel" characteristic of modern formalist verse. But she became a great poet, under the impact of the War's human suffering and waste, when to her technical virtuosity she added "the moral earnestness that makes English poetry great."[3]

Formalists, seeking philosophic justification for their retreat to the sanction of the senses alone, have been known to cite Hume's famous definition: "Reason is, and ought only to be, the slave of the passions." What Hume actually meant has been translated into our terminology by Bertrand Russell: Reason cannot supply the ends, but only reason can choose the right means to the end. Now let us apply this basic truth to aesthetics. Reduced to its simplest equation:

Reason without Intuition = Academicism
Intuition without Reason = Formalism
Intuition *plus* Reason = Expressive Content

Those who in the name of the emotional life wish to limit the rule of reason are in fact, Russell shows, only asking that man's emotional life be frustrated.

Everyman's Art

To make a final point, let me turn to that art which is considered in its very nature the most "abstract,"[4] and to the work of an artist the greatness of whose creation is not likely to be questioned:

> It is generally admitted that Beethoven's Fifth Symphony is the most sublime noise that has ever penetrated into the ear of man. All sorts and conditions are satisfied by it. Whether

[3] Quoted from a review by the modern poet Kenneth Rexroth in the *New York Times*, January, 1955.

[4] Like all the arts, music may or may not be formalist, but the attempt to equate it with mathematics, rather than with poetry or painting, is ridiculous. Beethoven was so unmathematically inclined that to get the product of 5 times 17 he had to write 17 out five times and reach the result by addition.

> you are like Mrs. Munt and tap surreptitiously when the tune comes—of course so as not to disturb the others—or like Helen, who can see heroes and shipwrecks in the music's flood; or like Margaret, who can only see the music; or like Tibby, who is profoundly versed in counterpoint and holds the full score open on his knee; or like their cousin, Fräulein Mosebach, who remembers all the time that Beethoven is "echt Deutsch"; or like Fräulein Mosebach's young man, who can remember nothing but Fräulein Mosebach; in any case, the passion of your life becomes more vivid, and you are bound to admit that such a noise is cheap at two shillings. (E. M. Forster: *Howard's End*)

What is the secret of this universally communicative emotional content in Beethoven's music? It is now known, though romantic biographers have tried for a century to conceal it, that Beethoven was a maladjusted human being, psychically and physically; that he could not get along with other people; that he failed to understand himself; that he had no control over his temper; that he cheated his publishers, beat his servants, humiliated his friends and drove his nephew to attempted suicide. Certainly, the formalist will say, here is proof enough that his art can be no reflection of that life or those morals! Yet it is! In addition to all these unpleasant social characteristics, Beethoven had (it is equally well known) an immense capacity for love. He felt affection and pity as well as anxiety and aggression. He could be generous and outgoing; self-critical as well as condescending; loyal as well as spiteful; unforgiving one moment and remorseful the next; childishly rebellious, materialistically grasping, and at the same time maternally solicitous or indifferent to everything but the benign compassion of God.

The *content* of his music, what makes it everything Forster says it is and more, is in the fact that it expresses with heroic honesty these conflicts—and resolves them, as Beethoven in his life never could. There are absolutely *no inhibitions* to their expression in the music, no formalistic tricks—and therefore no barrier between the artist and his equally fallible audience. *How* these conflicts are resolved we cannot understand, nor need we—that is the measure of the composer's genius. But to participate, beyond understanding, in their courageous resolution, is to experience art on the highest level, the level inhabited by painters like Giotto, Michelangelo, Greco, Rembrandt, Daumier and Orozco, and in their great moments by such as Van Gogh, Rouault, Shahn, Levine and Bloom—the level at which art's two faces become one.

William Bergsma, a member of the composition faculty of Juilliard School of Music, and an instructor in the L & M program since its inception, is prominent among younger American composers. His awards include two Guggenheim Fellowships, the Bearns Prize and a grant from the National Institute of Artts and Letters. He has received commissions from the Koussevitsky Foundation, the Louisville Orchestra and the League of Composers, among others. Mr. Bergsma's opera, *The Wife of Martin Guerre*, and his Third String Quartet are scheduled to receive first performances during the coming season.

L & M Revisited

by William Bergsma

Juilliard brought into being its program in the Literature and Materials of Music—a four-year curriculum in the so-called "theoretical" study of musical techniques—in the academic year 1947-48. It is therefore seven years old, going on eight. During that time there were issued an announcement of birth, so to speak, in William Schuman's article *On Teaching the Literature and Materials of Music (The Musical Quarterly,* Vol. XXXIV, No. 2, April, 1948) and a first account of the program's operation in *The Juilliard Report on Teaching the Literature and Materials of Music* (Norton, 1953). In the world of ideas a new arrival cannot expect, and does not get, the happy approval and love given naturally to the ugliest and most spiteful infant; the program has thus excited and still excites controversy. Controversy implies defenders as well as attackers, but most of all it implies interest. For those interested, therefore, here is a non-exhaustive appraisal of the program today.

It is not a departmental analysis; the conclusions and illustrations are my own, and do not necessarily represent the views of anybody else. Still, since I teach in the department, my basic ideas are probably in harmony with those of my colleagues, no matter how diverse our approaches.

The basic educational premises with which we started were these: independent teaching approaches, using the literature of music as basic text; the presentation and contrast of music from different periods; and the indivisible relation between musical techniques—all this approached through performance.

When you consider them, these principles are routine enough in the teaching of any subject other than "theoretical" music. They would be accepted as obvious in any other department of most high schools and all colleges. But the study of the principles of music is considered necessarily circumscribed and arcane, requiring submission to absolute, if simple-minded, authority. In this field, when we teach in what seems to us a reasonably adult manner, explanations are in order. Conventional "theory" is a concentration on *grammar*, with a few references to literature. The L & M approach discovers principles while engaging in wide study of the literature itself.

These ideas were agreed to among ourselves almost without discussion. From the very beginning, through seven years of the most varied systems of class set-up, some twenty instructors with differing musical personalities have never felt the need of any ideological indoctrination. Nor has any been forced upon them. Without prescribed standards or text to follow, the perception and common sense of twenty musicians, each of whom practices as a working performer or composer in the great world outside the school, have agreed that certain ideas in music are valuable and necessary, and must be understood. This agreement has given support to our first premise: in music, where subjective reactions are the only valid ones, where final judgments cannot be proved objectively, the best guidance is a flexible one, given by "one skilled in the art."

To defend a personal judgment nowadays is to be revolutionary and archaic at the same time. The world is full of experts on methodology, on "How To Do" something, step by prescribed step. Values are determined by the bell-shaped curve; fulfillment measured statistically. In music there is the idea of a "definitive" performance. No such thing exists. Music cannot be played, taught, or understood in only one manner. Its truths can be understood only in loving and willing participation in a work of art. Above the barest vocabulary of the art (and even there) no definition has absolute meaning. Behind every good musician there is a succession of his teachers, active interpreters whose musical activities took music off the page for him into the lovely world of sound. Each of us has that personal heritage.

We therefore place reliance on the fruitful variety of the practice of good musicians. Diversity of procedure seems to us inevitable. It

is neither forbidden nor encouraged. No instructor in L & M need repeat his own teaching with any rigidity from year to year. Independence of thought and emphasis are admitted values in a high level of teaching. To discipline this diversity there is the *fact* of the literature, the repertory of perhaps five centuries of music. Freedom of approach cannot mean eccentricity. This repertory, commonly agreed to by performers and historians alike, is our touchstone of truth.

The text of our study is music itself. Since we try to choose good music, it uses well those techniques and procedures which are important, in their natural artistic habitat, frequency, and relation to each other. Use of the working material of a subject in learning that subject is the usual way of doing things. Biology students have real animals, drama students, a working stage. Instruction in "theoretical" music is, on the other hand, the last dying stronghold of simplification in preference to fact.

Simplified texts are rarer, fortunately, than they have been. Many of them are the work of earnest and honest musicians, aware of the subtle difficulties of their subject. Such texts are intended to give easy examples which will allow the student to see fundamental principles. The difficulty is twofold: a technique which can be applied accurately and specifically to (let us say) Clementi does not work with equal accuracy for either Lully or Brahms. Alternatively, a practice which appears normal for even so much as a hundred years of music becomes either a "thou shalt not" (no parallel fifths—and you can, of course, find them) or an indefinite generality.

Take so fundamental a thing as Rameau's theory of inversions: is it accurate? J. S. Bach didn't think so, and he was probably right. Take a VII$_6$—I in F major, three voices, resolving without a fifth. In the middle register of the organ, flute stops, it is perhaps the end of a recitative in Handel. But take the VII$_6$ fortissimo on a xylophone and follow with three muted trombones playing the incomplete I in their bottom octave. It is not the same phenomenon; it is not even a resolution. Or take one of this century's simple chords, CEGBD. It is not the same thing as GBDCE. In the first case the overtones reinforce each other, in the second they don't. The two chords, while identical in notes, can no more be used for the same purpose than can CEG and GCE.

It may be objected that I am suggesting extraordinary circum-

stances outside the realm of the common practice period. But such deviations happen so much of the time that the older theory-book writers, Prout and Goetschius, for example, found it necessary to write their own, correct examples. Take one outrageous instance of "incorrectness": the first 20 bars of the Beethoven Quartet, Opus 59, No. 1. Would any reader care to explain them in terms of the common practice period? Or correct them?

The last three paragraphs have been spent beating horses which are really dead. Almost all of the contemporary ways of teaching "theory" use examples from the literature. Such texts as MacHose's factual study of the Bach chorales or Morris' *Contrapuntal Techniques of the Sixteenth Century* are valuable and honest works of analysis. The question here is a practical one: it is not that these concentrated studies of small areas are not well done or valuable, because they are. But the course of study of the Bach chorales usually takes most of two years. How much help will that study be in understanding even a Bach Partita? How much transfer of that specific writing and hearing technique is there to another style?

We prefer a wider field of observation. The music for study is chosen independently by each instructor to make clear the technical and stylistic changes which have taken place in those historic periods from which the working literature comes. By emphasizing the validity of each varied approach and by working with Bach, Monteverdi, and Bartók each on his own terms, we try to give the basis for a varied performing style, and to provide each performer with the musical tools to understand any new style he may confront.

There is more to this than simple comparison of varying styles. It is the conviction of those of us in the L & M program that the techniques of music are inter-related and inseparable: harmony, melody, rhythm, counterpoint, orchestration, voicing, texture, form (both within a phrase and in the whole piece), the historical place and performing style, and most important, the varied and subtle reaction among all these factors, must be taken into account in the thorough professional study of any composition. This seems to me the greatest virtue of the program and its greatest difficulty.

Most musicians would probably agree that that conviction is a correct one. A harmonic analysis of the Prelude to *Das Rheingold* or of the premature horn entry before the recapitulation of the *Eroica* first movement is meaningless without relation to the form

and dimension of the whole composition. One's reaction to the Palestrina *Stabat Mater* might not be pleasant if one heard it first in string quartet arrangement as a 20th century composition. Richard Strauss' *Sinfonia Domestica* rendered on a baroque organ might be even less attractive than in the orchestra. Music is always heard and understood in its medium and context.

But isn't it confusing to throw a beginning student immediately into such great complexity?

It surely can be. The idea of vigorous and total study commonly comes to the student as a horrid shock. Training must be started with great care and patience, with plenty of drill to establish a common vocabulary. Prudence would suggest starting with a Haydn minuet rather than the full score of *The Rites of Spring*. But we can realize and take advantage of the fact that the weakest entering student is not a beginner. If he is a performing musician, he has already absorbed a lot of music in his ears and fingers. If you tell him that a suspension resolves downward he may not understand you; but have him play the note in context on his own instrument, and his past experience guides him to that conclusion without need of saying a word. If you ask him to write a chorale melody, chances are it will be weak and pointless, unless his background involves much chorale singing. But if you ask him to write a tune for his own instrument, the chances are it will be well moulded and effective.

We therefore begin with what the student knows already: musical techniques shown through performance, considering composing also as performance. It does not matter if our usual non-verbal-type of student can or cannot give a lucid *précis* of what he has learned, though it is nice if he can. He must show what he has learned in his approach to new music, his useful ear, his stylistically accurate interpretation, his fluency in writing notes.

In this complex approach, there is also a certain simplification. Since one is dealing with music in terms of performing music, one is not setting up a discipline which is apart from the student's basic interest. Although this does not make things easier—it would be a lot less demanding for teacher *and* student to set up arbitrary and easily correctable exercises—it does bring the student to grips sooner with the daily problems of the art.

We try to set up problems which have a realistic bearing on a student's professional life. We do not place great stress on the study

of certain conventional elements of pedagogy such as the harmonization of chorales. This does not of course imply any slighting of the common practice period. Music written between 1700 and 1850 makes up more than half of the average concert program, and it would be unrealistic not to study that literature fully. But the other half of the literature, earlier and later, also needs attention. And from a standpoint of writing fluency—and why else should chorale harmonization be useful?—the preponderant study of the harmonic and part-writing techniques of 4-part chorales seems irrelevant to present-day usage. That training was of immediate importance when part of the job of any *Kapellmeister* was to arrange hymns for his choir's use. Equivalent music for use today might be a piano piece for elementary instruction, a Christmas carol arranged for brass ensemble or a background "bridge" for an amateur play. We would rather give these assignments directly. Techniques learned in chorale harmonization would not suit any of them. For one thing, chorale style, with its constant four parts and quick harmonic rhythm, leaves no place for those lovely and useful sounds, rests.

The aim of dictation, to take another example, is surely to equate a sound with a written note. Most of us feel we can achieve this more directly than by using conventional classroom dictation exercises. If a student can repeat a phrase on his instrument, hearing it once, this can come in handy in professional life. Sightsinging in specialized sections is thoroughly pounded in. And each of us has other drills. Mine, not original with me, is to hand out multiple copies of unfamiliar compositions (or Bach chorales in four clefs), allow time for the auditory envisioning of a phrase, and then misplay it. The wrong notes are greeted by indignant roars, followed by corrections. Just the way a conductor roars, or a music teacher.

After several years of trial, therefore, we remain convinced of the soundness of the educational premises with which we started. We have changed procedure where it seemed advisable, but not principle. We have also, inevitably, become aware of possible dangers in the way we do things, and have developed experience in how to cope with those dangers.

Just as the peril in a systematized approach lies in the unrestricted application of the system, so the peril in an individual approach lies in the individual. Teaching in this manner requires technical competence in a variety of fields well above a routine level. An inadequate or prejudiced teacher is a menace at any time, sys-

tem or no system; but he would be a measurably greater menace here. This problem is basically one of the selection of instructors.

Of greater actual concern to us is the need for constant checks against inadvertent personal failure to cover one or another technique, this while preserving the desired independent approach. We use departmental examinations on vocabulary and basic techniques at the end of first and second years. These do not affect curriculum or grades. A student may pass these and fail the course; but he cannot fail the basic check and pass the course. At the end of the fourth year, each student undergoes a comprehensive oral examination conducted by his teacher and two other members of the faculty. The jury membership is staggered during the sessions so that an interchange of viewpoint and emphasis is inevitable. The examinations are as much a test of the teacher as of his students.

A less serious but more insidious trouble is that students trained previously on authoritarian rules find the lack of them disturbing. Even while gaining a good insight into principles and practice, some students feel that they "aren't learning anything." I think it was Bernard Shaw who said that learning something often made one feel as if he had lost something.

Apparently to combat this, the department from time to time develops a lemming-like urge to teach some particular hard-and-fast "rule." But we must constantly be on guard against giving prominence to some less important fact or procedure simply to be able to test for it.

Certain arrangements in the classes have been altered from time to time for convenience or improvement. I will outline them for the sake of the record, and for any usefulness the ideas may have in other circumstances. Originally years I and II were planned as general survey, III and IV as a specialized chronological panorama of the literature in the student's own instrument or performing group. This had certain advantages, the loss of which I for one regret; but the literature for some groups, such as brass and percussion, was plainly inadequate. The special instrumental groupings were abolished in 1950. Required surveys of the literature were set up for pianists and singers, the regular ensemble work for chamber groups and orchestra taking over the repertory problem in those departments.

While we maintain the principle that musical techniques are inseparable, it is obvious that advanced study of special techniques and repertories cannot be undertaken with the full groups. Electives have therefore been set up for more detailed study in certain fields, such as orchestration, conducting and advanced composition.

The test of an educational program is a long-term thing. It can be measured only in its lasting effect on the student throughout his professional life. Provisionally, we can say that we have not erred by setting our sights too low. In its ideal form the L & M approach gives opportunity for the full development of the most talented musician and the best development of any musician. The test of this is that the best performers in the school are predictably the best and most enthusiastic students of L & M.

We hope and believe that exposure for so long a time to many different practical and stylistic approaches will produce musicians competent to find their way anywhere in the art, quick to acquire new skills and insights while preserving the values of the old.

Such adaptability may well be necessary. The current figure for unemployment among members of the Musicians' Union is over 80%. Probably more than 80% of all music played today is reproduced mechanically. Our art, as *live* performance, exists on a few levels only: that of the top-notch and lucky soloist or orchestral performer, and that of the community musician, who may teach in the local high school or college, conduct (and arrange for) the local band, play 1st clarinet with the community orchestra, and act as music expert on the local TV quiz show. All these must be first-rate professionals and will, I hope, be well paid for their services. For the mediocre musician, there is simply no place left.

Under these circumstances, the most complete, serious, and varied training holds the best hope for the future. When he entered on the presidency of Juilliard, William Schuman defined the aim for the school: "It is not enough that the musician be content with technical proficiency alone. He must be prepared to contribute, through his profession, to the development of music as a constructive force in contemporary life."

Percy Grainger's "Free Music"

by Richard Franko Goldman

Nearly everyone, musical or not, knows *Country Gardens;* and it is probable that most people associate the name of Percy Grainger with that appealing piece. Grainger has a world-wide reputation, rather like that of Sousa or of Johann Strauss: each is a genial composer of pleasant music in a specialized vein. To have such a reputation is, undeniably, no sad fate, but in Grainger's case it is so partial a recognition of artistic accomplishment that one is forced to reflect on the obscurity created by the wrong kind of fame. Grainger has suffered in many respects through his own phenomenal success both as pianist and composer. Even musical people, at least those over the age of thirty, who remember Grainger as one of the great piano virtuosi, have a tendency to associate him more or less exclusively with the Grieg Concerto, of which he was almost the "official" interpreter, forgetting that Grainger's piano repertoire was vast and unorthodox, and that he was a superb performer of Bach, Chopin and Debussy as well as of Grieg, Tchaikovsky and Franck.

Grainger's last piano recitals in major cities took place some years ago, and he has thus to a degree been out of the public eye. His compositions, except for the perennially popular folk settings, have received little attention. There are no consequential Grainger recordings, which is greatly to be regretted, as to both piano playing and composition. Grainger, now seventy-three, has been living quietly, almost in retirement, for some time, working out a number of radical musical ideas about which he has been thinking for over half a century. It is the radical and experimental aspect of Grainger's musical activity that remains generally unknown, and it is precisely this that provides the key to understanding one of the most original and stimulating musical personalities of our time.

The interest now apparent in the experimental work of such composers as Harry Partch, Cage, Carter, Varèse, Boulez, Messiaen, Stockhausen, Nancarrow and the many others engaged in problems of scale, rhythm, electronic resources and so on has been created only in the past few years. The achievement of Charles Ives, too, is only now being recognized and evaluated. Grainger's work, which has something in common with that of these men, actually antedates all of them. Rhythmic problems attacked by Ives occupied Grainger at about the same time, or somewhat earlier, as did the concept of completely independent polyphonies. It may be said, without stretching fact, that Grainger and Ives had more than a little in common, both working in an atmosphere as close to willful independence as possible, and both anticipating later practices to a degree that amounted, in its time and place, to eccentricity. Grainger's thinking and experimenting were, however, combined with a virtuoso professionalism, embracing not only the art of piano playing, but an immense and practical knowledge of almost every variety of sound-producing instrument, including the human voice, and a wide-ranging acquaintance with the music of the entire world. Where Ives was provincial, and an amateur, Grainger is neither; and on the whole, I should not hesitate to say that Grainger is quite simply the more musical.

To understand what Grainger has done, it is necessary to go back fifty-six years, and to retrace the relevant steps of his musical evolution. In 1899, when Grainger was seventeen, he first formulated clearly his thoughts about the limitations, in terms of pitch and rhythm, of traditional Western music. His first experiments with "beatless music" took place in that year. "Beatless music" he defined as "music in which no standard duration of beat occurs, but in which all rhythms are free, without beat-cohesion between the various polyphonic parts." He was convinced at this early date that the problems of rhythm and rhythmic notation in Western music required intensive thought, and that new resources could be introduced into common practice. Much of his time from 1899 to the present has been devoted to developing these ideas, and to studying the allied problems of mechanics and techniques that they engender, including "non-harmony," "gliding tones" and absolute independence of voices.

A split has always been evident in Grainger's activity, and it was already clearly marked in the compositions of his early years.

The best known works are four-square, diatonic, rather Handelian in harmony and texture, but while these works were captivating audiences, Grainger was also sketching compositions of an intentionally impractical complexity, using a polyphony of twelve to twenty parts, with as much rhythmic freedom as conventional notation would allow. Because of the difficulties of both notation and performance, most of these have never been completed or performed, but many sketches have been preserved. They are the forerunners of Grainger's "free music" for which the means of execution has now been devised. At the same time—that is, beginning in 1899—Grainger began seeking a solution in irregular barring of the type that is now commonplace, but which was quite radical at the time. The *Love Verses from The Song of Solomon,* composed in 1899 for voices and chamber orchestra,[1] contain passages in which the meter shifts in such patterns as: 2/4, 2½-4, 3/4, 2½-4, 3/8, 2/4, 2½-4, 3/4, 4/4. Grainger makes a distinction between 2½-4 and 5/8, and between 1½-4 and 3/8 (as in the *Hill Song* of 1901). The impetus for *The Song of Solomon* setting came, Grainger recalls, from his asking friends to recite the verses aloud. Noting the speech rhythms accurately, he attempted to give the melodic declamation the same rhythmic elasticity as the recitation.

Much of what Grainger was writing in the first decade of the 20th century was in advance of its time in the way that Ives' music also was. We have it on the authority of Cyril Scott that Grainger, while still in his 'teens, began to "show a harmonic modernism which was astounding . . . and at times excruciating to our pre-Debussyan ears." Scott also notes that Grainger used the whole-tone scale before he was aware of Debussy, and independently arrived at much of Scriabin's vocabulary. One of his very early projects (not carried out) was to go to China in order to acquire first-hand knowledge of Chinese music. (He later acquired extensive knowledge of much non-Western music, and was one of the earliest to take recordings of "primitive" music.) His interest in complex

[1] Like most of Grainger's compositions, the *Love Verses* were scored and published for a variety of alternative combinations. From his earliest years he has made remarkably effective use of conventional instruments in odd groupings as well as of unconventional instruments of all origins. His sense of timbre and sonority is remarkable, and he should be recognized as one of the most original and gifted "orchestrators" of our time.

polyphony led him naturally to an anticipation of polytonality, which he described, with his flair for anglicizing, as "double-chording" or the passage of unrelated chord groups through and around one another without regard for harmonic clash or tonal resolution.

Grainger's chief preoccupation at this time, and indeed continuously up to the present, was, however, with what he calls "free music," and most of his experiments with such techniques as irregular barrings and polychordal combinations led him away from, rather than towards, his goal. "Free music," in Grainger's definition, is free not only rhythmically, but free from the bondage of scales and fixed intervals. It is in this crucial respect that Grainger's thought differs from that of Busoni (who toyed with the idea of an 18-note scale) or that of Partch, with his 43-note scale. Although Grainger studied with Busoni, he did not become involved in theoretical speculation with him. "Free music" implies no scale, and *all intervals* from the tiniest micro-interval to the widest leap, but *not* arranged in a predetermined or necessarily related manner. It is, in a manner of description, a music of ideal curvilinear freedom and flexibility, lacking bar accents as well as tonal restriction.

If Grainger, at an early date, rejected the idea of new scales, *ragas*, or modes based on various subdivisions, he concentrated on the idea of melodic line, singly or in combination as polyphonic texture, as found in any or all existing modes. Those who know his music—and one must include even the simpler folk settings—are aware of the fine feeling for line that is everywhere evident. This sense of line characterizes Grainger's piano playing, as well as his conducting. The senses of line and texture, both innate, Grainger continued to develop over the years not only through his study of folk music—he claims that his instinct for melody was developed by the beauty and variety of "pure line" in English folk song—but also of Bach, the composer he most reveres, and eventually also of Renaissance and medieval music. Since 1933, he has been associated with Dom Anselm Hughes in a study of Gothic music. Grainger has edited and arranged works of Dowland, Jenkins, Josquin, Willaert and others, for various instrumental and vocal combinations, always in his pursuit of interesting polyphonic textures and rhythmic usages that lie out of the "harmonic" period. This has led to continued interest in so-called "primitive" and "exotic" music. Grainger is quoted by D. C. Parker as saying that the modern composer has as much to learn from Chinese or Zulu music as from Scarlatti

A recent photograph of Percy Grainger at work on the "Free Music" experimental instrument.

Photograph by Burnett Cross

or Schoenberg. It is worthwhile to note in passing that Grainger was aware of Schoenberg's work in the first decade of the century. He was one of the earliest admirers of the *Five Orchestral Pieces*, and expresses today, as he did over forty years ago, the greatest sympathy with Schoenberg's work.

From this brief outline of Grainger's formative studies and ideas, it should be apparent that he has ranged far and wide and that the seriousness of his interests and convictions is of very great force. His musical point of view can embrace Grieg and Schoenberg, Delius and Machaut, Chopin and Monteverdi, Scriabin and Stravinsky.[2] He is thus, in perhaps the truest and most meaningful sense of the word, a *modern*: his historical consciousness is highly developed and forms the basis for his explorations of techniques and materials. The restless spirit, searching past and present, reintegrating experience both interpretatively and creatively, is one of the distinguishing marks of the artist of our times.

II

Grainger's views, which he formulated as a youth and has steadily maintained, may be summed up as a conviction that the path of future musical development lies along the three lines of freer rhythms, gliding intervals (including, by definition, all gradations of the micro-interval) and greater dissonance. This conviction, with the possible exception of Grainger's advocacy of gliding intervals, is rather widely shared today, but one must credit Grainger with having formulated it more than fifty years ago. A study of some of Grainger's early and little-known scores will reveal experiments covering both the first and third aspects of development. For the exploitation of closer intervals, there has been (at least until recently) the limitation of Western notation and performing traditions. In his composing, however, Grainger's lines develop with increasingly sinuous chromaticism, to the point at which one is aware that the intervals between the half-tones must eventually become points of focus as well as points of passage. For that reason, Grainger became increasingly dissatisfied with the piano, and it was inevitable that his attention should be drawn to instruments cap-

[2] I am happy to record the fact that I was first directed to the works of both Schoenberg (*Five Orchestral Pieces*) and Stravinsky (*Piano Concerto*) by Mr. Grainger in the 1920's, when I was a young student. Grainger wanted very much at the time to perform the Stravinsky *Concerto* with a major orchestra.

able of both true *glissando* and accurate control. In 1912, he became enthused over the possibilities of an instrument devised by a Dutch inventor, but he was never able to obtain the instrument for his own use. Grainger describes the instrument as a fore-runner of the Theremin, an instrument with which he later experimented. In 1937, he wrote out some of his own compositions for this instrument, but felt that it offered only a very partial solution, since it could satisfy pitch requirements of gliding intervals, but added no resources for the solution of rhythmic problems.

The rhythmic problems have come in for much attention on the part of American composers, including notably Ives, Cowell, Carter and Brant. Cowell worked with Schillinger on the development of the Rhythmicon, an experimental instrument for producing complex polyrhythms. This worked, however, without pitch, and offered only the suggestion, if that, of a practical solution. Carter's work is discussed by William Glock in a recent issue of *The Score* (No. 12, June 1955); in the same issue Carter himself writes on *The Rhythmic Basis of American Music*, with particular attention to Ives and to Conlon Nancarrow. Nancarrow's work, as Carter points out, is hardly known. It exploits the possibilities of composing directly, by patient measuring and perforation, on player-piano rolls. It is curious that this should now be brought to our attention, for Grainger also discovered this method, at a time when Nancarrow was still a child. Needless to say, Grainger's and Nancarrow's results and aims are not identical, yet they are strangely parallel. This parallel exists also between Grainger on the one hand, and Ives and Brant on the other, in the area of unrelated or uncoordinated rhythm.

Since no known human performers can at present cope successfully with the envisaged complexities and intricacies of possible polyrhythmic or uncoordinated rhythmic combinations, especially when these are further combined with small or gliding intervals, most experimenters have turned to mechanical means. (It is of course possible that live performers will eventually acquire the necessary techniques; but this is not likely in the immediate future.) In about 1944, Grainger joined forces with a young scientist named Burnett Cross, and together Cross and Grainger have developed an apparatus that will produce the gliding intervals and desired rhythms of "free music." The apparatus is essentially a "composing instrument," and it is important to make this distinction in order

to differentiate its principle from those of the Theremin or the Ondes Martenot, which are performing instruments. The Cross-Grainger instrument will "read" what is written by the composer and fed to it by him. Since, at least in its present stage, it is too cumbersome to transport, it may best be used in conjunction with tape or disc recordings; that is, the "free music" ("free" but *composed*) may be recorded in permanent form, to be used either with or without other instruments or performers.

Composing "free music" with this instrument is mechanically simple, but there is no bound to the imaginative and aural ingenuity that may, or perhaps must, be employed. One can, at least in theory, "write" out a simple four-part chorale; or one can write out a piece using gliding intervals, in which the voices have completely free and uncoordinated rhythms. In practice, someone completely unschooled might produce "free music" experimentally, or by accident, without even attempting to imagine in advance what the resulting sound might be like: the purest kind of paper music is possible. But of course, any end may also be accomplished by design, provided that the composer can really hear micro-intervals, and can think in free rhythms.[3]

The machine consists of two parts, the first of which is basically a set of oscillators, each of which is set to produce a range of pitch covering about three octaves. The pitch is varied by the elevation of a control rod which follows a moving track. Volume is controlled similarly, but independently; thus each voice has two controls: pitch and volume. The music is written in graph form, in rising and falling curves of varying depth and grade. (See accompanying sketches, made by Grainger in 1952.) On the present scale of operation, Grainger and Cross are using large sheets of brown paper, with one-half inch representing a half-tone. This gives ample scope for minute measurements of "drawing" and hence of pitch control: 1/16 inch equals 1/16 tone for example; decimal or other measurements may of course also be used. Thus:

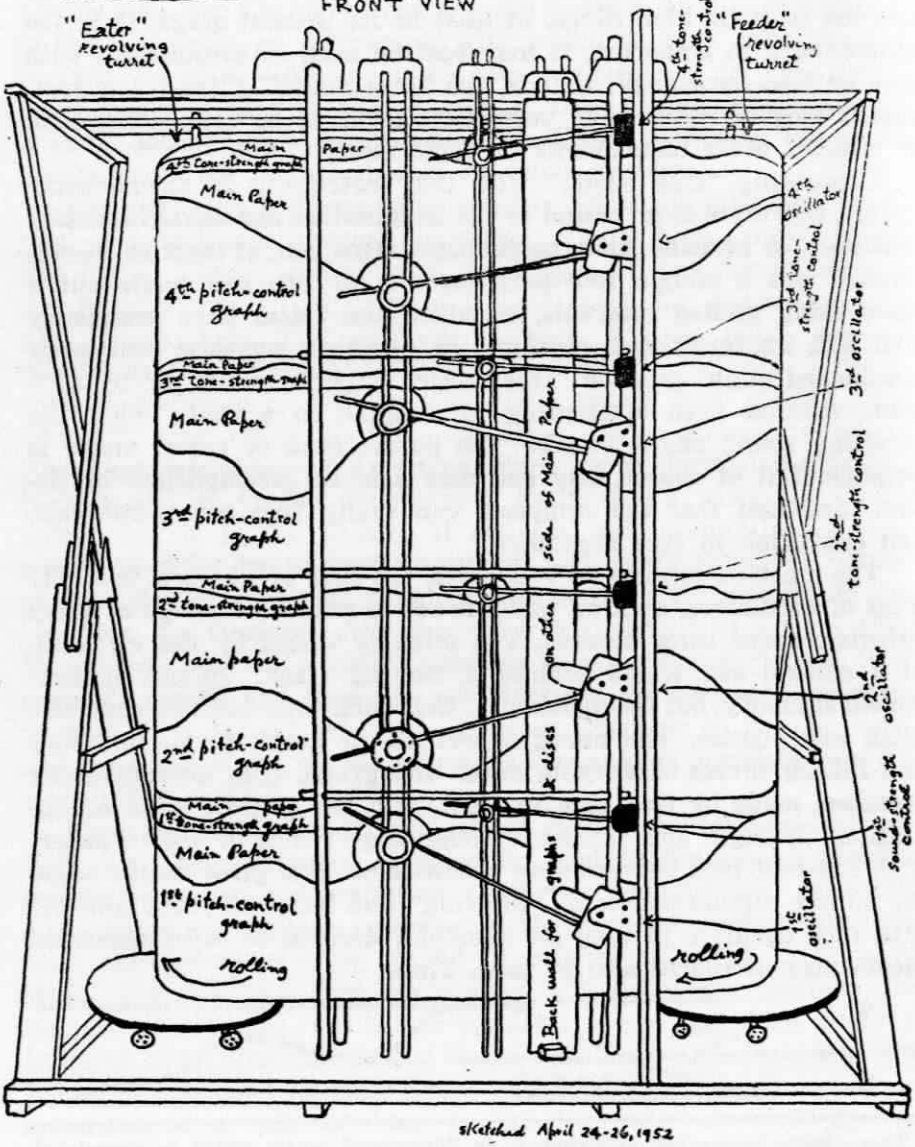
[3] There have been other experiments in "drawing" music which is translated directly into sound, notably those of Norman MacLaren in composing music directly on sound film.

Cross-Grainger experimental instruments for playing Grainger's "FREE MUSIC" (gliding tones, freeless irregular rhythms) p. 1

"KANGAROO-POUCH" METHOD OF SYNCHRONISING & PLAYING

8 OSCILLATORS (model made by Burnett Cross, Ella & Percy Grainger, early 1952)

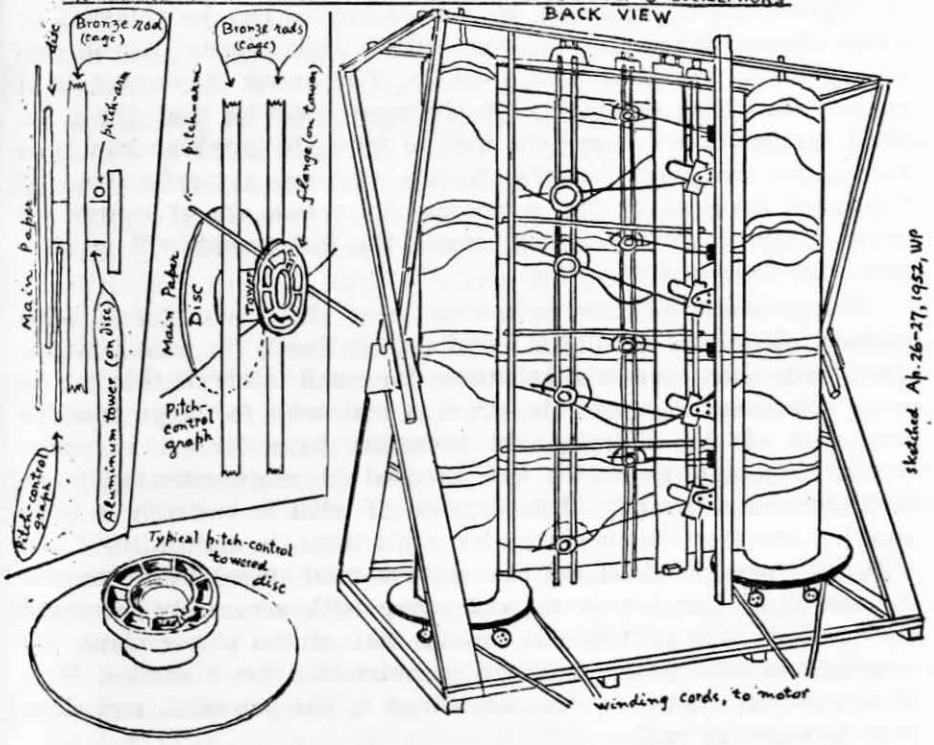
FRONT VIEW



sketched April 24-26, 1952

Cross-Grainger experimental instruments for playing Grainger's "FREE MUSIC" A 2

"KANGAROO POUCH" METHOD OF SYNCHRONISING & PLAYING 8 OSCILLATORS



8 oscillators, able to play the gliding tones & irregular (beatless) rhythms of Grainger's FREE MUSIC (first thought of around 1892), are manipulated by paper graphs, towered discs & metal arms. A sheet of light brown wrapping paper, 80 inches high (called "Main Paper"), is rolled continuously from the "Feeder" revolving turret onto the "Eater" revolving turret, passing thru a metal cage on its way (the cage keeps the Main Paper, the graphs & the discs in place).

Each of the 8 oscillators has its own special pitch-control graph & sound-strength-control graph. To the front of the Main Paper are attached 4 pitch-control graphs (mauve & greenish paper) & 4 tone-strength-control graphs (pinkish paper), their top edges cut into "hills & dales" in accordance with the intervals, glides & tone-strengths desired. These graphs operate oscillators 1, 2, 3, 4. To the back of the Main Paper are attached 4 additional pitch-control graphs & 4 additional tone-strength-control graphs, operating oscillators 5, 6, 7, 8. The bottoms of these 16 graphs are sewn onto the Main Paper at various heights, but the top of each graph is left unattached. Into each pouch thus formed (between the Main Paper & the graph paper) is inserted a towered disc, the tower riding upon the top edge of its graph & following its up & down movements. These movements are passed on to the axle & tone-strength-control box of each oscillator by means of metal arms, causing whatever changes in pitch & volume are intended. The blue-&-white discs controlling tone-strngths are smaller than the variously colored discs controlling pitch. In the above sketches the connecting electric wires are not shown.

The reader will see that rhythm can be easily calculated and controlled by horizontal measurements, and that any *duration* of sound, or combination of durations in various voices, can be achieved by simple linear measurements from left to right. Rests can be produced by the use of contact-breakers. The *speed* of playing is at present controlled manually, but Grainger concedes that for a finished composition it would be well to have the machine run by a mechanism that would ensure absolute evenness of performance at the speed designed by the composer. All voices are of course fed simultaneously. At the present stage, the instrument will accomodate four independent voices.

The greatest difficulty so far has been the production of skips without *glissando*. A minute break in continuity is necessary for almost any skip, even of a half-tone; for small intervals this can be made relatively imperceptible, but it is noticeable for large ones. To take care of this difficulty, the inventors have devised a supplementary mechanism, which can be used in conjunction with the oscillators or separately. This consists of what is basically a large reed-box, or giant harmonica, with reeds tuned in eighth-tones, and with air-power provided (at this experimental stage) by a vacuum-cleaner. Over this box is rotated paper with accurately measured perforations; the principle is exactly that of the player-piano roll composition with which Grainger experimented much earlier. With this reed-box, limitless voices are added to the potential, and skips may be executed easily.

Grainger emphasizes that his whole concept of "free music" is evolutionary, and that it has a direct connection with existing music, which it is intended to supplement and extend. To illustrate his thesis, he is at present writing graphs for selected passages from Wagner (opening of *Tristan*), Grieg, Scriabin, and other composers. Among the graphs are also excerpts from Cyril Scott's *Quintet*, which employs gliding chords, and Arthur Fickenscher's *From the Seventh Realm*.[4] Of his own compositions, Grainger has so far graphed only a few experimental sketches. These have been heard only by a few friends, but it is hoped that the instrument

[4] Arthur Fickenscher (1871-1954) was an American composer of experimental tendencies who invented an instrument which he called the "Polytone." He was for many years head of the music department of the University of Virginia.

will be sufficiently perfected, and the "repertoire" sufficiently demonstrable before very long, so that it can be seen and heard by interested musicians. Grainger feels that all of this is still very much in the stage of development, and he is not impatient. He insists also that this electronic realization of his very early hopes is not an end in itself; it is a possible adjunct to note-composition and live performance, but not a substitute. The advent of the Electronic Synthesizer, developed by Dr. Olson and his associates at RCA's Princeton laboratories (see *The Sound and Music of The RCA Electronic Music Synthesizer*. RCA-Victor: LM-1922 Experimental) suggests such a vision on the part of engineers, but it is hardly one to be shared enthusiastically by musicians. At any rate, Grainger's point of view about his "free music" is a musical one, in which the technique by which it is to be achieved is secondary. With technicians, and even occasionally with musicians, the means tend to become the end. Grainger's interest is not the machine itself, but the possibility of realizing in actual sound the complex "beatless" or completely free-rhythmed polyphony that he has heard in his mind's ear without ever having been able to notate or perform with conventional techniques. With the interest in microintervallic music and complex rhythmic problems evident today, it is a fairly safe assumption that further development, both musical and technical, will continue. How great Grainger's contribution in this field will eventually be, remains to be seen; but we have in the first practical demonstrations of "free music" a challenging accomplishment by one of the great musicians of our time.

American Music on LP Records

An Index — Part III

prepared by Sheila Keats

EDITOR'S NOTE: In this issue we present the conclusion of our Index of American Music on LP Records, as well as an Addenda listing those recordings which were released too late for mention in the earlier sections of the Index. Again, we should like to thank all those whose assistance has aided us in compiling this list. We shall, in future issues, publish periodical supplementary listings, thus maintaining the usefulness of the Index.

VARESE, EDGARD

Density 21.5. René LeRoy, flute. w. WIGGLESWORTH, *Lake Music.* New Music. 10".

same. see Complete Works below.

Octandre. Chamber Ensemble cond. by Nicholas Slonimsky. New Music. 12".

same. see Complete Works below.

Complete Works, Vol. I. Includes *Density 21.5; Intégrales; Ionisation; Octandre.* René Le Roy, flute; Juilliard Percussion Orch.; N.Y. Woodwind Ensemble; Frederic Waldman, cond. EMS 401. 12".

VERRALL, JOHN

String Quartet No. 4. Univ. of Washington String Quartet. Music Library MLR 7028. 12".

VINCENT, JOHN

String Quartet No. 1. American Art Quartet. Contemporary (Los Angeles) C 2002. 10".

WAGENAAR, BERNARD

A Concert Overture. Louisville Orch., Rob't Whitney, cond. w. COWELL, *Symphony No. 11;* Tcherepnin, *Suite, Op. 87.* Louisville Lou 545-2. 12".

Symphony No. 4. Am. Rec. Soc. Orch., Herbert Haeffner, cond. American Recording Society ARS-21. 10".

WARD, ROBERT

Adagio and Allegro for Orche tra. Vienna Sym., Wm. Strickland, cond. w. COWELL, *Symphony No. 7;* WARD, *Jubilation Overture.* M-G-M E-3084. 12".

Euphony for Orchestra. Louisville Orch., Rob't Whitney, cond. w. BERGSMA, *A Carol on Twelfth Night;* Ginastera, *Pampeana No. 3, A Pastoral Symphony;* Sauget, *Les Trois Lys.* Louisville Lou. 545-10. 12".

Jubilation Overture. Vienna Sym., Wm. Strickland, cond. w. COWELL, *Symphony No. 7;* WARD, *Adagio and Allegro for Orchestra.* M-G-M E-3084. 12".

Symphony No. 1. Am. Rec. Soc. Orch., Dean Dixon, cond. w. HAIEFF, *Concerto for Piano and Orchestra.* American Recording Society ARS-9. 12".

Symphony No. 3. Cincinnati Sym. Orch., Thor Johnson cond. w. STEIN, *Three Hassidic Dances.* Remington R-199-185. 12".

WEBER, BEN

Concert Aria after Solomon. Bethany Beardslee, sop.; Am. Rec. Soc. Orch., Frank Brieff, cond. THREE CONTEMPORARIES. American Recording Society ARS-10. 12".

Symphony on Poems of William Blake, Op. 33. Warren Galjour, baritone; Leopold Stokowski and his Sym. Orch. w. HARRISON, *Suite for Violin, Piano and Small Orchestra.* Victor LM-1785. 12".

WIGGLESWORTH, FRANK

Lake Music. René LeRoy, flute. w. VARESE, *Density 21.5.* New Music. 10".

YARDUMIAN, RICHARD

Armenian Suite.

Concerto for Violin. Anshel Brusilow, violin.

Desolate City.

Psalm 130. Howell Zulick, tenor. all with Philadelphia Orch., Eugene Ormandy, cond. Columbia ML-4991. 12".

Addenda

AMERICAN MUSIC FOR FLUTE

Includes AVSHALOMOV, *Lullaby;* DAHL, *Variations on a Swedish Folktune;* PISTON, *Sonata for Flute and Piano.* Doriot Anthony, flute; Barbara Korn, piano. Claremont CR-1205. 12".

AVSHALOMOV, JACOB

Lullaby. Doriot Anthony, flute; Barbara Korn, piano. AMERICAN MUSIC FOR FLUTE. Claremont CR-1205. 12".

BARBER, SAMUEL

Hermit Songs. Leontyne Price, sop., Samuel Barber, piano. w. HAIEFF, *String Quartet No. 1.* Columbia ML-4988. 12".

BERGER, ARTHUR

Serenade Concertante. Brandeis Festival Orch., Izler Solomon, cond. w. BLOCH, *Four Episodes for Piano, Winds and Strings;* Britten, *Sinfonietta, Op. 1;* PINKHAM, *Concertante for Violin, Harpsichord and Chamber Orchestra.* M-G-M E-3245. 12".

BERNSTEIN, LEONARD

Facsimile. Golden Sym.

Jeremiah Symphony. Schuyler Sym.

On the Town. Golden Sym. all with Leonard Bernstein, cond. Camden CAL 196. 12".

Seven Anniversaries. Leonard Bernstein, piano. w. COPLAND, *Sonata for Piano;* Ravel, *Concerto for Piano in G.* Camden CAL 214. 12".

BLOCH, ERNEST

Four Episodes for Piano, Winds and Strings. Wm. Masselos, piano; Knickerbocker Chamber Players, Izler Solomon, cond. w. Britten, *Sinfonietta,* Op. 1. M-G-M E-290. 10".

same w. BERGER, *Serenade Concertante;* Britten, *Sinfonietta,* Op. 1; PINKHAM, *Concertante for Violin, Harpsichord and Chamber Orchestra.* M-G-M E-3245. 12".

Four String Quartets. Griller String Quartet. London LLA-23. 3-12". (*No. 1:* LL-1125; *No. 2:* LL-1126; *Nos. 3 and 4:* LL-1127.)

Sonata for Violin and Piano. Jascha Heifetz, violin; Emmanuel Bey, piano. w. Handel, *Sonata No. 6;* Schubert, *Sonatina No. 3.* Victor LM-1861. 12".

COPLAND, AARON

Piano Quartet. Aaron Copland, piano; Guilet String Quartet. w. PERSICHETTI, *Quintet for Piano and Strings.* M-G-M in prep. 12".

Sonata for Piano. Leonard Bernstein, piano. w. BERNSTEIN, *Seven Anniversaires;* Ravel, *Concerto for Piano in G.* Camden CAL 214. 12".

COWELL, HENRY

Symphony No. 7. Vienna Sym., Wm. Strickland, cond. w. WARD, *Adagio and Allegro for Orchestra; Jubilation Overture.* M-G-M E-3084. 12".

Symphony No. 11. Louisville Orch., Rob't Whitney, cond. w. CRESTON, *Invocation and Dance;* Ibert, *A Louisville Concerto.* Columbia ML-5039. 12".

Toccanta. Helen Boatwright, sop.; John Kirkpatrick, piano; Carlton Sprague Smith, flute; Aldo Parisot, 'cello. w. RUGGLES, *Evocations; Lilacs; Portals.* Columbia ML-4986. 12".

CRESTON, PAUL

Invocation and Dance. Louisville Orch., Rob't Whitney, cond. w. COWELL, *Symphony No. 11;* Ibert, *A Louisville Concerto.* Columbia ML-5039. 12".

Sonata for Saxophone and Piano. Vincent Abato, sax., Paul Creston, piano. w. PERSICHETTI, *Concerto for Piano Four-Hands.* Columbia ML-4989. 12".

DAHL, INGOLF

Variations on a Swedish Folktune. Doriot Anthony, flute; Barbara Korn, piano. AMERICAN MUSIC FOR FLUTE. Claremont CR-1205. 12".

DONOVAN, RICHARD

New England Chronicle. Eastman-Rochester Sym. Orch., Howard Hanson, cond. w. HIVELY, *Tres Himnos;* PORTER, *Poem and Dance.* Mercury MG-40013. 12".

Suite for String Orchestra and Oboe. Baltimore Little Sym., Reginald Stewart, cond. w. IVES, *Symphony No. 3.* Vanguard VRS-468. 12".

GLANVILLE-HICKS, PEGGY

Concertino da Camera. N.Y. Woodwind Ensemble; Carlo Bussotti, piano. w. LOPATNIKOFF, *Theme, Variations and Epilogue.* Columbia ML-4990. 12".

GOULD, MORTON

Dance Variations. San Francisco Sym., Leopold Stokowski, cond. w. MENOTTI, *Sebastian Ballet Suite.* Victor LM-1858. 12".

GRIFFES, CHARLES

Bacchanale.

Clouds.

Pleasure Dome of Kubla Khan.

White Peacock. all Eastman-Rochester Sym. Orch., Howard Hanson, cond. w. LOEFFLER, *Memories of My Childhood; Poem for Orchestra.* Mercury MG-40012. 12".

Fantasy Pieces.

Roman Sketches.

Tone Pictures. all: Lenore Engdahl, piano. M-G-M E-3225. 12".

GRUENBERG, LOUIS

Concerto for Violin and Orchestra. Jascha Heifetz, violin; San Francisco Sym., Pierre Monteux, cond. w. Dohnanyi, *Serenade in C.* Victor LCT-1160. 12".

HAIEFF, ALEXEI

Four Juke Box Pieces. Leo Smit, piano.

Piano Concerto. Sondra Bianca, piano; Philharmonia Orch. of Hamburg, Hans-Jurgen Walther, cond. both: M-G-M E-3243. 12".

HIVELY, WELLS

Tres Himnos. Eastman-Rochester Sym. Orch., Howard Hanson, cond. w. DONOVAN, *New England Chronicle;* PORTER, *Poem and Dance.* Mercury MG-40013. 12".

HOVHANESS, ALAN

Mountain Idylls. Marga Richter, piano. Record entitled "Piano Music for Children by Modern Composers." M-G-M E-3181. 12".

Suite from *The Flowering Peach.*

Is There Survival.

Orbit No. 1. all: Chamber Ensemble cond. by Alan Hovhaness. M-G-M E-3164. 12".

IVES, CHARLES

Symphony No. 3. Baltimore Little Sym., Reginald Stewart, cond. w. DONOVAN, *Suite for String Orchestra and Oboe.* Vanguard VRS-468. 12".

LOEFFLER, CHARLES

Memories of My Childhood.

Poem for Orchestra. both: Eastman-Rochester Sym. Orch., Howard Hanson, cond. w. GRIFFES, *Bacchanale; Clouds; Pleasure Dome of Kubla Khan; White Peacock.* Mercury MG-40012. 12".

McBRIDE, ROBERT

Quintet for Oboe and String Quartet. Earl Schuster, oboe; Classic String Quartet. w. Bax, *Quintet; for Oboe and String Quartet;* Elgar, *String Quartet, Op. 83.* Classic Editions CE-1030. 12".

MENOTTI, GIAN CARLO

Concerto for violin and Orchestra. Tossy Spivakovsky, violin; Boston Sym. Orch., Charles Munch, cond. w. Honegger, *Symphony No. 2.* Victor LM-1868. 12".

The Saint of Bleecker Street. Gabrielle Ruggiero, David Poleri, Leon Lishner, Gloria Lane, and others. Chorus and Orch. cond. by Thomas Schippers. Victor LM-6032. 2-12".

Sebastian Ballet Suite. NBC Sym., Leopold Stokowski, cond. w. GOULD, *Dance Variations.* Victor LM-1858. 12".

PERSICHETTI, VINCENT

Quintet for Piano and Strings. Vincent Persichetti, piano; Guilet String Quartet. w. COPLAND, *Piano Quartet.* M-G-M in prep. 12".

PINKHAM, DANIEL

Concertante for Violin, Harpsichord and Chamber Orchestra. Rob't Brink, violin; Jean Chiasson, harpsichord; Brandeis Festival Orch., Izler Solomon, cond. w. BERGER, *Serenade Concertante;* BLOCH, *Four Episodes for Piano, Winds and Strings;* Britten, *Sinfonietta, Op. 1.* M-G-M E-3245. 12".

PORTER, QUINCY

Poem and Dance. Eastman-Rochester Sym. Orch., Howard Hanson, cond. w. DONOVAN, *New England Chronicle;* HIVLEY, *Tres Himnos.* Mercury MG-40013. 12".

RIEGGER, WALLINGFORD

Sonatina for Violin and Piano. Anahid Ajemian, violin; Maro Ajemian, piano. w. Krenek, *Double Concerto for Violin and Piano;* SESSIONS, *From My Dairy.* M-G-M E-3218. 12".

SESSIONS, ROGER

From My Diary. Maro Ajemian, piano w. Krenek, *Double Concerto for Violin and Piano;* RIEGGER, *Sonatina for Violin and Piano.* M-G-M E-3218. 12".

SPELMAN, TIMOTHY MATHER

The Vigil of Venus (*Pervigilium Veneris*). Ilona Steingruber, sop.; Otto Wiener, baritone; Vienna Academy Chorus, Dr. Ferdinand Grossman, cond.; Vienna State Opera Orch., Zoltan Fekete, cond. M-G-M E-3085. 12".

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A CONCERT OF CHAMBER MUSIC

Sextet for String Quartet,
Clarinet and Piano (1937) . . . . . *Aaron Copland*

TIBERIUS KLAUSNER, PAUL MAKARA, *violins*
RAYMOND PAGE, *viola*
BRUCE ROGERS, *'cello*
ROBERT LISTOKIN, *clarinet*
LALAN PARROTT, *piano*

Two Fairy Tales
Freely Translated after
Hans Christian Andersen (1952) . . . . . *Robert Mann*
(First New York Performance)

ROBERT MANN, *violin*
ROSALIND KOFF, *piano*
LUCY ROWAN, *narration*

Piano Quartet No. 2 in A Major, Op. 26 (1861) . . . *Johannes Brahms*

GEORGE KATZ, *piano*
MYRON KARTMAN, *violin*
RAYMOND PAGE, *viola*
ERNEST LLOYD, *'cello*

APRIL 19, 20, 1955

THE JUILLIARD DANCE THEATER
DORIS HUMPHREY, *director and choreographer*
ANNA SOKOLOW, *guest choreographer*
The Juilliard Orchestra
FREDERICK PRAUSNITZ, *conductor*

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(First Performances Anywhere)
Choreography (1955) . . . . . *Anna Sokolow*
Music: Concerto for Oboe and Strings (1942)
Freely adapted from Piano Sonatas
by Domenico Cimarosa . . . . . *Arthur Benjamin*

Life of the Bee
Choreography (1929) . . . . . *Doris Humphrey*
Music: Kammermusik No. 1,
Op. 24, No. 1 (1922) . . . . . *Paul Hindemith*

The Rock and The Spring
(First Performances Anywhere)
Choreography (1955) . . . . . *Doris Humphrey*
Music: Petite Symphonie Concertante (1946) . . . *Frank Martin*

APRIL 29, 1955

THE JUILLIARD ORCHESTRA
JEAN MOREL, *conductor*

Prelude to "Parsifal" (1877-82) . . . . . *Richard Wagner*
Burleske in D Minor, for Piano and Orchestra (1885) . *Richard Strauss*
IRWIN GELBER, *piano*
"Medea," Op. 23 (1946) . . . . . *Samuel Barber*
Conzertstueck in F Minor, for Piano and Orchestra,
Op. 79 (1821) . . . . . *Carl Maria von Weber*
JAMES MATHIS, *piano*

MAY 6, 1955

A CONCERT OF CHAMBER MUSIC

String Trio in E-flat Major,
Divertimento, K. 563 (1788) . . . . *Wolfgang Amadeus Mozart*

TIBERIUS KLAUSNER, *violin* RAYMOND PAGE, *viola*
EVALYN STEINBOCK, *'cello*

Study in Sonority (1927) . . . . . *Wallingford Riegger*

Kammermusik No. 1, Op. 24, No. 1 (1922) . . . . . *Paul Hindemith*

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GEORGE MESTER, *conductor*

Suite Elisabethaine (1942) . . . . . *Jacques Ibert*
(First New York Performance)
ARABELLA HONG, *soprano*
Members of the Juilliard Orchestra and Chorus
PAUL VERMEL, *conductor*

MAY 13, 1955

THE JUILLIARD CHORUS
FREDERICK PRAUSNITZ, *conductor*

Ave Maria . . . . . *Tomás Luis de Victoria*
(1548-1611)

"Adieu, Sweet Amarillis" (Anon.)

"Sweet Honey-Sucking Bees" (Adapted from Everaerts) . *John Wilbye*
(1574—1638)

Members of the Juilliard Chorus
LESLIE BENNETT, *conductor*

"Sommerzeit," Op. 61, No. 1 (1940) . . . . . *Willy Burkhard*
(First New York Performance)
Members of the Juilliard Chorus
ABRAHAM KAPLAN, *conductor*

"The Hour-Glass" (1949-50) . . . . . *Irving Fine*
A cycle of songs to poems by Ben Jonson
Members of the Juilliard Chorus
PETER FLANDERS, *conductor*

Mass No. 2 in E Minor (1866) . . . . . *Anton Bruckner*

The Juilliard Chorus
Wind Choir
FREDERICK PRAUSNITZ, *conductor*

MAY 26, 1955

COMMENCEMENT CONCERT
The Juilliard Orchestra
JEAN MOREL, *conductor*

Overture to "Colas Breugnon" (1937) . . . . . *Dimitri Kabalevsky*

Symphony No. 101 in D Major
("The Clock") (1794) . . . . . *Franz Joseph Haydn*

Asie from "Shéhérazde" (1903) . . . . . *Maurice Ravel*

SARAH JANE FLEMING, *soprano*

Symphony No. 6 in B Minor ("Pathétique"),
Op. 74 (1893) . . . . . *Peter Ilich Tchaikovsky*

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Notes and Comment

Juilliard Review Plans

Beginning with this issue of *The Juilliard Review*, the sections devoted to news of Juilliard's faculty and alumni will be printed separately, and mailed only to those interested. Members of the Juilliard Alumni Association and the Juilliard Faculty will receive this special supplement to the Review from time to time during the year. Other readers who wish to receive the supplement may obtain it on request. The section in which this announcement appears — *Notes and Comment* — will replace *News of the School.* It is planned to devote these few pages to items of general interest, including such news of Juilliard as may, in our judgement, fall into that category.

* * *

50th Anniversary Plans

During the academic year 1955-56, Juilliard School of Music will celebrate the fiftieth anniversary of the founding, by Frank Damrosch and James Loeb, of The Institute of Musical Art. In 1926, the Institute was joined with the Juilliard Graduate School, founded two years previously by The Juilliard Foundation, established in 1920 through the legacy of Augustus D. Juilliard. At the beginning of the academic year 1946-47, the Juilliard Graduate School and The Institute of Musical Art were amalgamated into a single school, as Juilliard School of Music.

The celebration will include a Festival of American Music, for which a large number of new works has been commissioned. This Festival is planned for February 1956, and will consist of a series of public events to be held in the Juilliard concert hall. These events will be open to the public on a subscription basis, and all receipts will be applied to the School's general scholarship fund.

The Winter 1955-56 issue of *The Juilliard Review*, to be published on February 1, 1956, will include complete advance programs of the Festival, and will be devoted entirely to American music. Features of the issue will be a symposium on American music, as seen by a group of distinguished European and American composers and critics, an article on the past fifty years of education in music, by Juilliard's President William Schuman, and a pre- publication excerpt from Jacques Barzun's "Music in American Life."

Marion Bauer

The entire musical community was saddened by the death, on August 9, of Marion Bauer, just before her sixty-eighth birthday. Miss Bauer's activity on behalf of contemporary music and of her colleagues, old and young, was of a complete sincerity and unselfishness; her enthusiasm and energy, her cheerfulness, her kindness, and her constant helpful interest in music and musicians of all sorts were qualities of a rare kind. Juilliard, and the other institutions at which she taught, will miss her presence.

Miss Bauer had just completed, in collaboration with Ethel Peyser, a book entitled "How Opera Grew." Through her many other books, Miss Bauer contributed notably to the musical education of thousands of students and music lovers. In the last few years, Miss Bauer also had the satisfaction of seeing an increasing number of her compositions published and performed; a concert devoted entirely to her music was presented in Town Hall in 1951. A warm and gracious appreciation of Miss Bauer, by Harold C. Schonberg, appeared in *The New York Times* of August 14, 1955.

* * *

Juilliard Faculty Appointments

The distinguished violist, William Primrose, became a member of Juilliard's faculty at the beginning of the current academic year. Mr. Primrose succeeds Milton Katims, whose eminently successful activities as conductor have taken him from the field of teaching.

* * *

The Score and I.M.A. Magazine

The Juilliard Review announces with pleasure that it will now accept subscriptions, *from readers in the United States only*, for the outstanding English publication, *The Score and I.M.A. Magazine*, of London. *The Score*, edited by William Glock, appears four times a year, and its price to American readers will be three dollars per annum, or eighty cents per single copy.

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