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Harrington, E. Michael

SOME OBSERVATIONS ON THE SOCIOLOGICAL ROLE OF THE COMPOSER IN THE TWENTIETH CENTURY

The Ohio State University

D.M.A. 1985

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Some Observations on the Sociological Role of
the Composer in the Twentieth Century

DOCUMENT

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Musical Arts in the Graduate
School of the Ohio State University

By

E. Michael Harrington, B.M., M.M.

* * * * *

The Ohio State University

1985

Dissertation Committee:
T.H. Wells
G.M. Proctor
D.M. Butler

Approved by

Adviser
School of Music
To My Parents
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VITA

February 2, 1954............. Born -- Cambridge, Massachusetts

1976............................. B.M., University of Lowell, Lowell, Massachusetts

1978............................. M.M., University of Miami, Coral Gables, Florida

1978-1979...................... Visiting Lecturer, Westfield State College, Westfield, Massachusetts

1980-1983...................... Teaching Fellow/Doctoral Student, University of Pittsburgh, Pittsburgh, Pennsylvania

1983-1985...................... Graduate Teaching Associate/Doctoral Student, The Ohio State University, Columbus, Ohio

August 1985-................... Assistant Professor of Music Theory, School of Music, Belmont College, Nashville, Tennessee

FIELDS OF STUDY

Major Field: Music Composition

Studies in Music Theory
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Introduction

This essay, in discussing the sociological role of composers, will outline the history of that role in society (especially in American society) from the 18th-20th century. It will focus upon the situation of present day composers, describe what forces presently are improving and worsening their lot, and suggest strategies for improving the position of the composer and of the arts in general.

Composers in the Classical and Romantic ages experienced less hostility, condescension, and apathy than the composers of the twentieth century. It is important in considering music's past to remember that within the course of a year, one conceivably might hear only music by German composers, or French composers, and certainly would not hear music of, say, six different countries. The music of the past was characterized by a stylistic consistency-- in contrast to the twentieth century with its plethora of styles. One was minimally, or not at all, exposed to artistic, cultural, and ideological contrasts. There was no mechanism for the large-scale dissemination of music. The composer's audience at any one time was probably not more than several hundred in number. John Cage, and other composers, musicians, and visual/video artists, on January 1, 1984, broadcast a one hour concert/multi-media event
live from Paris, that was beamed by satellite around the world. John Cage in one hour reached more listeners than Mozart, Haydn, and Beethoven combined did in their lifetimes. Robert Moran's "39 Minutes for 39,000 Autos," scored for thousands of San Francisco's citizens in cars and buildings turning on and off lights and beeping car horns, was performed in 1969 and received national news coverage. More music more widely dispersed, however, does not indicate a better musical environment. Harry Partch, in *Genesis of a Music*, states that:

"more people hear Beethoven in twenty four hours (on the radio) than heard him in his whole lifetime... and a citizen doubtless sees more policemen now in twenty-four hours than Beethoven saw in his whole lifetime. The people hear more music, and *ipso facto* they are more musical? The people have more law, and *ipso facto* they are more lawful?"
Young students who decide to become composers face challenges, contradictions, and confusion from the outset. Honest, informed people of high integrity tell them that they are in for a hard time in this pursuit, that they cannot expect to graduate and go on to financial success because there is no need for their services, that there are already too many people trying to do the same thing, and that it is only a matter of time before they see that they were right and have to abandon composing and find work in a field which may be far removed from their interests, having thereby wasted years and dollars. "Have something to fall back upon," many suggest, such as a music education teaching certificate. As Frank Zappa stated:

"It's all over folks...The least you university music composition professors can do is tell your students: 'DON'T DO IT! STOP THIS MADNESS! DON'T WRITE MUSIC!'"²

Zappa's alternative suggestion is to take out a real estate license and go into a field where one can make "real money." Zappa is a stringent musical purist who feels that the composer is harmed by having to compromise his standards and conform to the dictates of the "KING", who is today, "disguised as a Movie or TV Producer, The Head of the Opera Company, The Lady With The Frightening Hair on the Special Committee, or her niece, Debbie."³ Arthur Honegger, in I am a Composer, stated a related message of doom:
"The profession of composer of music offers the peculiarity of being the activity and the preoccupation of a man who exerts himself to manufacture a product which no one is eager to consume... In music...everyone wants only what was manufactured a hundred years ago... The contemporary composer is therefore a sort of intruder who persists in stubbornly trying to impose himself at a banquet to which he has not been invited.\textsuperscript{4}

Allied with this position is Charles Ives (1874-1954) who thought that one should strive, as Thoreau did, to avoid the necessity of having to sell his baskets instead of creating ways and means by which men would buy his baskets. Although Ives had a Yale music degree and had studied composition with Horatio Parker, he chose to begin an insurance company after graduation and avoid having to sell his music, thereby allowing him complete artistic freedom. Virgil Thomson's solution to attaining financial independence was to marry a rich person and compose as one wishes in comfort (a practice he says was favored by composers of his generation from Boston). Thomson's plea for the composer to be in financial comfort is supported by Zappa's diatribe upon those who view history as being one in which troubled times toughened composers' souls and was the stimulus for many masterpieces:
"Back in the old days, when all the REALLY GOOD MUSIC was being written, composers were TRULY INSPIRED, had a DEEP MEANING in their works, and SUFFERED INTENSE EMOTIONAL DISCOMFORT as these GREAT WORKS were 'BORN.' Yes, people still believe this kind of stuff..."

Teaching at the university is an option frequently exercised by composers, writers, playwrights, painters, sculptors, and dancers. This may not be an ideal occupation for the creative artist: the teaching of composition as well as any of the above mentioned disciplines requires the expendititure of the same kind of creative energy that goes into the making of art works. However, teaching often is the best of the few alternatives facing the composer who doesn't want to stray far from actual composing.

Composers and Performers

We have omitted the largest problem for the young composer in our discussion thus far - the performer. Performers are taught by performers who often don't like music of the present, don't
understand its structure or language, are not willing to learn it and teach it, and often privately and publicly ridicule it. Many student performers often contract this disease of ignorance and bigotry and will spread it to their future students. Composers can often overcome this by performing their own music and becoming friends with performers who are willing to expand their repertoire or by meeting the minority who actually like new music and are-enthusiastic about performing it.

Composers are usually better music theorists than other music students. A composer, thereby, can help fellow students with their theory studies. Composers can do favors - walk a dog, lend money, play on a recital, etc. - and anything honest for the larger goal of promoting their music.

The composer discovers that there are certain musicians who are more willing than others, by the nature and history of the instrument they play, to perform their works. Percussionists are particularly interested in new music primarily because composers in past centuries never wrote full-fledged compositions for them. As a result, their repertoire has been developing only since the 1930's with the music of Varese, Cage, and Lou Harrison. Guitarists, string bass players, and saxophonists are similarly inclined towards playing new music. Frank Zappa attacks string players as being
fiercely opposed to playing music by living composers, and having too much input into the selection process of music which gets performed by orchestras:

"All the good composers are dead (ask any string player). If we are not DEAD, we are not GOOD. If we ARE dead we do not require LABOR REPRESENTATION. If we are ALIVE we are of NO CONSEQUENCE to a string player ... If they had their way, stringed instruments would be used only for the performance of music by DEAD PEOPLE. If I had my way, the instruments themselves would be played by dead people and only dead people would be allowed to listen to the results." 7

It is an unfortunate musical fact that many students go to music school for four years, earn a degree, go out into the communities to teach without ever having played a piece from the twentieth century.

A performer can be particularly damning and harmful to all composers, living and dead. An example of such a performer is Jean-Pierre Rampal, who, in 1978, to a master class with an audience of about 1000 at the University of Miami, when asked why he didn't play twentieth century music, replied that most music of
this century is awful, and is composed by simply stringing a bunch of numbers together to produce terrible sounds! Shockingly enough, this statement was met with enthusiasm by the great majority of the audience. Irresponsible, ignorant, and malicious statements by internationally known figures do a great disservice to composers, performers, and music in general. I asked Rampal how he would have felt had Rampal’s reactionary counterpart in Debussy’s time had had his way, and Debussy was prevented from composing. Rampal felt that Debussy was a “good composer” and that, to the contrary, there are mostly “bad composers” around now. Rampal obviously did not know that Debussy was considered to have been a radical in his time, and was often attacked for writing “noise” and not music.

It is unfortunate that audiences are familiar with and in awe of such narrow-minded individuals as a Rampal, and unaware of a Harvey Sollberger or Ransom Wilson. Fortunately, most performers in the public eye do not exude such a lack of musical knowledge.

The Classical vs. Popular Music Composer

Before we discuss the role and status of the composer in the last quarter of the twentieth century, we must pose the question, “who is the composer?” or ask people to tell you who their favorite composers are. Depending upon whom you ask, the response will usually fall into two categories:
Category A

Michael Jackson
Paul McCartney
Lionel Richie
Elton John
Boy George
Prince
Madonna
Van Halen
Merle Haggard
Conway Twitty
Burt Bacharach
Henry Mancini
John Williams

Category B

Mozart
Beethoven
Bach
Brahms
Chopin
Haydn
Tchaikovsky

Let us create another category, C, subdivided into C1, C2, and C3.

Category C

C1

Stravinsky
Bartok
Hindemith
Ives
Schoenberg
Webern
Berg
Copland

C2

Cage
Xenakis
Stockhausen
Berio
Boulez
Carter
Messiaen
Babbitt

C3

Schwantner
Druckman
Harbison
Adams
Wuorinen
Del Tredici
Glass
Reich

In the time of Haydn, contemporary composers of Category A were not as celebrated and well known as their twentieth century counterparts. Category B consisted of composers such as Palestrina and Monteverdi; Category C of composers such as Bach and Handel. To Brahms' contemporaries, Category B likely consisted of Bach, Handel, Haydn, Mozart and Beethoven; Category C of Schumann, Chopin, Berlioz, and Mendelssohn.
Most of the American public does not know that Category C exists. For others, (although their hearts may be with composers of Category A) awareness of Category B composers is a measure of sophistication required for acceptance in certain social settings, namely, symphony orchestra concerts. It is important to remember that we, the living classical composers/members of Category C, are invisible but have only been so for most of this century. Composers of Category B were the Category A composers while they were alive. They didn't have the competition of composers whose music "retain[ed] its germane characteristics under considerable alteration of register, rhythmic texture, dynamics, harmonic structure, timbre, and other qualities," i.e., Category A. Many of them were among the wealthiest people alive.

Category C is subdivided chronologically. Members of C1 were extremely influential upon composers in C2 and C3. The fame and influence of each C1 composer, and his recognition by peers in the classical world, began in the 1910's, 20's and 30's. The influence of the C2 composers began in the 1950's and 60's. The influence of C3 composers began in the late 60's and 70's. All of the composers of C1, save Aaron Copland, are dead. Their heyday has passed. C2 composers are all alive, and are between 57 and 77 years of age. Their influence has diminished. C3 composers are all under the age of 50 and are still attaining recognition and spawning disciples.
"A" composers win Grammys; "C" composers win Pulitzers. The rock group Van Halen earned more than $1 million for one concert; Michael Jackson, more than $50 million for one concert tour. Stockhausen signed a recording contract worth more than $3 million. Stravinsky's estate was valued in excess of $5 million. Van Halen are in their 30's, Michael Jackson, 26, Stockhausen, 57; Stravinsky died at age 89. The most successful composers of A can earn $100,000 or more in a day. The most successful composers of C cannot expect to earn $10,000 in a day, and probably not in a week. The difference in fame, wealth, and influence is directly attributable to media exposure. The composers of Category A have enormous followings - throngs who will pay $30 to see them perform songs which they have heard hundreds of times, in a manner as closely as possible to the recorded version, albeit of a much poorer and less well balanced rendition, and pay $15 for a T-shirt for the right to broadcast the group's name, and the date on which the deification took place. Category A fans will focus upon every superficial nook and cranny of their demigod, learn and memorize everything that the Supreme Being says or is purported to have said, dress, eat and drink like their star. Madonna's fans openly call themselves, "Wannabees," admitting that they "want to be" like Madonna. More people in this country seem to care about the pores of Dolly Parton, the hips of Linda Evans, the height of Tom Selleck, the dancing of John Travolta, the teeth of Pat Boone, the skin of Dick Clark, the financial wheelings and dealings of J.R. Ewing, and the ranch of Ronald Reagan than about any of our "cult heroes" - the
relatively "underground" C composers. Their idols may always occupy the national limelight. They will, however, only provide quick fixes for the masses. They are not likely to motivate, even in a "public service message," inspire, lead people to do daring things, make people question beliefs, challenge them, or push them into a more-than-two-minute high. They will, however, sell anything that can be sold.

Many twentieth-century composers rather than concentrating on enlightening the public about their music choose to fight the old battle of criticizing other composers and styles. I have identified a few current subjects of dispute in the composers' arcana:

1. anti-tonal
2. anti-atonal
3. anti-academic
4. anti-East Coast
5. anti-West Coast
6. anti-Coast
7. anti-European
8. anti-American
9. anti-those-who-don't-develop-serialism-to-its-fullest
10. anti-minimalist
11. anti-aleatoric
12. anti-non-academic
13. anti-serialist
14. uptown vs. downtown
15. anti-New Romanticism
One of the largest problems facing the composer today was enunciated by Milton Babbitt in his *High Fidelity* magazine article, "Who Cares If You Listen?". Babbitt points out that music, like the sciences, philosophy, and mathematics, has advanced considerably in the last centuries, especially in the twentieth, and just as the layman would not stumble into a meeting of scientists or mathematicians, listen to their most intelligent discourse, and then say, "I don't like it," one should not express an opinion on as equally intellectually complex a subject as music. Babbitt feels that the music being written by composers who have fallen from "musical innocence," i.e., are writing in a style whereby the perception of each of the five dimensions of the music - its pitch-class, register, dynamic, duration, and timbre - is necessary for an understanding, is in a more advanced and efficient language, and one in which more intelligent listeners are needed. Boredom or puzzlement is a natural reaction to expect from people when confronted with music or anything else which they do not understand. What is indefensible is the translation of boredom and puzzlement into resentment and denunciation. Babbitt thinks that we should recognize that the time has come when the average educated person cannot understand the present state of mathematics and physics, and that this is also the case for music, for which his education may also be especially lacking. Instead of bemoaning the dwindling of our audiences, perhaps composers should welcome this oncoming isolation for the betterment of the artist or "lead a public life of unprofessional compromise and exhibitionism."
Schoenberg felt that to publish and perform composers' works were the second and third best ways of aiding a composer. Schoenberg stated that he had only ten performances by 1911 (at the age of 37); his first performance was at age 25 - his first publication at 31.\textsuperscript{11} Faced, then, with the dilemma of few performances, well played or not, and often hostile audiences, Schoenberg retreated, founding the Society for the Private Performance of Music. He established rules for the society's concerts: 1) only an invited audience was permitted, 2) the press was not allowed, 3) each piece was played twice, and 4) no applause was allowed. This may have predated the conditions for new music performances as they are presently: 1) the audience consists of few music students, fewer music faculty, and perhaps some who have to attend a concert as a course requirement. The effect of the small crowd is like that of "invited audience." 2) Few, if any, members of the press attend. Often those who do come are not equipped to pass judgment, but do, often giving negative reviews. This equals "no press." The controversy of the critic will be taken up shortly. 3) The only non-parallel between the four points of the society of Schoenberg's and the 1985 new music situation is that each piece is not repeated or seldom. 4) Finally, the types of lukewarm approval, or mild or fervent dislike which often greet a composer's efforts afterwards are tantamount to "no applause allowed."
Critics

Critics have been the object of universal and timeless derision. Berlioz, writing in 1859, considered them to be of a species unrelated to *homo sapiens*, and wondered what this species was really like.

"Poor devils! Where do they come from? At what age are they sent to the slaughterhouse? What is done with their bones? Where do such animals pasture in the daytime? Do they have females, and young? How many of them handled the brush before being reduced to the broom?"  

Stravinsky also envisioned animals when thinking about critics 110 years after Berlioz.

"I had another dream the other day about music critics. They were small and rodent-like with padlocked ears, as if they had stepped out of a painting by Goya."

John Osborne, writing in Time Magazine (October 31, 1977), while not openly labelling them as any type of animal, invoked a metaphor:
"Critics are a dissembling, dishonest, contemptible race of men. Asking a working writer what he thinks about critics is like asking a lamppost what it feels about dogs."

Many critics became critics as either an avocation or because of a management decision. Clark Booth, of Boston's ABC-TV affiliate, made the switch from sports announcer to roving arts/media/news critic very successfully. A Pittsburgh critic, on the other hand, a one-time sports writer for the Pittsburgh Press, has drawn the disdain of the entire Pittsburgh music community for his often inept and nonsensical reviews. In fairness to all critics it must be pointed out that only in music criticism are critics expected to review an event without being able to reprint an excerpt of the score, or a tape of sound examples from the concert or record. In reviews of literature, one can reprint from the material being discussed; in art criticism, fashion criticism, dance reviews, and culinary reviews, one can use photographs as an important source of information that will reveal much that could not otherwise be well explained. Although the music critic is without these advantages enjoyed by critics of other media, the field of music criticism is not without practitioners of profound musical knowledge, perception, and writing skills such as E.T.A. Hoffmann, who upon first hearing the Fifth Symphony of Beethoven, proclaimed it to be a masterpiece and successfully predicted its importance and lasting power in the orchestral repertory. Readers do, however, expect the critic to be well-informed on the subject matter, technically, aesthetically, and historically, fair and honest in the critic's assessment, and capable
of writing in a cogent manner that is accessible to the critic's audience. Instead, the public is often confronted with either a cursory, hollow description of the work, or one that is simply a blow-by-blow account of the piece from start to finish, and often filled excessively with the sentiments of the critic. The Pittsburgh critic, mentioned above, in a review of a new work by Morton Subotnick, commissioned by the Juilliard Quartet and featuring "ghost electronics" — very soft electronic sounds which are activated in response to pitch and loudness changes in the quartet's playing — attempted to ridicule the always-quiet sounds produced by the composer's electronic sound system, by stating that the work sounded, "like the collision of two PAT buses in the Fort Pitt Tunnel...", and by the use of many other inappropriate and grotesque similes.

The use of similes is often inaccurate and uninformative (and harmful to purists who respect the English language), and illuminates critics' limited vocabulary and imagination, as well as their own inexperience with a particular style as they grope for words to convey their confused impressions. They also unnecessarily introduce their own biases.
Critics, ideally, should be well trained in their field, rather than recent converts, unless the critic is truly one of the litterati, as was the case of Clark Booth, and not the Pittsburgh critic, above. Yet music is an area in which most people feel well versed enough to discuss publicly and hold opinions. It is unfortunate that many critics are not as musically proficient as composers and performers because their impact upon the public is often significant. Many people will read the review of a concert, stage work, or ballet to see whether it will be worth attending the same program on another night. And what the reader learns from a review is more than whether or not the performance was riddled with mistakes, or was well received or well attended. The reader has a model for how music is carried on, provided by the critic—how it is composed, what "feelings" the composer was trying to convey to the listener, and how to discuss music. The layperson reading music criticism can easily acquire the notion that music is but a vehicle by which the composer tries to fill the concert-goer's head and heart with "feelings;" with passion, sadness, sorrow, love, longing and hope. The reader may begin to feel that here is someone who if not composing, would be a dandy Hallmark Card inscriptioneer, full of felicitous feelings delivered with a forthright fervor, as only a Person of Feelings can deliver. Or, as composers are often regarded, as having the character of "talented children" and 'inspired idiots." The public may never realize that much of the music that is being composed is done by individuals who have toiled for
years to acquire profound technical skills, and that this end product, the composition, is more of an intellectual achievement than anything else. If it was simply a matter of connoting feelings, then any three people, say, Mary Lou Retton, Jerry Falwell, and Franz Schubert could stroll through the same forest, eat on the shores of the same stream, enjoy the same sunset, and compose works, although necessarily different, emitting and reflecting the same experientially-derived "feelings." Music composition is a highbrow, heady feat; to compose music, to play music, to think about music, and to write about music requires a very specialized knowledge. How is even a good critic able to discuss a work after only one hearing, let alone a person not equipped to make any assessment?

The critic who works with less than devout integrity, and with insufficient musical skills, does all composers, musicians, and music itself, a great disservice. William F. Buckley, Jr., writing in his syndicated column, "On the Right," September 8, 1964, demonstrated this:

"The Beatles are not merely awful, I would consider it sacrilegious to say anything less than that they are godawful... They are so unbelievably horrible, so appallingly unmusical, so dogmatically insensitive to the magic of the art, that they qualify as crowned heads of anti-music!"
Diatribes such as these are not limited to outsiders attacking musicians but exist, as well, in the classical music world. Howard Hanson attacked both Arnold Schoenberg and Igor Stravinsky using the term "anti-music" to describe them.

"...[Schoenberg] had a deadly fear of being called a Wagnerian follower, and that he was 'about to break the bonds asunder,' as the Bible says, and that in order to do so he should make a whole new system, a so-called atonal system. In doing so, he became a kind of an anti-musica. He really destroyed himself, as if committing musical suicide."15

"I have also felt that Stravinsky should have stopped while he was ahead. After "The Rite of Spring" he started getting cute and precious and doing these exotic little things. He claimed that he hated 'The Firebird.' 'The Firebird' is a terrific piece... To disclaim a work like that in favor of later Stravinsky is another case of anti-musica."16
Fortunately, however, there are good critics. John Rockwell, of *The New York Times*, maybe more so than Andrew Porter of *The New Yorker*, even, manages to review and write in a style which is readable by the layman, the musical scholar, composer, conductor, and performer alike. His 1983 book, *All American Music*, is the most well thought-out book on the state of contemporary American music—classical, rock, jazz, and experimental—of any in print. Rockwell's and Porter's articles and reviews demonstrate a breadth of knowledge on the subject, an ease by which their information is conveyed, and an exuberance and love for the subject which they are writing about. The same can be said for Bernard Holland of *The New York Times*, as well.

Critics can destroy careers, shorten runs of plays, musicals, and other productions, or occasionally help a young composer/writer/performer at the outset of a career. And critics may be a necessary evil in that they are the most usual means by which the public becomes acquainted with our work. Arthur Farwell, in his 1903 article, "An Affirmation of American Music," stated the American composers' need for attention and suggested that critics would be helpful for attaining publicity:

"All American composition needs is publicity. We can trust our sincere music lovers and sincere critics to discriminate between sheep and goats."
Roy Harris, writing thirty years later, felt to the contrary:

“One of the sorest problems which the serious American composers must face is the prevalent incompetence of commercial critics in appraising new works which they have never heard before.”

The International Music Composition Scene

Governments have always played a large part in how music, the arts, and literature have been created, presented, and experienced. Many of the kings, queens, emperors, and dukes who supported music, usually by maintaining composers and musicians in their courts, were well educated and articulate, and felt that expertise in music was most essential to being well educated and was socially advantageous. They also were responsible for modifying and sometimes establishing musical standards and tastes. As Frank Zappa somewhat hyperbolically stated, “If the KING couldn’t gavotte to it, it had no right to exist.” The lifestyles of those composers who were in residence at the court were modest and reserved - they were, more often than not, upper class servants who were housed with and treated like other servants. The duties of the composer of
the court were similar to those of the composer of the church. They had to compose for the medium provided for them. Composers wrote both serious and light compositions depending upon the occasion.

The duties of the composer extended beyond simply composing. Haydn, for example, had to maintain a music library with scores and parts, make sure that the other musicians were properly rehearsed, dressed, and behaved, and the instruments tuned. In addition, everything that he wrote became the property of Prince Esterhazy, so that Haydn could not accept commissions from anyone else, unless granted permission. Haydn also had to apply at least six months in advance for resignation. Bach, in Weimar, was imprisoned for one month for demanding his release in too abrasive a manner. 

The international music scene in many ways reflects the American scene, in terms of the number of festivals performing new music, audience reactions, and government and private support. In many ways, however, differences between the U.S. and foreign countries are great. And few generalizations hold regarding the music climate abroad. 

England is presently led by the conservative Prime Minister Margaret Thatcher, whose philosophy on the role of government and business in the populace's daily lives has mirrored that of Ronald Reagan. Thatcher believes that the British government has been to blame for the economic and social peril which she feels is
widespread in Britain today. The past governments have been too willing, according to Thatcher, to come to the aid of those industries, corporations, and organizations in need of help, and have thereby created constituencies addicted to big government. Thatcher, then, like Reagan, has cast big and centralized government as the enemy and has set out to dismantle as much of the government as possible. Again, like Reagan, she has displayed little concern for the welfare of the arts; the new focus of the National Arts Council is to assist the large arts groups of London while abandoning the smaller community and minority arts groups. This is similar to the case of the NEA in the United States - large groups are the first to receive funds because they are established, successful, and known entities. Their need for funds, however, is not as profound as is that of groups which have not been in existence as long, have fewer performing artists to employ, or serve non-urban areas. The practice of corporations matching funds donated by government councils is a well established one. Those in charge of distributing these corporate gifts are most often not knowledgeable in the arts and not well equipped to make judgments of merit. Therefore, they rely on the decisions made by the government's arts organizations. And when there is less money available for endowment, the smallest and least-well-known groups and individuals will suffer. Despite the pleas of the leading artworld figures in the U.S. - Leonard Bernstein, Beverly Sills, Itzhak Perlman, and others, and even officers of corporations - growth of the NEA in the U.S. has been checked (originally, Ronald Reagan and
David Stockman had requested its elimination), as has been the National Arts Council in Britain.

In spite of the uncertainty and unhappiness of many of the arts groups, Britain's music climate remains very active. The following list, drawn largely from the *International Music Guide 1985*, is indicative of the vital state of British new music.²¹

The thirty-year old conductor of the City of Birmingham Symphony Orchestra, Simon Rattle, attained worldwide fame in 1984-85 in his guest conducting role with several U.S. orchestras, accepting the position as Principal Guest Conductor of the L.A. Philharmonic from the numerous positions he was offered. He seldom does any other guest conducting stating that his allegiance is to the City of Birmingham Symphony Orchestra. Rattle, thusly, focused a great deal of attention on his orchestra by defying the conventional procedures in the development of a conducting career, i.e., accepting every guest conducting opportunity and choosing a larger and more prestigious orchestra over a smaller one. Rattle's lack of selfishness and devotion, along with his high standards for the orchestra's performance, as well as the respect and fairness he has shown in his dealings with the players, have been
reflected in a much improved orchestra. Rattle's players, in turn, have reciprocated his good will. Rattle has claimed that the City of Birmingham Symphony Orchestra is probably two years removed from becoming England's finest orchestra. Rattle has avoided recording the classics, and has instead selected relatively unknown works.

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The Barbican Centre celebrated its second anniversary in 1984 having presented over 1800 performances in the previous year. Among the festivals and mini-festivals it presented was a Tchaikovsky festival, the first Basically Bach festival, and the Mostly Mozart festival. The 1985 season will include the largest concert series in Britain ever devoted to the music of Stockhausen. The BBC Symphony Orchestra will present six concerts, Stockhausen will deliver a lecture, and there will be films and an open rehearsal.

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The London Sinfonietta, which has had a series of new music concerts, presented a series of seven concerts featuring music written between 1955-85, in January 1985. Sir Michael Tippett's 80th birthday was celebrated during the series.

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Andre Previn, during his reign as Principal Conductor and Music Director of the Pittsburgh Symphony, in 1982, organized a British Music Festival in the United States featuring numerous performances in Pittsburgh, Washington DC, New York, and other cities, of the music of Oliver Knussen, John McCabe, Michael Tippett and other contemporary British composers. Knussen and McCabe gave numerous lectures and master classes in the cities where their music was played.

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A large and successful marketing effort for home videos of music, opera, and ballet has been established under the auspices of Arts International, representing the National Video Corporation, Covent Garden Video Productions, and RM Arts. In this effort, Britain is ahead of every other country, and is presently securing release of their tapes through distributors in the U.S., Canada, Japan, Europe, and Australia.
Three very important festivals featuring new music in Great Britain include:

June: St. Magnus Festival, Orkney, Scotland
Artistic Director: Peter Maxwell Davies

July: Cheltenham International Festival of Music
Gloucestershire, England
featuring contemporary British music

July/August: King's Lynn Festival, Norfolk, England
patron: Her Majesty Queen Elizabeth The Queen Mother

Composer-in-residence (for the first time in the history of the festival): Nicholas Maw

Australia has two organizations to promote the arts - the Music Board of the Australia Council, and the Australia Music Centre, both of which are located in Sydney. The Music Board was established in 1973 under the Labour Government of Gough Whitlam, who had himself served as Minister of the Arts. There are seven members on the board who are appointed by the Minister and chosen from nominations and suggestions from around the country. The selection process seeks to be representational with respect to musical styles
and geographic distribution. The Board was initially responsible for the distribution of $14 million which was to help fund Australia's only full time opera company, as well as small community groups. In 1974, the Board established the Australia Music Centre which served as a large score, tape, and book repository for Australian composers, as well as a promotional outlet for native composers, and a cultural and information exchange station with similar groups from other countries.

Due to the settlement of Australia, with a population roughly equivalent to that of the state of California dispersed around the periphery of the island continent the size of the United States, musical events usually had little impact upon each other, despite any attempts of the arts organizations. Other problems affecting the arts in Australia include the direction that the leadership of the Board chooses to take. Briefly, in the mid-70's, this direction shifted appreciably, and unsuccessfully, towards commercialism, neglecting and temporarily alienating the original membership interests from the field of Classical music.
In Ireland, most full time and part time musicians are paid by the RTE, the national broadcasting service, which employs its own orchestra and choruses, and commissions and encourages the composition and performance of Irish music. The RTE, like several other arts organizations internationally, has suffered cuts in funding which has forced the disbanding of the RTE Academia String Quartet. Under the new leadership of John Kinsella, however, plans are under way to re-establish the string quartet, as well as establish a part-time specialized choir of sixteen voices, a large amateur choir, and an RTE children’s choir.

Ireland, which has a history of assistance to composers (they live tax free), has an important biennial contemporary music festival - the Dublin Festival of Twentieth-Century Music. The 1984 festival featured Mauricio Kagel and Arne Nordheim as special guest composers.

In Finland, a severe reaction to the continued performance of Finnish opera written in the conservative turn-of-the-century style has taken place. Led by the young Finnish composer, Jukka Tiensuu, and the senior composer, Einar Englund, a band of forward-looking composers of all ages has set out to make room for the performances of their own operas by trying to prevent further stagings of the Finnish warhorses. The conservative composers, Kokkonen and Sallinen, who were the only Finnish composers
represented in the "Scandinavia Today" presentation in the U.S., have drawn the wrath of Tiensuu, Englund, and their supporters.

Tiensuu has run the important two-month contemporary music festival, the Vittasaari Summer Academy.

The most diverse festival in Finland is held in August - the Turku Music Festival. It features chamber music, opera, symphony concerts, and a rock festival.

In Denmark, there are eight principal orchestras. One of the best, the Aarhus Symphony Orchestra, played 40 concerts in 1984, one of which was under the auspices of the International Society for Contemporary Music. The organizer of the event, composer Karl Aage Rasmussen, had great success with the program with one notable exception. Frank Zappa, the well known American composer, was asked to participate and refused, asking for more money than the festival could afford.

An important Danish new music festival is the NUMUS Festival, held in Ostbirk in May.

The Swedish Performing Rights Society, STIM, has coined a slogan - "Sweden - Land of Music" - and held an important congress in October 1983 for the purpose of trying to publicize Sweden's music internationally. One of the large UNESCO organizations, the
International Music Council, held its general meeting in Stockholm in 1983, an event which was followed by two "Worldmusic-Weeks." Fylkingen, the largest music organization which promotes twentieth century music, and especially experimental and electronic compositions, celebrated its 50th anniversary in 1983.

Some of the recent problems and controversies in the Swedish music scene revolve around the Swedish Radio. The music school at Edsberg which was established in 1958 by the Swedish Radio and operated as well, had to be closed in early 1985 due to shortage of funds. The Radio Symphony Orchestra, which toured Europe in 1983, presented only two short Swedish works in concert, relying mostly upon the standards. In addition, this non-nationalistic effort was furthered by the fact that the conductor, Rafael Kubrick de Burgos, was Spanish, and the soloist, Igor Oistrakh, Russian.

In Poland, the political and economic problems which are so severe and have drawn attention to the workers' plight, also have affected artists of every type. Unions which have existed for painters and sculptors, for example, have disbanded. The musicians' union, however, remains strong and intact. The composition and performance of new music which has always been strong and prolific in Poland remains so today and has probably been strengthened in the midst of the national social and economic strife. Several festivals which had experienced a hiatus in recent years reappeared in 1983 and 1984 - others continued as scheduled.
The International Festival of Contemporary Music was held September 16-25, 1983, in Warsaw. The festival has always aspired to present works from as many Eastern and Western nations as possible with an emphasis on young composers.

After an intermission of four years, the Contemporary Music Festival in Wroclaw took place from February 22-25, 1984.

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An annual festival of contemporary music took place in Poznan, March 18-25, 1984.

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Krzysztof Penderecki restarted a private music festival which was dedicated to romantic song. Penderecki commissioned works for the event from Polish and foreign composers.

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The Polish Society of Contemporary Music, which is the Polish Chapter of the ISCM, celebrated its 60th anniversary in 1984. The PSCM in 1984 established the first annual International Composers' Competition. Judged by Witold Lutoslawski, the competition received 271 scores. Awards went to composers from Denmark, Argentina, and Canada.
The most prestigious international trophy for a contemporary music recording was given to the Romanian composer, Cornel Taranu, for his composition, "Ghorlande," which was recorded by the Romanian chamber music group, Ars Nova, from Cluj-Napoca, and conducted by the composer. The Romanian government has an official policy of encouraging composers to use traditional Romanian folk elements in contemporary music idioms. This policy mandates, as well, that every performer and ensemble in Romania must include at least one Romanian work in each concert. (This is official governmental policy in Brazil, also.) Conductors are usually eager and competitive with each other in the finding and premiering of new works.

In Spain, two important new centers for the development of new music have been founded recently. The Centre for the Diffusion of Contemporary Music, which was founded by the Ministry of Culture, has promoted numerous concerts and conferences on new music and served as a resource center for the study of new music. The Juan March Foundation has created a Documentation Center devoted to the compilation of Spanish twentieth century music. The National Ballet, in addition, has contributed to the growth of new music by premiering several new Spanish works.

The International Music Festival of Barcelona, usually held in October, features a large amount of contemporary music.
The new music scene in France is probably the most fertile of all of the European nations. In large part this is due to the magnificent influx of government money, especially into the Institut de Recherche et de Coordination Acoustique/Musique (IRCAM) in Paris. There are five important new music groups discussed below:

Ars Nova, conducted by Marius Constant, is one of the oldest contemporary music groups in Paris and sponsors about ten concerts each year.

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Musique Vivante, conducted by the trombonist and composer, Vinko Globokar, is another of the oldest new music groups. It also sponsors nearly a dozen concerts each year.

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Ensemble 2e2m, conducted by Paul Mefano, gives fifty concerts per year, and is usually the group which programs the most material from outside of France.

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Itineraire, conducted by Tristan Murail, presents approximately twenty concerts per year. Murail's programming reflects his own tastes closely -- minimal works, texture pieces, etc.
Ensemble Intercontemporain (EIC), conducted by Pierre Boulez, is a performing branch of IRCAM. The EIC is the most prestigious of the groups. All of the works programmed by EIC use live electronics with or without instruments. The principal aesthetic emphasis of this ensemble's literature is dictated by Boulez' concept of "modern". Therefore, one would not hear the music of Rochberg, Britten, Tippett, or Del Tredici.22

Boulez, because of his administrative duties at IRCAM, his conducting of the EIC, his frequent television exposure, lectures at concerts, and his close contact with the Mitterand government have made him into a celebrity in France on a scale with Bernstein in the U.S. (Boulez receives $6 million annually to spend as he pleases at IRCAM.) Areas of research at IRCAM include acoustics, in particular, the adjustment of recording studios or concert halls as befits the type of music, audience size, reverberation time, and aural results. One of IRCAM's newest ploys is the use of the new Apple Macintosh, a user-friendly computer intended to attract composers without a technical background to IRCAM. The Macintosh is also being used as an interface to the supermini computer at IRCAM.23
If Boulez is the number one figure in new music, then Xenakis is number two. Xenakis' music is frequently played and critically praised. His computer music developments at his own studio in Paris are highly lauded. Xenakis has been involved of late with blind children - he has taught the children to compose by drawing waveshapes on the computer screen, having the sounds realized, and reworking their ideas into finished pieces of music.  

Support for the Arts in the U.S.

Appreciation for the arts developed along socio-economic lines. As the economy in the United States improved, the wealthy looked to Europe in order to import as much of its art and music as possible. After all, being a part of the "art scene" - having concerts, galleries, and museum at one's disposal - has always been considered the pinnacle in chic, status, and good taste. It took wealth to bring the arts into the country, or to establish them independently of Europe, and the symbolism that was attached to the arts from early times remains with us today. Concurrent with this "Charlie-the-Tuna" syndrome, i.e., the reckless and egocentric pursuit of "good taste," and social class division, there developed a strong anti-elitism among the majority. These feelings, unfortunately, though understandably, were translated into an anti-arts prejudice. This elitism vs. populism conflict is similar to
the feelings engendered in many of history's past and present revolutions, albeit milder - the French Revolution, the Bolshevik Revolution, and the anti-Somoza Nicaraguan Revolution.

The first public cry for state-supported arts in the United States came from a most unusual source - the 1840's equivalent of Caspar Weinberger. Joel R. Poinsett, President Martin Van Buren's Secretary of War, initiated the founding of a National Institution for the Promotion of Science. When he assumed its leadership, Poinsett established a separate department of arts and literature within the Institution, stating that:

"Here, the people reign...no expense or pains should be spared to inspire them with...a taste for the fine arts. It must originate at the seat of the government."

At the same time that Poinsett was thinking along grand scales, an ignorant and unsympathetic Congress was debating whether or not to establish an institute for the "diffusion of knowledge," sizable funds for which had been bequeathed by the wealthy English naturalist, James B. Smithson. Only with John Quincy Adams' prodding did Congress pass legislation which would establish a Smithsonian Institution, in 1847. Poinsett, like Smithson, was also a naturalist, and was one of those in favor of using the funds as Smithson had willed. (Poinsett, like Smithson, was later immortalized as well, with the flower now known as the poinsettia.
named after him.) The remainder of the nineteenth century saw the establishment of art galleries and museums, but little done by the federal or state governments for the betterment of music.

The first substantive governmental act to aid the arts financially occurred in 1909. In that year, Congress passed a new copyright law which for the first time stated that composers had a performing right in their musical works. Following the new copyright law, in 1914, the American Society of Composers, Authors, and Publishers was established in order to collect royalty fees from performances of composers' works. The first president of ASCAP and the person responsible for drafting the organizational plans and presenting them to Congress was Victor Herbert.26

Under Franklin Delano Roosevelt, in the 1930's, came a flurry of activity. The Works Progress Administration, which he established to help bring the U.S. out of the Depression, gave jobs to many unemployed artists at a time when government support for the arts was not being considered. One of the goals of the WPA was to provide as many Americans as possible with entertainment that was free or at an affordable price. This, in turn, employed many actors, painters, musicians, and dancers, and gave its audience respite from the psychological burdens imposed by the Depression. The Federal Theatre Project (FTP), in four years of existence, produced over 800 stage plays and 6000 radio plays. These productions were seen by
more than 30 million people in more than 200 theaters. Among those whose careers were launched by the FTP included: John Houseman, Orson Welles, John Huston, Arthur Miller, Burt Lancaster, and E.G. Marshall. One of the most famous productions was a collaboration between director Orson Welles and composer Virgil Thomson - Macbeth. Under the Federal Arts Project, thousands of murals, sculptures, and paintings were allocated to museums, schools, and other public buildings.

Yet, overt subsidy for the arts, with a Depression recovery taking place, with no substantive endowment precedent, and with the omni-present anti-elitism, still could not take place. Support for the arts had to come about as the byproduct of a more significant government action. For example, when Roosevelt's Office of Inter-American Affairs, under the leadership of Nelson Rockefeller, initiated a series of cultural exchanges involving art shows and ballet troupes with 27 Central and South American countries, it was viewed as a vehicle for the promulgation of good will with our southern neighbors. Some of the arguments that were advanced in order to justify federal monies spent on the arts included (and still include): the arts are "important to the image of the American society abroad;" "a purposeful occupation for youth;" "good for business;" and, "components for strengthening moral and spiritual bastions in a people whose national security might be threatened."
The freshman Senator Hubert Humphrey, as early as 1949, began to discuss the role of the federal government in the support of the arts, but not until the Eisenhower Administration, with the assistance of Senator William Fulbright (D-AR), and Rep. Frank Thompson, Jr. (D-NJ), was he able to procure a small token of support from the White House - a commission to study the feasibility of establishing a national cultural center. Not until the Kennedy Administration did anything more take place.

In 1962, a new position on the presidential advisory staff was created - a special White House Consultant on the Arts. President Kennedy's appointee for the new post was August Hechscher. In 1964, under the sponsorship of Senator Claiborne Pell (D-RI), a bill to create the National Council on the Arts was passed. It was, however, an unfunded organization and therefore only in existence as an advisory body.

An eminent group of scholars formed a commission comprising members from the American Council of Learned Societies, the Council of Graduate Schools, and Phi Beta Kappa, to lobby for federal support for the humanities. A schism was developing between those who wanted a supporting foundation for the humanities with an appended arts support function, and those who wanted a foundation for the arts, primarily, and humanities, secondarily. Bills were drafted, introduced, and supported by Rep. Moorhead (PA), Sen.
Greuning (AK), Sen. Javits (NY), Sen. Humphrey (MN), Sen. Pell (RI), Rep. Thompson (NJ), and Rep. Lindsay (NY). In 1965, Senator Pell introduced legislation which would provide for separate foundations for the Arts, and the Humanities. This legislation was passed with the ardent support of President Johnson, his wife, Ladybird, who enthusiastically lobbied for the bill, and most members of the House and Senate. Public Law 89-209 was passed and signed by President Lyndon Johnson in a special Rose Garden ceremony on September 20, 1965. The National Foundation on the Arts and the Humanities Act of 1965, as it was named, called for a tripartite creation - the Federal Council on the Arts and Humanities, the National Endowment for the Arts (NEA), and the National Endowment for the Humanities (NEH).

While the NEA's purpose was to promote growth in the arts, caution as to the government's role in the organization's constitution and function was clearly expressed in the founding charter:

"...the encouragement and support of national progress...in the arts, while primarily a matter of private and local initiative, is also a matter of concern to the federal government."

The first budget for the NEA was $3 million. By 1969 it had risen to $8.2 million; in 1980, under the last year of the Carter Administration, $154 million.
Individual states had taken notice of the importance of the arts before the federal government created the National Foundation for the Arts and Humanities. Utah created the Utah Art Institute in 1899. The next artistic/cultural center was not formed until 1955, in Puerto Rico. The Instituto de Cultura Puertorriqueña (State Arts Agency) was founded to preserve and foster the artistic and cultural heritage of the people of Puerto Rico. As of 1978, its budget was $4 million, a figure second only to New York State's arts budget. The next state arts organization was the New York State Council on the Arts, founded in 1960, whose budget is now more than $32 million. In the five years between the founding of the New York State Council on the Arts and the establishment of the NEA, arts councils were formed in California, Georgia, Minnesota, Missouri, and North Carolina. By the end of 1978, there were 56 such organizations - one for each state, and one for the District of Columbia, Puerto Rico, Guam, the Virgin Islands, American Samoa, and the Northern Marianas.
Along with the beginnings of the NEA and NEH in the Johnson Administration came the establishment of the Corporation for Public Broadcasting, by means of the Public Broadcasting Act of 1967. This initiative was largely due to the recommendation of the Carnegie Commission on Educational Television. In November 1969, the Corporation for Public Broadcasting created the Public Broadcasting Service whose function was to distribute programs to member stations. The 272 public television stations are owned and operated by 159 organizations which have been classified by the Federal Communications Commission:

- 38% nonprofit community organizations
- 34% colleges and universities
- 16% state authorities
- 12% local school districts

PBS has further created four regional network centers, which have jurisdiction over the television stations in the area, and whose purpose is to acquire and occasionally fund programs for its constituents. They are:
The National Public Radio system was established in 1971 by the Corporation for Public Broadcasting to serve as a link and overseer of public radio stations.

National Public Radio since the election of Ronald Reagan in 1980 has been under a barrage of attacks from critics such as Pat Buchanan, President Reagan's advisor, who have labelled it as "leftist" and "un-American." In addition, funds for NPR have been sharply reduced. As a result of such cutbacks, NPR suffered a large (more than $9 million) deficit in July 1983 and faced potential
elimination. In his July 9, 1983 editorial in *The New York Times*, Anthony Lewis praised NPR for consistently delivering the best broadcast journalism and called for public help in raising funds to keep NPR from ending its service. Most of the major television journalists — Dan Rather, Tom Brokaw, Walter Cronkite, John Chancellor, Bill Moyers, and Roger Mudd — also tried to rally the public's support. Groups of concerned citizens throughout the country, stirred by the news of impending extinction for NPR, formed a coalition entitled "Friends of NPR" in order to raise money and inform Congress about the importance of NPR. The efforts to avoid disaster were successful, the deficit was eliminated, and NPR was temporarily strengthened. The Corporation for Public Broadcasting and the National Public Radio, however, face continued opposition at this writing from President Reagan and other conservatives.
Censorship

In order to understand the scope and significance of the widespread opposition to support for the arts, one must be aware of the efforts by many prominent political and religious leaders to suppress and censor creativity by artists, a condition which is aggravated by the general misunderstanding of the nature of the arts, artists, and their concerns by the public.

The Soviet Union comes first to mind with respect to censorship in the arts. In the view of the Soviets, censorship is necessary to make the arts conform to the ideals of the Bolshevik Revolution and the needs of the Marxist proletariat. The Russian Association of Proletarian Musicians (RAPM) was established in 1929 to create a Marxist musicology that would critically evaluate music from a proletarian view.
Although it was disbanded by the government in 1932 the spirit of promoting music and ideologies sympathetic with the revolution continued. Shostakovich and Prokofiev drew especially fervent criticism from the government because their music often divulged strong Western influences, or had subject materials which were considered decadent. Shostakovich's *Lady Macbeth of Mzensk*, for example, was berated in the January 28, 1936 edition of *Pravda* as being, "...a mess instead of music."\(^2^8\)

Censorship in Germany during the rise of Hitler was severe and anti-Semitic in nature. Alfred Rosenberg, Hitler's "Supervisor of Intellectual Training" and head of the National Socialist Cultural Community attacked Wilhelm Furtwängler for having conducted Paul Hindemith's *Mathis Der Maler*. Hindemith's music was depreciated as, "the worst kind of tawdry imitation of German music." Conductors or
performers who played music by Jewish composers - among them, Otto Klemperer, Bruno Walter, and Arthur Schnabel - were persecuted, as well.\textsuperscript{29}

Censorship in the United States has been diffuse in the twentieth century. This censorship has been oppressive and destructive to the careers of many of this country's most prominent artists, and especially ironic in light of the First Amendment to the U.S. Constitution, which prohibits the making of laws which prohibit free speech.

The following is a brief survey of censorship in twentieth century United States drawn from \textit{The Big Brother Book of Lists}.\textsuperscript{30}

The House of Representatives, on May 26, 1938, voted 191 - 41 to create a House Un-American Activities Committee. This was supposed to exist
for only seven months. On January 3, 1945, the House passed a resolution making HUAC the first new permanent congressional committee in 150 years. One of the House's most liberal representatives, Fr. Robert F. Drinan (Democrat - 4th District, Massachusetts), a Jesuit priest and former Dean of the Boston College Law School, and the first to call for the impeachment of Richard M. Nixon, joined HUAC in the early 1970's in order to keep a watchful eye on it, and to help bring about its destruction. HUAC was disbanded in 1975, a momentous day for the arts and for freedom of expression in the U.S.

Many celebrities were refused passports in the 1940's and 50's due to alleged "Communist leanings." Among them were numerous important musicians, artists, poets, actors, scientists, and even a Supreme Court Justice.
Playwright Arthur Miller was denied a passport to see his own play, "The Crucible," in Belgium.

Conductor Joseph Krips was not allowed to conduct the Chicago Symphony because he had conducted in Moscow and Leningrad.

Actor Edward G. Robinson was denied a passport from the 40's until he "made peace with HUAC," in 1952.

Artist Rockwell Kent was refused a passport to visit Ireland in 1953, and was told that he would never be granted a passport "to travel anywhere for any purpose."
Poet Stephen Spender was refused permission to lecture at Harvard in 1949.

Scientist Linus Pauling was denied a passport until he won the Nobel Prize in 1954.

Supreme Court Justice William O. Douglas was denied a passport to visit China.

In 1950, the *New Republic* published a list of famous artists, scientists, writers, and other well known individuals who had been mentioned "unfavorably" in testimony before the House Un-American Activities Committee. Among those were:
Leonard Bernstein  
Albert Einstein  
George Gershwin  
Ernest Hemingway  
Norman Mailer  
Arthur Schlesinger  
Upton Sinclair  
Frank Lloyd Wright

Many members of the broadcasting profession in the 1950's blacklisted performing artists, composers, and others who had been mentioned in HUAC proceedings, whether proven guilty or not, or had been under observation, for any reason, by the FBI. Red Channels, a publication compiled by several ex-FBI agents, was used to harass many of the alleged Communist sympathizers. Among those listed in Red Channels included:

Aaron Copland  
Leonard Bernstein  
Edward G. Robinson  
Orson Welles  
Gypsy Rose Lee  
Burl Ives
Pete Seeger
Howard K. Smith
Arthur Miller

This witch hunt was, for the most part, officially sanctioned by the U.S. government. The above named are some of the persons who survived. Many others, however, did not fare so well and were driven from their professions.
Under the Reagan Administration censorship has increased. For example, President Reagan's "Directive 1984" calls for every federal employee, at any level, to submit materials to be published or presented at a lecture to a screening committee comprised of officials from the intelligence community for approval. This tactic, designed to prevent unauthorized leaks, is meant to be in effect for each government employee for life.

In keeping with this tone, and predating Directive 1984, the Reagan Administration has exerted considerable effort to weaken the 1976 Freedom of Information Act, a law that was enacted to permit citizens to uncover information the government has gathered about them. If, however, a citizen makes such a request and there is not already a file on him, one will be created.

Censorship of popular music, television, and even rock videos is also increasing. Often the censors are not from any governmental agency rather the broadcast and news media. The so-called "liberal press" is often its own conservative watchdog - its own worst enemy. In June 1985, cartoonist Gary Trudeau wrote a week-long Doonesbury comic strip depicting the seamier side of Frank Sinatra (a later Kennedy Center awardee), upon whom President Reagan had earlier bestowed the Congressional Medal of Freedom. Many newspapers cancelled the strip or edited Trudeau's remarks; some wrote columns rebutting the Trudeau view. Many rock groups in the 60's
and early 70's were writing songs that expressed and encouraged dissent with the authorities and with the Vietnam War effort. Many of these songs, while kept off of the airwaves, were well known in the counterculture of the 60's.

Aside from censorship, politicians have often attempted to influence public opinion concerning the arts. Adolf Hitler, quoted in The New York Post, January 3, 1944, stated that, "anybody who sees and paints a sky green and pastures blue ought to be sterilized." Rep. George Dondero, in a speech to Congress on August 16, 1949 (ironically, twenty years to the day before the culminating night of the Woodstock Festival), excoriated most of the stages of modern art, and invoked the ever-present Red Threat.

"So called modern or contemporary art in our modern beloved country contains all the isms of depravity, decadence, and destruction. Cubism aims to destroy by designed disorder. Futurism aims to destroy by a machine myth. Dadaism aims to destroy by ridicule. Expressionism aims to destroy by aping the primitive and insane. Klee, one of its three founders, went to the insane asylums for this inspiration. Abstractionism aims to destroy by the denial of reason. Salvador Dali,..Spanish surrealist, is now in the United States. He is reported to carry with him at all times a picture of Lenin."
Abstractionism aims to destroy by the denial of reason. Salvador Dali, Spanish surrealist, is now in the United States. He is reported to carry with him at all times a picture of Lenin. Abstractionism, or non-objectivity in so-called modern art, was spawned as a simon-pure, Russian Communist product... Who has brought down this curse upon us: who has let into our homeland this horde of germ-carrying vermin?"31

The Composer and Politics

Composers, musicians, and artists should become more involved in the political affairs of their community, state, and nation. Rollo Myers has stated that, "for the artist/composer to remain indifferent towards society is impossible."32 Varese felt that social statements about the times were made by every significant art work:

"In every domain of art a work that corresponds to the need of its day carries a message of social and cultural value."33
Although in the U.S. political office seeking by musicians is rare, in Europe it is more common: Paderewski, the famed pianist and Chopin scholar, was the first President of Poland. Former Chancellor Helmut Schmidt of West Germany is a concert pianist who, while in office, recorded two of the Mozart concertos with English orchestras. In this country, the eminent musicologist/ethnomusicologist/activist, Charles Seeger served in the FDR administration as an administrator in the Resettlement Administration and the Works Progress Administration, and later, in the Pan-American Union and the International Music Council of UNESCO. Not of the same philosophical bent as these, but coming to politics from a background as an actor, is President Ronald Reagan, whose first political office was that of Governor of California.

Other musicians and actors who have been involved with politics include:

Actor Carroll O'Connor who has worked extensively for the Edward Kennedy senatorial and presidential campaigns, and has contributed money to liberal causes as well.
Singer Linda Ronstadt who has worked for and contributed to the gubernatorial, presidential, and recent senatorial campaign of Governor Jerry Brown in California.

Actor Warren Beattie who has been a delegate to Democratic national conventions, and has supported Ted Kennedy, Jerry Brown, and Gary Hart.

The late composer/guitarist Harry Chapin who performed numerous concerts to raise money for world hunger relief. Chapin was also a Kennedy delegate to the 1980 Democratic National Convention in New York City. The Harry Chapin Foundation, in Huntington, New York, was established in the songwriter's memory to continue his charitable work.

Rock composer/performers Graham Nash, Stephen Stills, David Crosby, and Jackson Browne who lent much support to the anti-nuclear movement in the late 70's and 80's, giving many benefit concerts.

George Harrison, Bob Dylan, and others who organized and performed in concerts in the early 70's to aid the people of Bangladesh.

In 1984, a group of prominent British rock musicians who recorded an album and single, under the name, "Band Aid,"
to raise money for the starving in Ethiopia. Their efforts were soon mimicked by an ensemble of more than forty U.S. rock musicians, USA for Africa, who released an even more popular single, album, several videos, and souvenir items worldwide.

Classical composers who have invoked political philosophies include Hans Werner Henze, Luigi Nono, Cornelius Cardew, and Frederic Rzewski.

The Affinity between Rock and Classical Music

Rock music has had more of an influence on classical composers than most are aware of or willing to acknowledge. The influence of rock music upon other musicians stems from its popularity, simplicity, instrumentation, and eclectic open-mindedness. Frank Zappa has commented upon this: "Gradually, rock music has made everything possible because it is capable of and willing to assimilate everything...because a fantastic number of kids are willing to listen..." Several prominent rock performers have expertise in classical music. Phil Lesh and Tom Constanten, the Grateful Dead's bass player and drummer, respectively, both hold master's degrees in music composition from Mills College. Constanten composed a waltz for Bob Moran's, "Waltz Project," on
Nonesuch Records. There have been several collaborations between rock and jazz artists and classical artists. Michael Tilson Thomas and John McLaughlin joined forces in 1973 on an album with McLaughlin's experimental rock/fusion group, the Mahavishnu Orchestra, and Thomas conducting the London Symphony. Herbie Hancock, Josef Zawinul, Frank Zappa, Chick Corea, Anthony Braxton, and Anthony Davis are others who have worked with symphony orchestras. Pianist Roger Kellaway has recorded several jazz albums, played with rock groups, composed the theme song for the popular television show, "All in the Family", and recorded music of Steve Reich and John Cage. Keith Emerson has introduced many rock music fans to the music of Bartok, Mussorgsky, Janacek, Stravinsky, Sibelius, Tchaikovsky and others. Frank Zappa, whose music reflects the strong influences of Edgard Varese and Conlon Nancarrow, strives to educate his audience by mentioning several composers during the course of a concert, and on his album covers:

"We mention lots of experimental composers on our album covers; and that could do more to get kids into the heavy stuff than all the preaching in the world. That's a hell of a lot more for culture than Babe Ruth offered."

Classical composers as varied as Iannis Xenakis, Lukas Foss, and Philip Glass, whose music is appealing to popular audiences because
of its simplicity and rock influences, have praised rock music. Glass is intrigued by the new type of polyphony that has evolved from overdubbing in the recording studio, and is presently recording an album for CBS with Paul Simon, Laurie Anderson, and David Byrne of Talking Heads. Such joint ventures between classical and rock artists are becoming more common. Rock and avant-garde classical music have enjoyed an amicable relationship in the past.

"Free form rock, with its electronic overtones, is daringly close to the kind of concert music, which the avant-garde failed for years to sell to the cultural elite. Kids discovered Stockhausen and Berio: the epitome of mature aesthetic achievement. To adults, however, the modern works of the electronic composers seem as meaningless, violent, and degenerate as the feedback of the Jefferson Airplane."

Conclusion

Conditions for the arts are improving. Yet we must continue to maintain the avenues of funding which have opened in this century, develop new means of funding, preserve our present audiences, and cultivate new ones. The following is an outline of steps which address these points:
1. We must let the public hear our music and respond to us.

The American Society of University Composers since its inception in 1966 has presented thousands of new music works throughout the United States by means of national and regional conferences, its radio series, and record series.

The Public Broadcasting Service presents numerous televised concerts of many of the nation's major symphony orchestras. National Public Radio, in addition to presenting American orchestras, also features many national and regional chamber groups.

Funds from Meet the Composer have enabled composers to travel to hear performances of their works and more importantly meet and talk with members of the audience. The Ford Foundation's program which provided composers to write music in-residence at public schools for the students of a particular school brought new music to thousands of young students who may not have otherwise been exposed. The Exxon Composers-in-Residence program has provided six composers each with a major orchestra which will perform his or her music and also for additional concerts of new music by other composers in the host cities.
2. Composers must become involved in politics at the local, state and national levels.

Composers should respond immediately to notices of upcoming legal decisions and actions to be taken by Congress. Broadcast Music, Inc., the College Music Society, and the American Society of University Composers and other organizations provide alerts pertaining to pending matters affecting the music community. In 1984, for example, Sen. Joseph Zorinsky (D-Nebraska), proposed a bill which would allow restaurant and bar owners to no longer pay a yearly fee to BMI and ASCAP for royalties from their jukeboxes, but, rather, pay a one-time $50 fee.

The idea of a national 0.1% excise tax on entertainment equipment, with the proceeds going to an arts fund to be administered by the NEA, should be entertained. This tax is in effect in several European countries.

Teachers at all levels should receive more pay concurrent with an increase in standards for teacher performance. Students must be educated by better educated teachers. They must make it evident to students that music is extremely valuable in their lives.

Each large company could have, in addition to the artwork it owns, a symphonic work of its own, e.g., the Egmont Overture/the Exxon Overture, the Hebrides Overture/the Hertz Overture, the Manfred Symphony/the Motorola Symphony, the Rite of Spring/the Rite of Sperry Rand, etc. It would be interesting to get the private sector to compete in getting works commissioned, performed, and recorded.

We should attempt to interest heretofore uninterested parties in supporting or sponsoring composers. John Harbison received a commission from an unlikely source - the New York State Bar Association commissioned his "Flower-Fed Buffalos."

4. Get the media involved.

In Boston, a very innovative step was taken by the local NBC-TV and radio affiliate, WBZ. In 1981, WBZ started what was to be a one-year series of commercials stating that the arts were great and broadcasting news of upcoming arts events. "You've Got To Have Arts" became a common logo appearing on T-shirts, bumper stickers, billboards, etc. The Boston Celtics basketball team joined forces with WBZ
and the Stop & Shop supermarket chain to market shirts, the proceeds of which would go to the state arts council. The ads and announcements have proved popular and valuable to the informed viewing public and have continued into 1985. Gunther Schuller, in his keynote speech given to the National Meeting of the College Music Society, at the Boston Park Plaza Hotel in October 1982, praised WBZ for its vision and urged all of the members of the College Music Society to inform their local radio and television stations about the success of the pilot Boston program. Schuller also put forth the idea of trying to take a large portion of the NEA budget and use it for buying advertising spots on national prime time television, suggesting that it is imperative that we get our message out to the American public and that this would be a better means than the present practice of fragmentation that now exists.

The development of music as big business brought about by the expansion of the broadcast and recording industries as well as the ubiquitous computer industry has profoundly affected the lives of composers. Classical composers, who have not taken full advantage of the new means by which their music can be composed, performed,
and presented to a larger public, should consider the possibilities afforded them by recent technology. An example of this technology may be found in several new microcomputers. To assist them in the process of writing music, composers can now take advantage of microcomputers which possess the capability of printing standard music notation legibly and more quickly than by hand. These computers can write the complete score or parts, play back the music at any tempo, change the timbre of any of the parts, and accept input from many electric instruments, or the computer keyboard. Through such a tool a composer can write more music in less time, and after the initial investment, less expensively. Will these devices become standard and common among composers in the distant future? The near future? Will these powerful new microcomputers help bring about better music or simply more music? How many problems will arise as a by-product of such progress? New synthesizers, for example, while providing musicians with a greater range of timbre and performance ease, have eliminated many recording studio musicians in the same manner that recorded music eliminated live musicians from theaters. The only certainty seems to be that composers of all styles will continue to compose music which will have some impact upon some audience.
ENDNOTES


2. Frank Zappa, "Bingo! There Goes Your Tenure!". Keynote address to the Nineteenth Annual Festival Conference of the American Society of University Composers, The Ohio State University, Columbus, Ohio, April 4, 1984.

3. Ibid.


6. Frank Zappa, "Bingo!"

7. Zappa, "Bingo".


10. Ibid., p.40.


13. Ibid., p.126.


16. Ibid.


19. Frank Zappa, "Bingo."


29. Ibid., p. 33.


36. Ibid.


How I Got Scared

first movement


E. Michael Harrin:
July 12:
How I Got Scared
2. Six Ten-Wing Variations

E. Michael Harring
July 12, 19

Flute

Clarinet

Trumpet in C

Trombone

Violin

Cello

$J = 96$
Fl.
Cl.
Tpt.
Trb.
Uln.
Ucl.

2-4
2-5
26

Fl.

Cl.

Tpt.

Trb.

Vin.

Vcl.

2-6
2-10
How I Got Scared

3. Two Strings

E. Michael Harring
July 12, '19.
She Can't Be Bought
4. Intervals of the Beast

E. Michael Harrington
July 12, 13:

Lightly

\( \frac{d = 112}{\text{mp}} \)

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Musical Notation</th>
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<tr>
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</tr>
<tr>
<td>Clarinet</td>
<td>![Clarinet Notation]</td>
</tr>
<tr>
<td>Trumpet in C</td>
<td>![Trumpet Notation]</td>
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<tr>
<td>Trombone</td>
<td>![Trombone Notation]</td>
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<tr>
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<td>![Violin Notation]</td>
</tr>
<tr>
<td>Cello</td>
<td>![Cello Notation]</td>
</tr>
</tbody>
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4-11
4-13
4-15
How I Got Scared

5. She Can't Be Bought

E. Michael Harris
July 12

Flute
Clarinet
Cello
Trombone

D = 92

mf

mp
How I Got Scared
6. The Anti-Christ

E. Michael Harrington
July 12, 1915

Flute
Clarinet
C Trumpet
Trombone
Violin
Cello

subdued, reverent
\( \text{\textit{d}} = 98 \)

6 - 1
6-3
C-4
6-6
6-7
6-9
6-11
6-13
6-15
6-16
6.22
6-23
becoming faster
6-27
6 - 30
144

Fl.

Cl.

Tpt.

Trb.

Vln.

Vcl.

L - 33
6-37