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**DOCUMENTARY  
REPORT  
OF THE  
TANGLEWOOD  
SYMPOSIUM**

Music  
in  
American  
Society

**Documentary Report  
of the  
TANGLEWOOD  
SYMPOSIUM**

edited by

**Robert A. Choate**

**MUSIC EDUCATORS NATIONAL CONFERENCE**  
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## INTRODUCTION

Tanglewood, summer home of the Boston Symphony Orchestra, from July 23 to August 2, 1967, was the setting for a unique Symposium which considered major issues related to the theme of "Music in American Society." The Symposium was convened by the Music Educators National Conference in cooperation with the Berkshire Music Center, the Theodore Presser Foundation, and the School of Fine and Applied Arts of Boston University.

Musicians, sociologists, scientists, labor leaders, educators, representatives of corporations, foundations, communications, and government, and others concerned with the many facets of music assembled for this purpose.

Why was such a conference organized with participants of such diverse background and viewpoints? It is obvious that the entire music profession as well as other arts are now facing urgent problems. These challenges arise from social, economic, and cultural developments of the last several decades and emanate from an emerging ideology and maturing of the nation as a whole. The following broad issues were identified in position papers that appeared in the March and April 1967 issues of the *Music Educators Journal*, which served as bases for discussion in MENC Division Conferences and for the participants in the Tanglewood Symposium. *What are the characteristics and desirable ideologies for an emerging post-industrial society? What are the values and unique functions of music and other arts for individuals and communities in such a society? How may these potentials be attained?*

The Symposium sought to reappraise and evaluate basic assumptions about music in the "educative" forces and institutions of our communities — the home, school, peer cultures, professional organizations, church, community groups, and communications media — to develop greater concern and awareness of the problems and potentials of music activities in our entire culture and to explore means of greater cooperation in becoming more effective as we seek new professional dimensions.

During the first week of the Symposium, in plenary sessions, panel presentations, and through subject area discussions, the Symposium members explored "value" systems: the role of the arts in society; characteristics of the "emerging age"; the music(s) of our time and trends in contemporary music; the impact and potentials in the behavioral sciences; the nature and nurture of creativity; and means of cooperation among institutions and organizations concerned with music.

For three days, in a "post-session" limited to music educators and consultants, implications of the Symposium for music education were formulated. Critical issues were identified, and recommendations for action suggested. A "Tanglewood Declaration" was drawn. Implications and recommendations for the music curriculum for educational processes, for evaluation, and for music in higher education and the community were made.

Gratitude is due to Louis G. Wersen, immediate past president of MENC, the Board of Directors, and the cooperating institutions that made the Symposium possible. Acknowledgment is made of the significant contributions of the Symposium participants, consultants, and members of Division discussion groups. Special acknowledgment is given to Diane Ruth, of the MENC staff, for her help in editing the *Documentary Report*.

The full meaning and effectiveness of the Symposium Project remains to be seen; the study is open-ended and ongoing. The responsibility for implementation lies with MENC officers and members at local, state, and national levels. Dimensions and potentials for developments in music education have been formulated. Appropriate action now becomes a professional imperative.

—Robert A. Choate, Director of the Tanglewood Symposium Project and Professor of Music, School of Fine and Applied Arts, Boston University.

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# I. The Role of the Arts in a Changing Society

## Chairman

LOUIS G. WERSEN, President,  
Music Educators National Conference

## Speeches

### **Music in a Changing World**

ERICH LEINSDORF, Music Director,  
the Boston Symphony Orchestra

### **The Theoretic and Aesthetic Components in Western Civilization**

F. S. C. NORTHROP, Sterling Professor of Philosophy and  
Law, Emeritus, Yale University

### **The Case for Aesthetic Education**

HARRY S. BROUDY, Professor of the  
Philosophy of Education, University of Illinois

### **The Humanistic Curriculum**

OLE SAND, Director of the Center for the  
Study of Instruction, National Education Association

### **The Role of the Arts in a Changing Society**

WILLIAM C. HARTSHORN, Supervisor in Charge,  
Music Section, Los Angeles City School Districts

### **The Role of Music in Our Philosophy of Education**

RALPH TYLER, Chairman, National Assessment Program

## Discussion

MAX KAPLAN (Chairman) and Symposium participants



# Music in a Changing World

Erich Leinsdorf

I was born and raised in Austria. The situation at that time was so completely different from that which exists for the young student today that I feel no reticence in drawing extensively on my own experiences to contrast them with the problems with which we are familiar.

Over the years I have retained a rather vivid memory of the time when music began to loom evermore as the primary source of my interest. (This was forty years ago, just after I had given up the serious intention of becoming a professional soccer player.) And I recall having ample opportunities to watch my own teachers and to witness how my friends studied. I do not think that I am putting a false golden halo around the past when I say that it seems to me life looked much simpler and much clearer to us then than it looks to today's youth. (And it goes without saying that what looks complicated to young people makes the life of the teacher ever so much more complex and difficult.)

Life in general did seem all very simple forty years ago although my entire youth was spent in constant economic turmoil — not merely personal but nationwide. When the First World War stopped I had just started school, and until I left Austria eighteen years later, I do not remember a week or a month when there was not an economic crisis in the country.

Austria at the time was a small fragment of the former Hapsburg Empire and had just about four million people, outside of the capital city of Vienna, whose population was an absurdly large two million.

In Vienna theatre and concerts were offered in great quantity, perhaps not as the older generation had remembered them from before 1914, but certainly more than I have seen in one city since, and that includes New York. Vienna had an opera house that functioned for three hundred days a year, playing fifty or sixty different works. It had a great dramatic repertory theatre, open three hundred days a year, where I saw more different Shakespeare plays than have been produced in the United States since I have lived here, which means nearly thirty years.

An environment like this is an aid to the teacher; it is part of a young student's education to be able to see how it is done by the "real" actors, by the "real" singers, by the "real" conductors, by the "real" orchestra players. We did not have one or two, but three or four or five cycles of orchestral concerts, with a diversified orchestral repertoire. Then there were innumerable recitals — song, piano, violin; chamber music concerts — quartets, trios, and so on. It was easy to attend concerts. Due to the economic depression there were plenty of free seats available. We went to the opera at a special student rate of fifteen cents or a quarter. We stood on our feet for many hours, but who cared? We could go three or four times a week for less than the present value of a dollar. We were poor, but our own economic problems did not prohibit our musical education outside the classroom, outside the studio, beyond the teacher, outside the regular process of learning.

The age of the airplane has altered the world tremendously,

not only for the professional international artist, but for the student, the teacher, the entire world of music. It is important to ask "why this great difference?" I keep talking about this here at the Music Center to our own enrolled members. Through the jet age, through mechanical reproduction, all provincial standards either have already disappeared or will in no time be condemned. This is grim. It means that the teacher today has to turn out "finished products," ready to take their places on the international circuit. This is a burden. This is a strain.

Imagine this Music Center, Tanglewood, in the middle '40's. You know about the famous production of *Peter Grimes*. Look at the cast. Practically all the people, who later on became prominent, were already at that time promising young performers; but there was not much opportunity for them. There was the Metropolitan, there was the New York City Opera in its infancy, and there was the San Francisco Opera Company — all geared to the star system; and these young artists had nowhere to go. They could not go to Europe because of the war, so they came to Tanglewood and were discovered. They displayed their talents, and then began their careers. After 1947, with the travel barriers removed, young people like them went off to perform all over the world.

I remember one incident here three years ago, which will illustrate the situation as it is today. We were looking for a bass singer for one of our oratorio performances, and I heard a young man with a nice voice and nice personality, but a little green. The work I had in mind was a Schubert Mass. The solo bass part was short and not taxing. It was just the right kind of thing for this young man. I invited him to come to Tanglewood in July to sing it with us. He replied that he was sorry, but he could not be available because he had an engagement for thirteen weeks at one of the most prominent European festivals.

Today one goes from the classroom into the major leagues of the international circuit. I do not know how much this affects the educator; but I do know that it presents new challenges for pupil and teacher.

Let us, for example, look at how educational conditions have changed in the field with which I am most closely associated — the orchestral musician. One of the great players of the Boston Symphony of a former era was a friend of mine from Vienna, Victor Polatschek. As a youth he had studied at the Vienna State Academy with a teacher who was then the principal clarinet of the Vienna Opera and of the Vienna Philharmonic Orchestra. One day Mr. Polatschek was asked by his teacher to go to the Opera House and assist in a performance of *Rosenkavalier*. This kind of "substituting," with his teacher next to him (and later on without the safety belt of the teacher's presence) let him acquire know-how, experience, and security. He gradually got to know the repertoire; and by the time he was formally engaged as a regular player, he was no longer in doubt about what the job was all about, what the range of his involvement and the demands upon him would be. He had, as an apprentice, acquired professionalism

