Music at Pennsylvania: A Department of the First Rank

In 1875 Hugh A. Clark, a Canadian-born organist, was appointed Professor of Science of Music at the University of Pennsylvania. For the next 45 years, he was the sole faculty member in music-teaching, serving as organist for compulsory chapel services in College Hall and composing music for student performances.

Today the department ranks among the top ten in the country and numbers 15 faculty members, including two music theorists, four composers and nine musicologists. Among them they hold an astonishing number of prizes and awards: 225 commissions; ten Guggenheim fellowships; two Pulitzer prizes; nine honorary doctorates; grants from the National Endowment for the Humanities, and the National Institute of Arts and Letters; Einstein, Ford, Fulbright, Gershwin, Koussevitzky, Naumberg, Rockefeller and Hazelt Awards; 15 books, over 100 articles and 65 commercial recordings.

Its program in composition ranks among the top three in the nation. The faculty in musicology is a youthful and energetic one, consisting of a greater number of productive scholars than almost any major department of music in the country save that at Berkeley: three of its faculty have received the Einstein Award from the American Musicological Society for the best published article by an American musicologist under the age of 35. The Otto E. Albrecht Music Library houses some 50,000 bound volumes and phonograph recordings and is among the ten finest University music libraries in the country.

Equally impressive is the fact that the Music Department sponsors seven performing groups consisting of some 300 members and offering approximately 40 concerts each year. While a music major is required to participate in at least one of these groups, many of the members come from the wider University community. The seven groups are:

The University Choral Society, a chorus of approximately 150 voices, also conducted by William Parberry.

The Collegium Musicum, which performs medieval and Renaissance vocal and instrumental music and is directed by Mary Anne Ballard.

The Penn Composers Guild, in which students from Penn and other area institutions perform works by student composers.

The Penn Contemporary Players, a professional group conducted by Richard Vennick devoted to the performance of contemporary music.

The University Symphonic Orchestra, consisting of about eighty members and conducted by Eugene Narmour.

The University Wind Ensemble, consisting of wind, brass and percussion players and directed by Claude White.

Despite poor physical facilities and the lack of a suitable concert hall on campus, the faculty of the Music Department continue to engage in innovative research, to sponsor an impressive number of performances, and to compose at a prodigious rate. Such activity has created an atmosphere of challenging and stimulating intellectual exchange. Following are brief descriptions of some of the work being undertaken by the faculty.
Studies in Music Perception

The work of the two music theorists on the faculty, Leonard Meyer, Benjamin Franklin professor of music, and Eugene Narmour, current chairman of the department and associate professor of music, encompasses such diverse fields as aesthetics, criticism, twentieth century culture, computer applications of music analysis and the history of music theory. However, underlying the work of both is a commitment to "cognitive psychology as a foundation for music theory."

Meyer, a well-known music theorist and aesthetician, has written a number of books and articles of interest to both musicians and psychologists including Emotion and Meaning in Music: The Rhythmic Structure of Music: Music, the Arts and Ideas and Explaining Music: Essays and Explorations. He is general editor of a series of books and monographs entitled "Studies in the Criticism and Theory of Music" (published by the University of Pennsylvania Press) that focus primarily on music criticism and aesthetics.

One of Meyer's research interests concerns how people perceive music. He points out that people understand and remember experiences in terms of categories and classes. "There are, for example, standard plots that appear frequently in literature: boy-meets-girl, who-done-it, etc. Though a reader may not be aware of the skeletal structure of a plot, a subconscious awareness and recognition of these forms structures and enhances the reading experience." Meyer believes this principle may be applied to the listening process as well.

In an attempt to substantiate this theory, he and Burton Rosner of the Psychology Department have performed a series of experiments to determine the ability of listeners to recognize and identify different categories of melodic types. Examples of different melodic structures—known as schemas—were played for the subjects who had little, if any, formal music training. The experiments conducted by Meyer, the subjects used in this test will have little, if any, formal music training.

Narmour is that rare combination of performer and scholar. He earned his B.M. and M.A. degrees as well as a Performer's Certificate from the Eastman School of Music, an institution steeped in the conservatory tradition, and his Ph.D. from the University of Chicago, a center of rigorous scholarship. While working on his dissertation on the melodic structure in tonal music, he conducted the University Symphony Orchestra at the University of Chicago. At Pennsylvania he has continued to combine scholarship with performance. Since 1971, he has been the conductor of the University Symphony Orchestra, which has provided him with a testing-ground for validating and developing many of his theories of music performance.

Specifically Narmour is interested in how and in what way different performances alter the structure of a piece. He puts it, "What are the valid arguments for choices made in performance techniques? What governs these choices and decisions? How do these decisions affect the listener? In what way are the listener's cognitive and perceptual expectations affected by differences in performances?"

Narmour's interests are not limited to theories of musical performance or perception. They extend to artificial intelligence, computer applications of music analysis and the study of musical structures and form. He is also concerned with the importance of music and the humanities as intellectual disciplines, as well as with the educational theories underlying the study of humanities.

Eugene Narmour in rehearsal with the University Symphony Orchestra.
Musicologists Reflect Wide Range of Expertise

Of all the music departments in the country, Penn alone has the distinction of having each major historical period of music history—Medieval, Renaissance, Baroque, Classical and Romantic—taught by an expert. This range of expertise and interest has produced an atmosphere of intellectual excitement rare in many departments of music.

Thomas Connolly is an expert in the field of Medieval music, particularly that branch known as Old Roman chant. His research incorporates such interdisciplinary elements as linguistics, archaeology, history, liturgical studies, church history and medieval symbolism.

Norman Smith studies polyphonic music of the Middle Ages, particularly sacred music of twelfth and thirteenth century France.

Lawrence Bernstein studies the evolution of the chanson, a secular polyphonic genre of great popularity during the French Renaissance. More recently, he has begun to study influences on the symphonic style of Joseph Haydn.

Gary Tomlinson is particularly interested in the relation of text to music, especially in Italian opera. The two composers who are the focal point of his research are Claudio Monteverdi and Giuseppe Verdi.

Franklin Zimmerman specializes in the music of the Baroque period, particularly the music of Henry Purcell. To that end, he has published numerous articles and is in the process of completing a three-volume work on the English composer. Zimmerman is also the director of the Pennsylvania Pro Musica which performs throughout the Delaware Valley area.


Jeffrey Kallberg is a recognized authority on the music of Fryderyk Chopin as well as being an expert on practices of nineteenth century music publishing.

Thomas Bauman studies late eighteenth and early nineteenth century music and is an expert in eighteenth century literary sources of drama.

Difficulties Facing the Musicologist

As practitioners of a discipline that is barely one hundred years old, musicologists face innumerable problems calling for archival skills, perseverance, and an appreciation for detail and hard work. Their studies involve examining an enormous number of primary and secondary sources; analyzing physical features such as handwriting, ink color and watermarks; and being conversant in cultural and social traditions of the period.

Eugene Wolf, who specializes in the study of eighteenth century symphonic music, can speak with authority regarding the difficulty in conducting musicological research.

He recently assisted in the computertization of an entire catalogue of eighteenth century symphonies at New York University which will enable researchers to locate all extant manuscripts and prints.

"The sheer number of sources is remarkable" notes Wolf. "There are approximately 13,000 symphonies of the eighteenth century, some of which exist in as many as 30 to 40 sources either as musical texts written by the composer himself or by those within his immediate milieu, or as secondary manuscripts reproduced by a scribe or copyist." Pieces had to be authenticated and dated and the composer of the piece identified, not
Watermark and countermark of paper from the mill of Wolfgang Adam Knöckel in Neustadt/Pfalz (tracting). Knöckel was a manufacturer of paper for the court of Elector Palatine Carl Theodor in Mannheim, where "initials appear within the coat of arms. Watermarks such as these have helped to show that manuscripts found in numerous European centers actually originated in Mannheim.

always an easy process as detailed information was rarely found in eighteenth century manuscripts.

The authentication process is a complicated one. In examining a manuscript, for example, Wolf looks at watermarks, handwriting, ink color—even differences in musical staves. "Discernments in ink color may indicate writings at different periods of time," he points out, "while differences in handwriting may be a clue that more than one person had a hand in copying a piece of music."

According to Wolf, many works were attributed to composers after the fact by librarians, and not necessarily in the most accurate fashion. Still others were purposely misattributed—a set of string quartets by "Haydn" would sell better than one by "Hofstetter," to cite a well-known example of piracy.

It is also important to look at the manuscript itself. Paper many centuries ago was manufactured by hand and was extremely expensive. When it was made, the wet pulp was poured through a wire mesh screen to which a pattern of some sort was attached. Knowledge of a particular paper manufacturer's seal and location makes it possible to place the origins of certain manuscripts.

There are other obstructions in musicological research. Wolf points out that sources are often found in unlikely and remote places like palace and monastery archives. Furthermore, there may be special problems associated with a particular musical period or genre. For example, a typical eighteenth century symphony was written in parts only, so that it becomes necessary to put the music in complete score.

One of the most fascinating aspects in the study of early eighteenth century instrumental music, according to Wolf, is the tracing of the evolution and development of a compositional style. Ideas that worked were incorporated into contemporary musical forms: those that did not were quickly abandoned. For example, Bach used constant variations of a theme to achieve motion and momentum in his music, while composers of the period that Wolf studies—men such as Johann Stamitz and Anton Fils—were fascinated with the use of exact repetition of melodic material in short phrases.

As Wolf explains, "Numerous works of this period consist almost entirely of two and four bar phrases that are each stated and then restated exactly. Unfortunately, for the modern listener, this overly-repetitive style often has a completely opposite effect."

He points out that as organs became more sophisticated and well-developed, composers of early symphonies refined those ideas that were effective. They learned to vary repetition in an efficient and economic manner, to extend a basic musical unit and to make variations within a musical unit. By the mid-1760s, symphonic style had stabilized, later to be brought to full fruition by Franz Joseph Haydn.

Compositional Differences in the Music of Chopin

Musicologists also trace the evolution of the many compositional stages a particular work undergoes. Jeffrey Kallberg, the newest addition to the faculty and a recognized authority on Fyderyck Chopin, has done so with his work.

As Kallberg explains, "All composers make corrections when writing. An original manuscript often consists of a page containing a variety of scratches and scrawls, many of them cancellations of earlier writing."

While a student at the University of Chicago, Kallberg discovered that by shining a flashlight or some other source of light through a manuscript, it was possible to determine, in as many as 95 percent of the cases, what was written under these cross-outs. In this way, and in comparing the various versions found in clean manuscripts and in printed editions, he has been able to follow to some extent the compositional and creative process of Chopin.

Kallberg has also attempted to address a host of questions regarding multiple editions of Chopin's music. Chopin often simultaneously released one composition in three different countries. There were several reasons for this not uncommon practice of the nineteenth century. There were no royalty payments at the time so that by marketing one piece in many countries, a composer could maximize his profit. Furthermore, in the years before international copyright laws were passed, individual court rulings suggested that simultaneous release of a composition was desirable, and advantageous as protection against pirated editions.

Chopin himself often prepared manuscripts for each of the three simultaneous editions. The difficulty in studying these manuscripts is that, in virtually all instances, they differ in varying degrees. As Kallberg notes, "The discrepancies found in these works may range from details such as pedal and phrase markings to relatively significant changes in harmonic progressions and melodic contours."

These differences may have a major impact not only on modern editions of music, but also on modern performance techniques. Editorial decisions not based on scholarly findings may produce editions that do not account for differences in original versions.

Kallberg would eventually like to publish editions of Chopin's works that recognize and elucidate scholarly findings. Not alerting a performer to differences in manuscripts may result in a performance that is far removed from the original intent of the composer. At the moment, however, it is probably not economically feasible to release what would be an expensive publication into a market already flooded with popular editions of Chopin's music.

The relationship between performers and scholars would appear to be a vital one; yet, there has been a communication gap of sorts. As Kallberg points out, particularly as concerns music after Bach, "This is in part due to the very strong conservatory tradition of the last century in which performance practices and techniques have been passed from teacher to teacher. Only recently have there been efforts to bridge this gap with
The Origins of the Parisian Chanson

Musicologist Lawrence Bernstein has spent a major portion of his research efforts investigating the origins and evolution of the Parisian chanson, a genre of music popular during the French Renaissance. Some musicologists believe this genre came into being exclusively in France; others maintain that the style evolved under the spell of Italian influence. Bernstein finds truth in both claims.

He points out that much music of the sixteenth century was eclectic: "Musicians were constantly moving, seeking positions of more prestige at different courts. This tremendous mobility, the competition among patrons for the services of better musicians, and the ensuing transmission of musical repertoires combined to provide a fusion of international elements which manifest themselves in different ways throughout Western Europe."

Last year, Bernstein traveled to Europe to study a manuscript rich in one particular type of chanson. Because the manuscript contains music set to French texts and was copied principally by northern scribes, it has long been used to show that its chansons must have originated in France, despite the presence in some of them of distinctly Italianate stylistic traits. Bernstein was able to show, however, that some of the scribes who worked on the manuscript did so in Florence, and, by carefully establishing the order in which the scribes made their entries, he demonstrated that the entire choirbook was copied in the Tuscan city. He attributed the northern hands to several French singers employed as choristers at the Florentine Baptistry. Thus, the Italianate chansons in this manuscript are far more likely to have been composed in Florence than in a northern center.

Bernstein suspects that much research in the study of stylistic influence has been conducted in a rather cavalier fashion. He feels that because music at any one period of time is grounded in a conventional language, stylistic similarities often occur by coincidence.

Recently, he has turned to the music of Joseph Haydn to construct a methodology for studying stylistic influences. Of particular interest to him is the Esterhazy period when Haydn was responsible for the rehearsal, performance, and composition of all the music at the court. As many as three operas were directed by Haydn during a single week so that he must have been intimately conversant in the various international styles current at the time.

After establishing the chronology of the instrumental music performed by Haydn during this period—a chronology for opera performance has already been established—Bernstein hopes to demonstrate the correlation between the music Haydn performed and the music he wrote. Because a wealth of material survives—archival sources, letters, and, most importantly, the music itself—Bernstein feels that it is possible to demonstrate Haydn's knowledge of various music styles of the time, to date his initial contact with the music and to document specific influences upon his own style. In this way, Bernstein expects to establish a systematic methodology for tracing stylistic influences in musical composition of the eighteenth century.

Liturgical Compositions of the Middle Ages

Norman Smith studies polyphonic music of the Middle Ages, focusing on the sacred music of 12th and 13th century France. For several years, his chief concern has been the Magnus liber organi, a collection of liturgical compositions which are settings of Gregorian chants for performance in the Mass and the Divine Office.

Smith explained that this "Great Book of Organa" began to take shape as early as the 1160's, continued to undergo expansion, revision, and renewal for some 70 years, and was still widely known for at least another 70 years. It originated in Paris as the work of composers associated with the cathedral of Notre Dame, but it came to be known and used throughout Europe in widely separated places where it was adapted to the local liturgical requirements.

Three manuscripts containing the Magnus liber organi have been preserved. Substantial differences among the different versions indicate that it was subjected to constant revision and modernization throughout a period of time when polyphonic music was undergoing a rapid and dramatic development, especially in rhythmic organization. Smith has studied the versions from the point of view of their evolving musical style, as well as their musical notation. Most recently he has been concerned with the liturgical contexts within which the polyphony of the Magnus liber organi was used.

Smith points out that a picture of the liturgical practice at Notre Dame in the late 12th and 13th century can be put together from surviving service books, such as Missals and Breviaries, which contain texts and music of the sacred chant as practiced there at that time. Since it is now known that some of the polyphonic organa are based upon chants which deviate from Notre Dame practice, researchers assume that such composition may be later additions to, or modifications of, the original collection of polyphony.

It is through a study of their liturgical context, as well as their notation and musical style, that Smith seeks to present a history of each of the nearly 100 organa found in the fullest version and also of the Magnus liber organi as an entity.
Musical Artworks:
Reflections of a Culture

Musicologist Gary Tomlinson views music not only in light of inherent aesthetic and structural features but as a document reflecting the culture and society that produce it. In order to appreciate the significance of music as cultural artifact, he studies the relation of text to music, particularly in Italian secular music of the Renaissance and opera. As he notes, the composer, by interpreting and illuminating in his music the poetry he sets, reveals much about the expressive aspirations of his age.

Two composers form the focal points of Tomlinson's research: Claudio Monteverdi who wrote at the end of the Renaissance, and the nineteenth century opera composer, Guiseppe Verdi.

Tomlinson points out that because Monteverdi enjoyed a long and prolific career—his earliest work dates from the early 1580s and his last from after 1640—he offers historians “a unique opportunity to view a composer's musical responses over a period of tremendous change in Italian culture: The development of his musical style, viewed in conjunction with the differing poetic styles he set, reflects the fundamental shifts of value and ideology that brought the Renaissance to a close.”

The majority of Monteverdi's early works are quintessentially Renaissance, in which eloquent rhetoric was the manner of expressing the passions of man's soul. Midpoint in his career, however, Monteverdi was taken with the poetry of Giambattista Marino, a contemporary poet of great popularity in Italy, whose works are filled with textual images. As a result, clear changes in style occurred in Monteverdi's music. He treated texts in a completely different fashion, isolating poetic images and employing musical figures to highlight those images.

Similarly, the operas of Guiseppe Verdi and of his predecessor Gaetano Donizetti bear witness to the spread of Romantic conceptions in Italy. They do so in their subject matter—many of them are based on literary works of Northern European Romantics like Schiller, Hugo, and Byron—and, more specifically, in their novel musical means of dramatic structuring and characterization.

The Relationship Between Performers and Scholars

Thomas Bauman, like Tomlinson, is a cultural historian, who utilizes an interdisciplinary approach in conducting his research. A specialist in music of the German Theater of the late eighteenth century and the relation of music to drama in this century, he is currently completing a book on North German Opera and the Enlightenment to be published by Cambridge University Press.

Because Bauman believes there is an intimate connection between events on stage and events in society and culture, he has performed social studies of actors, singers, and troupes. His Ph.D. dissertation, entitled “Music and Drama in Germany: A Traveling Company and Its Repertory, 1767-1781,” was an in-depth examination of the famous Seyler troupe, a traveling theatrical company, important in the development of German opera in the late eighteenth century.

As Bauman points out, this interdisciplinary method of study is a slight departure from previous methods of study in which musicologists gathered hard data (source studies and investigations of the physical conditions of manuscripts) then formulated chronological and stylistic associations.

“This objective approach, used commonly by scholars trained in the 50s and 60s, is now being tempered with the realization that music needs to be understood and studied in a cultural context. Many scholars are now appreciating the importance of the dynamics of musical innovations and their relation to social, historical and cultural changes,” he explains.

Like Kallberg, Bauman is concerned with the relationship between performers and scholars, noting the lack of communication between the two. "Musicologists have often criticized performers for a general lack of knowledge regarding the existence of scholarly findings that influence authentic performance techniques," he explains. "Performers have, on the other hand, accused scholars of a lack of contact with the experience of bringing music to life."

But this situation is changing, as Bauman notes. "Many more performers are making conscientious efforts to provide an authentic performance as possible. There is, however, an intriguing issue to be considered in the matter of 'authentic performances. Is it valid to listen to a piece of music and attempt to imagine and duplicate the cultural, social and historical environment of that particular time, or should we listen to a piece of music with our own education, values, and expectations?"
Twentieth Century Music: A Diversity of Styles

Composers George Crumb, George Rochberg and Richard Wernick.

Among the major issues confronting the twentieth century composer is deciding upon a style in which to write. The profusion of styles which exist, the lack of a dominant personality in the field of contemporary composition, and Oriental and Indian influences on Western music have combined to make it difficult to define and refine the contemporary composer's own individual style.

Unlike composers of the past who had at their disposal music of perhaps one preceding generation, contemporary composers have many generations of musical tradition and history at their fingertips. This provides the potential for "borrowing" musical genres and styles from the past. Many twentieth century composers re-adapt traditional forms to a contemporary language. Nowhere is this more evident than in the compositions of George Rochberg.

Rochberg, who has been called one of America's foremost composers, will be retiring as Annenberg Professor of the Humanities in June. He served as chairman of the department from 1960 to 1968, during which time it began its growth and eventual establishment as one of the top departments in the country. It was Rochberg who was instrumental in bringing fellow composers Richard Wernick and George Crumb to Pennsylvania.

Rochberg's compositional style traveled through many stages. Many of his earlier works—his first Symphony and first String Quartet—exhibit the influence of early twentieth century masters, Stravinsky, Hindemith and Bartok. Midway through his compositional career, however, his compositions began to reflect his intense study of Schoenberg and serialism.

In recent years, he has, as he puts it, "turned my back on the twentieth century." His Symphony No. 5, Caprice Variations, String Quartet No. 3, The Concord Quartets Nos. 4, 5, 6, Piano Quintet and Ricordanza for cello and piano, have been influenced by such composers as Beethoven, Bach and Mozart. In the words of the Washington Post, "Rochberg presents the rare spectacle of a composer who has made his peace with tradition while maintaining a strikingly individual profile... he succeeds in transforming the sublime concepts of traditional music into contemporary language."

Last summer, Rochberg's first opera, The Confidence Man, had its world premiere at the Santa Fe Opera. Based on Herman Melville's nineteenth century novel of the same name, the work was the result of a two year collaboration between Rochberg and his wife Gene, who wrote the libretto.

"Rochberg's years of service to the University were recently honored with a concert by the pianist Jerome Lowenthal, offering a retrospective of Rochberg's piano music.

New Sounds

Like the American composer Charles Ives, George Crumb began his musical training with his father. He studied composition at the Cincinnati Conservatory of Music, the University of Illinois, the Hochschule fur Musik in Berlin and the University of Michigan. He is the recipient of a number of fellowships and awards including Guggenheim, Fulbright and Rockefeller grants, and over 100 commissions from major orchestras in the world. In 1968, Crumb was awarded the Pulitzer prize for the work Echoes of Time and the River.

Crumb has been described as "...a visionary who has shaken orchestration up in recent years with an ingenuity knack for producing new sounds with old instruments and homely domestic objects."

His piece Vox Balaenae, written for piano, flute and amplified cello contains sections in which the instrumentalists augment their instruments by whistling and striking metal bells. Black Angels (1970) was written for amplified string quartet and requires that the musicians trill with thimble-capped fingers, and bow crystal glasses tuned with water.

In his parable Star Child, he uses an expanded orchestra, a boys' choir, handbells, and seven trumpets placed at different places in the concert hall. When the Philadelphia Orchestra performed this work in 1979, the string section staged what was jokingly referred to as the "string rebellion," in which many of the players wore earplugs because they feared that in particularly loud sections, their hearing might be endangered.

One of the major differences between composers and musicologists, Crumb notes, is that a composer's professional life is not equal to, and in fact is quite separate from, his academic life: "A tremendous amount of time is spent with professional musicians at rehearsals, performing tasks well removed from the academic world."

Crumb does all his composing at home with much of his time spent sketching, rewriting and improvising at the piano. "It is a long grueling procedure to find the right materials, and to employ the correct technical skills necessary to compose a good piece of music," he explains.

Crumb believes the diversity of the composition faculty at Penn is a plus in that there is no one particular "school" of composition. Such tremendous variety is good not only for composition majors—"they are encouraged to spend a certain amount of time with each of the composers on the faculty"—but also for the faculty members who are committed to exposing students to many different styles of composition.

The two most important influences on Crumb's own compositional growth...
and style have been Bartok and Debussy. Bartok in regard to pitch organization and treatment of rhythm and Debussy for his treatment of instrumental color, timbre, and texture, and for the suspended sense of time evident in much of his music.

**A Thirty Year Career**

It has been 30 years since Richard Vmick began his career as composer, teacher and conductor. He began his professional career at the age of 18, when he composed incidental music for a summer theatre group in Wellesley. For the next 12 years, he wrote commercial music for theatre, film, and dance. It was not until he was 30, that he stopped writing commercial music and began writing concert music.

Vmick’s music ranges in scope from solo works to large orchestra: a significant proportion of his output is for voice with various instrumental combinations. Although his works are frequently performed throughout the United States and Europe, he regrets that more of his music is not heard in Philadelphia where forums for new music are relatively scarce. “It’s great to be performed in New York, Los Angeles and Jerusalem, but since I live and work in Philadelphia, it would be good to see more activity here.”

An ardent Zionist, Vmick composed the Pulitzer prize winning work, Visions of Terror and Wonder after the Yom Kippur War. He says of this work: “The piece reflects my own feelings, as distilled through a thousands-of-years old document, concerning the post-1967 status of the city of Jerusalem.

Based on prophetic texts representing Jerusalem as the City of Peace which unites the three great religions, the first movement is a selection from Isaiah in the Old Testament, sung in Hebrew; the second movement from Revelations in the New Testament, sung in Greek; and the third movement from the Koran sung in Arabic. Upon completion of the work in November 1975, Vmick added a concluding section in response to the United Nations resolution condemning Zionism as a form of racism and the work ends with invocations to peace in the three languages: "Salama, Irene, Shalom."

The most important and lasting influence on Vmick was that of his teacher and friend Irving Fine. This influence was not one of style, but rather of musical integrity, and a sense that there are immutable values in music which can accommodate any style or mode of expression.

Vmick serves as the conductor of the Penn Contemporary Players, which performs music written by Penn faculty members and other twentieth century composers. In a period of 15 years, the Penn Contemporary Players has introduced dozens of new scores to audiences in the Philadelphia area. The group gives two to three concerts each year. Vmick also conducted the Philadelphia Orchestra in the area premiere of George Crumb’s Songs of Salome and has conducted Visions of Terror and Wonder with the Jerusalem Symphony.

**Two Influences**

Jane Wilkinson was educated in Great Britain, attending Cambridge University, where she studied music. Because of the intense compositional orientation at Cambridge, and a particularly influential teacher, she then pursued her long-time interest in composition in Poland. It was there that she fell under the spell of a new emphasis on instrumental texture and sonority and an intuitive, almost non-intellectual approach to the art of writing music.

Wilkinson earned her M.A. and Ph.D. at Berkeley, where she had come to "broaden her horizons." Although still under the influence of the kind of writing popular in Poland, she found that this was not sufficient in terms of her own stylistic development. While at Berkeley, she began to strive for more organic coherence in her writing, and a greater emphasis on line.

The Orient has been a strong influence on Wilkinson’s writing, in terms of sound quality and the notion of less traditional structures. She has studied Oriental poetry, philosophy and sketches ink paintings in Oriental style.

Wilkinson’s ideas are usually intuitive ones in origin and manifest themselves initially in strong gestures and evocative texts. She is very aware of the performance culture of the time she composes, particularly the dramatic opportunities provided by different instrumental and vocal combinations. A concerto that she recently completed underscores the theatrical nature of the interactions of soloist and accompanying orchestra, while a string quartet she will be writing soon will be of a more intimate and conversant nature.

**The Risk of Composing**

Jay Reise took composition lessons in college from Jimmy Guiffre, a famous jazz clarinetist, who told him, "You don’t pick music... it picks you." Eventually Reise realized the truth of this statement and that composing was what he really wanted to do with his life.

Reise points out, "Of all the areas in music, composition is the riskiest, principally due to the lack of funding and the difficulty in getting performances." He has been very fortunate in having his music performed, especially since his most important works are written for orchestra. He is currently working on his Third Symphony commissioned by the Long Island Philharmonic.

Reise describes his compositional style as "extended Romanticism" in which contemporary ideas are built upon tonal gestures. His music is dramatic and expressive, and is meant "... simply to express something of how I feel about life, art and the world." Some major influences in his music are Mahler, Berg, Scriabin and Boulez.

Despite his good fortune with performances, Reise feels that not enough new orchestra music is presented each season. The system of government funding might be somewhat responsible for this in that the National Endowment for the Arts, for example, does not require the orchestras it subsidizes to play the music of the composers it funds. Reise also spoke of this past Philadelphia Orchestra season in which works of Laderman, Vmick, Crumb, and Penderecki, composers of international reputation, were performed.

According to Reise, this was a banner year for the performance of new music by the Philadelphia Orchestra, and the orchestra should be commended enthusiastically. However, he notes, the promotion and presentation of the concerts as an important cultural event were virtually nonexistent. After each performance, the reviewers described an isolated concert; the public was not informed about the different compositional styles, the composers’ radically different solutions to the problems posed in writing music in the last half of the twentieth century, and the significance of the musical history in which they, the audience, were participating. He believes that effective and widespread dissemination of the historical, cultural, and musical significance of these works would contribute to the public’s understanding—and perhaps even acceptance—of them.