

USA 15-26 October 2001

Nordic Council of Conservatories decided on the annual meeting in 2000 to make a study tour to USA in the autumn of 2001. Its working committee, consisting of Johannes Johansson (secretary general), Jens Harald Bratlie, Bertel Krarup and Pekka Vapaavuori made the planning. The aim of the tour was to find out and learn from conservatories in the USA about the changing role of music education, multicultural music and community outreach, curriculum development, doctoral studies and research in music and quality assessment. A meeting with the Councils "sister organization"; NASM in US was also on the agenda. During the tour the Nordic Council held its annual meeting. Here follows a short summary of the tour.

Participants:

DENMARK: Bertel Krarup, Carl Nielsen Academy of Music Odense — Henrik Svane, The Royal Academy of Music Aarhus

FINLAND: Heikki Aho, Ostbothnian Conservatory — Kaarlo Hildén, Department of Music Stadia Helsinki Polytechnic — Eero Pulkkinen, The Lahti Conservatory — Pekka Vapaavuori, Sibelius Academy — Rea Warme, The Helsinki Conservatory of Music — Hannu Wuorela, The Music Conservatory in Turku

NORWAY: Erling Aksdal, NTNU Trondheim Music Conservatory — Jens Harald Bratlie, The Norwegian Academy of Music, Olav Kjøk, Conservatory of Music in Tromsø — Frode Thorsen, Grieg Academy Bergen

SWEDEN: Ingemar Jernelöf, Luleå University Piteå school of music, Lena Arstam and Johannes Johansson and Sverker Svensson, Lund University Malmö Academy of Music

NASM National Association of Schools of Music

The group from the Nordic Council gathered in New York and held its first meeting in the library of hotel Excelsior. The president of NASM Sam Hope came and presented his organization. It started in 1924 as a voluntary organization to establish a general degree of Bachelor of Arts. It has now 584 members, which are assessed regularly by NASM in order to secure quality of different degrees and make student mobility possible. It also sets a minimum standard of music schools. The assessment is done by a form, which the schools fill in, and by visits from a peer group. Sam

Hope advised us to use current systems for assessment that music schools usually have and not try to fit in to other university systems.

He also talked about the variety of music schools we were to visit; from conservatories to conservatoires within universities to comprehensive music schools. All schools on our tour, except Juilliard and UCSD, Music Department are members of the NASM.

JUILLIARD SCHOOL OF MUSIC,

New York, situated at Lincoln center on Manhattan in a modern building in concrete from 1960ths.

The meeting started with lunch with Dean Stephen Clapp and some of his staff at the Juilliard School of Music in the boardroom. After lunch Dean Stephen Clapp presented the school. The school is not a member of the NASM but is assessed by another accreditation organization. The school have about 700 students, most of them studying western classical repertoire. A small group of about 20 is studying jazz and this will not change in the near future. Admission officer Tracy Aioli talked about admission to Juilliard. Application is made 1 of December and the students pay an admission fee. The repertoire for the audition at Juilliard is presented in an application packet.

Discussions about how to implement new repertoire and other subjects in the curriculum and how to take away others. Liberal arts play an important role at Juilliard in order to widen the perspectives of musicians. Juilliard also has courses were student's plays an important role in the community outside the concert arenas. The school denied the rumors that have occurred about them being conservative and close to society outside its walls.

Jane Gottlieb Associate Vice President for Library and Information Resources showed us round in the library. It was recently renovated and very modern and well equipped.

Our group then had the opportunity to take part in different classes. At graduate level; "Italian Vocal Literature" taught by Corradina Caporello-Szykman, "Piano Music and Song, Early 19th Century" taught by Dr Robert Bailey, "The Business of Music" taught by Mr Robert Sherman and Ear training taught by Margaret A Cox. There were also classes within the Liberal Arts: "Bach to Braque and Beyond" taught by Dr Greta Berman and Dr Samuel Zyman, "The Language of Film" taught by Scott de Francesco and "The Individual and Society" taught by Dr Peter Rojcewicz. Later on there was a performance class: Voice Master Class with Evelyn Lear and a Doctoral Forum led by Dr Bruce Brubaker.

CURTIS INSTITUTE OF MUSIC, Philadelphia

One of the oldest and smallest conservatories in the USA founded in 1924. Dean Robert Fitzpatrick, a living legend, met us in the old house in the center of Philadelphia and took us on a guided tour in the house. We were presented pictures of very famous alumni's, as for example Leopold Stokowski, Efrem Zimblist, Isaac Stern, Yehudi Menuhin and Leonard Bernstein

The Curtis Institute of Music offers musical training only in classical western tradition and offers following degrees: the Diploma, the Bachelor of Music and The Master of Music in Opera. After studies at the Institute many of the students continue their studies at Juilliard or Esther Boyer College in Philadelphia in order to take a Masters degree. The Institute has an all-scholarship policy and is the only major music conservatory to provide merit-based full-tuition scholarships to all students regardless of their financial situation but have both admission fee and audition fee.

7 % of the applicants are admitted, most of them 17-21 years old but also younger students. There are about 170 students at the Institute, 50 % are international students, mostly from China and Korea. The administrative staff was last year 42 persons. Many of them are working with fund raising and development.

At lunchtime the President/director Gary Graffman joined us. He is a piano alumni from the institute in 1946.

As it was Wednesday when we visited the Institute we were invited to the traditional Wednesday afternoon teas together with students, faculty and staff. Lessons at that hour are often interrupted to break for brownies and conversation.

Our visit ended in the evening with a student concert in the concert hall of Curtis Institute.

TEMPLE UNIVERSITY, ESTHER BOYER COLLEGE OF MUSIC, Philadelphia

This school is also situated in Philadelphia but is a much larger music school and within a university with nearly 30,000 students in 17 schools and colleges on 10 campuses (also in Japan, Beijing and Rome). Boyer College has (this fall semester) 654 students, 547 in music majors and 107 in dance majors. It offers all kinds of degrees from Bachelor of Fine Arts and Bachelor of Music to Doctor of Musical Arts and Doctor of Philosophy.

Associate Dean Steven Kreinberg was our guide this day and we started in the Rock Hall in the Main Campus and were there greeted by Deans Richard Brodhead, Janet Yamron and David Brown. Then followed a long and very open faculty roundtable discussion on multicultural music in the curriculum. To demonstrate what the college was doing in that field we went to a student recital. On the program was Dance Improvisation and traditional Senegalese Dance, The Temple University Percussion Ensemble, a piano piece by Ginestera, a harpsichord piece by Takemitsu, a Korean singer with accompaniment and another piano player from China performing a beautiful piece by Hai-Ying Li and Debussy. After this we went to another building at the Main Campus to observe a world music class taught by Dr Robin More.

At lunch in the Faculty Club, yet another building, more faculty members join us for more discussions. After lunch we had the opportunity to listen to a rehearsal of T U Concert Choir, T U Jazz Ensemble and T U Symphony Orchestra.

The day was completed by a second round table discussion with faculty. This time about assessment and more talks about world music and also rock music, which is not in the curriculums of US music schools.

NEW ENGLAND CONSERVATORY, Boston

NEC was established in 1867 and awards Bachelor of Music, Master of Music and Doctor of Musical Arts degrees, as well as Undergraduate, Graduate and Artists diplomas. It also has a Preparatory School, a School of Continuing Education and a Summer School. It has 725 students and 225 faculty members. This conservatory describes itself as a performance school that provides an education for the complete musician, with a strong liberal arts component for undergraduates, at the same time an institution with a broad vision of the role of music in the society and with a sense of responsibility to the community.

Arriving to the conservatory we were greeted by staff of President's Office and escorted to two different rooms. One group went to the President's library and met Dr Carl Atkins, associate Dean for Advanced Studies; Music History and Musicology, Jazz Studies and Improvisation; Conductor of Jazz Orchestra. There followed a long discussion on Doctoral program degree in musical performance. Dr Atkins explained the difference of Ph.D. and DMA. At NEC it's possible to take a degree in DMA in performance, composition or world music. To be admitted the student has to do two auditions, exams in music theory and musicology and an interview. The program consists also of pedagogy and the whole program takes about 1-2 years to complete.

The other group went to the conference room and discussed Music in Education and Research Center.

At lunch we met President Daniel Steiner and staff. One of President Steiners main tasks at the conservatory is to raise money to run the conservatory and he made a short presentation of this.

A guided tour by two students at the conservatory showed us the building and the Jordan Hall, a famous concert hall in Boston. Then our group was divided again and some went to a Jeanne Baxtresser Flute Forum; a master class and others went to Opera workshops.

NORTHWESTERN UNIVERSITY SCHOOL OF MUSIC, Evanston (Chicago)

This school of music is, as also the Esther Boyer College of Music, a part of a greater university. It has a large campus just outside Chicago. Program levels are Bachelor of Music, Masters of Music and Ph.D. Bachelor of Music students can study music education alone, in combination with a performance concentration, or in a 5-year program in combination with an arts or science degree. There are three forms of master's degree and the Ph.D. program is focused on the primacy of the "musical experience".

Our visit started in the library, where the librarian Don Roberts showed us around. The library is part of the university library not a part of the school of music, which gives the library many advantages according to Don Roberts. It has specialized in repertoire from 1945 and forward and it is very active in buying new music. Many composers also contact the library to donate music. John Cage was one of them.

Dean Hemke (with a Norwegian past) took us to the Hardin Hall at the campus and led a session with different members of the faculty and staff who presented their functions. Heather Landes talked about admission, recruitment and financial aid for the students. A lot of efforts are made to make students interested in applying to the school. One gets about 8000 who shows interest in the school and about 2000 of them make an application. Auditions are made in 18 different places in the US and during 3 weekends at the campus. Fee is based on income of the family.

Dorothy Wyant talked then about "Music Placement Service" which help students and alumni to find part-time and full-time employment in the music field, to provide information on summer festivals, music competitions and summer job opportunities. It is also a resource center for information on graduate programs and serves as a referral service for individuals and businesses interested in hiring musicians.

Liberal Arts plays an important role in the curriculum and Linda Garton explained the value of this. Peter Webster talked about technology in the Modern music school and presented his books. Bob Gjerdingen gave us example of the "consumer profile in music industry" and talked about repertoire at conservatories and music schools. Nancy Whitaker talked about Music Education as a major in a School of Music and Maricia Bosits about Graduate Study in a School of Music. Pekka Vaapavouri of the Sibelius Academy who held a lecture on the subject Research in the field of arts ended the session.

Lunch was served at the university conference center "James Allen Center". After lunch we had the opportunity to listen to rehearsals; Symphonic Wind Ensemble conducted by Dr Mallory Thomson and Northwestern University Symphonic Orchestra conducted by Professor Victor Yampolsky.

Last session, in John Evans Alumni Center — an old villa on campus, was about funding. Dean Bernard J. Dobrovski told us why and how and gave us many good advises about how to win support of alumni and friends. Dean Machado talked about developing a school of music budget and Betsy Soete about interaction between the Office of Development and School of Music.

The final event for the day was a performance by Northwestern University Saxophone Quartet and a reception.

UNIVERSITY OF CALIFORNIA SAN DIEGO, Music Department

This is a small music department within the University of California San Diego It is located in a very large campus in La Jolla, outside San Diego. The Music Department is not a member of NASM, as it has no music degrees. The degrees offered at UCSD, Music Department are general degrees at undergraduate and graduate level. It also offers Music Technology courses and has a research program in Music Technology, Critical Studies and Experimental Practices and

Composition. It is very much based on computers and integration with other art forms, which are available at the University. The orientation towards art, not commercial musical direction, is important.

Miller Puckette, director of software development for real-time performance and a teacher at UNCSD introduced us to the music department and the Center for Research in Computing and the Arts (CRCA).

Dr John W Fonville joined us later on in the discussions as well as Anthony Davies, George Lewis and Richard Moore.

After lunch at the department we went for a tour at the campus and had a look at CRCA and the Recital Hall. We also visited their recording studio.

The short but intensive visit had to end there because our tight time schedule that day.

SAN FRANCISCO CONSERVATORY OF MUSIC

This was the final conservatory on our tour. Here Nicolas Hohmann greeted us.

In the "Hellman Hall", President Colin Murdoch presented the past and the future SFCM. It started in 1917 as a piano school. During the 20ths it was established as San Francisco Conservatory and one of its director was Ernest Bloch, the composer. It has a long tradition for composition, contemporary music and chamber music. Today it also has a Preparatory Division for younger students, a Summer School and full program of evening classes for adults. The conservatory has also developed relationships and outreach programs with many other schools and community organizations.

After a musical interlude; a trombone quartet played Bach; there was a panel presentation. Dean Deborah Berman started on the subject: "What makes SFCM unique". Susan Dean, Director of Admission and Planning continued and talked about the admission process, scholarships and financial aid. Conrad Susa, Head of the Composition Department, then gave us a lesson on "The world of new music from a California perspective" and we found out the difference between the West Coast and the East Coast.

Four students then gave their perspective on how it was to be a student at SFCM.

Camilla Wicks (from Norway), Isaac Stern Distinguished Chair in Violin at the Conservatory, then gave us a warm welcome. And after that we went for a tour in the building.

After lunch in the Hellman Hall lobby there were another panel presentation. This time it was John McCarthy, Director of Preparatory and Adult Extension Divisions, who presented his department and then one student told us about his story as an adult extension student and another student told us about his experience as former preparatory division student.

Dean Deborah Berman continued and talked about Community Outreach and SFCM in 2005 and beyond. Finally Katherine Akos, Vice President for Advancement talked about Philanthropy and Private Financing, Fundraising and Challenge of Capital Campaign. Three of SFCM sponsors also were there and gave their view of this.

A second musical interlude with singers and a reception at the President's office was the final of the visit at San Francisco Conservatory of Music.

SUMMARY

The schools we visited were very different from each other but we received overwhelmingly warm receptions on all of them on our tour. It was great to feel so welcome. We learned a lot about the American school system in general and also the difference between the schools we visited. Some of the questions are the same in the Nordic countries as well as in the USA. For example how to expand the curriculums in a changing world. There are also differences, especially in finance and in the alumni system. All travel-and hotel arrangements worked out well in the tight time schedule.

Notes made by Lena Arstam, tour administrator.