icance and the several programs that were described as "probably the first" in the country—for example, Frank McMurry's model school and practice teaching experiment in 1893 (p. 71) and a program in comparative literature and philology in 1902-1903 (p. 66). Solberg's frequent statistical tables and over a dozen photos also give the story quantitative and human dimensions that enliven his prose. Yet for all of its merits, this well-researched segment of the Illini story, like many university histories, is an institutional genealogy that only members of the family will be fully able to appreciate.

JOHNSON COUNTY COMMUNITY COLLEGE
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Juilliard is one of the world's great schools of the performing arts. It has produced such stars as Van Cliburn, Leontyne Price, Wynton Marsalis, Yo-Yo Ma, Robin Williams, and Miles Davis. It is also a richly endowed school, with assets approaching one-half billion dollars and a reputation just as large. It has also been blessed over the ninety-five years of its existence with a superior location in one of the world's great cultural capitals, world-class teachers, and a succession of visionary leaders.

Andrea Olmstead explores Juilliard's history in this first comprehensive and scholarly work devoted to the institution. This is not a coffee table history. Olmstead, a musicologist who taught at Juilliard for eight years, was given unprecedented access to Juilliard's extensive archives. She conducted twenty-six interviews, used interviews conducted for the Lincoln Center Archives in the early 1990s, and examined the private papers, letters, and files of people associated with Juilliard. The result is a work rich in detail, strikingly candid in its conclusions, and useful to understanding the history of music education in the United States.

Juilliard's situation as a conservatory has been unique, standing as it does outside university practice in many ways. As the author points out, it has often been more like a seminary for the arts than a professional school. The author discusses in detail the many famous teachers who have taught in its studios, conducted its ensembles, guided its student composers, and taught academic courses—people like Charles Seeger and Olga Stokowski. Its faculty does not have the privilege of tenure but often are allowed to teach until the ends of their lives. Many have done their best work at an advanced age. The author also tells about the philanthropists who have supported teaching and sometimes actively influenced the general direction of the institution.

The predecessor of Juilliard, the Institute for Musical Art (IMA), was founded in New York in 1905 by Frank Damrosch. Damrosch was a mem-
ber of a famous immigrant family that helped shape New York musical life for fifty years. The IMA was operated like a large German family, many of its faculty members were German, and it was successful. Juilliard Graduate School was founded two decades later by a large bequest from Augustus Juilliard who had died in 1919. Gradually, and often controversially, Juilliard absorbed the IMA. By the time Juilliard moved to its fabulous quarters in the new Lincoln Center in the 1960s, it had expanded to include drama and dance, though also not without controversy.

Olmstead does not shrink from telling about injustices at Juilliard, great and small. At times, African Americans, women, Vietnam War protesters, troublesome faculty, and foreign students became the targets of administrative foibles or faculty prejudices. For many years, students' social and psychological well-being was not a priority. Only recently were students provided with access to first class mental health care although Juilliard had its share of suicides. Yet, on the whole, Juilliard and the IMA have encouraged a liberality rare for the times from which they emerged.

Olmstead organizes much of the book around the succession of leaders, most of them composers, who have served as director. She notes their brilliance and vision but tells us about their flaws and idiosyncratic leadership styles as well. The author does not shrink from telling about instances of high handedness and backstabbing. Juilliard’s administrators withdrew from the National Association of Schools of Music after a period of intense criticism of the use of “ringers,” unenrolled students and professionals in the orchestra, sent at government expense, to the 1958 Brussels World’s Fair. Public controversy has been matched by intense internal conflicts. Academics will recognize the struggles of various units and leaders within Juilliard for resources, space, and respect.

A valuable contribution to music education history is Olmstead’s exploration of how donated money has affected the mission and direction of the school. Rarely have such issues been addressed with such candor and detail. Wealthy patrons, such as James Loeb and John D. Rockefeller III, influenced the direction Juilliard took. Juilliard moved from an institution with the evangelical mission of raising general public interest in music through performance and education to a largely skills-centered, elite, and selective performing arts school. The periodic ascendancy of conservative artistic values and elitism has had instructional and artistic consequences. Even now, students cannot major in modern dance. In the 1960s, Juilliard refused to include jazz or electronic music, though recently it has been more flexible.

In preparing students for the world outside high art performance, Juilliard’s efforts have often been more desultory. Damrosch’s vision at the IMA was such that it had a Department of Public School Music, and the IMA trained bandmasters for the United States Army during World War I.
In 1938, 65 out of 136 students at the IMA were seeking teaching degrees. As new donors and administrators came on the scene, such as William Schumann, this changed. Effective programs were eliminated simply because they did not contribute to Juilliard’s image as a select school. Schumann, its then controversial director, eliminated teacher education from the curriculum in 1949.

Directors of Juilliard like Schumann often have been oblivious to the irony of their high profile public criticisms of music education in the schools. The author argues they have not sought to return teacher education to Juilliard’s curriculum. Nevertheless, Juilliard has begun to participate more visibly in music education advocacy. The Juilliard Repertory Project for elementary and secondary schools, assembled by Juilliard faculty with consultants from the public schools and financed by a government grant, was a step toward greater sensitivity to music education.

Olmstead’s writing is good, even engaging, but the use of so many bits of information sometimes obscures the points being made, and the inclusion of material unnecessary to interpretation and understanding is not helpful. It is probably not necessary to know the domestic arrangements of a donor or the original color of the carpet in Lincoln Center. Though many of the people mentioned, like Percy Goetschius and Vincent Persichetti, may be familiar to historians of the arts, they will likely not be familiar to others. Too often in the book such people are mysteries. The role they played in the larger artistic or academic world is incompletely explained.

These problems are relatively minor, however. Olmstead has made an important contribution to the history of music education. This is fortunate. Music and the other performing arts have played a larger role in general schooling in the United States since the middle of the nineteenth century, despite some setbacks, and they are too often neglected in general surveys of American education. Olmstead’s work on Juilliard fills a gap. It should be particularly useful to anyone who administers arts programs or who is interested in the nexus of high culture and education.

UNIVERSITY OF TENNESSEE–CHATTANOOGA

WILLIAM R. LEE


Drawing upon archival sources and oral interviews, as well as a thorough review of the published literature concerning this particular institution, the engineering profession, and higher education within its social context,