

THE MODERN COMPOSER HAS LOST THE WARM, FRIENDLY CONTACT WITH HIS AUDIENCE THAT GREAT COMPOSERS OF THE PAST HAD. HE OFTEN FORGETS THE COMMUNICATIVE PURPOSE OF HIS ART IN HIS CHASE AFTER OBSCURE TECHNICAL GAMES - APPRECIATED ONLY BY HIMSELF OR BY HIS COLLEAGUES.

HE USE ONLY 2 IDIOMS OF EXPRESSION

① Neo-classicism - ARRANGING FANCIFUL MOSAICS OUT OF PIECES BORROWED FROM OLDER & MORE VIGOROUS STYLES.

② ATONALITY - A TECHNIQUE SURROUNDED WITH NO END OF TECHNICAL "DOUBLE-TALK" BUT IN ACTUAL PRACTICE IS ABOUT AS COMPLICATED AND ARTISTICALLY REWARDING AS A GAME OF "OLD MAID".  
THE REAL TROUBLE WITH ATONALITY IS NOT ITS "MYSTERIOUSNESS" NOR ITS

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N.Y.C. - 28, N.Y.

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DEAR IVOR,

HERE ARE SOME I READ RECENTLY & RECOMMEND -

"MIND & MACHINE" - W. SLUCKIN - (PELICAN PRESS)

"FRANK LLOYD WRIGHT'S VIEWS" - UNIVERSE BOOKS

"COLLECTED WORKS OF AMBROSE BIERCE" WITH FOREWORD BY CLIFTON F. EDMUND. ("INFORMATION PLEASE" - M.C.)

"WORKS OF LAFADIO HEARN" - FANTAST WHO IS FORGOTTEN MAN IN FANTASY ANNALS

"THE ELECTRONIC COMPUTER" - AND MUSIC LESSONS WERE INTRIGUING. SO, IT APPEARS THAT ELECTRONIC INSTRUMENTS & COMPOSER-MACHINES AS MENTIONED IN BIGGLES "THE TUNESMITH" ALREADY EXIST.

THANKS FOR PUTTING MY ELECTRONIC MUSIC DATA UP-TO-DATE.

RESUME ON YOUR TECHNICAL TALENTS HIGHLY INFORMATIVE

HOWEVER, IT LEAVES OUT A BIT OF "THE PERSONAL TOUCH", WHAT YOU REALLY ARE - YOUR LIKES & DISLIKES, POLITICS, PHILOSOPHY, ETC., ETC.

I HAVE A SLIGHT TALENT ON THE PIANO AND HAVE PLAYED AND STUDIED THE SAXOPHONE (TENOR) AND ELECTRONIC ORGAN. I HAVE COMPOSED A BOCCIE-WOCCIE TUNE AND HAVE NO ASPIRATIONS AS A COMPOSER.

BRIEF ME, PLEASE, ON STAN WOOLSTON. HE MAY BE SOMEONE I SHOULD KNOW OF.

WOULD BE DELIGHTED TO RECEIVE COPIES OF ANY OF YOUR ARTICLES. I HAVE A DEEP INTEREST IN SUBJECT BUT NO LAB AND NO SPARE TIME TO BUILD THEREON, ETC. WISH I HAD THE TIME.

AS YOU KNOW, "EGG-HEADS" HAVE MADE IT

POSSIBLE FOR OUR LIVING LIKE MEN & NOT AS APES - HAVE YOU EVER READ HUXLEY'S (ENGLAND) "APE & ESSENCE?" OR P. WYLIE'S "GENERATION OF VIPERS"? THEY COVER THE COMMON HERD AND THE UNCOMMON MAN VERY WELL.

WHAT I FEEL IS THE REASON FOR THE MODERN "FAMINE" IN GOOD MUSIC TODAY IS THAT IT REQUIRES "GREAT" TIMES OF STRESS TO CREATE GOOD MUSICIANS AND MUSIC. TODAY'S MACHINE WORLD, SOULLESS IDEALS AND MAN'S CONTEMPT FOR HIS FELLOW MAN BREEDS NO SUPERIOR MUSIC, ALSO, IN LATE 19TH & EARLY 20TH CENTURIES, MAN FELT HIS IDEAS (PERSONAL) OF GOOD & BAD WOULD CONTINUE ON, AFTER HIS DEATH. TODAY'S MAN HAS BOTH HIS LIFE & DEATH MENaced BY INSECURITY OF TIMES, MORALS & CUSTOMS.

5.

"DIFFICULTY" TO UNDERSTAND BUT SIMPLY THAT  
IT IS BORING!

THE PHENOMENA KNOWN AS "MODERN MUSIC"  
IS NEITHER MODERN NOR MEANINGFUL!

MUSICAL ART IS NOT THE RESULT OF SOCIAL FORCES,  
COMPOSED BY SOCIETY, OR BY PROCESSES OF TECHNICAL  
EVOLUTION, WHEN IT (MUSIC) IS SIMPLY COMPOSED BY  
COMPOSERS.

IF OUR COMPOSER OF TODAY CEASES TO BE A SLAVE  
OF EVOLUTIONARY COMPOSING THEORIES AND WRITES  
WHAT HE WANTS INSTEAD OF WHAT HE IMAGINES  
HISTORY EXPECTS OF HIM, HE SHALL AGAIN PRODUCE  
EXCELLENT (AND EVEN "GREAT") MUSIC.

WRITE —

YOUR EASTERN FELLOW-FAN,

Henny ACKERMANN