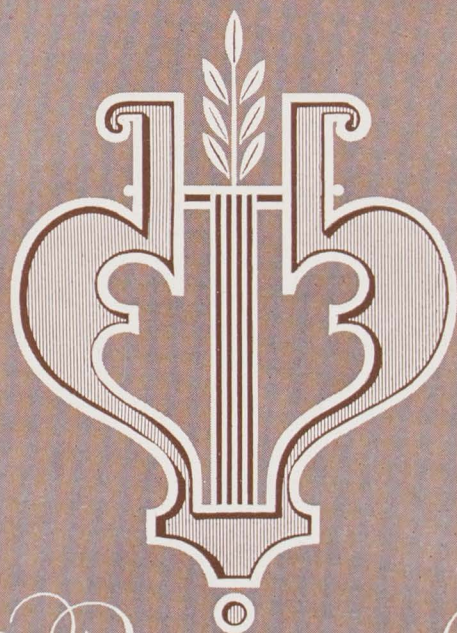


BROOKLYN  
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MUSIC



*Program and*  
MAGAZINE



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OLD COURTYARD IN TALLINN, ESTONIA

*Herman de Wetter*

*This is the second in a series of reproductions of works by instructors in the Institute's art and photography extension courses.*



# Musical Interpretation

by SERGE KOUSSEVITZKY

*The following article is an extract from a paper read by Dr. Koussevitzky before the American Academy of Arts and Sciences.*

THE realm of interpretation in music, and especially the realm of conducting, is still very young, when we think that Berlioz, Mendelssohn, and Wagner, who appeared about the same time as the leading conductors of their epoch, were, indeed, the first conductor-interpreters. In fact, they founded a new school. I believe that Wagner was the very first conductor who turned his back to the audience when leading an orchestra. Before him, the conductors stood *à trois quart* facing the public. You may well imagine what little influence a conductor could have on the orchestra, standing with his back to the musicians. But, as I said, at that time the art of interpretation in conducting was not known. The conductors were mostly "time-beaters" who did not even trouble to rehearse, letting the concert-master rehearse in their stead. Hence originated the word "concert-master." The performance consisted in playing in time, without any consideration to details or perfection. If there was in the orchestra a virtuoso player, and if he had a solo passage to play, he performed his musical phrase with the utmost individuality, disregarding the whole conception of the work, its general meaning or line.

Wagner and Mendelssohn created a real revolution in the sphere of conducting. They no longer "beat time"; they built on the musical phrase. Yet this, of course, was far from the modern art of conducting. The geniuses of Wagner and Mendelssohn were totally opposite: Wagner was essentially romantic; Mendelssohn essentially constructive. I would say that Mendelssohn's art of conducting is nearer to our day than the art of Wagner, because Mendelssohn's approach to musical compositions is more abstract than Wagner's approach. I would re-

mark that in their time almost the entire young generation followed Wagner, not Mendelssohn, because Wagner reflected his epoch immeasurably more than did Mendelssohn.

It is also interesting to mark the difference of their conceptions of musical compositions. For example, I will take works well known to all of you to show the different renditions of Wagner and Mendelssohn as far as their traditions have reached me. I shall demonstrate:\*

Allegretto Scherzando from Beethoven's Symphony No. 8:

The tempo of Wagner.

The tempo of Mendelssohn.

Weber, Overture to "Freischütz":

The tempo of Wagner.

The tempo of Mendelssohn.

Which of the two was right?—we can not say.

Here we actually come to the problems of interpretation. Before the World War, interpretative art was strongly influenced by the romantic school. That is, the interpreter regarded a musical composition as an artist-painter would regard a landscape: to him it is an "aspect of nature." He takes that "aspect of nature" and reflects it as he sees, feels, and understands it. Therefore, one and the same landscape in the hands of two artists will have a different reflection. Also the form of one and the same object will be given different lights and shadings.

In all ages, artists were prophets of either the rise or downfall of a culture. In the pre-war period leading artists in-

\* At this point, passages from the two works were played upon the piano. Mendelssohn's interpretation was shown as faster, more rigid and precise; Wagner's as freer and more emotionally expressive in phrasing.



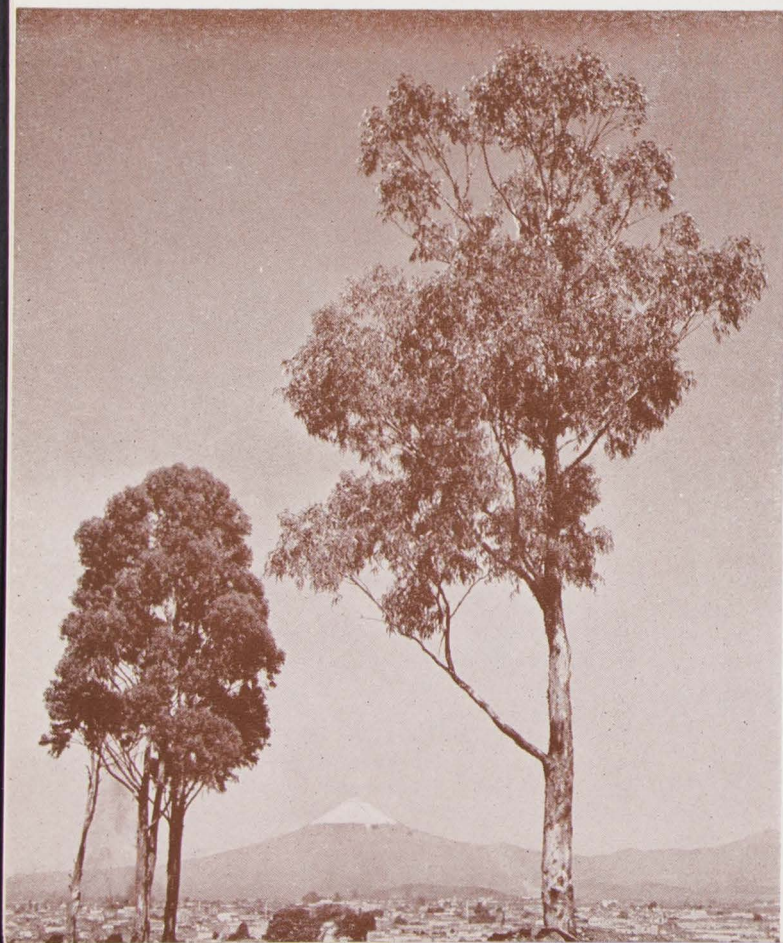
roduced decadence into art before it manifested itself in the social and political life of the post-war period. Decadence in musical interpretation in some countries grew to such proportions that not only were the lights and shadings distorted, but the form itself was lost. At the same time, artists in other countries, also instinctively foreseeing that decline, attempted to straighten the distorted line of classical art.

We have a great deal of evidence, however, that musical performers have a right to interpret compositions freely. They hold that right from the composer. Take Bach, for example. In his works we very often find no nuances. Does it mean that Bach intended to have his compositions played without nuances? Positively no. The great Bach leaves that freedom to the performer. Take the classical concertos by Mozart and Beethoven: we find that cadenzas are very rarely written by the composer, who leaves the freedom of improvisation to the per-

former. In Wagner's scores, after "Tannhäuser" and "Lohengrin," we find no exact indication of tempi. Wagner omitted it intentionally, and says in his book on the art of conducting that it is unnecessary to mark the exact tempo because a talented conductor will find the right tempo anyway; and the untalented conductor will never grasp the tempo even if it is printed in the score. For that reason Wagner marks his tempi in a general way, such as "*Bewegt*," "*Mässig bewegt*," slower, faster, and so on.

I recall a personal experience with the most outstanding contemporary composer, Jean Sibelius. When I studied his Fourth Symphony for a performance here, I found that the tempo of the last 98 bars of the scherzo was marked twice as slow as the preceding tempo,—and that I could neither feel nor understand. I wrote to Sibelius asking for an explanation, thinking that it was a possible misprint and saying I did not feel that

(Continued on page 27)



**"Popocatepetl," by A. Merrell Powers, member of the Institute's Photography Studio. Mr. Powers will exhibit specimens of his work during November in the third-floor print cases.**



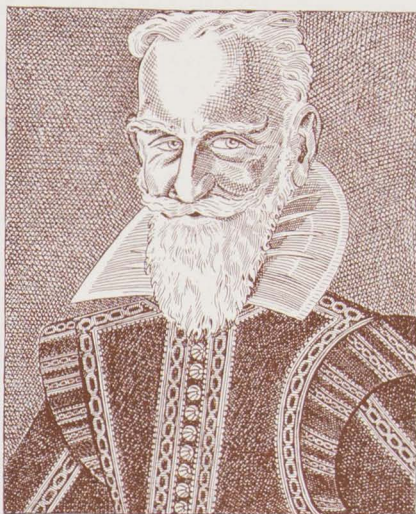
# G. B. S.— Worker in Progress

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*A pictorial joke played on Shaw by G. Alan Keen who drew this title page of the Shaw First Folio, faked on old paper to resemble a leaf from the title page of the First Folio (1623) of the Works of Shakespeare.*

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*William Shakespeare  
his Book*

AS a pupil at grammar school George Bernard Shaw showed very little talent; he occupied a secure position at the bottom of the few classes he attended. And although he had inherited from his father a monumental resistance to work, he was forced to enroll in a Dublin real estate office at the age of fifteen. By working conscientiously and sadly he was able to graduate in about five years. Then he retired, going to London to live with his mother — or rather, on his mother. Since Mrs. Shaw supported herself by giving singing lessons, George Bernard did not suffer from surplus wealth.

What did he do with his London leisure, and what was his justification? To quote his own authority, “I did not throw myself into the struggle for life: I threw my mother into it . . . I steadily wrote my five pages a day and made a man of myself (at my mother’s expense) instead of a slave.”

The five pages a day, in rain or shine, belonged first of all to *Immaturity*, a potpourri of Shavian opinion, reading, and observation. Here was not fore-shadowed the master of wit who was to

set the entire world laughing at itself. In due time three other novels were completed. They were submitted to all of the publishers and were all unanimously rejected. Then, in 1882, he attended a lecture by Henry George.

At this time George Bernard Shaw was twenty-six years old. He had attended art galleries and concerts; he had enlisted in the war between religion and science, and fought in his own soul for the atomic god. He had not yet participated in social warfare — he was not aware of it. He was a shy, rather inarticulate young man who looked at art to find himself.

The economic theories of Henry George awoke the slumbering prophet. Poverty, however, refused to settle on the land, at least to Shaw’s way of thinking. From Henry George to Marx, and from the labor theory of value to Jevons, moved the now impassioned student of social iniquity. Shaw finally found his proper sphere of influence among the Fabians, a group of brilliant social reformers, all members of the bourgeoisie.



Subterraneously, new currents were at work in his personality. He could be seen at street corners, making soap-box orations. When a friend secured work for him, the metamorphosis was complete. An eloquent Shaw, red bearded and red voiced, blossomed out into a critic, or rather into three critics—of art, music, and drama. Ibsen's "The Doll's House" came to London in 1889 and found Shaw listening intently. With William Archer he began a play, but lost his collaborator when the dialogue began destroying Archer's carefully constructed plot. After three trial plays including the masterful "Mrs. Warren's Profession," refused license on the ground of immorality, there was performed, in 1894, Shaw's pleasant play about war and its heroes, "Arms and the Man."

Shaw had invented new categories for the drama: the "pleasant" and "unpleasant" play. He had concentrated on propaganda, using wit to drive home unpleasant subjects which one doesn't like to think about too clearly. "Arms and the Man" was the first play to illustrate what is now known as the typical Shavian style. It was Shaw's first successful crusade.

How was the play received? G. K. Chesterton, an eyewitness, has written: "No one who was alive at the time and interested in such matters will ever forget the first acting of 'Arms and the Man.' It was applauded by that indescribable element in all of us which rejoices to see the genuine thing prevail."

"Arms and the Man" satirizes the romantic conception of war as a major sport. Defeat is a matter of ammunition

to Captain Bluntschli, soldier by trade and fugitive from the Bulgarian cavalry. The soldier, according to this hero, is a good bourgeois: he must know his business. How the good bourgeois hides in the home of Raina Petkoff, how he is dying of fear and hunger, is told in a scene of great humor. Although a romantic by say-so, Raina charitably revives her "chocolate soldier" by feeding him bonbons. In the course of a very illuminating evening of entertainment, the public learns a great deal about war as it is actually fought, and about the pretensions with which war is thought to be fought.

Because of the play's timely interest, the Institute Theater is opening its season with a presentation of "Arms and the Man" on Saturday evening, November 11. The Institute Theater is a newly organized group of professional actors under the direction of J. Augustus Keogh, former director of Ireland's famous Abbey Theater. Heading the cast are Erna Rowan, Lewis McMichael, Irving Morrow, and Sydna Scott.

## Young Artists

IN addition to its usual program of concerts by famous musicians of the day, this season the Institute will present a new kind of performer. A series of five recitals will introduce to the public young artists who have already passed the musician's awkward age, but are not yet widely known. All of them are musicians of achievement as well as great promise. Their programs will be held in the Lecture Hall on Sunday afternoons, beginning November 26, when Cosmo Pusateri will give a piano recital.

A native of New York, Mr. Pusateri made his debut as a child prodigy at the age of three, giving many recitals in that early period of life. At thirteen, he was sent to Italy to continue his musical studies under the celebrated teacher, Enrico Bossi. While in Italy he gave several public performances, attracting considerable attention as one of the ablest of the younger musicians. Since his return to the United States, Mr. Pusateri has devoted most of his time to musical study.

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# A Great American Orchestra

THE prospectus of the Boston Symphony Orchestra, written in 1881, called for "an orchestra of sixty men and a conductor . . . to give in Boston as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music, in which should be included good dance-music." Architect of the plan and patron of the orchestra for almost half a century, Henry Lee Higginson selected George Henschel to be the first conductor. Henschel organized the musicians, dropped the "dance-music," and established the first musical wars in Boston. There were many tossings of words to and fro in the press of the Eighties. Henschel's admirers felt especially bitter. One of them wrote in pardonable rhetoric, "Let me ask is it fair, just, honorable, or even decent?" But the hostile audience, or rather the supercritical section of the audience, was soon won over. And when Henschel left Boston, an audience deeply devoted to him and sincerely grateful paid tribute to his musicianship.

A succession of notable conductors succeeded him—Wilhelm Gericke, Arthur Nikisch, under whose direction the orchestra developed into a world-famous organization, Emil Paur, Max Fiedler, Karl Muck, Henri Rabaud, and Pierre Monteux. The orchestra had its years of fat and its years of lean; it survived depression, war, and strike. And in 1924, with the arrival of Serge Alexandrovitch Koussevitzky, the Boston Symphony found a permanent conductor who has made it, in the opinion of many critics,

the greatest of symphony orchestras.

Serge Koussevitzky was born in the third quarter of the last century in Tver, Russia. A Russian poet has written of that cultural no-man's-land,

With pain I shall always remember  
The unproductive land of Tver.

And until the birth of Koussevitzky, no one except a few thousand inhabitants and some dissatisfied tourists had ever heard of the province. His mother died when he was three, and his father was too poor and too busy to take much care of him. He mixed with the strolling minstrels, from whom he picked up the rudiments of music. A neighbor taught him to play the piano; he taught himself to conduct the local orchestra. At fourteen, with three rubles in his pocket, he ran away from home, traveling to Moscow to seek his fortune as a musician. If



*Dr. Koussevitzky in 1906*

he had not had a very great talent he would have starved to death; as it was, he was granted a scholarship after a forced interview with the director of the Moscow Philharmonic School. His virtuosity with the double bass, the instrument he selected for study, astounded his teachers. He became not only professor of the double bass but the greatest virtuoso since Bottesini, a half century earlier. He toned down the harsh sonority that Bottesini had cultivated, transforming his instrument into the round and grave sound of the 'cello. Many years later, when he was a penniless exile from Soviet Russia, he once more turned to the concert stage for his livelihood. A Roman critic wrote, "Koussevitzky is such an artist that if, instead of his



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double bass, he were given a mattress stuffed with hay, he would contrive to draw magical sounds from it."

In pre-war Russia Koussevitzky had already become notable as the most brilliant conductor of the music of Debussy, Ravel, and Tchaikovsky. After the revolution he emigrated to Paris where his *Concerts Koussevitzky* were of the first importance to the music of the twentieth century; here were first performed notable scores by Stravinsky, Prokofieff, Honneger, and other important moderns. Later, his guest performance of Beethoven's Ninth Symphony in London, following a performance of the same score by Weingartner, evoked a tumultuous enthusiasm. Here was the genuinely classic version, reproducing for the audience the composer's intended effect.

As conductor of the Boston Symphony Orchestra, Dr. Koussevitzky has continued the role of propagandist of the new music and the old. His repertory is so extensive that during his first two years in America he did not repeat a single score. He has rebuilt the string sections, which "color" the orchestral sound. He has done away with the excessive use of soloists, a custom which had resulted in the performance of hackneyed exercises of virtuosity. He has brought out the full sonority of his orchestra, dominating and blending this vast "instrument" upon which he plays, with his eyes, lips, and hands. On days of inspiration, his fingertips are the burning and fluent baton.

It is now fifty-eight years since the Boston Symphony Orchestra made its debut. From sixty members it has grown to an ensemble of one hundred musicians, each of them master of his instrument. This growth has been enjoyed not only in Boston but in several other cities, including Brooklyn, which has sponsored an annual series of concerts. Five evenings will be given over at the Academy of Music during the current season to the Boston Symphony Orchestra and Serge Koussevitzky, beginning with Friday, November 24.

On the Tuesday afternoons preceding each concert the Institute will present a discussion of the orchestra's program by Jonathan Schiller, Director of the RCA Victor Lecture Bureau.



## Young People's Notes

**From Rags to Riches.** Many centuries ago a very unhappy boy decided to run away from his scullion's career. The streets of London stretched out to a blackest future; just then he heard the bells of Ben Bow ring out:

"Turn again  
Dick Whittington,  
Lord Mayor  
Of London!"

Dick Whittington listened carefully. "Turn again, Dick Whittington," they said. The black future with only the cook's fists to look forward to, the black present with only his cat's affection, were lifted in glory. And Dick Whittington did become Lord Mayor of London, did marry his beloved Alice, daughter of his rich master, and all because the bells of Ben Bow spoke out and the boy listened. Ever since, children have listened to the bells with the utmost joy and faith. A dramatization of "Dick Whittington and His Cat" will be presented by the Clare Tree Major Children's Company on Saturday afternoon, November 18, as the first in a series of five plays for all who have not lost their ears and hearts. Members of the troupe are all professionals, expert in the arts of entertaining the young.

**Insect Safari.** Roving reporter in entomology and author of *Grassroot Jungles*, Edwin Way Teale will discuss his "Adventures Among the Insects" on Saturday afternoon, November 25. There will be featured in colored slides masochistic dragonflies that devour their own tails, butterflies with a sense of smell sharper than a bloodhound's, and insects that keep cows and make paper. Children will learn the ancient wisdom of cultivating their own backyards when local insect resources are revealed. Mr. Teale's lecture will be preceded by a program of motion picture comedies and short subjects.

**Puppets in the Woods.** A marionette "Hansel and Gretel" will be presented by members of Sue Hastings' theatrical company on Saturday afternoon, November 11, the second in a series of five mario-

nette shows. The popular folk-tale of two children lost in the wood, of stepmother and witch, offers a perfect text for these actors. As marionettes, Hansel and Gretel will enjoy a wide range of make-believe and enchantment; as Sue Hastings Marionettes, they can be depended upon to interpret their roles with unique personality, not at all wooden.

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## Lotte Lehmann

ONE of the greatest dramatic singers of our time, Lotte Lehmann, prima donna of the Metropolitan Opera Company, will give a recital in the Opera House on Tuesday evening, November 14, the third program in the Institute's series, "Music and the Dance." In Europe, Mme. Lehmann has long been acclaimed a magnificent artist with a genius for interpreting the thought and emotion of a composer. Her debut in this country was recognized as an event of the first importance in music. It was said of her, "There has been no such singer here and there are few singers of such distinguished presence." In the years that have passed, her art has lost nothing of that overwhelming power which first impressed critic and audience.

Lotte Lehmann was born in Perleberg, Germany, a small town on the North Sea. After completing her schooling, she enrolled at the State Conservatory for a course in voice. Her debut in Hamburg was greeted with indifference: her part was too small for her to be heard. The long coveted opportunity came when she was asked to substitute for the leading soprano as Elsa in "Lohengrin." Her success was immediate and has continued to this day.

Her apprentice years, however, afforded her very little joy. When she first discovered that she had a voice she was confronted with the necessity of losing it or losing her fiancé. Then her scholarship at the Etelka Gerster School was withdrawn because, according to her professors, she had no talent. But in all the discouragements of her early years she never lost confidence in herself, and with humor and patience she surmounted the pessimism of all her professors.



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## Lecture Notes

**Three Empires.** The recorded history of humanity is interwoven with the rise and fall of empires. This extension of power on an international scale has been and still remains a basic factor in world politics. Three of our contemporary empires will be discussed in the special lecture series, "The United States and World Affairs," during the month of November. On Friday evening, November 3, a symposium will be held on "The New German Empire," the participants in which will be Dr. Peter F. Drucker, author of *The End of Economic Man*; Dr. Friedrich E. Auhagen, Director of the American Fellowship Forum; and Dr. Karl Loewenstein, Professor of Political Science at Amherst College. Each of the speakers will examine a different aspect of the rapidly expanding German state which is beginning to rival Britain's international might. On Friday evening, November 10, Nathaniel Peffer, distinguished authority on Far Eastern affairs, will discuss the growth of another aspiring imperialism, that of Japan. S. K. Ratcliffe, who has been called America's favorite Britisher, will close this phase of the series with a lecture, Friday evening, November 17, on "The Future of the British Empire."

**Our Modern Roots.** The intellectual climate of our modern world has its origins in the tempestuous years that range from the Renaissance to the end of the Reformation. This period saw the development of scientific method, the breakdown of the medieval unity, the growth of national states, and the birth of individualism. During the month of November two lectures of the special series, "Reason and Society," will study this period and will show how it has given rise to many contemporary problems in thought and politics. On Tuesday evening, November 21, Dr. Gail Kennedy, Associate Professor of Philosophy at Amherst College, will speak on "The Rediscovery of Nature"; and, on Tuesday evening, November 28, Dr. Reinhold Niebuhr, Professor of Applied Christianity at the Union Theological

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Seminary, will speak on "The Protestant Reformation—Disintegration of the Medieval Synthesis."

**Understanding Ourselves.** After walking the streets, working, talking or listening, everyone comes at last to the room of himself, however successfully he has escaped until then. What is found in that room, its size, noises, smells, and behavior, will be the subject of two lectures by Dr. Harry A. Overstreet, former head of the Department of Philosophy at the College of the City of New York. Professor Overstreet's first lecture on Monday evening, November 20, "Psychology, a New Voice Crying in the Wilderness," will be concerned with the latest findings of that science. The following Monday, November 27, will be devoted to the exploration of motives, being an analysis of "Why We Don't Do What We Know We Should Do."

**South Sea Idyl.** Earl Schenck, explorer, ethnologist, and artist, will bring the South Seas to the Institute on Thursday evening, November 2. His "Polynesia, a Tale of Tahiti," is the first all-color motion picture of feature length ever to be filmed on those Utopian islands. Papeete, Paris of the South Seas, is caught with all its makeshift Western civilization and its own native beauty; villagers work and play in the colorful countryside. There are close-ups of Polynesian belles and of the flamboyant lotus lilies. Mr. Schenck will supplement his film with an account of his adventures as ethnologist for the Bishop Museum. A permanent resident of Tahiti, Mr. Schenck is now an official mem-

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ber of the best Tahitian society, having exchanged blood with the local chieftain.

**Biography of the Press.** The newspaper is the alter ego of the citizen, its nerves extending all over the contemporary world. In a course of three Friday afternoon lectures, Dr. Curt L. Heymann, journalist, will trace the evolution of the great metropolitan daily. Dr. Heymann's first lecture, "Man Learns to Print," on November 17, follows the press back to seal, Chinese roll, and woodblock. "The Newspaper in Its Infancy," on November 24, ranges from early news reports—such as the broadside that told of Columbus's first voyage—to the newspaper proper, *The Post*, *Postman*, and *Flying Post* of London. The first daily paper (1702) and the infant art of advertising will be covered in this survey of the primitive press. "The Newspaper Comes of Age," on December 1, relates the founding of *The London Times* and the invention of modern press machinery. Problems of editors in relation to power propagandas and governments will be discussed, as the audience goes to press with *The New York Times*.

**Tale of Two Continents.** Branson De Cou will present a series of five travelogues, illustrated with still and colored motion pictures, on successive Wednesday afternoons and evenings, beginning November 8. Mr. De Cou opens the series with a trip through California, culminating in a tour of San Francisco's Golden Gate International Exposition on Treasure Island. Fair visitors will see all the important sights. Mr. De Cou continues his American travels with a record of journeys through petrified forest and prismatic rock in Zion, Bryce, and Grand Canyons, November 15. Then he will shift continents, "Cruising to

Chile" aboard the S.S. *Santa Lucia*. From Colombia he proceeds to the chocolate-covered streets of Guayaquil, Ecuador. The camera will cross jungle and desert to reach the sea; at Antofagasta, Chile, the journey proper begins.

"The Pageant of Peru," on November 29, starts with a tour of Lima, one of the most beautiful cities of the New World. Sightseers will be taken to Pizarro's glass-encased mummy and through the colorful markets of the town, mansions, cathedral, and patios. The journey continues up the Andes to Cuzco, ancient capital of the Incas. The last lecture in the series, on December 6, returns the wanderer to the United States and to "Yellowstone National Park."

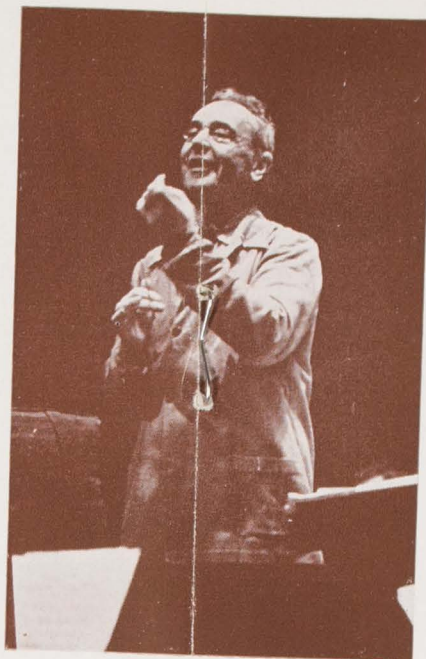
**Solar Spectacle.** The New York premiere of the McMath-Hulbert motion pictures, with a cast of suns, planets and satellites, is announced for Thursday evening, November 9. Dr. Orren Mohler, research assistant at the McMath-Hulbert Observatory in Michigan, will be film commentator and lecturer. The films to be shown are the latest and most spectacular close-ups of the sun's spouting prominences, of motions of shadows on the moon, and of Jupiter's satellites. Velocities of prominences that erupt six hundred miles high have been photographed for the first time.

**Pictorial Boundaries.** An amusing lecture, of interest to artist and layman, is scheduled for Monday evening, November 20, when Nicholas Haz, F.R.P.S., master photographer of New York City, will discuss "The Mental Limits of Picture Making." Every form of pictorial symbolism—writing, lettering, musical notation, abstract and realistic art, photography, and the colored motion picture—will be analyzed with regard to their interconnections and their limits as mental representations. Natural pictures, such as shadows, footprints, and mirror images, will be related to man's handiwork, and the position of photography in the pictorial hierarchy will be carefully defined. Mr. Haz will develop his statements on the blackboard; then slides will be shown to demonstrate their validity.

## Birdland

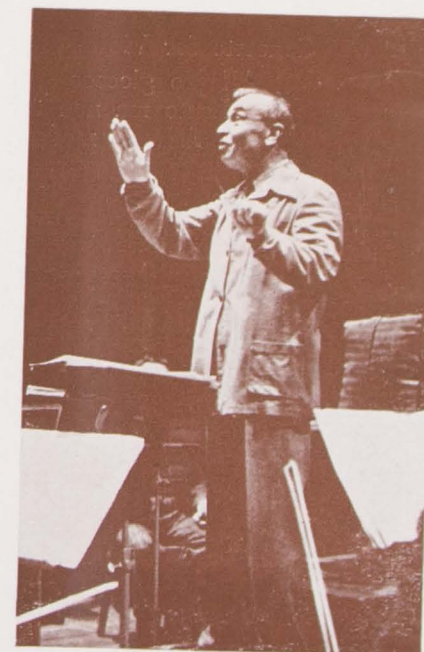
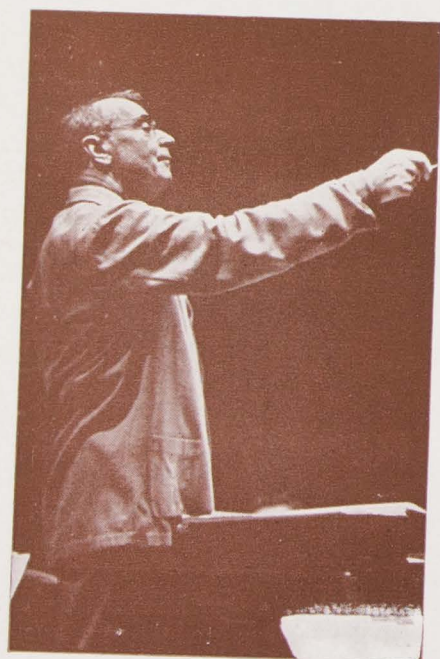
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# Koussevitzky conducting...

*The six candid photographs shown on these pages were taken recently by Richard Tucker during rehearsal. The orchestra is shown at one of its concerts in the Academy of Music.*





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## THE INSTITUTE AT THE ACADEMY OF MUSIC

Friday evening, November 24, 1939, at 8:30 o'clock in the Opera House

### The Boston Symphony Orchestra

Serge Koussevitzky, conductor

First Concert of the Season, 1939-1940

Suite in E major, Op. 63, for String Orchestra - - FOOTE

Prelude

Pizzicato and Adagietto

Fugue

Concerto for Violin, Op. 38 - - - - - HILL

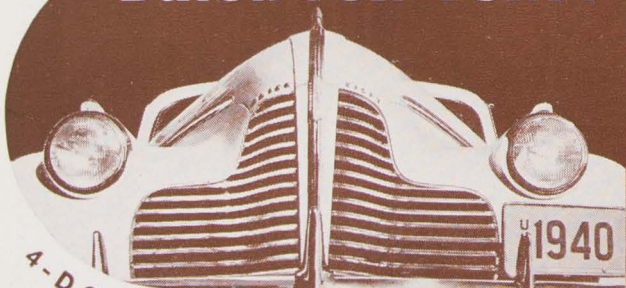
Allegro giocoso

Lento ma non troppo

Allegro moderato; Allegro molto

Soloist: Ruth Posselt

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Tenor: Leonard Franklin

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Lento; Allegro non troppo

Allegretto

Allegro non troppo

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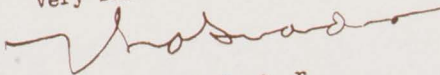
Mr. Sigmund Gottlober  
258 Fifth Avenue  
New York City

My dear Mr. Gottlober:

I am happy, through this medium, to extend a cordial greeting to the vast audiences who will attend the Brooklyn Academy of Music, and to Brooklyn music lovers as a whole, during the 1939-1940 season which was recently inaugurated. It is gratifying to me, as I know it must be to all those who look upon beautiful music as one of life's greatest privileges, to see the ever increasing numbers of people who have developed, in recent years, a real love and appreciation of the Music of the Masters.

I would like at this time also to express felicitations to you on the new Program and Magazine booklet which you have just published. It should serve to increase the public's knowledge and understanding of the artists as well as its love of the art, and will, I am sure, be welcomed as an interesting addition to the home library of the concert enthusiast.

Very sincerely yours,



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Sonata in B minor - - - - - LISZT

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Andante sostenuto

Allegro energico

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### THE INSTITUTE AT THE ACADEMY OF MUSIC

Monday evening, November 27, 1939, at 8:15 o'clock in the Lecture Hall

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INSTRUCTOR IN MUSIC, QUEENS COLLEGE

*Lecture in German:*

### “Mozart, Beethoven und Schubert”

Rose Walter, soprano, Guest Soloist

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} .....Mozart



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## Musical Interpretation

(Continued from page 6)

tempo. And Sibelius answered: "The right tempo is the one that the artist feels." Where is, after all, the truth of interpretation, and how can an artist justify that truth?

Personally, I believe that a composer, when creating a work, transfuses it not only with his musical power, but also with the entire meaning of his life—the essence of his being. That is why we can and we must find a "central line" in the creation of every composer. What is the central line of a composer? It is the meaning of his life and ideals, which he brings to us through the medium of his music.

With Bach, the central line is religion. Bach came to glorify God. And we find in his entire life his praise of God, exaltation of heaven and divinity. Haydn's line is joyfulness, humor, which he wants to share with others. We feel it in every symphony, in every menuetto and allegro. Mozart gives up pure tonal harmony; absolute purity of musical form. If we analyze his creative work, we will find how free Mozart was of any outward influence: he believed in music for the sake of music, sound for sound, beauty for beauty. Let us take Beethoven. His central line is transcendentalism: he reflects universal emotion in music. When Beethoven grieves, he grieves with the world; when Beethoven is joyful, it is universal joy; when he feels a tragedy, it is a world tragedy. We can well say that the central line of Beethoven's art is the unifying element of universality. I shall not overburden you by enumerating other composers. But I cannot go by an outstanding figure in musical art—Wagner. The central line of Wagner's art is love and devotion, which we can trace in all his creative work: love and devo-

(Continued on page 29)

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Neue Liebe, neues Leben

} ..... *Beethoven*

Schaefers Klagelied

An den Mond

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by Freda Royce

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## Musical Interpretation

(Continued from page 27)

tion of Senta in the "Flying Dutchman"; of Elizabeth in "Tannhäuser"; of King Mark to Isolda; of Isolda and Kurwenall to Tristan.

Here emerges the truth of interpretative art. When the artist-interpreter is able to perceive the inner meaning, the central line, of a composition, he will find in himself the right and illuminating emotion to perform it. It may not be difficult to trace externally the central line, because there exists a vast literature of the life and activity of every composer. It is not difficult for a musician to analyze a score externally, to determine its form, its melodic and harmonic plan, and entire structure. But this only takes us half way; this is only the surface part of the central line, which will give us no true understanding of the depth and emotion of this or the other work or composer. The most important part is that which can neither be read nor learned; it rests in the interpreter himself, in his own emotions, depth, and feeling.



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## THE INSTITUTE AT THE ACADEMY OF MUSIC

Tuesday evening, November 28, 1939, at 8:15 o'clock in the Lecture Hall

### Reinhold Niebuhr

PROFESSOR OF APPLIED CHRISTIANITY, UNION THEOLOGICAL SEMINARY

Lecture:

#### "The Protestant Reformation—Disintegration of the Medieval Synthesis"

Fifth in the series, "Reason and Society"

Chairman: Dr. KOPPEL S. PINSON

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<i>The Spirit of Medieval Philosophy</i>	-	Etienne Henry Gilson
<i>Political Consequences of the Reformation</i>	- - - -	Robert Henry Murray
<i>The Age of Reason</i>	- - - -	Robert Balmain Mowat
<i>The Heavenly City of the Eighteenth Century Philosophers</i>	- - - -	Carl Lotus Becker

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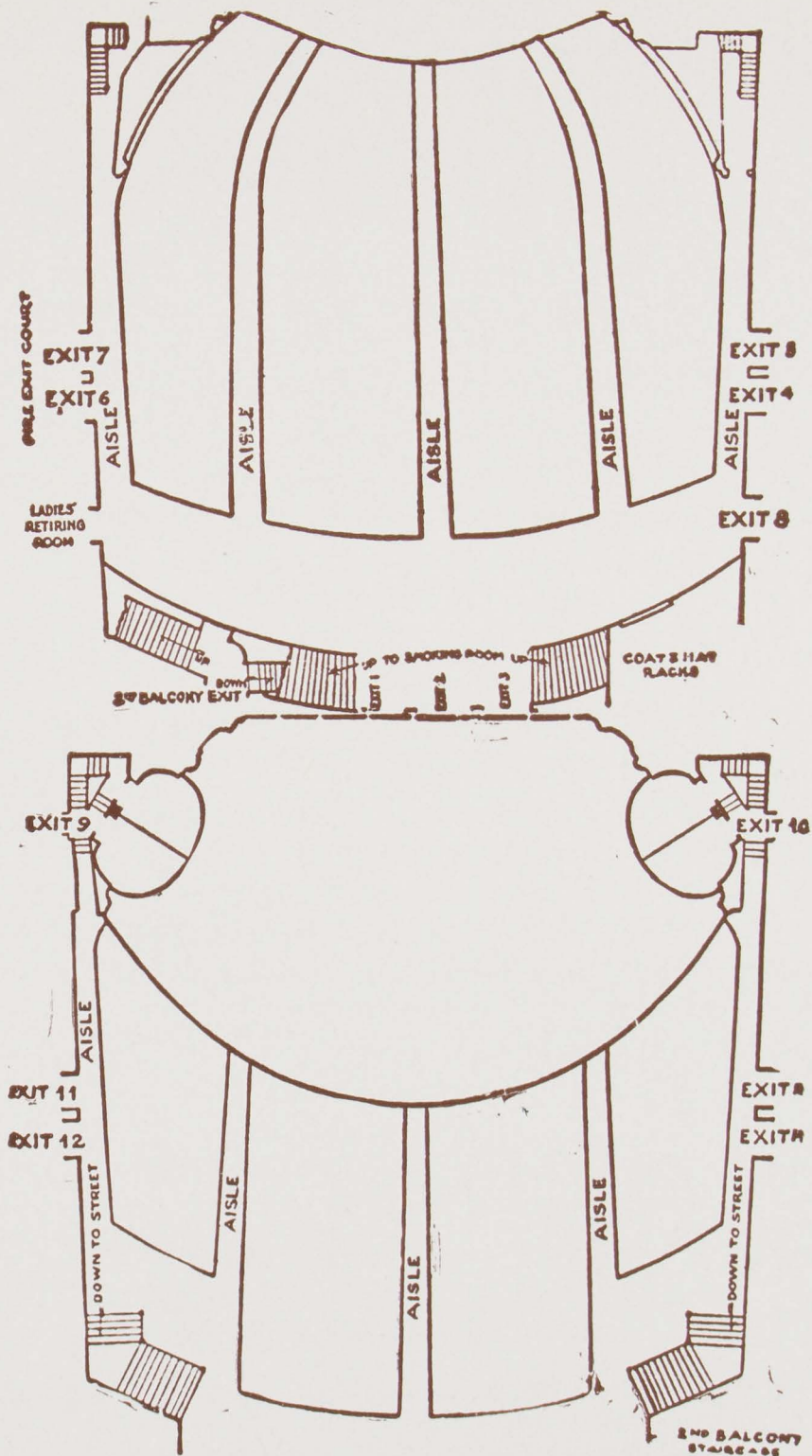
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