

# CENTERPIECES

CARROLLWOOD CULTURAL CENTER • Fall 2012 • Vol. 5 No. 4

## ■ Music Reborn

In all of the world's cultures, sleeping infants breathe the same. Their stomachs rise and fall, underneath a tiny ribcage, as their lungs expel air in a rhythm as lulling as an ocean's waves. The process is as vital as it is instinctive, yet vocal coaches still have to remind singers to take deep breaths from the stomach instead of shallow ones from the chest. Fear of singing off-key can cause a singer to deviate from what comes naturally in sleep. It is through practice and determination that a singer overcomes fear, and remembers.

### Fear and Remembering

Almost 70 years ago, in December of 1942, the well-known Vienna-born artist Friedl Dicker-Brandeis became a resident of Theresienstadt, a Nazi concentration camp in Terezín, Czechoslovakia. This camp was intended for the Jewish cultural elite. It was located north of Prague, in a walled garrison town. The residents were permitted to rehearse and perform works of art, but only because this camp was part of the Nazis' plan to deceive visitors into thinking they treated the Jews well in their "settlements." In her days at the camp, Dicker-Brandeis gave drawing lessons to children, calling upon the techniques she had learned at the Bauhaus school in Germany. She began by leading the children in breathing exercises. Proper breathing allowed the children to relax and remember, a first step toward expressing their tortured emotions.



**November 3, 8pm**

- Nancy Rubenstein, piano
- Father Vit Fiala, cello
- Ivan Zenaty, violin

The children of Theresienstadt created about 5,000 drawings and collages. In May of 1945, only 100 of the children survived out of 15,000 deported to Auschwitz. Dicker-Brandeis was deported in 1944 and died in Birkenau. *(continued on page 4)*

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Coming 2013

Banner Image: Piano Keys  
celebrating the launch of  
Key Club 2012.



CARROLLWOOD  
CULTURAL CENTER

Visit [CARROLLWOODCENTER.ORG](http://CARROLLWOODCENTER.ORG) for upcoming events and activities.

## ■ Membership

At the Center, being a member is more than a way of showing support and staying involved; it's joining a family. Thank you to all of our members, including our Circles of Giving donors and corporate members listed below.

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## ■ Help our family grow!

For every person you send us who becomes a member of the Center, we will send you a \$25 gift certificate to the Center!

## ■ Visit us!

4537 Lowell Road  
Tampa, FL 33618  
P: (813) 269-1310

E: [info@carrollwoodcenter.org](mailto:info@carrollwoodcenter.org)  
W: [CarrollwoodCenter.org](http://CarrollwoodCenter.org)

*The Carrollwood Cultural Center is a partnership between Hillsborough County and the Friends of the Carrollwood Cultural Center. The Friends of Carrollwood Cultural Center is a 501(c)3 non-profit organization.*

## ■ Centerpieces

Official Newsletter of the Carrollwood Cultural Center  
Summer 2012 • Vol. 5, Issue 4

*Centerpieces* reports quarterly on activities, people and issues associated with the Carrollwood Cultural Center. Letters to the editor and reader submissions are welcome. Please email the editor at [centerpieces@carrollwoodcenter.org](mailto:centerpieces@carrollwoodcenter.org) or mail to *Centerpieces*, Carrollwood Cultural Center, 4537 Lowell Road, Tampa, FL 33618. Include your name, address, phone number and the date. *Centerpieces* may edit your submission or withhold publication.

*Centerpieces* is produced by volunteers of the Carrollwood Cultural Center. New staff members are welcome.

### Centerpieces Team

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Thank you to all of the volunteers who contribute to the success of the Center. We couldn't do it without you!

## ■ Center Mission

Our mission is to provide cultural and educational programs and events to our region that enhance learning, creativity, and a sense of community across groups and generations.





## ■ Extreme Volunteering: Summer Camp

Since before its formal start, the Carrollwood Cultural Center has had an extraordinary secret weapon: its volunteers.

The Center's volunteer corps counts more than sixty "regulars" who, throughout the year, function as an extended staff with day-to-day administrative responsibilities, usher events and contribute on many levels, including events and committees.

Just since January, volunteers have clocked over 4000 hours! (Did you know that *Centerpieces* is 100% volunteer run – with a volunteer staff of seven writers, a photographer and editor?)

Summertime brings extra challenges with the need for hands-on help with the Center's summer camps. For this, the Center's volunteer coordinator, Ruth Levy, brought in 43 additional volunteers – students from the local high schools and colleges who earned nothing more than community service hour credits and experience. "Their contribution was invaluable," commented Ruth. Indeed, the summer volunteers accounted for more than half of the year's volunteer hours to date – approximately 2100.

The spirit of the Center volunteers is something special. Student volunteer Siree Reddy who received kudos from the camp's teachers and kids alike, also volunteers regularly at the Center throughout the school year. A senior in Hillsborough High School's IB program, she served nearly 150 hours this summer, yet she had already met her quota of 100 service hours required for her IB diploma volunteering elsewhere!

"I like the staff, and the kids were really cute," she explained. "It's a lot of managing people, keeping track of everyone and you have to have a lot of energy!" She says that during moments when she didn't

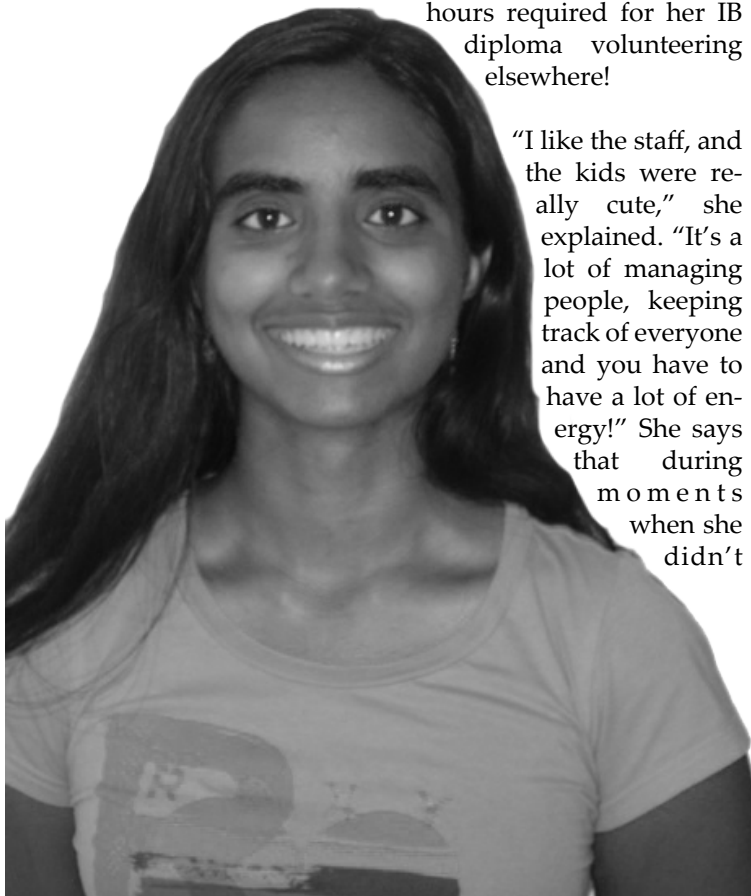
have a specific task, she "went around being cheerful." What more can you ask for in a volunteer?

While the student volunteers build rapport with the campers, there is an adult volunteer who stands out as well...the Reverend Marti Mattner, the stalwart of the check-in desk. For the past three years, she has dedicated her summer to the Center's summer camps. She knows every child's name, is quick to interject her counseling skills to help resolve disagreements or disputes, and has the hawk-eyes that parents appreciate as she supervises the flow of children entering and leaving. "For 10 weeks, 8 hours a day, Reverend Marti's commitment has proved paramount to the efficiency of the summer program," commented Helen Michaelson, Educational Outreach Director. "We are grateful to be able to count on her for this critical role."

Rev. Marti, a retired minister, also volunteers at the Center and elsewhere during the rest of the year. She dedicates about five days a week to volunteer efforts. She makes the commitment to summers at the Center because of her desire to serve, her love of the arts and her love for children. "It is a great way to combine all three," she comments. "And more specifically, I want to see kids learn more about the arts and love the arts too. I feel privileged to be able to do this; it is such a joy for me."

It is fair to say the privilege and joy are ours to have these special volunteers.

*Kendra Langlie*



*Left: Siree Reddy; Top: A young camper gives his camp experience a star!; Right: Education Outreach Director and Camp Organizer, Helen Michaelson, models a gift from the balloon art camp with a student.*



## Music Reborn *(continued from page 1)*

Ilse Weber, a notable Czech Jewish writer of children's fiction, also arrived at Theresienstadt in 1942. Growing up, Weber had learned to sing and play the guitar, mandolin, balalaika and lute. In the camp she wrote more than 60 poems, many of which she set to music and performed on guitar while making rounds as a night nurse. Her most famous song is *Weigala* (Lullaby), which eyewitnesses say she sang to sick children in the gas chamber, where she went voluntarily to her death.

These artists are among six million European Jews who perished during the Holocaust. Theresienstadt was a way-station for many artists, musicians, dramatists, spiritual leaders, scholars of science and the elderly, before their transportation to death camps in the East. Of the camp residents, 88,202 died after transport, while 33,456 died within the camp's walls.

Many gifted composers of the time, such as Viktor Ullmann, Gideon Klein, Pavel Haas and Hans Krása, were interned at Theresienstadt. Other Jewish musicians were forced to go elsewhere. Roman Polanski's film *The Pianist* tells the true story of Polish composer Władysław Szpilman, who was sent to Warsaw's ghetto with his family before he escaped into hiding. He survived the war and wrote some 500 songs before his death at age 88. Other composers fled into exile, but the Third Reich snuffed out their careers by banning their music. According to Nancy Rubenstein, a musician and music teacher in Pittsburgh, PA, "Many people who weren't killed had their lives totally ruined. It was hardship across the board, and every composer has a unique story."

### The Music Reborn Project

When Rubenstein founded the Music Reborn Project in 2003, her desire to preserve the legacy of forgotten composers propelled her to research, collect and perform their works in a way that audiences would remember. She'd been playing piano since the age of three, received her Master's in music from the University of Colorado, taught in public schools and more recently, served as the music director of a Holocaust education project. "I couldn't help but wonder what happened to the gifted musicians in Europe before, during and after WWII," she says. "Many had been conservatory-trained and internationally acclaimed at the time of a great cultural boom."

After the First World War, many European musicians experimented with styles like jazz and cabaret, and techniques such as Arnold Schoenberg's 12-tone composition. According to the Florida Center for Instructional Technology, Berlin was "at the heart of innovative music trends in the 1920s and 1930s." Even some of the Nazis listened to jazz in secret, while ordering citizens to observe formalist music such as Wagner and Brahms. By 1933, the Nazis were denouncing all jazz, avant-garde music, music by political dissenters and anything written by a Jewish composer or sympathizer. "They banned all Jewish



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**- Nancy Rubenstein**

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composers, and anyone who had a Jewish grandparent, like Mendelssohn and Mahler," Rubenstein says. "Mendelssohn assimilated and became a Protestant, and still they banned him, after his death."

The Nazis labeled the condemned music *entartete*, which translates to "degenerate," a term used to describe deviance or clinical mental illness. They also applied this term to modern art. In 1938, Nazi official Hans Severus Ziegler added a musical spin-off to Entartete Kunst, his successful art exhibit in Munich. In addition to works by Schoenberg and the black musician-inspired jazz that most Nazis called "jungle music," composers Erich Korngold, Hanns Eisler, Kurt Weill, Ernst Krenek and Franz Schreker were defamed at the Entartete Musik show.

These composers, along with 26 others, are listed on Rubenstein's website, MusicRebornProject.com. She finds herself selecting from a wide range of music for each of her performances, and never limits herself to works by the most popular or successful composers. "Discovering works that aren't heard or that aren't heard very often is the part of the project I enjoy the most."

"Much of the music written by Jewish composers during this time was destroyed," she says. "Some of what remained was either found with relatives who survived the war, or discovered hidden away in attic walls and suitcases. Some music that was sung in camps and ghettos has come to us through the voices of the survivors."

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**"The saddest part is the music which never came to be because of the talented lives cut short," says Rubenstein. "I just hope that this music gets mainstreamed and appreciated more on its own merit, not just because it's a novelty."**

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Rubenstein began her research on the Internet, which led her to seek music scores from libraries and booksellers around the world. During one web search, she came across the name Franz Weisz. Weisz was a composer who studied in Hungary, toured and became a Dutch citizen before being killed in Auschwitz. Rubenstein got in touch with a German bookstore and asked that an autographed piece of sheet music published in 1918 be sent to her. "It wouldn't mean much, to many people, to have this old sheet music," she says, "but I paid \$70 for it."

In 2007, she traveled to Prague to meet her friend and mentor, the late Professor David Bloch, who founded the Terezin Music Memorial Project and worked directly with relatives of those who died. Together, the two examined original scores from museum archives. "I held old scores in my hands," Rubenstein says excitedly, "and a couple ended up being published."

One of Rubenstein's favorite pieces is Robert Dauber's three-minute *Serenade*, which she describes as "short and sweet." Dauber, whose father was a famous bandleader in the Czech Republic, ended up in Theresienstadt before dying of typhus at age 22. *Serenade* is the one piece of his music that survived. "I've played that piece for years now, and sometimes I think of him on the transport train," Rubenstein says. "That represents the tragedy and irony to me, that this young man, younger than my own children, never got to live his dream. I think of how greatly his parents must have suffered."

Rubenstein has presented programs at the Center 2008-10, featuring everything from music from Theresienstadt, like *Lullaby*, to cabaret and love songs by Szpilman and others. She says that some of the music is very sad, while some is uplifting. "Many composers wrote about their dreams and their loves, because those were the things that made them happy. I try to make my performances well-rounded." The music attests to the power of life. Rubenstein admires the words of Viktor Ullmann, who died in Auschwitz: "It must be emphasized that Theresienstadt has served to enhance, not to impede my musical activities. That by no means did we sit weeping on the banks of the waters of Babylon, and that our endeavour with respect to arts was commensurate with our will to live."

This year's Music Reborn program will include pieces in the "classical" style of the late 1800s and 1900s, salon-style pieces and klezmer, as well as more popular pieces like a tango composed in the Yiddish style. Some of the composers are still living, Rubenstein says. "The common thread is their Jewish heritage, which in many cases influenced their writing."

She will play the piano alongside cellist Father Vit Fiala, a longtime friend who often performs with her, and renowned violinist Ivan Zenaty. Both are natives of Czechoslovakia. "Vit is a very gifted Franciscan monk with a deep love of Jewish music," she says. "We're an unusual duo."

"The saddest part is the music which never came to be because of the talented lives cut short," says Rubenstein. "I just hope that this music gets mainstreamed and appreciated more on its own merit, not just because it's a novelty."

Like a child's lullaby, music has a universal power to heal and to soothe. In performing and appreciating their music, we honor these suppressed composers. Breathing life back into their creations, Nancy Rubenstein invites their spirits to be born again. Please join her November 3 at 8 p.m.

Marianne Galaris



**Violinist Ivan Zenaty and cellist Father Vit Fiala will join Rubenstein on November 3 at 8pm for a performance of early 20th Century works suppressed by the Nazis.**



## ■ Smart Artists: Wolfgang Amadeus Mozart

Since Mozart is always a favorite in classical music seasons, which begin in the Fall, it seems fitting that we chose Mozart as our next example of a "smart artist." Born in Salzburg, Austria, Mozart lived only 35 years (1756-91). Yet he composed over 600 works in every musical genre of his era, including operas, symphonies, chamber music, a mass, dances, divertimentos, sonatas, serenades and piano and violin concertos. His music is timeless; it continues to enchant today.

He is the epitome of the child prodigy. At age 4 he astounded his parents with his first "harpsichord concerto." He wrote his first symphony at age 8. He could repeat, note for note, compositions by others that he heard only once. By age 17 he was appointed by Prince Archbishop Hieronymus Colloredo as a court musician in Salzburg. By age 25 he had rebelled against the system of court patronage and was supporting himself independently in Vienna; Mozart was the first composer to do so.

For 10 years, he traveled by horse-drawn coach between European courts with his violinist father, who taught him academics, music and a variety of languages. Mozart's irrepressible playfulness came out in his teenage letters during this period—he composed a letter to his sister with alternate lines upside down, he wrote backwards in Italian, he wrote letters filled with jests and puns.

Mozart's wit in writing was a sign of intellectual power, and both are signature marks of his music. His works are often warm and playful, and always intelligent—he is a master of popular and academic styles and themes, and he mixes them to maximum effect. Mozart's themes, said Edward Rothstein, are "tragic, concerned with opposing realms, the heavenly and the netherworldly, the ethereal and the mundane. And

somehow, the power of jest plays a role." (*Smithsonian Magazine*, Feb. 2006)

A partial listing of his 22 operas suggests Mozart's pan-European range, as well as his mastery of languages, music styles and both comic and tragic figures. The works range from opera buffa to opera seria to singspiel, frequently in the same act. In Italy, Mozart composed the operas *Mitridate re di Ponto*, *Ascanio in Alba* and *Lucio Silla*. Other successful operas were *La*

*Finta Giardiniera* and *Idomeneo*, which were both performed in Munich. One of his breakthrough operas was *Die Entführung aus dem Serail* (The Abduction from the Seraglio). In Vienna, in collaboration with librettist Lorenzo da Ponte, Mozart wrote his three greatest operas: *The Marriage of Figaro*, *Don Giovanni* (performed in Prague) and *Così fan tutte*.

The Magic Flute was Mozart's last opera, written from a German libretto. Mozart was already ill from what was probably rheumatic fever. He conducted. The opera premiered September 30, 1791; on December 5, Mozart died. *The Magic Flute* is the most often-performed opera in the world.

Mozart greatly influenced Western art music and the young Ludwig van Beethoven.

His genius can be summed up in Mozart's own words:

*"Here and there are things that only connoisseurs will be able to appreciate fully, but I have seen to it that those less knowledgeable will also be satisfied without knowing why."*

*"Neither a lofty degree of intelligence nor imagination nor both together go to the making of genius. Love, love, love, that is the soul of genius."*

Janet Bucknor

### What others said about Mozart

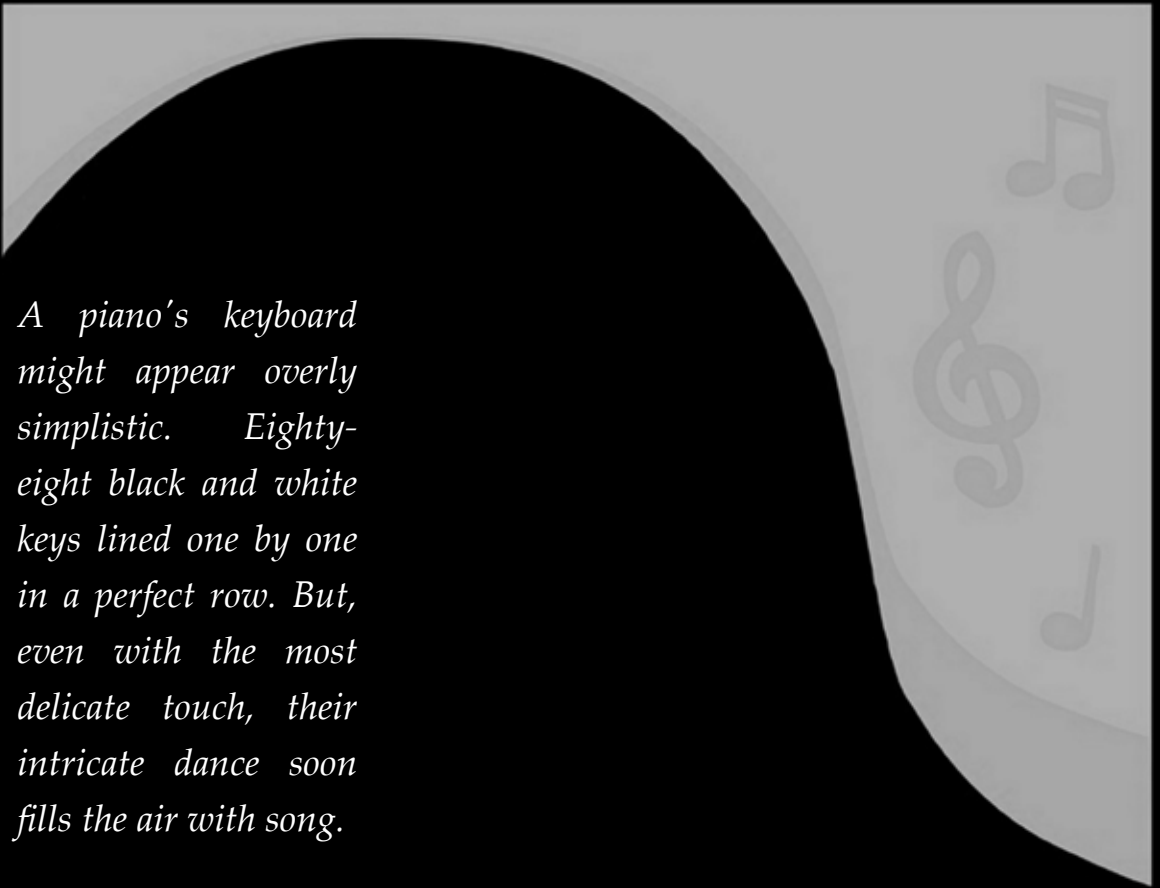

*"It may be that when the angels go about their task of praising God, they play only Bach. I am sure, however, that when they are together en famille they play Mozart."* —Karl Barth

*"It's an extraordinary thing about Mozart is that you never tire of him..."* —Peter Shaffer, author of *Amadeus*

*"Mozart is expressing something that is more than human."* —Colin R. Davis

*"Mozart often wrote to his family that certain variations or sections of pieces were so successful that they had to be encored immediately, even without waiting for the entire piece to end."* —Emanuel Ax

*"Mozart was a punk, which people seem to forget. He was a naughty, naughty boy."* —Shirley Manson



*A piano's keyboard might appear overly simplistic. Eighty-eight black and white keys lined one by one in a perfect row. But, even with the most delicate touch, their intricate dance soon fills the air with song.*

# KEY CLUB

Friends of Carrollwood Cultural Center

Pianos are an important part of the Center's story. Help us to retire the Center's piano loan, the organization's only long-term debt. Retiring the debt will alleviate a \$1,400 monthly payment, enabling us to build a reserve and fund other worthy programs.

Become a member of KEY CLUB 2012. For just \$100, you can purchase a "key" and, as a thank you, we will add your name to the keyboard in the Center's main entrance, which will track our progress through the end of the year.

*Our goal is 88 keys in 2012. Please join us.*

## ■ The Scoop on Center Tickets

*Richard Haerther, the Center's Artistic Director, answers your questions about Center ticket pricing.*

The Center offers affordable, first class entertainment to the community. The other night several Center patrons asked how I arrive at ticket prices. They wanted to know why we charge more for day-of-show, why some shows are priced differently, and why our prices differ from other venues.

I'll start with advance vs. day-of-show pricing. We—and other theatres—would prefer that you buy a ticket in advance. As an incentive, we'll reward you by lowering the price. We do this because your advance purchase helps us plan for staffing, seating and refreshments. This makes the program a more pleasant experience for everyone.

Many factors go into ticket price. A common perception is that we take the artist fee and divide by the number of seats, i.e.,  $\$2,000/200 = \$10$ . The artist fee is only part. There are also marketing costs, technical and set costs, royalties, lodging and perks for the artists, and administrative overhead.

Other theatres charge more because they have higher expenses in one or more of these areas. For example, a show might be union—that is, Actor's Equity.

We also look at current market prices. The prices for MAS Theatre, our community theatre, are based on production expenses and what other community theatres in our area charge. However, we serve the entire community, so other factors may affect pricing. Certain events, such as the Children's Theatre series, operate partially at a loss in order to keep prices affordable for a family.

Our goal is to focus on Florida artists blended in with national acts to attract a diverse audience that will help keep the Center financially healthy. The aim is to balance costs with sufficient revenue such that the center can maintain its mission.

These issues all enter into a recent decision to raise the ticket price of Jazz with Jim, the Center's signature jazz series. We need to cover expenses and to better reflect the market value for an evening with a group of jazz masters.

But we want to thank our members, especially those of you who regularly attend Jazz with Jim, with a perk that offsets the increase. Purchase your ticket in advance and you will receive a voucher good for one beverage—soft drink, coffee, beer, wine or spirits. We also have a season ticket package that lowers the cost even more.

## ■ Center Committees

You may not know that the Center has formal committees. Despite all the jokes ("a camel is a horse designed by a committee"), committees are one of the secrets of an organization's success. The Center is no exception.

The Center's committees are made up of staff, Board members and FCCC members. *Note:* FCCC stands for Friends of the Carrollwood Cultural Center, the organization that officially "runs" the Center; when you become a Center member, you join this group.

The Center puts on an enormous variety of classes, programs and events with a small staff. The Center receives County money and generates revenue from ticket sales. But it needs support from the public to fulfill its mission of serving culture and community.

This is where the committees come in. They are a way to mobilize support. Each specializes in a different area. The committees supplement the staff, and they provide new ideas, energy and insights. If you are interested in getting "under the hood" at the Center, consider sitting in or joining a committee. All the committees need more help. You will make a difference.

All committee meetings (and Board of Directors meetings) are open to everyone; you are welcome to drop in at any time.

## Programs and Events Committee

**Meets: 2nd Wednesday of month, 3 p.m.**

The Programs and Events Committee is responsible for ensuring that programs and events are adequately organized and supported. This committee helps form the Center's "product"—what it presents to our community and how. Want to have a say in what programs are offered? Want to help make them a success? Want to interact with suppliers? This committee is for you.

The Program Committee's chair is Kathy Sutton, who is very comfortable with all aspects of performance. She observes, "I was raised with live theatre. When I saw my first movie at age 5 (*The Jungle Book*), I wanted to know where the actors were."

You can contact Kathy at [kathy.sutton@carrollwoodcenter.org](mailto:kathy.sutton@carrollwoodcenter.org).  
*(continued on next page)*

## How to Volunteer

If you want to volunteer at events or day-to-day but not join the committee, contact Ruth Levy, the Center's volunteer coordinator, at [ruth@carrollwoodcenter.org](mailto:ruth@carrollwoodcenter.org), or call at 269-1310. Ruth will match your interests and skills to events.



## **Development Committee**

**Meets: 2nd Tuesday of month, 3 p.m.**

The Development Committee helps increase the Center's support base, with the goal of adding additional sources of revenue. Philanthropic (also known as "non-program" revenue) comes from memberships, donations, gifts such as a First Chair, sponsorships that help cover program costs, grants and fundraising events.

Development is part of the Center's growth process. As the Center grows, support will follow: more members, more people attending, more sponsors. "We also need to make people understand that the Center is an organization with a mission that is bigger than any one person and needs public support in order to flourish," says Executive Director Paul Berg. "The Center's going to be here for a long time and needs continuing, charitable giving. It's a paradigm shift."

Currently the committee is helping with the Piano Fund, Fore the Arts Golf Tournament (the Center's major fundraiser), block parties, group tours, and membership materials. The committee chair is Evelyn Bless. You can contact her at [evelyn.bless@carrollwoodcenter.org](mailto:evelyn.bless@carrollwoodcenter.org).

## **Governance Committee**

**Meets: 1st Thursday of month, 1 p.m.**

The Governance Committee is the motor within the Center. Originally formed as the "Nominating Committee" to process Board applications, it now covers anything connected with Board policy and operations, except internal Center operations. This committee reviews prospective candidates for the Board of Directors and all processes of the Friends of the Carrollwood Cultural Center.

The committee is chaired by Nancy Stearns. To contact her, email [nancy.stearns@carrollwoodcenter.org](mailto:nancy.stearns@carrollwoodcenter.org).

## **Finance Committee**

**Meets: 3rd Tuesday of month, 6 p.m.**

The Finance Committee, chaired by Alan Preston, is responsible for financial reporting and analysis of Center finances. To contact Alan, email [alan@carrollwoodcenter.org](mailto:alan@carrollwoodcenter.org).

## **Facilities Committee**

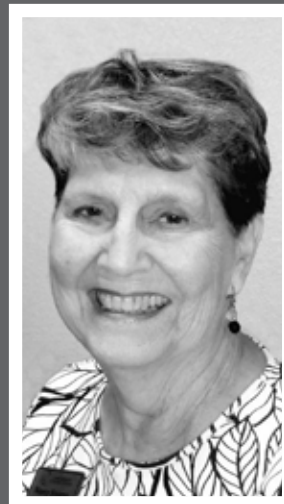
The Facilities Committee, chaired by John Miley, finds resources to help maintain and improve the Center's landscaped property. The committee also plans long-term capital improvements. Contact John at [john.miley@carrollwoodcenter.org](mailto:john.miley@carrollwoodcenter.org) for more information.

*Judy Schiavo, Evelyn Bless*

## **■Meet the Board:**

### **Nancy Stearns, President**

Nancy Stearns, Board President and chair of the Governance committee, has been a Florida resident since 1979. Originally from Chicago, she worked with First Florida Bank for many years. Nancy is a founder and past President of Carrollwood Players. She is spending her retirement giving back to the community. She has leadership positions with the Northdale Civic Association, Northdale Special Tax District and the Carrollwood Area Women's Club, a social and service organization. Amid all these responsibilities, she wants us to know that she still has time for fun and socializing with friends and family. Nancy says, "I love a challenge and accepting the Presidency of FCCC has certainly given me my share, as well as an opportunity to help our cultural center grow and mature into a County showpiece."



*What is your favorite thing about the Center?*

NS: The devotion of the staff.

*What is one thing that's unique about you that most people don't know?*

NS: The organizational skills that allow me to do what I do...planning ahead.

*What is the one possession you would grab if your house was burning down?*

NS: I'd grab the family photos.

*Tell me about a memorable challenge you faced and how you got through it.*

NS: I lost a son 30 years ago. My faith in God and family helped me through it.

*What was your mother's favorite saying?*

NS: "It won't clean up after itself."

*If you could pick one person to spend an afternoon with, who would it be? Why?*

NS: Winston Churchill. He's an intriguing man. I'd like to know how he planned to achieve his goals.

*Pat Keeley, Janet Bucknor*

## ■ Bird-brained Music

Q: What's the musical part of a turkey?

A: The drumsticks.

A friend sent me that joke; it made me look up bird music jokes on the Internet. You might say I was bird-dogging bird jokes. The other jokes weren't much to crow about—they were for the birds. But I did find something for the odd birds among you. It's humorous, educational, and has birds and Mozart in it. Did you know that birds have influenced many composers?

### RIP beloved avian

On June 4, 1787 Mozart held a funeral in his garden. Hymns were sung; mourners walked by the grave; Mozart recited a poem he'd written. Here are the opening lines:

*A little clown lies here  
Whom I held dear—  
A starling in the prime  
Of his brief time  
Whose doom it was to drain  
Death's bitter pain.*

Yes, it was a funeral for Mozart's pet starling. The bird had been with him for three years. It turns out that starlings make good pets. They respond to people, can imitate human words and sing beautifully.

Eight days after the funeral, Mozart wrote a divertimento for sextet (K. 522), often called A Musical Joke. It has been described as awkward and uninspired—very un-Mozartian. According to Dr. Luis Baptista, an ornithologist who studied the relationship of bird song to music, Mozart's piece was imitating the song of starlings. The piece reproduces both the way starlings intertwine two separate tunes and sing off-key.

### Birds of a feather

When he incorporated birdsong, Mozart was not such a rare bird. Many composers have imitated birds:

- In Beethoven's Sixth Symphony, a yellowhammer song is followed by a quail song, then a cuckoo call.
- Schubert and Haydn also imitated quails.
- Savannah sparrows and European blackbirds begin their song with a series of pulsed notes of short duration at a sustained pitch. Beethoven used this technique in the introduction of his Violin Concerto in D (opus 61).
- A goldfinch inspired Vivaldi's flute concerto *Il gardellino*.
- Bela Bartok's third piano concerto was inspired by birds in North Carolina, where Bartok was living at the time.
- The cuckoo is the most popular bird in Western music. Its call even appears in a Johann Sebastian Bach fugue, in counterpoint with a chicken.
- The canyon wren of California's Anza-Borrego desert sounds so much like Chopin that you could consider it "a student of Chopin," said Baptista.

## About that turkey drumstick

Like humans, birds look for ways to make rhythm—especially in the service of desire. When courting, the palm cockatoo breaks a branch, carves it into a drumstick and bangs a hollow log as a signal to females. Then he stores the branch...so he can use it again.

### Sing like a bird

Songbirds must learn their songs when young. Many males learn from their fathers, females from their mothers. Birds can even learn from different species. When a bullfinch was raised with a canary, the bullfinch sang the canary's song. He also passed the canary song to his male babies. (His singing like a canary did not, apparently, discourage the lady bullfinches.)

And birds sing like humans. We're not just talking about parrots. In Baden-Württemberg, Germany, villagers known as bullfinch teachers taught folk tunes to the birds. Three recordings still exist of a bullfinch singing a German folk song. Like humans, birds seem to like repetition and variation. "Birds...compose and vary songs on a theme," said Dr John Hutchinson of Bristol University. "Even when they sing the same song, they alter it a bit, which is a human technique." Some birds sing an "A" section, followed by a "B" section, then reprise the "A." "You get mental fatigue from too much variation," said Baptista, "so you return and recapitulate. It's variety and unity, and it's found in the sonata—and in bird song."

Sources: [whyfiles.org/114music/2.html](http://whyfiles.org/114music/2.html); [www.guardian.co.uk/science/2000/apr/06/technology1](http://www.guardian.co.uk/science/2000/apr/06/technology1)

Evelyn Bless



## ■ Flute Fun

*What do a police whistle, a bosun's pipe and an organ have in common?*

It gets more complicated when you think about who plays them—a cop, a sailor and an organist. Call in a music historian and he will solve the riddle. He will tell you the common denominator is a FLUTE. All three instruments are types of flute.



A flute is a musical instrument that produces sound by the flow of air across an opening. Scientifically, flutes are categorized as edge-blown aerophones. When you were a kid, did you blow across the top of a half-filled bottle to make a sound? The bottle was your flute. Some flutes, such as the recorder, tin whistle and ocarina, have a duct that directs the air onto their edge. These are called **fipple**

**flutes.** (Say that fast, five times.) They have a different timbre from non-fipple flutes and are easier to play.

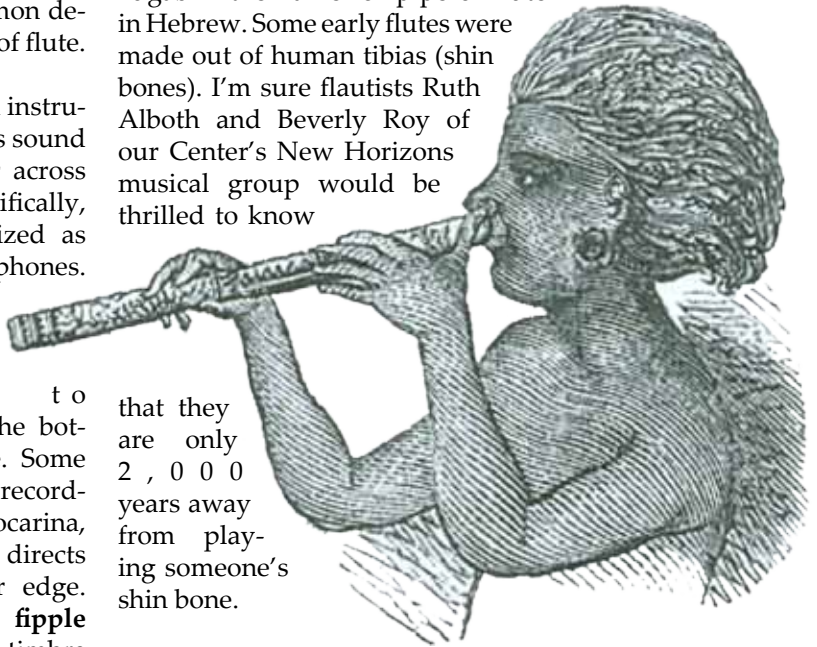
Other types of flutes are **side-blown**, such as the Western concert flute, piccolo, fife and the Chinese dizi; and **end-blown**, such as the xiao, danso and Anasazi flute. The famous Native American trickster, Kokopelli, plays an end-blown flute.

Flute players are also called flautists, flutists and fluters. (Say "fluter" fast, five times.)

Aside from the human voice, flutes are considered to be the earliest musical instruments. Flutes that are 35,000-43,000 years old were found in the Swabian Alb region of Germany. The oldest flute ever discovered may have been a fragment of a femur, from a cave bear, that has two to four finger holes; it

was found at Divje Babe in Slovenia. Flutes have been made from vulture wing bones, crane wings and lacquered bamboo in China (433 BC). Some have five to seven holes in the bones.

The earliest written reference to the flute is from a Sumerian-language cuneiform tablet, c. 2600-2700 BCE. In the Bible, Genesis 4:21 calls Jubal the "father of all those who play the 'ugab"—the name for pipe or flute in Hebrew. Some early flutes were made out of human tibias (shin bones). I'm sure flautists Ruth Alboth and Beverly Roy of our Center's New Horizons musical group would be thrilled to know



that they are only 2,000 years away from playing someone's shin bone.

Human ingenuity has come up with various air sources to play the flute. Generally one uses the mouth. Organs often use bellows or fans. Some cultures, such as groups in the Congo, play a nose flute. The nose flute is a common courting instrument. It is also found in Hawaii, the Philippines and other North Pacific locations, often accompanied by chants, singing and the hula. However, it is believed by many musicians that the nose flute will not replace the handkerchief any time soon.

So...the next time a traffic cop pulls you over for going through a red light, keep in mind that his whistle goes back in time some 43,000 years. And say **fipple flute** five times. But make sure the officer knows you are laughing with him, not at him.

Bob Kerns

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