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ABSTRACTS

A. Bender-Brink: A. Christian Schubart and the Earliest Music about the Cape
Zwey kaplieder, two poems written and set to music by the German poet and composer Christian Schubart in 1787, provide important historical records on the cultural life of the Cape of Good Hope region. Schubart also provided some of the texts for Schubert's lieder, especially *Die Forelle*.

K. F. Heimes: To the Concept of Ethical Values in Music: In Search of a Tone of Mind
Today's aestheticians have difficulty differentiating between 'commodities' and 'art music'. It is no longer clear what an 'art work' is.

S. J. Jooste: Die Gebruik van Vibrato op Houtblaas-instrumente
Since the 16th century vibrato-related terms, such as *tremolo* and *bebung*, frequently appeared in treatises on woodwind instruments, and represented different types of vibrato techniques. Several symbols were used by teachers and composers to indicate the notes on which vibrato should be used.

M. H. A. Koppers: Tonal Elements of Andalusian Folk Music in Manuel de Falla's *Fantasia Baetica* (1919)
The *Fantasia baetica* composed in 1919 by Manuel de Falla is a stylistically significant composition that employs folk elements. Falla's extensive knowledge of Spanish traditional music is primarily due to the Spanish musicologist and composer Felipe Pedrell (1841-1922), with whom Falla studied in Paris. *Fantasia baetica* is a synthesis of the salient features of Andalusian songs, including guitar sonorities and techniques, improvisation, modal progressions, and the Gypsy scale. Manuel de Falla not only imitates folk song and dance but he also creates original compositions out of them.

B. L. Parker: Problem Solving: A Technique for Adult Music Education
Group problem-solving can help adults to increase their understanding of music and to expand the repertoire of music that they can appreciate. Problem solving is viewed in terms of a theoretical construct for educational media selection, literature on experience-based education, and the author's personal classroom experience.

K. M. Primos: Intervallic Cellular Constructions in the Works of Malcolm Forsyth
Malcolm Forsyth shows an interest in rigidly structured intervallic cells, but these are employed in a flexible manner in his compositions. His symphony no. 1 illustrates the use of tonal and pantonal idioms, and manipulation of the intervallic cells results in 12-tone sonorities and perfect fourths. Juxtaposition of pitch cells is a distinctive feature of his compositions.

M. E. Rörich: Penderecki's *Threnody for the Victims of Hiroshima*: A Case Study in the Dangers of Expressive Aesthetics and the Limits of Formal Analysis
Formal and objective analyses in Western art music tend to ignore the listening experiences of the analyst, and existentialists avoid logical structures of the composition by paying attention instead to perceptual and emotional attributes. Although formalist and expressive approaches to aesthetic analysis take extreme positions, the individual listening experiences should not be

ignored in the different approaches. A music appreciation experiment involving Penderecki's *Tren pamieci ofiarom Hiroszimy* demonstrates an overwhelming concern for the extrinsic or emotional connotations of the music among the students. Intuition, reason, feeling, and logic should not be separated in the perception of art, and it is dangerous and too subjective to apply moral principles in the judgment of individual works and their creators.