



The Silent Participants

WITH THE ARTS

The Emperors' Forgotten Composer

By HAROLD LUNDSTROM  
Deseret News Music Editor

**T**HE OLD Austrian master, Johann Joseph Fux (1680-1741), is known to students of music as the author of a famous textbook on "strict" counterpoint called, "Steps to Parnassus," thus acquiring the reputation of a gnarled ascetic.

But the three Hapsburg emperors he served, all passionate musicians and lovers of opera and brilliant music, would never have put up with a pedant as court composer and principal conductor of their large musical establishment, nor would the world have admired him so unreservedly had he been nothing more than a pedagogue.

The recent formation of a "J. J. Fux Society" in Austria, which is publishing Fux's collected works, reminds us how much research still remains to be done in the field of music, and how much great music still has to be uncovered and made available.

**FUX, THE COMPOSER,** was virtually re-discovered by L. von Kochel, the compiler of the famous Kochel catalog. Once they are available in print, his works will also be designated by "K.V." or "K" numbers.

Nothing is known of the composer's first 36 years beyond the fact that though coming from a humble peasant family, he managed to get a good education in the humanities at the Jesuit college in Graz—his excellent Latin shows it.

Also, the quality of his music almost certainly indicates a sojourn in Italy. Eventually Fux came to the attention of Emperor Leopold, and from that point his career can be followed. APPOINTED to St. Stephen's Cathedral, he gradually rose to master of the chapel, and at 55 to the post of imperial court composer and conductor, an eminence which in the days of absolute Italian musical supremacy speaks eloquently for his prestige.

As recently as in Wagner's youth, it should be remembered, positions, whether in Dresden, Munich, or Berlin, were almost invariably occupied by Italians.

As a matter of fact, Fux's deputies were Italians of world-wide reputation, and while their penchant for intrigue was proverbial, even they respected the aging Austrian maestro and were willing to serve under him.

**THE HAPSBURGS** may have been inept in statecraft, but they were good musicians, perfectly able to take over the direction of an opera from their distinguished court conductor.

Leopold I wrote enough compositions to deserve a Kochel catalog of his own. During his reign, over 400

new operas and oratorios were produced in Vienna. Joseph I was also a fine musician and a trained composer who built a magnificent opera house.

Charles VI, who reigned for almost 30 years during which Fux served him to the emperor's delight, studied with the master and published "Steps to Parnassus" published at his own expense.

**IT WAS CHARLES** who engaged Metastasio as court poet so that he had the foremost opera librettist right in his household. This emperor was an excellent harpsichordist and a fluent score reader who often conducted at the opera house.

On one occasion, when Charles conducted the rehearsal of one of Fux's operas, the composer was so impressed with the emperor's skill that he exclaimed: "It is a pity that your majesty did not become a professional conductor."

"Oh," said the emperor with a smile, "in my own line I make out all right in a pinch."

**J. J. FUX** was the great baroque master of Austrian music, the counterpart of Bach in Germany and Handel in England.

Though he belonged to a somewhat older generation, he had the noble paths of his more famous colleagues and their immense contrapuntal skill. More precisely, it should be said, it was they who learned some of this skill from Fux as a close look at Bach's famous "Goldberg Variations" will show.

But besides the magnificent church music, great oratorios, and elaborate operas, he wrote a great amount of chamber music and delectable dance music in an interesting mixture of Italian and French styles overlaid with Austrian accents.

DRUGS BY MOUTH AND BY INJECTIONS:

It's Amount And Concentration Of Medicine

By L. L. COLEMAN, M.D.

**Y**OU MAY have wondered why some drugs are given to you by mouth and others by injection.

Most drugs, especially the newer antibiotics, depend for their curative action on the amount that circulates in the blood. The blood brings the drug to the diseased part of the body. It is the amount and the concentration of the drug in the blood stream that often determines how efficient it is.



**Dr. Coleman** says that drugs taken by mouth take a longer time to be absorbed. That is why drugs are so often given directly into the muscle or in the vein by injection.

Sometimes your doctor will give you a first dose by injection in order to speed up the curative action, then will follow up and supplement this by regular doses of pills.

Experience and scientific knowledge govern your doctor's and how it should be administered.

**Infant Identification**  
The positive identification of newborn babies has engaged the attention of doctors and scientists for years.

Footprints and fingerprints have been taken routinely in hospitals in order to avoid any possibility of confusion.

A newer procedure for identifying infants has been used in Chicago. Doctors there have noted that the special characteristics of the ears never change. Facial features may change, but ears do not!

A special photographic technique records the ears of the infants. It is said that this is virtually foolproof against any mix-up in identification.

**Strep Throat**  
Before the advent of the "wonder drugs," families were thrown into a panic at the doctor's statement, "Your child has a strep throat."

Strep is short for streptococcus, which is one of many disease-producing bacteria in our bodies.

Strep throat need no longer hold any terror, although it must never be neglected. Penicillin and other antibiotics have been remarkable agents in controlling the severity of diseases produced by the streptococcus.

One of the great achievements of this scientific age is the effectiveness with which other strep diseases, too, such as rheumatic fever and kidney disease, have been controlled by the antibiotic wonder drugs.

**Tics**  
Everyone knows a child, an adolescent or an adult who has some kind of muscular tic. Tics may vary from a twitching of the eye, to a spasm of the muscle, to an involuntary movement of the nose. Certain coughs and throat noises are considered to be tics, too.

Although some tics are based on physical causes, more often the origin is in disturbed emotions. Too much parental pressure or excessive demands on children often are factors.

There are two important rules about tics to be followed: First, don't shame or embarrass the child. Second, seek the underlying cause. Tics caused by emotional disturbances can be made to disappear once proper psychotherapy is applied.

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Second, seek the underlying cause.

Tics caused by emotional disturbances can be made to disappear once proper psychotherapy is applied.

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**THE INTRINSIC VALUE** of much of his music is great, and it is to be hoped that some of it will be taken up by our performers.

Fux also intrigues by his extraordinary and as yet little-explored role in the history of music. Without it, the formation of the great Viennese school of the second half of the 18th Century is unthinkable.

It was his guardianship of the great traditions of polyphony which made possible a synthesis of Italian opera buffa with the abstract logic of German music that gave us the classic symphony, quartet, and sonata.

**THERE IS** another interesting link to the Viennese symphony. Fux was also the composer of dance music for the court balls and festivities, thoroughly Austrian music which gave rise to the inimitable divertimento and serenade that provided the Viennese symphony with one of its most attractive ingredients.

Among Fux's admirers were not only Bach and his generation, but most musicians through Gluck to Bruckner.

"Steps to Parnassus" originally in Latin was translated into German, Italian, French, and English. And it

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