

The Spirit of Music

Comparing the History and Music of
Germany and Russia

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DEDICATION

I dedicate this work to the spirit of music that, in these troubled times, symbolizes the essence of hope and liberty ----the promise of a future of joy and understanding and eternal song.

Josephine Feldmark

I love you Josephine, my darling

Josef

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INTRODUCTION

This thesis was not conceived with the idea of a political background in mind. The fact that Germany and Russia are today engaged in bitterly raging warfare----that each stands for something different economically, socially, and politically, and is fighting for her standards and way of life----only stresses the extreme difference in the nature, history, and hence the culture of the nations involved.

Of the music of all European countries (considered individually) none, perhaps, are so diametrically opposite in character and history as that of Germany and that of Russia. I propose to trace the development of each from its folk-music to the present-day achievements, and draw the actual comparisons in my conclusion.

The topic I chose is tremendous, and I constantly found it necessary to condense and, in cases, eliminate some of my material completely. For example, I had planned a section on the virtuosos of each country, as I consider them important in furthering musical interest among their audiences, but lack of time forced me to merely mention a few of them in connection with compositions for whose renditions they are famous.

There was also a period when I planned to devote a separate chapter to each important composer I discussed, but lack of sufficient time (in this case also) necessitated that I group certain musicians as logically as possible. This has an advantage in that it is easier for the reader to follow the steady progress of music from composer to composer, and helps point out certain basic periods of its devel-

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opment. I have included musicians of greatest importance----musicians whose names it would be wrong or else extremely unjust to omit.

A few of my readers may notice that I included a few Austrian-born composers in my group of German musicians----composers like Haydn, Mozart, Schubert, Bruckner, and Wolf. I would like to point out that I considered the man's contribution to the school of music and not his birthplace to decide his nationality. The composers whose names I mentioned all helped build up the German School of Music----it is the music and not the biographies with which we are concerned in this thesis. I occasionally inserted a few biographical incidents only because they directly effected the music discussed, or else to make the reading a bit easier for these not intimately familiar with musical technicalities.

I would like to take this occasion to thank the English department for giving me the opportunity to write this paper. It has helped me more than I can possibly say, not only in clarifying certain musical facts and giving me vast quantities of information which I consider extremely valuable to any student of music, but also in helping me in certain phases of English----condensing material; organizing facts; giving me the chance, ever so often, to write poetry connected with the subject; giving me the practice of constantly writing, increasing my vocabulary, and improving my punctuation and spelling. I have included quotations from famous poems when I felt they could well create an effect I desired. For my own part,

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I have inserted a bit of original poetry when I believed it would help me describe better than prose.

I would like to thank my sponsor, Miss Voigt, for her splendid encouragement, fine criticism, and for the delightfully fascinating discussions of music we had as the paper progressed. Also may I express my appreciation to Dr. Hoffman for the interest he took in my thesis during the brief period in which he acted as my first sponsor.

Before I close I would like to mention my appreciation to the Russian Embassy at Washington, D.C. for the fine information its secretary sent me (at my request) in regard to Russian post-revolutionary achievements. Also I sincerely thank my mother and father for translating from the Russian certain articles in Soviet Music Magazine, September, 1938, dealing with Russian folk-music.

GERMAN FOLK-MUSIC

Conway Walker said, "The German folk-song, for example, is deficient in vividness, lacks eccentric intervals, and striking rhythms, but exhales an atmosphere of domesticity, placidness, contentment, seriousness, and yet withal a certain spirit of romanticism and idealism."

The folk-melodies of this nation reflect a joyous people who love above all else their Fatherland. It is full of quiet humor and good comradeship, but is seldom (if ever) the medium for technical display of virtuosity because it is so simply constructed. There is a quiet loveliness and directness of expression in German folk-music that endears it not only to its people (collectively), but to the best of its musicians, who have ever so often turned to the wealth of their nation's folk-lore from which to draw their inspirations.

Hundreds of years ago a peasant or huntsman probably chanted a certain tune that appealed to him. He tried to remember it, taught it to others, and sang it by word of mouth alone to his children. Perhaps somebody else corrected a note or rhythm every here and there; perhaps the children, when they grew up and had children of their own, sang it without knowing they made slight changes, and so gradually the songs became polished into tiny gems of almost-perfect construction. It is in this way that folk-music develops and because it has passed under the inspection of so many sincerely-interested critics. The best that each has ^{had} to offer is to be found in the final product, and thus the songs of the people actually spring up.

German music contains numerous ballads, which were also products of many minds. In the folk-music there is a dignity and calm self-re-

German Folk-Music

straint that adds to the serenity of the mood. Because of this folk-songs are frequently used in church-music. The song we know in America as "Maryland, My Maryland" is nothing more than a German folk-tune that later was used as a Christmas carol:



The typical German folk-song consists of two phrases of even length, the first ending on dominant and the second on tonic. But ever so often the endings are of second or third intervals, which gives a delightfully pleasant effect to the entire song.

German folk-songs are consistent as to tempo, mode, and key. Usually they are in 2/4 or 4/4 time, and remain in a single tempo throughout the composition. Simplicity is further achieved by a small range of notes in a melody, and a lack of harsh chords and distant modulations. Intervals are always diatonic, and most songs are of the major keys and seldom change.

Walker says the German songs are "over-flowing with love of country". He continues to say "Love of the Fatherland has lent the inspiration for innumerable songs in the beautiful, picturesque settings of the Rhineland, of the forests of Thuringia, Tyrol, Bavaria, and Swabia."

The songs are quite emotional and romantic, or else sturdy, warlike, vigorous, and martial. There is a pleasant cheer and even merriment about them that delights all who hear them.

FORERUNNERS OF BEETHOVEN

The beginnings of individually composed melodies and cultivated musical interest in Germany began with the Meistersingers and Minnesingers. These groups not only helped music develop, by traveling constantly from place to place, to spread their songs among the people, but those residing permanently in little townships and villages frequently held contests in which all would submit songs for criticism, general enjoyment, and hopes of winning a promised award.*

Instruments in those days were quite crude, as were theories of intricate harmonies and modulations, but the music of the period nevertheless reveals decided nationalistic characteristics---as much so as did earlier folk-songs. Church music also began during this period---a bit later Martin Luther composed his vivid, yet beautifully placid hymns---and throughout abundant references and variations of German folk-songs were evident.

Then came the first really great musician of Germany, the man who started the grand German school of Classicalists that flourished so richly during the eighteenth century---Johann Sebastian Bach. He has been called the "Mathematician of Music" because his forms are so strict and conventional, and because he delighted in the fugue form and developed it so arithmetically that it is most natural to compare him to a mathematician solving a tricky riddle or puzzling enigma. He knew himself to be a master in this field and would revert to it as a relaxing pastime. Yet there is emotional and esthetical value in the music of Bach, which, although perhaps not so strikingly evident

*Later exemplified in Wagner's opera "Die Meistersinger".

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at first, has nevertheless been of sufficient importance to prevent his compositions from dying out, or at least, ^{from} remaining in the class of fine velocity and dexterity exercises only. There are many individuals who find Bach a musician to be "digested" slowly and in parts, but not enough to place him in category of "general misjudgment and misinterpretation" with Brahms. When one considers the life and court society of Bach's day, with its stilted manners and affected form of thinking, one not only credits the composer with his excellent portrayal of his times, but realizes as well how much superior he was to his surroundings as revealed in his music. For while there is a certain coldness and imposing grandeur in his compositions, the very great number of them and the almost-countless varieties of instrumental combinations to which they are subjected illustrates a more broadminded outlook than was customary during the era.

I have chosen to discuss Bach chiefly from his fugal compositions because they best illustrate the outstanding characteristics of his creative ability. He was encouraged to write numerous fugues because of the grand applause he received for them from great celebrities, and also because he knew that none of his contemporaries could hope to compete with him in this field.

On one occasion King Frederick of Prussia (not yet known as Frederick the Great) asked Bach to improvise on a keyboard without auxiliary pedals a theme that His Majesty had just composed.

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Bach refused, realizing the extreme difficulty of the task, satisfying the king with renditions of other fugues, but upon his return home after the visit, he set to work on the king's theme and sent His Majesty a leather-bound, gilt-tooled copy of his completed request, minus the improvisation, of course. The king had originally desired a fugue of six parts, but Bach gradually added more and more to the composition until, upon its completion it included several smaller two and three part fugues resembling canons, as well as the main section. It assumed the name of "The Offering", and of it Spitta has said, "A monument of strict writing which will endure for all time." The composition, however, lacks the artistic completeness found in Bach's later works. For general interest I am printing the king's theme here:



A volume entitled "Art of Fugue" was published posthumously. At the time of its creation Bach was already afflicted with the illness that caused his death, but eleven of the numbers were published while he was yet alive. They are all, according to Sir Hubert Parry, "astounding examples of Bach's dexterity", and of the volume Schweitzer says, "We do not know which to wonder at most, --- that all these combinations could be devised by one mind, or that, in spite of the ingenuity of it all, the parts always flow along as naturally and

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freely as if the way were not prescribed for them by this or that purely technical necessity."

Counterpoint number eighteen is unusually interesting for its masterly handling and for the way it clearly reveals the genius of the composer:

The image displays two systems of handwritten musical notation on aged, yellowed paper. Each system consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a bass clef staff at the bottom. The notation is written in dark ink and includes various musical symbols such as notes, rests, beams, and slurs. The first system begins with a treble clef staff containing a key signature of one sharp (F#) and a common time signature (C). The music features complex rhythmic patterns, including triplets and sixteenth notes. The second system continues the piece, showing similar intricate counterpoint. The paper shows signs of wear, with some staining and tape repairs visible.

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Upon first glance this may appear to be a shocking and jumbled mass of musical quotation, but let us examine it more closely. The arrangement is in a mirror-like form, for there are only three melodies and not six, although there are six voices or parts, to be sure. The treble staff of the upper group-of-three is exactly inverted in the bass of the bottom group-of-three staves. The middle of staff-group #1 is clearly reflected in the treble of staff-group #2, while the bass of staff-group #1 finds its inversion in the middle of staff-group #2. Thus we see a masterful unity and clever twist combined by a stroke of inspiration of a truly great mind. This is one example of why Bach should not be too hastily judged. His construction which appears so massive builds down to the most simple and illustrates for us the fact that the seemingly most complicated are in truth based upon the most elementary and even the prosaic.

Counterpoint number seventeen is even more detailed, being based upon the same foundations as number eighteen, but consisting of four parts in each staff-group that finds inversion somewhere in the opposite staff-group. While number eighteen is arranged for two harpsichords, number seventeen is too complicated for this.

The last counterpoint was left unfinished because of the composer's death, but it is quite interesting from another angle, even though it ends on bar 239. It will be noticed that its third theme is built on notes whose letter-names correspond to the German spelling of the name of BACH:

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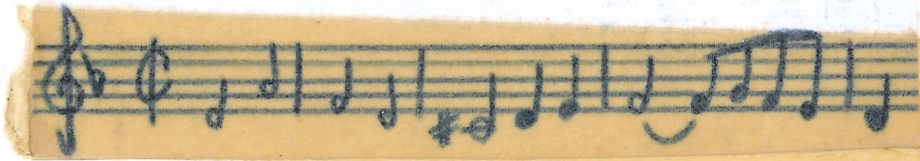
This trick of note-spelling is a device classified as a characteristic of modern compositions. Yet Bach used it, and his great follower and admirer Robert Schumann also employs it in a piece entitled "Variations on the Name 'Abegg'". I am quoting Schumann's theme from this number dedicated to the Countess d'Abegg, Mademoiselle Pauline:



Carl Philipp Emanuel, son of the composer and well-known for his pleasant little piano number "Solfegietto", first pointed out the existence of this thematic notation in his father's last composition, but Rust, who edited the work in 1878 for the Bachgesellschaft claims that the composer created it unintentionally, and perhaps without even realizing the possibility of its existence. Spitta and Schweitzer agree with Rust, but Nottebohm and Professor Tovey disprove this point by showing how the name-theme can be well combined with the motto-theme in his work "Art of Fugue", and that there are plans of Bach's existing to complete the work along these lines.

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For those who are interested to see the possibilities of combining the motto-theme of the volume with the themal name of Bach I am quoting the former:



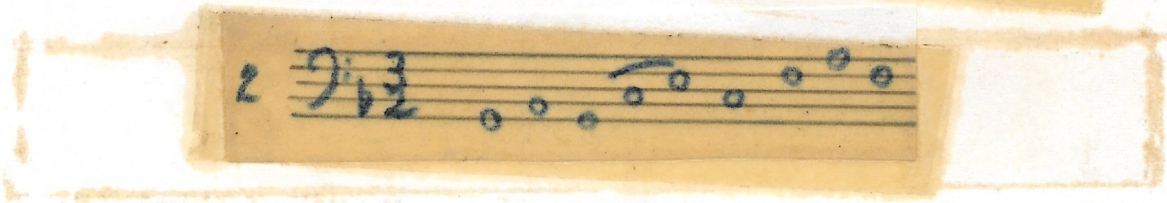
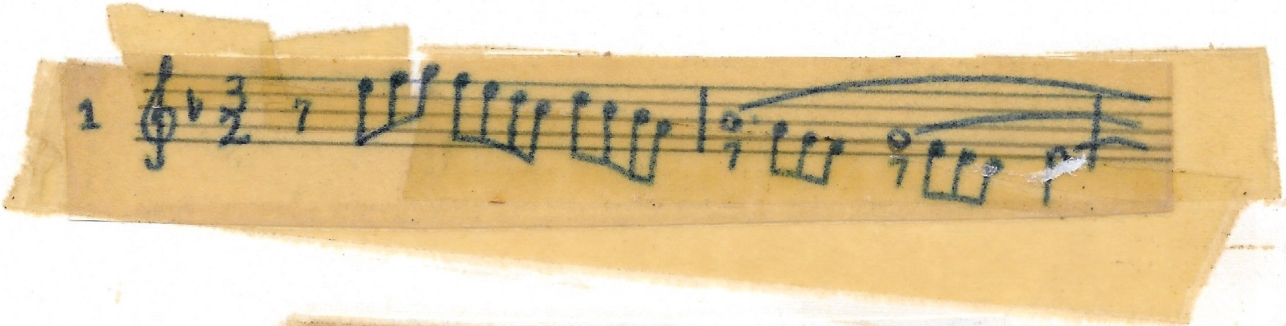
Tovey considers the "Art of Fugue" as genuine and accessible in music as 'Well Tempered Clavichord'.

We will devote the remainder of our study of Bach to this latter volume. By means of it Bach invented a method of piano-tuning that is still in use today. Highlighting preludes and fugues that best illustrate the characteristics of the composer will be discussed.

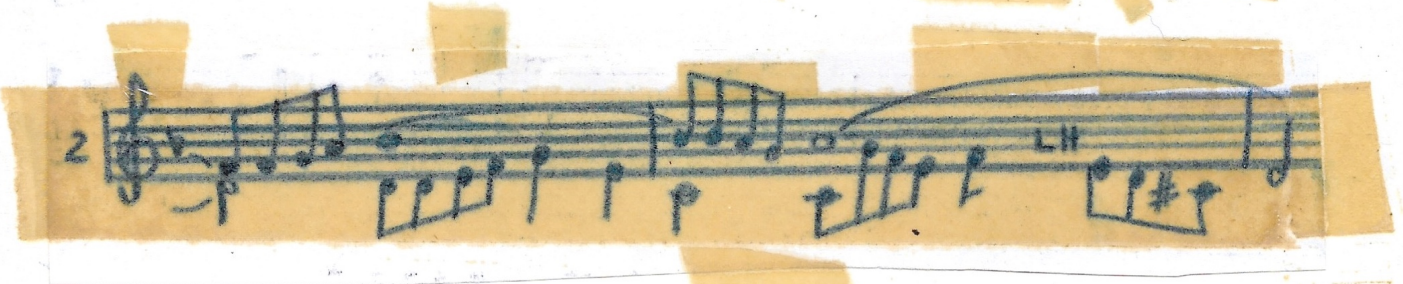
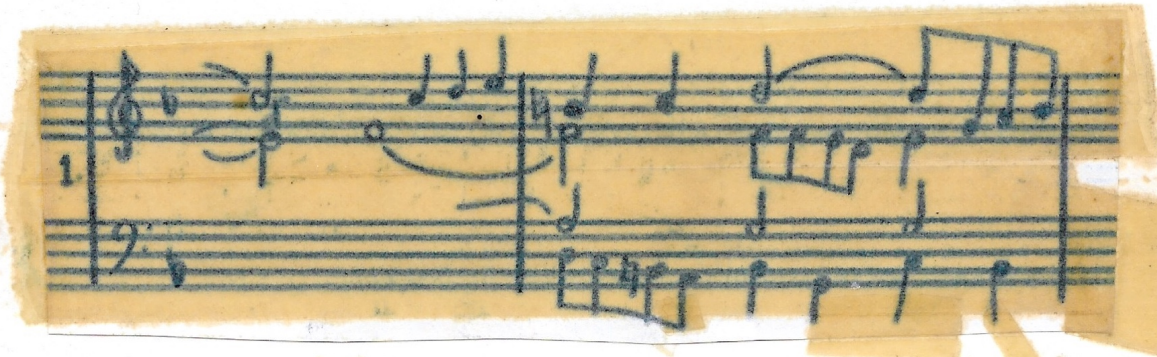
First of all, a word about the volume as a whole. It consists of twenty-four preludes and twenty-four fugues, a prelude and fugue existing for each scale, major and minor. The prelude and fugue are usually either of the same mood or else of moods that combine well together. Each pair indirectly represents the characteristics (if we may call them so) of the key in which it is played. Schumann was so delighted with the idea of assigning certain qualities to different keys that he wrote a volume entitled "Characteristics of the Keys" in which the theory is fully expounded.

Bach's Prelude #35 in F major is in 3/2 time, marked Andante espressivo. The melody changes from hand to hand, and these two are played together:

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Many arpeggios and scales accompany throughout. Following are two passages of lesser importance, but typical of Bach's way of writing:



The next one is even more typical of the composer's style:



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Here we have the second main theme, and following an interesting variation of it:



The fugue in the same key is light, merry, steadily tripping onward. Its time is 6/16, Allegretto, and it differs mainly from its prelude in that it is in triplets:



The prelude in B flat major is an excellent study for the piano student because it keeps both hands constantly busy with different types of work; because of its wide leaps and great opportunity for scale and passage work it is ideal for developing and broadening technical and intellectual faculties. At-
at
taining speed and correct finger technique are perhaps, ^{at} the very basis of this work. Its opening theme is as follows:

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The next melody is heard in the left hand:

Scale passages lead to arpeggio ones, which conclude the prelude.

The fugue is marked *Allegretto semplice*, and consists throughout of three voices at different stages of the music's progress. The first begins alone:

and while it continues playfully the second enters:

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It will be noticed that the second voice plays the main theme that the first voice was occupied with at the very beginning. However, for the beauty of sound and harmony it is played in the key of F major. When the third voice enters with the same theme it appears as at first, in B flat major:

The second voice is now transferred up to the treble cleff. It is the part we shall have the most difficulty following through the piece, as it constantly switches from hand to hand for convenient and technical reasons. All three voices progress on and on, disregarding one another, yet always in the fullest harmonic agreement. It is interesting to note, from the standpoint of timing, that the first voice has just begun the second main melody at the time that the third voice makes its first entrance:

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Other voices come to this, each in turn, while melody one is heard again, this time leading to a scale passage and then to:

This is exactly the same as the development of the first part of the first voice, now in the key of G major. In turn, voice two goes through the same procedure in its relative key to the dominant---that is, in D major. By the time voice three reaches the stage of scale work in the same key as voice one, the latter is modulating towards more scale passage work. It takes this up as soon as voice three drops what it is doing to go into the modulation stage. In the midst of voice three's modulation, the original theme is resumed by voice one. This is continued as in the beginning until voice one is two measures from the conclusion of the work. Let us leave it here momentarily in order to follow the development of the other two voices until they reach the same measure in the music. My reason for doing this is that the harmonies of the conclusion are extremely delightful and interesting, and it will be more enjoyable for the reader if we analyse them with all three parts present. Let us now return to voice two.

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When voice one resumed the original theme, voice two was just entering the stage of scale-work (in passages) that leads to the re-entrance of the first melody. The progress of voice two, as we mentioned before, is difficult to follow, not only because of its itinerant positions, but because it is the part most changed and adapted to fit harmoniously with the other two. Sometimes it even drops out for entire passages that the others play in order to keep up with them. It is the voice that has the most responsibility as accompanist, It must continuously rearrange itself and its positions, yet not jump too far ahead of the other parts (as, after all, it is the second voice). It must do more than its share to continue the steady flow of the music, and still not overstep the strict and conservative harmonic rules of the early Classical school.

Voice two reaches the recurrence of the original theme differently than its predecessor; it resorts to using the second part of the first melody:

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(Note voice one, in the soprano part, deeply involved in its steady progress, having left the opening of the recurrence of the original melody already far behind.)

Let us now return to voice three. At the place where we first left voice one (and which voice two reached in the middle of the development of the recurrent original theme) voice three is just ready to plunge into the passage scales which lead to the recurring melody.

We are now ready to analyse the last four bars of the work. Let us look at them first:

Note that voice three attempts to go as far as possible towards reaching the recurrent melody, and works now in the style of voice two, not voice one, whose pattern it has been following all along. Part two meanwhile occupies itself with scalework, and voice one with little snatches of turns, which formerly led to either the main melody or some variation of it. The result is a particularly neat, classical, and beautiful closing in the last two bars, with voices one and three (who suddenly reverted back

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to one's pattern in the end) coming to rest on tonic notes, while two adds a pleasant harmonic median to a chord that the strictest and most particular music-critics of the days could not help commending.

Of this fugue Busoni said, "This number retains throughout an easy-going character, without intellectual elevation or depth, and still without becoming shallow; its form displays smoothness and roundness."

The second section of the fugue is really an inversion of the main theme. Later it forms much of the modulation material. Section three (the place where voice one sings the recurrent original theme) is the part that leads to the conclusion of the work.

This number is excellent for any music student because it so well defines melodies and voices. The student has the opportunity to follow the individual progress of each voice, of analysing harmonic structure at any point that his fancy dictates, and of training both hands to play several voices at once in varying positions (both relatively and progressively) without confusion of muscles or mental faculties in following the music.

The piece retains a vivid clarity despite the complex pattern of its structure. It includes none of the tedious tendencies of Bach, of which many listeners complain. In other words, it is pleasing to an audience upon their first hearing of it.

Bach was most at home in the field of the fugue. He gave it melodic qualities that few suspected it of having. What he has done

** Passage quoted on page 17*

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for music in any field may only be summed up by calling him the founder of composed music of real greatness. Of him Terry says, "Bach, formerly frowned upon by the generality as an academic 'high-brow', 'a cold mathematician', is now the idol of a widening public, which finds in his music the very qualities in which it was once supposed deficient."

Our next German musician is a contemporary of Bach's----George Frederick Handel. To be exact, he was born about one month before Bach, but we have placed him after his contemporary because Bach actually founded the German school of music, and also because Handel continued to write music for about nine years after his contemporary has passed away. These two were deeply interested in each other, yet they never actually met. Whether their musical ideas would have changed to any considerable degree had they come in contact with one another is something we can only guess at. To be sure their compositions are extremely similar in style as it is, yet an experience of meeting and exchanging ideas might have proven quite stimulating to both.

Handel's "Messiah" is perhaps his most popular work. It was originally a Christmas oratorio, but has attained universal favoritism at all times of the year. No other oratorio has been performed so frequently and with as much success as Handel's. Even Bach's "Christmas Oratorio", although older by about seven or eight years, cannot be considered a suitable competitor, because it is actually a set of six

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cantatas, ^{each} one of which is to be played separately during the six days of the Christmas festival. Even though Bach's work includes a splendid part for two oboes, two English horns, and strings, it has never had half the universal popularity of the Handel number.

Many important composers other than Handel have been interested in revising the orchestration of the Messiah. The latter did not always specify clearly the exact orchestration desired.

At times Handel composed rapidly. The Messiah was completed in twenty-four days, a record which, as we shall see later, well compares with the time devoted by Mozart (and also the Italians Donizetti and Rossini) to composing his music. Handel's oratorio as it first was presented in Dublin is ^{not} the work that we know today. The composer himself revised, changed, and even omitted some sections, while much of it was even rewritten. It was his own favorite work, and the last of his own music he heard. (He was present at a performance of it eight days before he died.)

The Messiah has attained a special place in the history of music. Upon hearing one presentation of it, King George of England unconsciously rose and remained standing through the performance of the Hallelujah Chorus, and, as it was not customary to remain seated while the king stood, the entire public followed his example. The custom has lasted till today----and two centuries later there appears a reminder of it on music-hall program-sheets.

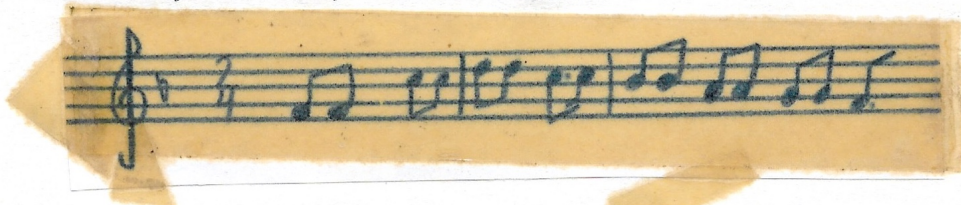
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Perhaps the best tribute we can give the Messiah is to quote Streatfield in saying, "The Messiah has a message to high and low, rich and poor, wise and foolish alike."

We now come to Franz Joseph Haydn, the "Father of the Symphony". Jovial, good-nature, merry, and quite classical in temperament, he expresses his delightful personality throughout his music.

The Surprise Symphony is one example of his wit and sly humor. It is believed that a certain duke or court-member constantly requested Haydn to compose music for him, yet fell asleep in the midst of the performance. Haydn remedied the situation by beginning the second movement of this symphony with a soft, slow, peaceful and leisurely Andante and suddenly, and completely unexpectedly, striking a crashing tonic chord. Audiences up to the present day have been startled upon their first hearing of the number.

This Andante melody is quite familiar, not only as part of the symphony, but because it has been adapted to form nurseyy-songs, notably "Twinkle, Twinkle, Little Star":



Haydn wrote over a hundred and fifty symphonies; as Goepp says, "Haydn was the first to put a mood into the symphony". He experimented in many ways---he gave it its actual form of four move-

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ments by setting a pattern, in that he wrote all of his symphonies according to the strictest mode. The sonata (which is in truth a symphony for the piano) was also developed by Haydn. His compositions in this field form excellent study material for young people, and are ideal as preparatory numbers for Mozart's and Beethoven's piano works.

When we look back at Haydn today we see him as a typical example of the Classical mode of life, yet undoubtedly also we receive the impression that Classicalism is advancing. Bach, a product of the earliest Classical school, was stately, sober, and rather reserved in his music----in those days Haydn must have appeared to be quite a "radical" because of his gaiety and down-to-earth good-humor in comparison with the older master. Perhaps Tschaiowsky's criticism of Haydn is the most realistic, the one that best describes all phases of musical value: "Haydn has immortalised himself, if not by his inventive powers, at least by what he did towards perfecting those two ideal forms----the symphony and the sonata----afterwards carried to utmost degree of beauty and finished workmanship by Mozart and Beethoven. Haydn is an indispensable link in the chain of symphonic music; without him Mozart and Beethoven could hardly have existed; at least the development of these two dominant figures in the world of music would have been very different. They would have sprung from a less cultivated soil, and must have met with greater obstacles to the growth of their genius. But

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without in any way detracting from Haydn's invaluable services, we cannot fail to see that his inspiration did not soar very high; that he never got beyond the 'miniature' and the 'pretty', and never once touches those secret heart-strings from which later composers have drawn such soul-stirring, deeply pathetic tunes."

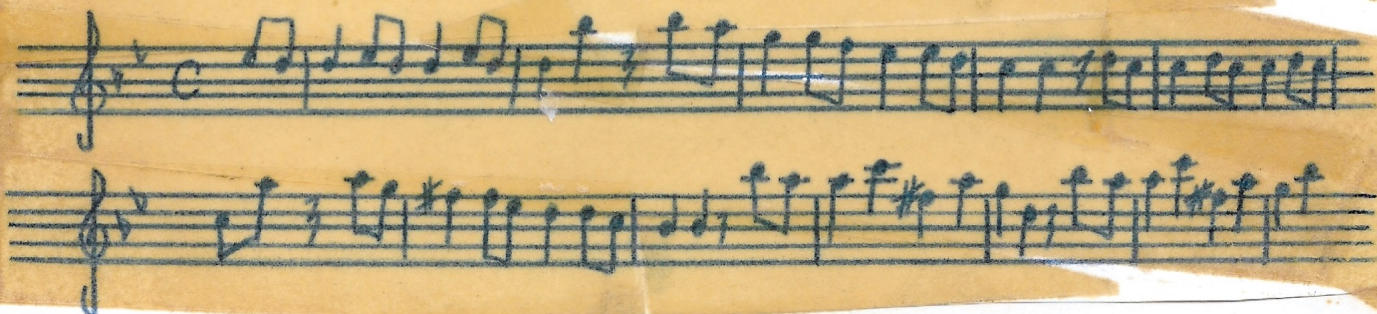
His chamber-music holds a wealth of interest apart from that of his symphonies and sonatas----like Handel he was at times closely connected to England, its life and culture and way of thinking. Yet he forms a great link in the growth of the German school of music, and it is interesting, in our comparison of this with Russian music, to see what Tschaicowsky says of his value in the former's native land. "In Russia, especially, his works form a necessary stepping-stone by means of which we can lead on the mass of our public until it attain to the level of Beethoven and learns to appreciate him."

Our last great Classicalist, ~~Wolfgang~~ Amedeus Mozart* was perhaps the most inspired and self-gifted composer of all times. His feats in the field of music as early as at the age of three are familiar to all music-lovers. There is a story that he, at the age of five, ^{he} played an organ in an old church that was deserted during the supper-hour by all the monks, and that they, knowing that the organist was ill at the time, were astounded to hear tones of the most unusual vibrance and rich beauty

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coming from an empty hall. Rushing in, they were amazed to the utmost degree to encounter a tiny lad (whose feet dangled from the organ-stool) producing music that the most robust and temperamental adult would be praised for: Many such tales---his performances for royalty, completely blind-folded; the beauty of his baby-compositions; his perfect sense of pitch and harmony; and his grand tours of Europe with his sister, in which the two child-prodigies amazed and delighted vast audiences of musicians, critics, and music-lovers---exist to inform us of the fortunately early start of his musical career. I say fortunately because Mozart was one of those musicians who died at an early age---thirty-five years, to be exact. Yet in this brief lifetime he offered the world over six hundred compositions---all such gems of pure beauty and delicious, almost naive innocence that they rank among the greatest of world masterpieces.

His symphony in G minor (#40) is and always has been a great favorite. It differs from its predecessors in that it eliminates any sort of introduction and springs right in to the beautiful main melody:



* And still is

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After one repetition of this (as was required by Classical rules) the tune flows into a new melody:



It is worth hearing the music connecting these two themes, not only because of its gorgeous simplicity, but because it is so very typical of the German Classical manner of writing:



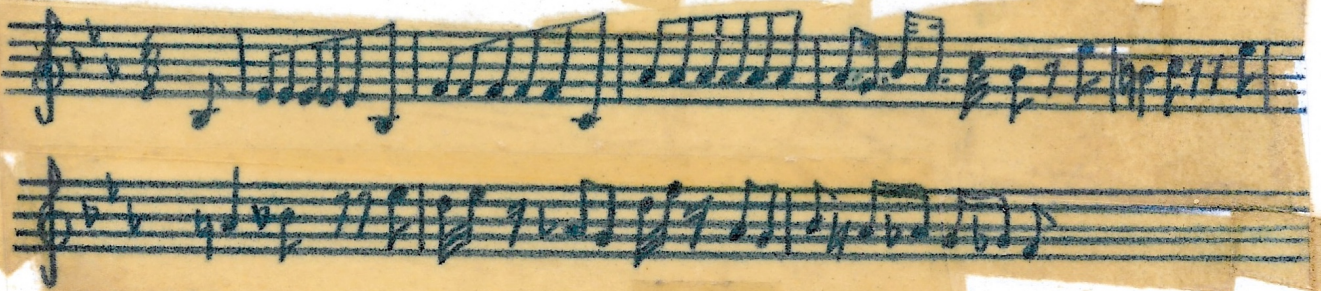
Mozart was a master of lyrical, flowing melodies. It is said that he had an entire piece of music completed in his mind before setting a single note of it down on paper. According to the composer himself, music should "flow like oil", and his own is so natural, so perfected and smooth and yet interesting to all types of audiences that it seems most ethereal and earthly in the same time.

The connecting theme quoted above pauses for one measure before flowing into the second main melody. The first six notes of the main melody (# one) and then experimented with, being played two against three in a generally slower tempo. Following this much rapid work by the strings leads to a chord which introduces a repetition of everything heard so far.

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When the same chord is again reached, a series of others follow it. Then begins the development of all three themes. Mozart achieves many surprising effects with the development of the first few notes of theme one, passing it from instrument to instrument.* Spaeth describes it as "A series of questions and answers in the woodwind ^{which} finally arrives at a complete reminder of this important theme in its original key (recapitulation)." The connecting melody also passes through the orchestra in a new key, and its discussion is followed by theme two heard in the minor key instead of the original major. Spaeth describes what follows beautifully, "When the strings make one more attempt to bring back the whole first tune, the orchestra puts its foot down hard and says 'No'." Then three loud chords finish movement one.

The second movement is Andante, and begins with a slow theme, which includes two overlapping melodies. The top one consists of one note per measure, gradually ascending, while the other descends as follows:



* It is possible that Tchaikovsky, who is known for this trick, got it from his beloved Mozart (see Chapter on Tchaikovsky)

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The second melody of the movement is short, and consists of a series of echoes:



The movement develops with a serene walking-effect, while more and more little two-note figures decorate it. A recapitulation finally brings it to its conclusion.

Movement three is marked Menuetto (a form in which Mozart was unusually outstanding). The first section is as follows:

The second section imitates the first so that the two combine harmoniously. Then comes the trio, which is written as a dance tune:



The bass and treble voices echo each other in an imitation of the trio and make unusual contrasts (for Mozart's time) between

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the strings and the wind instruments:

The movement returns to the Menuetto and closes after all has been followed throughout again.

Spaeth said of Mozart's fourth movement to this work, "In the Finale (of G minor symphony) Mozart introduces a new dance rhythm, so light and dainty that it seems no human feet could keep time to it." It is interesting to notice that Beethoven admitted using this theme, with changed rhythms and key, for the third movement of his fifth symphony. Mozart's reads as follows:

This is Beethoven's:

The cheerful development of Mozart's tune is followed by a more gentle melody ~~by~~ way of contrast to it:

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After this is gone through by the orchestra, the development begins. Here Mozart's genius in contrasting woodwind instruments with strings in only a few tones is revealed. Melody one finally returns in its original key (G minor), while melody two is also brought back, but distinctly altered. The themes remain in the minor key at the close of the symphony, although there seems to be a great tendency and temptation to conclude in the major. Here is illustrated Mozart's cheerful disposition expressed in music---his hope and bright optimism outshining sadness and despair that so engulfed his life.

Mozart loved the theater, and his flourishing dramatic touches throughout his compositions are excellent. He is at his best in the operatic style of music, but I have chosen to discuss the preceding symphony because it contains so many of his characteristic mannerisms. Despite the lengthy repetitions throughout his music, we find his compositions constantly delightful and refreshing. His cheerful gaiety is remarkable---the sweet contentment despite gloom and poverty---and his gentle and warm good-humor makes him even more

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loveable than Papa Haydn because it brings him closer to us. He was quite revolutionary in his music, not only in that he introduced several new harmonies and forms of instrumentation to the world of music, but because also he seldom used customary Classical introductions to his symphonies, as illustrated in the G minor number just discussed..

Typical of Mozart's style are these few quoted melodies taken from his beloved and difficult-to-play Concerto in D minor for piano and orchestra:

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Mozart's poverty and unsuccessful career was caused by his political opinions mainly. Sympathizing with a faction out of power during his creative period, he was forced to endure criticism, foolish and unjust in itself, the impossibility of selling his best music (if he did sell it and it became popular, credit usually went to the publisher), and bitter hunger throughout his adult life. How he maintained an aspect of cheer and jovial warmth almost to the end is still a great wonder and great compliment to his character. Soon before he passed away, a gloomy stranger came to visit him and requested that Mozart compose for him a Requiem. The musician agreed, but the entire pessimism and eeriness of the situation depressed him so profoundly that he died before the requested composition was completed. There was not enough money in the family at the time to give him a decent funeral; he was buried unknown and with few present at his grave, to the tune of his uncompleted Requiem. Where he lies buried today no one knows. There is a great monument erected to him in Germany, and needless to mention, as soon as he passed away the public realized their loss and a wave of Mozart-worship spread over continental Europe.

He was one of the greatest musicians of all times, aside from ranking as one of the foremost among the Classicalists. Of him Goepp said, "He reflects in music the cosmic breadth and the mystic depth of his great contemporary, the poet Goethe, and of the best German thought of his time."

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In 1802 the summer and autumn were particularly beautiful at Heiligenstadt. Green and golden fields, the bright clear Danube river, and the warm, mysterious stillness of deserted country under a continuously changing sky, enhanced still more the simplicity of a dark, lonely peasant's house barely visible from the stream.

It was here, at this time, that Ludwig van Beethoven, the most colossal figure in the field of music, was isolating himself, avoiding the world of men, to hide the approach of his on-coming deafness and spare himself whatever hearing-power still remained.

As the warmth of summer gradually turned into mellow autumn, the surrounding country assuming a richness of color and gloom, he was heard to remark, "The lofty courage that often possessed me during the lovely days of summer has fled."

"He is alone with his demons----slighted love, hope, grief, the whole concert of inner voices," says Romain Rolland, and in the great composer's despair he seemed to hear the mysterious horn-call of the Eroica symphony rising from the woods where the future Pastoral lay sleeping:

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"Do not fall into the error of regarding this man as unso-
ciable,"remarks Romain Rolland,"He may clash with his society,
but he cannot do without it."

It cost Beethoven much to have to give it up now when he
should have had companionship and sympathy to divert his thoughts
from perhaps the greatest catastrophe that can befall a music-
ian. This, together with his disappointment in the hope of mar-
riage as his guide through deafness, and his sincere and lasting
adoration of "the Immortal Beloved", added a new and individual
quality to his music and served to release, at the time, the flood
of song that was in him.

During the period in which he wrote the Eroica symphony (from
October, 1802 to April, 1804) he composed, on the side, such famous
works as the "Waldstein Sonata", the Duet and first five numbers
of "Lenora", the beginning of the Fourth Piano Concerto in G major
(inaugurating something new in having the piano solo open the
work and the orchestra join later), the Scherzo of the Fifth Sym-
phony (based on a melody of Mozart's Symphony #40), the Village
Festival of the Pastoral Symphony #6, "Fate knocking at the door"
from the C minor symphony #5, a mass, and two symphonies he pro-
jected but never found time to write. Also, the "Kreutzer Sonata"
and several bagatelles, marches, variations, ~~l~~ieder (including the
Gellert hymns), canons, piano exercises (Klavier-Uebungen), Andantes,
and Allegrettos were composed during this period.

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We cannot but wonder at the genius of the man. The Eroica in itself forms so immense a project that its difficulty would demand the entire attention of a lesser mind, and if other works were composed in the same time, they would necessarily suffer from neglect. But in the case of Beethoven the flood-gates of song were fully open and released with power and rapidity the music that, becoming more daring and more original, revealed (before he himself was actually conscious of it) a new and different man. He was at the period of his life when nothing could stop the flood of music in him. It was in this way that Beethoven passed from his first to his second period of musical creation, from the Classical to the original and romantic, from the old to the new, entering a fresh and completely unexplored territory in the field of music.

The works of his opening period, the first two symphonies, the earlier sonatas, etc., are merely, if not imitations, continuations, of what was previously achieved by Haydn and Mozart. But it is Beethoven's original contributions to the world of music in which we are interested, and for this reason we will eliminate the discussion of his first period of composition, in order to avoid repeating what has been said about Haydn and Mozart.

The Eroica symphony is the musical story of a hero following the call of Fate and Destiny, and was not, as is popularly supposed, written with the object of Napoleon Bonaparte in mind. The very soul and type of Beethoven's character is the best proof of Beethoven's characteristic vastness and incapability of considering the soul

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of others with the insight with which he considered his own. As Romain Rolland says, "Beethoven is incapable of seeing life of other beings as it is: his own is too vast; for him it is the measure of everything; he projects it into everything. If, then, Napoleon has come into Beethoven's mind, it is after the act, when he searches in the circle of living men around him, as in a mirror, for a face that shall give back to his solitude the image of his own omnipresent self. But the first gesture of the supposed model suffices to destroy the illusion violently; and the outraged Beethoven tears out the name of Bonaparte."

It is therefore the reflection of the composer himself as the subject, and is, for this reason, doubly interesting to music-lovers and critics.

The first movement, Allegro, begins with the horn-call previously quoted, from which the entire symphony was conceived. After a hesitation it is carried on by:

The first thirty bars are repeated and then the same two enters:

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Syncopations complete this design, which seems to symbolize the efforts of a heroic soul who, with contracted muscles and gripping fingers, tries to grasp the peaks of the sublime. In the second part of this "combat" this theme is heard:

The beginning themes then flit by and are suddenly broken off sharply. As Romain Rolland says, "It is like the cry of a bird in the forest.... then it awkwardly pulls itself together and gets going again, feeling its way: it first of all achieves its right rhythm.":

This is followed by a line becoming firm and final after its opening vagueness:

In the second part the main motive has, according to Romain Rolland, "the rhythm of ancavalcade.":

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From Beethoven's sketch-book we discover that this theme caused the composer much difficulty, having been revised several times, and even in the final form of the symphony it appears in a few variations before arriving at the definite form just quoted. Typical as an example of the variations is:

The second section of the first movement is called, in all symphonies, the "durchfuhrung", and it is here that Beethoven first reveals his originality and subconscious mastery of technicality and theory in music. It is this part of the movement in which the composer has the greatest freedom of expression, transposition, and creative imagination, and actually means "middle empire", the connection of the first exposition (and its repeat) of the themes with its conclusive return.

Of Beethoven's durchfuhrung in the Eroica, Romain Rolland has said, "An Austerlitz of music. And Beethoven's endured longer than Napoleon's. It took him longer to realize it; for he, himself and alone, was imperator and army."

In earlier times the durchfuhrung was never longer than two-thirds of the preceding part, but in the Eroica, for the first time, it is two-thirds longer (250 bars against 147) without any sign of difficulty or confusion. Theoretically this would prove

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disproportionate, but actually it is not so. Instead, it turns out to be a symphony within a symphony, dividing into four parts of the following lengths:

- (1) 54 bars
- (2) 64 bars
- (3) 54 bars
- (4) 60 bars

Parts one and two are called the "thesis" and "antithesis", parts three and four the "synthesis". The incredible excellence both of melody and technical construction of this little symphony is revealed again in the movement as a whole. If the first section of the Allegro is played with its entire repetition, and the coda concludes as the apotheosis, the ratio of measures is equal to 298,,250,,294.

This wonderful construction (a magnificent piece of musical architecture) was created unintentionally, as Beethoven had no model to follow and was, oddly enough, surprisingly sure of himself in his newly-invented pattern.

The main theme of the durchfuhrung is very colorful and lyrical:

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and following this comes another well-known motive:

After the symphony had been completed, Beethoven revised, in his durchfuhrung, two chords to become typical of his style, of the sharpness and power of which he is capable:

He did not discard the older forms of Mozart and Haydn, but added his own to them, and it is strange that the Eroica symphony was the first of all his nine symphonies to become popular with musical audiences, as it was also the most difficult for the public of his day to understand.

The main motive seems to be one of destiny, and the overcoming of its difficulties in bars 25 and 27 is represented by the descending motion of:

The "destiny" theme appears to be discouraged by a plaintive melody:

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and a confession of "defeat, renunciation, and tenderness" follows:

The first section of the Allegro comes to a close, reaching the *durchführung* with "a bleeding wound, cruel harmonies that hurt".... Romain Rolland:

This is an excellent example of the typical classical form of renunciation. In the part of the movement preceding the *durchführung*, the symphony inclusively joins the ego of love and that of will, recalling to our minds the loneliness of the house at Heiligenstadt, enveloped on the darkness of the fields and the night.

Of the *Eroica* *durchführung* Beethoven said, "I see it fly and become lost in the chaos of impressions: I pursue it, I clasp it passionately again, I can no longer separate myself from it, I must multiply it, in a spasm, in modulation after modulation...."

The development of the *durchführung* seems to personify an army

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in action. Of it Romain Rolland says, "The flood mounts wave on wave; but here and there islets of elegy appear like clumps of trees in the middle of a torrent."

The struggle between Love and Will continues, Love being illustrated by the minor harmonies, Will by major ones. Then, just as the will seems to succeed:

minor harmonies follow before it can reach the tonic octave towards which it is striving. The mounting of major octaves as illustrated continues in the same way, never quite reaching the top, and is finally buried under the depths of:

"The rythm of life is broken," says Romain Rolland, "seems on a point of extinction. Suddenly the summons of destiny is heard pianissimo against this curtain of shifting purple haze. The motive of heroic action, given out by the horns, rises from the abyss of death.":

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Following this is a newly-originated orchestration, later used very effectively by Richard Wagner in "Parsifal". The horns announce a theme, the flutes take it up, and, instead of dropping it, retain it for five measures. By this time the lower voices have transposed the tonality from the key of E flat to F major, and then to D flat on the dominant:

The third section, the synthesis, combines and condenses, without repeating, what has just been played by the other two parts. It continues to postpone the conclusion.

"The coda of the first movement of the Eroica," says Romain Rolland, "is the Grand Army of the soul, that will not stop until it has trampled on the whole earth."

Finally the tumult crashes, in bars 568 to 570, into a humming silence:

This marks the end of grief, the beginning of joy:

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"No more grief, no more regrets!" says Romain Rolland, "Even the plaint and elegy are drawn into the epic round; and the imperial cavalcade ends in a carousal, the dance of a jubilant people, set in motion by a hero's fist."

Movement two is the funeral march, a continuation of the hero's soul following destiny. "In the adagio assai the hero is dead," Romain Rolland claims. "Never has he been more truly alive: his spirit hovers over the coffin that is borne on the shoulders of humanity."

Beethoven knew basically what he wanted to compose in movement two, but had, at first, difficulty in expressing himself. His sketch-book proves that he put much toil and labor into this part, especially in finding an appropriate main theme.

"And then begins in my head," he claims, "the working out of the broad and the narrow, the height and the depth.... And I am conscious of what I want, the core-idea never leaves me."

Finally the turmoil resolves itself into:

an expressively lovely foundation that may be compared only to the second movement of his own seventh symphony and to the funeral scene of Wagner's "Götterdämmerung", which, it is believed, would never have existed had it not Beethoven's Eroica from which to draw inspiration.

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In movement three Beethoven again expresses a completely new idea in music. His thoughts often found expression in him sooner than he had expected, and this served to "release the new man in him". Thus the third movement begins as a minuet, and then, suddenly as well as sedately, :

it leaps into a presto, with which it concludes. In this connecting passage Beethoven unwittingly reveals some of his sly, subtle humor, a trait in him that finds expression more in his music than in his unhappy life.

On the fourth movement far less time was spent by the composer than on the others, and his main theme is one that he unconsciously used in three of his other compositions without realising its great value:

In this movement are found "a prodigious scherzo, whirling and armed, a finale, dedicated to Joy and Liberty, exultant dances and marches, rivulets of laughter, the rich volutes of these variations" (from ballet entitled "Prometheus", opus 35, spring of 1802.) "In the middle of them the hero reappears, --- the opening motive, the

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Destiny of Life, at first unconscious of itself but now attaining its goal, that Vollendung (perfect accomplishment) that is Beethoven's target. But Death also appears, ---- Death that is on the other side of Victory. This time Victory denies it. And the voice of Death is drowned in the roars of Joy, in the rush of the Revolution mob, demolishing the Bastilles and leaping over tombs."
....Romain Rolland.

The value of the Eroica symphony in the field of music is magnificent. "It inaugurates an era," says Romain Rolland. It was the composer's own favorite of all his symphonies, and never before did he take so large a stride at once, even if later he did go further.

"In Beethoven, for the first time," says Philip Goepf, "everything becomes subordinate to the expression of a great, continuous, homogeneous thought or feeling."

The first evidences of this greatness appear in the Eroica symphony, in the idea of a hero leading the peoples of the world, through his insight into destiny, to joy, beauty, and freedom.

But the work that Beethoven loved most, even more than the "Eroica", was his only opera, "Lenora" or "Fidelio", as it is sometimes called. Yet it was the one that cost him the most effort to write, and in speaking of it to Schindler, while giving him the manuscript before his death, he said, "Of all my children, this is the one that caused me the worst birth-pangs, the one that brought me the most

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sorrow;and for that reason,it is the most dear to me. Before all the others,I hold it worthy of being preserved and used for the science of art."

It took him ten years to write the opera,and even at its completion,it did not entirely satisfy him. It was wholly in unsystematic fragments until the time of completion,and of it Romain Rolland says,"We cannot understand how Beethoven could ever find his way about through the mess,how it was his reason did not flounder in these bogs."

At its first performance the opera was a failure. The composer's friends urged him to cut it down and revise it,but he absolutely refused. The most he did was to write a new overture,the famous number three. Upon its next performance,the opera's failure was still more dismal. The worst criticism was directed against the new overture,and one music critic of the era wrote of it,"All impartial connoisseurs are fully agreed that never has anything been written so ill-knit,so disagreeable,so confused,so revolting to the ear. The most acid modulations succeed each other in an abominable cacophony."

Eight years later Beethoven suddenly became popular for a time through politics. His "Battle of Vittoria" found favor with the music-critics because,doing him no justice,it came down to their own level. It was during this time that one opera company needed a work to benefit three singers,and chose "Lenora",since it proved the cheapest in cost. This time the opera was revised so much that the composer

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himself scarcely recognised it. A mediocre overture was written and the parts of greatest musical value were eliminated. Now, being more theatrical, the opera finally found success.

Later, after the composer's death, the opera was produced in its original form, and found great favor throughout Europe. Wilhelmine Schroeder-Devrient, well-known singer, popularized it, and Hector Berlioz, famous French composer, was greatly impressed by the high level and fine musicianship expressed.

Romain Rolland believes that one reason for Beethoven's extreme attachment to this work was the latter's need and never-realised desire for a wife, who found excellent personification in the heroine, the composer's cherished ideal of womanhood. Of the composer, Ries once said, "Never without a love-affair." Beethoven himself boasted that the longest these affairs lasted was seven months, and that it was mostly his pupils who attracted him. In spite of this, however, his devotion to the Immortal Beloved (whoever she may have been) filled his life with sincere inspiration, and "Lenora" and the magnificent ninth symphony are his greatest homages to her. At the end of one libretto in "Lenora" he employs the same words of Schiller that he was later to use in his choral symphony: "Let him who has won him a dear wife join us in our joy!", showing, by the way he idealized this thought, how dear it was to him.

It was the French revolution that inspired the opera. The story was written by Bouilly, who personally knew the heroine, a woman of

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Touraine. The tale was written with Spanish coloring, which Beethoven purposely omitted in the music in order to keep the story more true to actual events.

"His Lenora is a monument of the anguish of the period (the reign of terror), of the oppressed soul and its appeal to liberty," claims Romain Rolland.

Beethoven's symphonic style was influenced by those of Méhul and Cherubini, the latter being his favorite composer. Wagner and other famous musicians pointed out great similarity between the works of the two, as well as the influence of musicians of the French Revolutionary period upon Beethoven. But the latter, in his "Lenora", penetrated far deeper into his subject than any of the others dared to do.

"The descent into the abyss and the subsequent ascent out of the night into the full sunlight; this is the dominant impression produced by Lenora," remarks Romain Rolland.

"Lenora" differs from Beethoven's other works in that the composer was obliged to follow its progress through bit by bit, not as with the Eroica or the C minor symphony, where it was possible for him to survey the whole "battlefield" first and then analyse it.

As soon as Beethoven realised the full value of his theme-subject his music took a new and entirely individual path.

In most of the arias of "Lenora", forte effects are not to be overdone.

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It is especially in his four overtures to the opera that Beethoven reveals himself to be far in advance of his times. The harmonies and modulations he uses class the pieces as the most modern of all his compositions, and he never again continued along these lines, as the public of his day was much too backward to understand them. As it was, they accused him of "sending music to the dogs", and even Beethoven, at times, doubted the value of these overtures, hearing so much criticism directed against them.

The second overture is what is commonly known as a "symphonic drama", and was preferred by the Wagner and Liszt schools, as well as by Robert Schumann.

The third overture, a "dramatic ode", has found favor and appeal with the more orthodox schools of music, and is heard most frequently on the concert stage.

Neither of these works is suitable to introduce the entire opera, as both are so gigantic that they completely crush the earlier scenes.

Overture #4 has more place with the opera and is usually heard with it, since the first overture only served the purpose of inducing the composer to write the others, as he was dissatisfied with it.

The second is also heard in the concert hall only, and the third has been called, by Romain Rolland, "a transposition to an inward stage" and "the roots of the drama in the universal soul."