

## Beethoven

The opera opens as a bourgeois comedy of the eighteenth century and concludes as a great musical tragedy, completely new and original.

Of the apotheosis Romain Rolland says, "It is no longer the adventure of a human pair that is being sung: it is Liberty and Love."

"Lenora" had no predecessor nor successor in music, not even in the compositions of Wagner. ("Wagner is a cutting from the Beethoven symphony, not from the Beethoven choral tragedy," explains Romain Rolland.)

This only opera of Beethoven, aside from being a great step in the advancement of music, also served to symbolize a better Europe of the eighteenth century.

Among the posthumous compositions of Beethoven is a piano-piece entitled "Rondo A Capriccio" or, more popularly, "Rondo to a Lost Penny", that is so delightful and presents, contrary to first impressions, (which usually mistakenly regard it as technically simple) so intensive a musical study that it should be included in a discussion of the composer.

The story is of a penny lost in the mud, of the owner searching frantically and becoming enraged at his vain efforts after catching glimpses elusive, and losing them once more, the sudden scintillation in the mud, the joy of recovering the penny, and how this joy finally relapses into tranquil contentment.

The subject in itself is an attractive one, illustrating how the simple things in life may be made artistic, and suggests much room for humorous display.

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For several reasons it is believed to belong to Beethoven's third and last creative period, when he wrote with the most abandon to new ideas and modern views.

The piece is nothing more than a series of unseparated variations on a delightful theme:

and is extremely charming, whimsical, playful, and very artistically composed.

The power and energetic rhythm of this vigorous variation;

the following modulation from the key of D to A flat;

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and the inversion(done unintentionally)of part of the main theme to reach the tonic:

are all evidences that conform to Beethoven's later style,being refinements of the third period.

Also,the choice of the major mode(E major,in this case)of the relative minor key would not have been made earlier,as it did not conform to the rules and customs of the day. The Schirmer Publications Company editor believes that,had the piece been written during one of the earlier periods,the composer would have selected the key of E flat major instead of E major:

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This assumption is based upon the key-selections of the first movements of the composer's op*er*i 96 and 106.

In one variation of "Rondo A Cappricio" there are several harmonies that even we today would call dischords, but we enjoy them just the same because of the effect of suppressed rage (at the loss of the penny) they achieve. (The critics of the day, however, took the greatest imaginable advantage of the situation, and judged the composition in the most deplorable terms.):

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Then there is another clue, a different modulation, which definitely reveals the romantic and more modern trend in the music of Beethoven, and, coming close to the end of the composition, it represents, with the most artistic clarity, the lost penny scintillating in the mud and the owner's joy at seeing it once more:

This is only one of the parts that demand excellent musical interpretation and render, in spite of its greatest charm--simplicity--the piece more difficult than first glance would imply.

The tonal shading is one of the most important (if not the most important) factors in giving a worthy performance, and the compositions, for best results, demands much thought, prior to playing, in relation to the abrupt fortes and pianissimos that enhance its playful effect:

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As Goepp says, "No one could be so severe as Beethoven, and, a moment after, so purely jolly."

Grace-notes in one variation add mirth and light-hearted humor (as a chuckle), and, in certain trills, aside from divining the impatient search for the penny, one can almost see, although without definite certainty, a mimicing of the sedate, severe, orthodox Classical school of music:

To attain the impression of double tempo in a variation whimsically tempestuous, Beethoven doubles the number of notes to one beat and the effect is achieved.

Another evidence of how far ahead the composer was of his times is this phrase known in music as "the salutation to the coming Mendelssohn":

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and is interesting when compared to the latter's style in his "Rondo Capriccioso" (not to be confused with Beethoven's "Rondo A Capriccio".)

Yet it is odd to see that Beethoven, although he trod new paths alone, would every once in a while revert just for a moment to the old Classical school. (It is like the story of heredity against individual environment, the suppressed heredity rising in revolt ever so often.) An example of this is one variation's phrase-ending, most obviously stolen from Mozart's piano sonatas:

But if this is his only fault we may well forgive him, since all composers, without exception, are influenced in some way or other by their predecessors, and Mozart's influence on Beethoven, (during the first creative period of the latter very strong) was, by the time he reached his third, almost completely obliterated.

In comparing the two masters, Philip Goepf says, "Mozart liked perfection of form in itself; he had a keener sense than Beethoven for the beauty of the utterance," while of Beethoven he states, "He dethroned Beauty and set up Feeling."

The moods of Beethoven's compositions reach from the purest joy to the most utter dejection, from the sublime to the ridicul-

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ous, and in all of them the methods of achieving the atmosphere are so artistic and flow so naturally that we do not know which to consider greater, his insight into human thought and action, being, for the most part, isolated from men, or his most perfect knowledge of sound-relations and effects, hearing them in his brain instead of his already-deaf ears.

It is worth pondering whether Beethoven, had he retained his hearing through life, would have composed music as advanced of that of his own day, or else would have been so shocked by his modern (compared to those of his own times) harmonies that he would have revised them and substituted more classical ones that would have better suited the taste of the orthodox musical school. The answer is most undoubtedly that he would have continued along the same lines he followed when deaf, allowing, of course, that his music would have lost some of its depth and quality through his lack of suffering. Beethoven was too much a musician to adapt himself to set forms and need to hear harmonies in order to judge them. His brain, his inner ears of thought, and his vast knowledge of theory and harmony permitted him to hear music and compose it within himself without the necessity of humming it or listening to its performance.

Mozart, upon hearing Beethoven, as a young man, improvise on the piano, exclaimed that the boy would "make a noise in the world," and at the time Beethoven, fully capable of hearing every note, was

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already expressing his inner self in modulations more modern than any of the Classical school.

His extemporaneous playing is believed to be the greatest any composer has ever achieved, but much of it was lost to the world by his own neglect of writing it on paper. One musician told of being alone with Beethoven at twilight when the latter was improvising the most exquisite melodies the musician had ever heard. When the composer stopped playing, he noticed tears in the eyes of the other, and, upon asking the cause of his sorrow, was told that he wept because such beautiful music came from and disappeared into nowhere, being lost forever even from the composer himself. Whereupon Beethoven turned to the piano again and repeated everything he had played before to perfection, remembering in detail every note, rhythm, and harmony.

There are some examples of his impromptu compositions remaining to the world, most notable of which, perhaps, is his poignant, mellow, Moonlight Sonata, expressing the still coolness of night and the inner passion and suffering of which the composer was capable.

Its first movement is familiar for its quiet melody and rhythm and the calm it retains throughout:

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and seems to represent, more than the others, night.

The second, with perhaps the most advanced modulations in the piece, greatly resembling these of the Emperor Concerto in quality, illustrates love and tenderness:

and the third, a masterpiece in power and technique, is the reflection of the turmoil of a suffering soul, striving towards the conquest of unrequited love:

Other piano sonatas worthy of special mention are the Pathétique and the Appassionata, both great strides in the progress of the man and of music in general.

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The latter especially, when once heard, is likely never to be forgotten for its fatalistic opening:

On his concertos, he reaches the most tremendous heights in power, beauty, and richness in the Emperor, number five, where melodies like:

and

in the first movement attain an ethereal, almost unearthly loveliness and splendor. The third movement, like that of the Moonlight sonata, is notable for its boldness and power, having also quite melodic themal material.

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The fourth piano concerto is a masterpiece of individuality, the opening being played by the piano solo, and the orchestra joining later. One melody of extreme loveliness, although heard only <sup>twice</sup> once in the composition, is the emotional, yet soothing, acceptance of fate:

In our study of Russian music with the German it is interesting to point out that in his Razumovsky Quartette (the trio of the second) Beethoven uses a Russian folk-theme----"Slava"----- with great effect and success, and although he "Germanizes" it with original treatment, it lends a new color and quality to his composition.

His contribution to the world as a symphonic master, aside from his Eroica symphony, should not be forgotten. The delightful, exultant simplicity of his peasant theme in the Pastoral:,

the endless variety of motives in the seventh symphony (including a powerful funeral march dependant mainly on harmonies for its effect), and the light fairy-touch of his eighth symphony reveal his music to be as diversified as great.

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The ninth or Choral symphony is perhaps his greatest work, in which he uses his originality to introduce daring choral effects into symphonic music. The power and pure emotional depth of the choral theme:

set to the words of Schiller, again reveal Beethoven's longing for a wife and his idealization of love and family life already found in "Lenora":

"Joy, thou spark of Heaven descended,  
Daughter of Elysian line,  
Drunk with ecstasy we enter  
Goddess fair, thy sacred shrine.

"By thy magic charm is healed  
Despot Fashion's cruel pain;  
All mankind are clasped as brothers  
Under thy bewitching reign.

"Who hath won the highest venture,  
True friend's chosen friend to be;  
Who hath gained a noble woman,  
Let him join our jubilee, \*\*\*--

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"Nay,whoe'er upon this planet  
Count a single soul his own.  
And who may not,let him,grieving,  
Steal away and weep alone.

"Heavenly Joy all earthly creatures  
Drink,of Nature's fountain source,  
Good and evil all pursuing  
Joy o'er a rose-scented course.

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"Joyous as the suns are flying  
Through the heaven's vasty sphere,  
Joyous as a hero conqu'ring,  
Brothers,run your high career!

"Be embraced,millions all;  
This kiss for the world is meant!  
Brothers,o'er the starry tent!  
Is a kindly Father's thrall."

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What great masterpieces Beethoven was planning at the conclusion of the ninth symphony (and there are rumors----unproven, of course,----that he had in mind a tenth symphony even greater than the Choral) we are never to know,for Death interrupted his

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magnificent work and silenced a soul that knew no suppression of inspiration through life.

But his spirit, as his music, lives on, and it is interesting to see that in the chaos and turmoil of war-torn Europe today, in the newly-devised "V campaign", it is the motive of Beethoven's fifth symphony----"Fate knocking at the door"----that symbolizes for the dejected, suffering people a new outlet for self-expression and liberty.

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During the eighteenth century the cultured countries of Europe passed through the age of Classicalism; their music, art, and literature were effected by the severe and restraining influence of court life, and consequently common thought and emotion became stiff and subdued. The succeeding reaction to this is exactly what would be expected----from the prim, sedate, orthodox traditions there arose a new outlook on life, culture reverted to emotional expression and almost display, and there developed almost from nowhere the new epoch known as the Romantic period. In literature we associate it with Shelley, Byron, and Keats in England, Rousseau in France, and Lessing and Shelling in Germany; in art with Constable and Turner of England and Cezanne, Pissaro, and Monet in France; but in music the Romanticists that developed as a contrast to the suppressed age of Classicalism preceeding were mainly Germans. In this country the idea of Romanticism is embodied chiefly in the creations of Schubert, Mendelssohn, Schumann, and even Brahms, who, though he came a bit later, was still so embued with romantic principles and traditions that he found it impossible to adjust his composing to the changing times and continued to write music of this type far into thesecond half of the nineteenth century. This will be further discussed later.

To be quite accurate----Beethoven may actually be considered the originator of this German Romantic movement, or at least a connection between it and the preceeding school. And may I here add that Wagner, although definitely a Romanticist, belongs separated from these others of the Romantic school because of a creative ability too individual and revolutionary to be classed together with Schubert, Mendelssohn, Schumann, and Brahms----the

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first three living earlier than he, and all four possessing qualities sharply different from his.

Their music introduced vast new harmonies, out-moded the strict structural rules of the era preceeding, and strove toward the expression of the inner self rather than the outer fashions of the day. Theoretically it proved the exact opposite to that of the Classical period; actually in practice we of today often make the mistake of regarding it as a continuation of the Classical school ideas. It should be borne in mind that musical development since the creation of the Romantic school has been based primarily <sup>on</sup> either the latter or Classical theories. Some phases of modern music tend to revert especially to Classicalism.

With these few facts in mind we may proceed to the actual composers. Chronologically Schubert was the first German Romanticist. At the ~~beginning~~ <sup>con-</sup> ~~clusion~~ of his creative career he paid a visit to the dying Beethoven, and although the meeting was one of deep sadness and gloom, the younger composer received encouragement to continue along his own lines of writing, just as Beethoven, long before, had gotten the same encouragement from Mozart.

Schubert, like so many of his other great contemporaries (Mendelssohn, Keats, Shelley, Byron) died at an unusually earlier age---- when he was thirty-one years old, to be exact. He was one of the thirty-eight torch-bearers at Beethoven's funeral, and stopped on the way home with two comrades at an inn to drink wine. As Newman Flower puts it, "Schubert raised his glass and exclaimed, 'To him we have just buried!' Then he refilled

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his glass, and, raising it again, said: 'To him who will be the next!'

Unknowingly he had drunk to himself."

He died a few months later, a victim of typhoid fever, and was laid to rest near Beethoven.

The tragedy of this somehow seems to have crept into Schubert's music. There is sadness in his compositions not in a somber and potent way, as is striking in creations of Beethoven, Tschai-cowsky, and many of the Russians, but in the very ecstasy and sweetness of melody he uses. His sensitive, warm, and amiable disposition gave rise to a music of such intense clarity and beauty that it well illustrates the theory that there are pain and tears in joy as well as in sorrow. With such a temperament it is little wonder that he was greatest as a song-writer, and when we realize that the hundreds of songs he wrote during his brief lifetime are almost all gems of the finest quality we can understand why the title of greatest song-writer or "Lark at Heaven's Gates Singing" is applied to him. Beethoven said, "Truly in Schubert lives the divine fire!" Its blaze burned swiftly, to be sure, but to compensate for its brevity it flamed forth in such brightness that it can never be obliterated and allows the composer to be compared with other musicians of the highest rank. Hansl and Kaufmann poetically express this in the following: "The thirty-one years of Schubert's life are a 'Moment Musical' in eternity, but a moment so musical that never-to-be-forgotten strains of melody survive its passing and vitalize his fame as the first truly romantic composer."

Most famous of all his songs, perhaps, is "The Erl-King" set to the poem by

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Goethe. Also should be mentioned songs from "Rosamunde", "Who is Sylvia?", and "Hark, Hark the Lark", the latter two from Shakespeare. Schubert, like Keats, seems to have reached maturity astonishing for his age, and his songs reveal a finesse, depth, and artistic sensitiveness that may be paralleled only with the poems of the English master.

It is odd to notice that in his short lifetime Schubert wrote exactly the same number of symphonies as did Beethoven. Now while I would definitely refuse to make comparisons between the two as far as quality goes, there is so much promise in Schubert's works that the fact about the quantitative equality should definitely be called to the reader's attention. His eighth or "Unfinished" symphony is already\* a superb masterpiece, and aside from the many other reasons for regretting his untimely death, the continued promise of further eloquent melodic utterances makes it most unfortunate to the world of music that he was not permitted to keep on with his inexhaustible and lovely creations.

The fact that composers may not be trusted to judge their own music (further and more completely discussed in the chapter on Tschai-cowsky) is proven still more by Schubert's attitude toward his Unfinished symphony. The reason he never completed it is not, as is sometimes supposed, because of his interrupting death, but because he thought it inferior and lost interest in it. Further proof of this reason is his composing a later symphony, the ninth and last one.

\*Chronologically in Schubert's lifetime.

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Schubert's gift as a song-writer was a great asset to him in composing symphonic works. His fine lyrics and gorgeous accompaniments lent the symphonies a special flavour and color that make them popular at a first hearing.

The first movement of the Unfinished symphony is Allegro Moderato. Duncan, Schubert authority, says, "A three-fold subject may be a technical misnomer, but it is the description which best fits the opening subject-matter of this movement."

The first theme is the deep, somber stirring of:

which also acts as an introduction to the entire work, illustrating Schubert's love of simplicity and perfection of "coming straight to the point". In this latter respect he differs markedly from the three other German romanticists.

The second part of this movement (or rather, <sup>of this</sup> its subject-matter) is begun by the strings, and the following acts as an accompaniment to the beautiful melody following:

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The melody itself is typical of Schubert's slightly tearful sadness:

This is presented by oboes and clarinets, but immediately afterward horns and bassoons add more color to it. At measure thirty-eight this is brought to a climax in the tonic key (B minor).

The second part of the subject matter is then introduced:

Schubert claimed this theme reminded him of:

"This music crept by me upon the waters,

Allaying both their fury and my passion."

He was very economical in the use of his material, getting the greatest possible variety of imitations and harmonies for every melody. The codetta which is an imitation of the second portion of the subject matter returns the music to the repeat.

"The ~~free~~ fantasia is truly wonderful," says Duncan. "One may hear such mystical sounds in some desolate place where the tide breaks complainingly over low-lying rocks. It is a song of forgotten ages; it touches on the mys-

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tery of life and death, the yearning of man, the futility of despair. The mood changes, and Hope (with its trumpet-call) regains its hold upon us." The music grows more and more serene as Schubert, by his extremely fine workmanship develops his introduction in the following manner:

The recapitulation is in D major and changes to B in the coda. Duncan says, "As we near the end we are again reminded of the music of many waters----'the murmers and scents of the infinite sea'----and the last few chords come like the strokes of a hammer, wielded by some invisible hand ----and to each stroke a word----but such a word as no mortal ear may discover."

The music of the first movement also reminds him of part of Shakespeare's "Merchant of Venice":

"How sweet the moonlight sleeps upon this bank!

Here will we sit and let the sounds of music

Creep in our ears; soft stillness and the night

Become the touches of sweet harmony.

See, Jessica, how all the floor of heaven

Is thick inlaid with patines of bright gold;

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'There's not the smallest orb which thou behold'st  
But in his motion like an angel sings,  
Still quiring to the young-eyed cherubins;  
Such harmony is in immortal souls;  
But whilst this muddy vesture of decay  
Doth grossly close us in, we can not hear it."

Movement Two (incidentally the final one) of the symphony is marked Andante Con Mote. It opens with a delicate contrasting of horns and bassoons:

Suddenly in bar 33 the trumpets and trombones play a strong melody to bring out the beauty of the delicate one:

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Of this section Duncan says, "Repeated in sequential steps, the passage requires considerable force and character; then it 'dwindles and blends like a peace out of pain' and the flutes, clarinets, and bassoons take up the original tender air."

Now the new theme is introduced:

and soon the entire orchestra peals forth this tender air in C sharp minor like a strong and thundering movement. A duet develops between cellos plus basses against first and second violins, and then the movement and consequently the symphony concludes with a most lovely and prolonged coda.

The symphony is a masterpiece of soothing melody and refined beauty ----one of those musical compositions beyond description. Perhaps the best way to express its greatness is in the following: " 'Twas unfinished, 'tis true; but had he penned it to the ~~last~~ <sup>final</sup> cadence it would still have ~~remained~~ <sup>been</sup> unfinished, for Nothing is complete in art."\*

In leaving Schubert we should remember his extreme sweetness and warm melodic beauty together with a great personal emotion expression that have helped to make his music great. His personality--that of the modest and gentle little bespectacled musician who saw only the poetry, music, and romanticism in life--endears him to the hearts of those who already love his writings. We tend to think of him as a beautiful child whose soul and spirit were a bit too good for this world of ours, and departed,

\*C. Whitaker-Wilson.

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leaving the splendid glimmer of his music behind. And we are reminded of the occasion when Schubert visited the dying Beethoven and was announced by Huttenbrenner, one of the latter's closest friends. When asked who should enter the room first Beethoven replied, "Let Schubert come first." Then, when the two men stood by his bedside, he said, "You, Huttenbrenner, have my heart; Schubert has my soul."

Before we discuss Mendelssohn as the next great German romanticist, let us mention a few words in reference to Carl Maria Von Weber. The nephew of the great Mozart has often been called "forerunner of Wagner" because his music dramas laid a pattern which closely resembles the style of the mighty "German Meistersinger".

But Weber was more of a talent than a genius. To be sure, he applied the idea of supernatural forces in his operas, and to some extent hinted at light motives, as did Wagner to a far higher degree. But a rather debonair and flirtaciously fickle quality in his nature somehow tended to keep his music rather closely related to the Italian school and prevented him from occupying a position of greatness as did the other great romanticists of his nation. His "Invitation to the Dance" and operas like "Oberon", "Der Freischutz", and "Eurante" have always been favorites in a lighter vein.

Felix Mendelssohn-Bartholdy was a true romanticist, but in spite of this he has been discussed continuously among music-lovers from the angles of real greatness, true worth, and what he might have turned out to be had he lived longer and had the "advantage" of suffering, pover-

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ty, and conflict to color his music. The answer seems most obvious. We would never have remembered him. Because Mendelssohn was so delicate, over-sensitive, and highly-strung that he would have been unable to face and overpower great struggle and gloom. The best proof of this is the very fact that he died of shock and misery a few months after his wife passed away.

Gloom is a word never to be associated with Mendelssohn, and this may be one reason for the immediate and continued success of his musical compositions with audiences of all times and lands. It is odd to reflect that people avoid (for the most part) reminders of unhappiness in their search for entertainment. I say this in respect to the average layman, tired after a day's work and having troubles of his own. He will naturally prefer (especially if world conditions are depressing) something to remove his mind from struggle and conflict into the realms of the more contented and serene. Of course there are occasions and persons whose actions do not comply with this statement, but for the most part music that is easy to comprehend and enjoy will sooner win favor than that of the heavier and more depressing type. Mendelssohn's music is light, melodious, and indeed reflects a life of ease, comfort, and serenity. Romain Rolland has gone as far as to call it "sweet emptiness"\*, but we should by no means consider it trite. It well depicts the personality of the composer and if it is "empty" in places, it is nevertheless equally delightful in its overbrimming sweetness of delicacy and feeling.

\*"Jean Christophe" by Romain Rolland.

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Mendelssohn's best quality is his unusually excellent workmanship. His music flows easily, naturally, and with wondrous smoothness so that we enjoy it without having our attention unnecessarily distracted by his fine progressions, modulations, and successions of harmonies. Perhaps he was a bit too fluent----so much so, in fact, that certain musicians tend to doubt his obvious sincerity and dub his music as shallow with a flair for pretended deepness. His compositions reflect a man of great culture and charm, but perhaps none of them better illustrates his greatest virtues and faults as his "Piano Concerto in G Minor". For this reason I have chosen to analyse it as a most typical example of the true Mendelssohn.

Its first movement is Molto Allegro con Fuoco and opens with the orchestra's playing a solid progression of modulating chords. The piano joins and soon is heard in a powerful and melodious strain:

This leads to intricate and worth-while passage work and then the true lyric ability of Mendelssohn is displayed:

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Note the excellent quality of his chords and harmonic structure. He plans a development of this section but displays fine taste in not bringing his orchestral accompaniment into the music until the melody has been once illustrated. After his development of this part the composer brings the music back to a transposed version of his opening piano part leading into entirely new and undiscovered fields of arpeggio and scale work. The opening part of the orchestra is finally performed again and following this comes a new expression of his lovelier melodies heard earlier. Fine passage work brings the piano solo of movement one to a conclusion and the orchestra continues its basic pattern that leads without pause into the second movement (Andante).

The typical melody here is the following:

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This movement consists mainly of Mendelssohn's delightful play on harmonies by means of two-note chords. The notes of the piano seem to charm and amuse him as a toy---he delights in playing them off against each other, in experimenting with their tinkling and glittering effects and combinations. Sixths and certain types of fourths especially amuse him---the entire effects is kaleidoscopic, tintinabulously clear, and peculiarly charming. It should be mentioned that in this movement the work of the orchestra is unimportant. Despite the fact that it chimes in throughout the mobile piano part (consisting mostly of thirty-second notes) it neither adds nor detracts from the basic harmonic pattern.

Movement three is marked "Presto" and opens with a chord structure that closely resembles the orchestra's closing in Movement one. The piano soon joins in a rapid descending chromatic passage in G major, followed by a supplement in the key of B minor. After a few runs follow a theme of great force, color, and beauty is struck out by the solo:

Again Mendelssohn plays about with harmonies, but this time only hinting at it and leading up to the typical motive of this movement---a rapid,

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almost-trite and organ-grinderish sort of melody:

Its speed makes it effective, and it must be admitted that its flashy motion and jubilation renders it rather attractive despite its lightness and empty quality. This may be attributed to the composer's workmanship, to the grace and flexibility which he so well expresses. It is quite breathless and intangible----always in flight and gaily scampering into sunny and mystic forest regions. It winds up in a whirl of wind, noisy and self-asserting to vanish suddenly into the orchestra's interpretation of the loud first melody quoted from this movement. Then suddenly it is heard again in a new key, whimsical and bright as ever, rapidly descending into an unexpected and not-very-well-chosen thumping scale modulation. However, as soon as we accustom ourselves to the sudden jolt in the music our enjoyment returns and we find ourselves again at the bold theme that entered first. If Mendelssohn has in any way transgressed against the ethics of musical pleasure in the sudden jolt before, he by all means compensates for it by developing with utmost lyric sensitivity the following:

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Scale passages interrupted by orchestral trills of one measure follow. In his conclusion of these Mendelssohn reveals his basic Hebrew temperament----a sudden minor scale passage indicating the gorgeous Oriental coloring in his nature. The rapid theme in flight is heard scampering through the air for a moment and then the more serious opening theme enters again to develop beautifully into a few melodies from the first movement. This commendable trick of Mendelssohn's accomplishes two things: first of all it adds to the work a marvelous atmosphere of continuity, and secondly it slows up into a pause before a madly whirling and thunderous passage contrasts against its momentary Adagio. The scampering theme enters for the last time, fully now and as a splendid means of modulation to a truly romantic passage that descends to the last part of the concerto. This passage seems to answer the mystery and jovial merriment so long hidden by the rapid solo part. As a conclusion the orchestra thunders out a few definite and powerful chords, and lo and behold, Mendelssohn has unconsciously added a new touch of humor. For in these chords are embodied the principal melody of Tchaicowsky's

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Overture of 1812. Of course neither Tschaicowsky not Mendelssohn are to be accused of plagiarism----in Tschaicowsky's composition the themal development is most important, while Mendelssohn's version demands only the power and certainty of these concluding chords unconsciously bearing a striking resemblance to the Russian's popular work.

Lack of both space and time prevents us from more deeply analysing the style and compositions of Mendelssohn. The one we have just discussed, however, gives us an insight into the most typical of his music. We should remember him as a master of workmanship and technicalities, imparting to his music a marvelous sense of continuity and refinement. His subtlety of harmonic structure is most pleasantly amazing, and we are always conscious that he is reaching toward, but never quite completely attaining hidden depths. As with many of his predecessors, we can only say that it is a pity his life's work was so soon terminated by his untimely death and that both the trends of his music and his genius gave promise of new explorations to come.

We now turn to one of Mendelssohn's closest friends----consequently the next romanticist of importance, Robert Schumann. Strange to say, he and Mendelssohn were directly opposite in temperament and musical methods, despite the fact that they were both typical romanticists and extreme moderners in their day. As C. Whitaker-Wilson says:

"Hardly judged by friends he makes no man should ever be;

Such judgement is impossible----for opposites agree."

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The main difference between Schumann and Mendelssohn which manifests itself first upon listening to their music is the more direct attack on the part of the latter as compared to Schumann's more vague and dreamy style. Schumann was more the poet----the tone-painter; he is to be especially recommended for his warm orchestral coloring and his deeper seriousness than Mendelssohn's.

It is interesting to note that the songs of Robert Burns (English poet) and those of other British writers are said to resemble the skylark in character, while the songs of Robert Schumann are compared to the qualities of a nightengale.

Schumann is unusually outstanding in his piano music; as a matter of fact, even his piano accompaniments to songs are masterpieces in themselves. His artistic design, daintiness, delicacy, and refinement reveal themselves throughout his writings, and the songs I have chosen to discuss here are but a few of his most fascinating works.

Perhaps most famous of all is his "Two Grenadiers", which scarcely needs either introduction or explanation. I am quoting Heine's poem here, translated by Louis Untermeyer, to best illustrate the true spirit of the song.

"Toward France there journeyed two grenadiers  
Who had been captured in Russia;  
And they hung their heads and their eyes had tears  
As they came to the border of Prussia.

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They heard the terrible news again  
That France had been lost and forsaken;  
Her armies were beated, her captains were slain,  
And the Emperor, the Emperor was taken!

Together they wept, these two grenadiers,  
To one thing their thoughts kept returning----  
"Alas," cried one, half-choked with tears,  
"Once more my old wound is burning."

The other said, "The tale is told:  
I'd welcome Death about me,  
But I've a wife and child to hold;  
What would they do without me?"

"What matters wife? What matters child?  
With far greater cares I am shaken;  
Let them go and beg with hunger wild----  
My Emperor, my Emperor is taken!

"And this, oh friend, my only prayer  
When I am dying, grant me:  
You'll carry my body to France and there  
In the sweet soil of France you'll plant me.

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"The cross of honor with crimson band  
Lay on my heart to cheer me;  
Then put my musket in my hand  
And strap my sabre near me.

"And so I will lie and listen and wait  
Like a sentinel down in the grass there.  
Till I hear the roar of the guns, and the great  
Thunder of hoofs as they pass there.

"And the Emperor will come, and his columns will wave;  
And the swords will be flashing and rending----  
And I will arise, full-armed from the grave,  
My Emperor, my Emperor attending!"

The words are full of music themselves, and those unfamiliar with Schumann's music to the poem may easily imagine the possibilities of romanticism and emotion so well fulfilled by the composer. The song is very popular with bass and baritone vocalists, and the Russian Chaliapin has given us one of the most splendid renditions of it.

It is interesting to note that both music and words were written by Germans, and both depict patriotism to an idol of France. Schumann's introduction of the French anthem "Marsellaise" is indeed well-chosen and timely in the music. It greatly helps bring out the true color and continuity of the song. Schumann is said to have been quite

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partial to this air, and its usage in the song has made the latter one of the most rousing concert numbers that has seldom failed to move an audience when well rendered. Its opening theme will give some idea of the music's character:

Another very famous song of Schumann's is "Ich Grolle Nicht", or, in English "I Do Not Grieve". Patterson says it is "at once exultant and despairing." Even though it is full of intense passion, it is a number that vocalists find unusually easy to sing. This is probably because of the touch of morbidity throughout, as well as to the poignancy of the closing climax.

"A Holiday On "The Rhine" is very poetic, and is also "essentially German---full of devotion to and calm pride in Fatherland".\*

"Widmund" or "Devotion" illustrates a habit typical of the composer, namely the key change from A flat to E. It is a favorite with many musicians.

Most of Schumann's music is easily flowing and quite charming. As Mendelssohn's, his artistic design is excellent, and his instrumental coloring of great interest. Of Schumann's songs Wasliewski has said, "They are in every respect the true children of his mind."

Schumann is well known for his symphonic contributions to the world

\*Said by Patterson. She goes on to add; "In its reiterated accompaniment, it gives quite a wonderful idea of the placid flow of the river and the onward progress of the boat."

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(his "Manfred" symphony is outstanding) but an extremely original and delightful phase of music should be still more stressed than his orchestral works, and they are his piano pieces for children.

Schumann was a great favorite among children; he loved them wildly and dedicated several albums to them, three of which we will discuss here. Patterson explains, "Yet with children he could be a child." Also she adds, "Like his famous contemporary Mendelssohn, Schumann entered with zest into the little ones' games, and became, when in their midst, as if one of themselves. He also had with him a pleasant, jokey way that young folk never failed to appreciate."

"Album Fur Die Jugend" is his most famous collection of songs for children. Patterson calls them "gems in their own tiny and unpretentious way". The songs compiled in this volume were written throughout the composer's life, and are full of fresh charm, naive humor, and color. "The Merry Peasant" is perhaps the best known, with "Kleine Studie" and "Volksliedchen" also outstanding in popularity. "Kleine Studie" is an excellent preparation for Bach, especially for young music students. Note the similarity between Schumann's piece and the first prelude of Bach's "Well-Tempered Clavichord":

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"Volksliedchen" an unusually good piece for stacatto work, aside from the fact that it possesses a rare charm in its sprightly and quaint manner:

"Kinderscenen" is another interesting volume of Schumann's songs for young people, but it differs in character from the one just discussed in that it represents the recollections of a grown person of childhood. It is meant for adult appreciation, while "Album Fur Die Jugend" is dedicated expressly for children's enjoyment. In this volume is to be found the favorite "Traumerei".

"Christman Album" also deals with children, but from still a different angle than Schumann's other two books. It consists more of imaginings,

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presentiments, and future states for young people.

Schumann himself believed that "Album For The Young" would in time become the most popular of all his works. In it is contained "the philosophical intensity of Schumann's genius."\*

He also wrote three sonatas (forming opus 118) for his three elder daughters, in which he depicts the character of each. It may here be mentioned that in childhood, regardless of the fact that the composer's aims were to become a piano virtuoso and not a composer, Schumann delighted in amusing his friends of piano compositions interpreting the characters of their acquaintances. He usually allowed his audience to guess the name of the person to whom the composition was dedicated, and so exact were his descriptions that there was never any difficulty in deciding upon the identity of the subject. This is to be especially recommended because story-telling in music is an extremely difficult thing, and the modern composers of our own day differ greatly as to its possibilities. As he grew older, Schumann lost none of his keenness of perception and detail (an almost feminine quality in his nature), and after his hands became so damaged that no possibilities of his being a pianist remained, he devoted himself to the composition of music, this accuracy of expression helping him manifoldly.

Schumann was an amiable and lovable personality, always pointing out the best in his criticisms, and constantly revealing sincere interest in the development of the lowliest musicians and music-students. His kindness and never-ending patience are almost incredible, and in a letter to one, Herzog (Leipzig) he presents invaluable advice to the person who

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would become a musician. I am summarizing them here:

- (1) Be extremely careful in how you write and criticize for the organ, as almost anything sounds effective on this instrument.
- (2) Johann Sebastian Bach's exalted Fugue form should be closely followed when composing for the organ.
- (3) Best training for young composers is to write for the voice, as this developed all forms of musicianship.
- (4) Mental faculties can be sharpened by reading as much good music as possible before attempting to play it.
- (5) Any young student who tends to become discouraged at times should refer to the almost overwhelming failures of the great Germans before him.
- (6) Beautiful original melody should always be striven for.
- (7) Piano-forte music should not receive exclusive attention, and to avoid this the study of orchestral and choral writings are to be especially recommended.

I have previously mentioned that Schumann and Mendelssohn were the closest of friends. Perhaps I should somewhat modify that statement. There is some sort of vagueness on the part of the student when analysing the attitude of Mendelssohn for his contemporary. The two were brought into almost daily contact, Schumann was always wildly enthusiastic when discussing both the music and personality of Mendelssohn, yet there seems to be some sort of reticence on

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the part of the latter when expressing an opinion about the compositions of the other. As Patterson states, "That Mendelssohn should have failed to estimate the high artistic attainments of his contemporary, or rather have been so reticent in acknowledging them, is all the more inexplicable when we discover how enthusiastic Schumann was, both in his letters and his criticisms, about his distinguished compeer." Schumann characterised Mendelssohn as "the first musician of the age" and in a letter to Zuccalmaglio, dated January 31, 1837, speaks highly of "Mendelssohn's wonderful enthusiasm and immortal fame."

Dr. Spitta explains that Mendelssohn could not understand how journalist and musician could unite in the same man, and that this accounts for his lack of enthusiasm concerning Schumann. If this assumption were true its utter foolishness cannot fail to strike us, for we have many examples of great men who possessed talent in both fields. A few examples are Wagner, Berlioz, Rimsky-Korsakoff, etc.

Schumann, in hearing reports that Mendelssohn was not sincere with him, wrote about this to his sweetheart Clara Wieck, from whom he concealed nothing. He explained that in spite of his own high estimation of his brother-artist, he would in the future be careful not to "throw away devotion upon one who, perchance, criticised him adversely behind his back." Yet as we know the character of Mendelssohn today we can see nothing in it to justify this slight distrust, and so the problem about the accurate Schumann-Mendelssohn relationship still

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remains an unsolved mystery.

In leaving Schumann let us again quote the words of Patterson. She correctly says, "Once more, like his revered predecessor Bach, Schumann was ahead of his times." She adds, "His work represents, in truth, a step forward in the onward march of poetic musicianship." And Reissman calls Schumann "An essential link in the history of the general development both of culture and of art."

And suddenly the stillness dark was broken,  
As, faintly through the trees, so dim and pale,  
Came sounds of glorious and ethereal music,  
The music of a lonely nightengale.

\* \* \* \* \*

We now come to the last of our romantic Germans----Johannes Brahms. Brahms lived considerably later than the other German Romanticists, yet with him the romantic spirit was not something that he originated, but an almost embryonic idea to be developed to its utmost limitations. When we consider that Brahms lived into the eighteen nineties----almost into the twentieth century, we realise how firmly the spirit of Romanticism and its technicalities were stamped on him. During his time Hugo Wolf was born, lived, and reached the climax of his career, passing away only six years after the death of Brahms; during his time Richard Strauss----("The Last Great German Musician")----was already composing important works; yet Brahms continued along the lines of Romanticism, even though the entire world was changing and resolving

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itself into almost the machine age. To be sure, his personality belonged with in Romantic times, his jolly content, his genial comfort, his poetic dreaminess. There has been dispute after dispute, controversy after controversy regarding his music, but in any and all cases it must be admitted that he deserves much credit for retaining his individuality and original expression while all of Europe was swayed by the gigantic wave of Wagnerism that swept through its culture while Brahms was alive.

For some reason or other Romain Rolland expresses a deep mistrust of Brahms' greatness, rather than a definite dislike of his music. Many will agree with him when he claims that the compositions of Brahms, while in themselves good, are not great enough to be compared to the works of Beethoven and Bach, while others will insist, like Robert Schumann, that Brahms is a "Messiah" of music destined to fill the place left vacant by the great Beethoven.

It is extremely evident to musicians listening to Brahms' music that the latter's compositions are mainly influenced by Beethoven, especially in his symphonic work. Brahms wrote his first symphony at the age of forty----and it is a truly fine masterpiece. He and Schumann were about the only two significant composers whose first symphonies are remembered among their greatest contributions to music today. As Goepp says of Brahms' work; "The first symphony has its own interest, like the maiden's speech, and in highest degree when it is written in our time. It is like the philosophy of a new teacher. The man's spirit, his personal tone, is specially stamped therein. And in the first there is the added charm of

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novelty."

Brahms was probably planning this symphony with great care; he took his time about composing it on paper, and thus his ideas had a chance to develop naturally and resolve themselves, when finally completed, into a splendid and powerful work of music. It is different in style from his piano sonatas, being far bolder, and even Schumann, who had prophesied great things for Brahms, was pleasantly surprised. The outlook of the composer upon life, as expressed in the symphony, was clear, broad, free, individualistic. His coloring is far from "sensuous", as Goethe says, and his melodies compelling in beauty and the power of comforting. His design is big, placid, poised----he shows himself to be essentially German. And he seldom works himself up into a frenzy, his song and spirit are soothing and calm.

The first symphony opens slowly and solemnly before assuming an Allegro tempo:

An interesting development gives a pleasantly hollow effect:

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and is immediately followed by:

This passage, so sincere and full of strength, is typical of Brahms in his most tender moods. There is no harshness, no complexity of sound; he shows how romantic music can be as simple, yet far more stirring, than that of Classical days.

The themes, after turning into marches and connecting arpeggios, take the form of:

From here on the music takes on the sense of "pressing onward", and from the "hollow" theme comes a series of questions and answers in musical dialogue:

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Following, the music assumes the emotions of strength, fearful joy, splendid heroism, and flight and chase of melody. There is a "bigness" (if I may use the expression) and powerful mastery throughout. Goepf says, "The symphony is full of Olympian moments of a certain quiet beauty, that carry us to the isles of the blest, ---- a vein out of the nervous humor of the times." He continues to say, "The whole movement is on so great a scale that the structure refuses to betray its lines, though ever giving convincing evidence of its big perfection. It is like the dazzling view of a cathedral, where you cannot pierce the maze by clear sight of balancing figures, and yet you feel the overpowering completeness." It may be added that this is true of Brahms' general style. It is extremely difficult to analyse, to interpret, and to study both from general and technical points of view. It is very logical throughout; yet there is a certain elusion that constantly evades us and probably accounted for Tschai-cowsky's words "nebulous dryness and coldness" in a criticism of Brahms' compositions.

After various forms of interesting modulations we come to another "hollow" phrase that is even more delightful than the first:

The movement closes in a solemn and sustained mood.

Movement two is Andante Sostenuto, and is based on Brahms' humor plus the German folk-idiom. The color of his personality combined with that of the people of his nation is indeed splendidly done.

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It opens with:

There is an intimate charm about this melody, something that makes it gain rather than lose by its eeriness and fanciful quality. And throughout this movement the words of Goepf about Brahms apply, "There is in such a discovery a sense of delighted wonder, as when, with the aid of lens, we find the hidden beauties of a snowdrop. With such a master one can never reach a state of high disdain; for the lofty critic can never be sure he has not missed some secret treasure in the vanity of his easy survey. There is never room for the satiety of listener; one can never feel that one knows Brahms 'by heart'. There is ever a danger of an entirely new view and tonal purpose that has altogether escaped. There is a bit of the delight of a child's game of hide-and-seek; one may ever be on the invisible heels of the quarry."

Brahms expresses a delicate and rather philosophical humor in another beautiful theme:

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It is answered by a most familiar melody that slightly resembles certain passages of Verdi's opera "Rigolette" (with different rhythm):

This clearly illustrates Brahms' humor, which is of a calm nature and entirely without excitement. This changes to exuberant joy as it resolves into:

The following trio is delightful; its very contrast with the preceding melody gives an effect of humor:

The entire movement is jovial and refreshing. It is almost an antithesis to the hymnal quality of the following movement. Here the glorious and lyrical theme:

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predominates, and its romantic intensity serves to remind us of the powerful motive of the Beethoven Choral Symphony. The former is developed into a "celestial message", as Goepf calls it:

in which the whole quality is rather organ-like and religious. A marching variation ensues, and then Brahms reveals himself in all his heroism and splendor in the placid:

All develops into uncontrollable joy, the slight motion of the following illustrating only in part the entire beauty:

It is strange how with so few notes, without harmony or accompaniment or even the necessity of indication of instrumentation so small a phrase can express so much.

There is finally a general reveling, the joy becomes wild and celes-

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tial, and the symphony ends in triumph as the basic figure of the first Allegro (Movement One) returns to conclude it.

The songs of Brahms, his lullabies and chamber music and Hungarian dances all express a great, poetic, and truly romantic spirit. Whether or not we may compare this "Philosopher of Music", as he is called by Hansl and Kaufmann, with Beethoven or Bach is purely a matter of personal opinion. It should be mentioned that seldom can Brahms be "digested" upon first hearing of his music. It grows upon one slowly----its soothing gentleness and dreaminess and frolic and humor----and the more one hears Brahms the more one grows to love him. Let him never be criticised upon first (or even second and third) hearings), for despite his poetic nature, he was extremely logical and had a definite purpose in composing every note and harmonic structure and chord placement as he did. He carried the romantic spirit of Germany far in both originality and development.

We now reach the end of this romantic spirit (aside from Wagner), this spirit that broke away from rule and prejudice, and strove toward fuller liberation of mankind. It was perhaps the greatest of the most sudden steps forward in the progress of music, a step that brought out human individuality and profounder thought and self-respect. Its expression in the music of these composers----Schubert, Mendelssohn, Weber, Schumann, and Brahms----is symbolic of the essence of the era, and although Romanticism gave way finally to new schools

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of thought and musical creation, it served to express the spirit of the times.

"Out of the cradle endlessly rockings  
Out of the mocking-bird's throat, the musical shuttle,  
Out of the Ninth-month midnight,  
Over the sterile sands and the fields beyond, where the  
child leaving his bed wandered alone, bareheaded, barefoot,  
Down from the showered halo,  
Up from the mystic play of shadows twining and twisting as  
if they were alive,  
Out from the patches of briars and blackberries,  
From the memories of the bird that chanted to me,  
From your memories, sad brother, from the fitful risings and  
fallings I heard,  
From under that yellow half-moon late-risen and swollen as  
if with tears,  
From those beginning notes of yearning and love there in  
the mist,  
From the thousand responses of my heart never to cease,  
From the myriad thence-aroused words,  
From the word stronger and more delicious than any,  
From such as now they start the scene revisiting,  
As a flock, twittering, rising, or overhead passing,  
Borne hither, ere all eludes me, hurriedly,

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A man, yet by these tears a little boy again,  
Throwing myself on the sand, confronting the waves,  
I, chanter of pains and joys, uniter of here and hereafter,  
Taking all hints to use them, but swiftly leaping beyond them,  
A reminiscence sing."

Walt Whitman