

Orders took in children, above all boys from poor families and orphans, and taught them, by copying the manuscripts of original source texts, to relive the great ideas and discoveries of mankind.

Instead of rote learning of prefabricated answers out of textbooks, the commonplace practice nowadays, these children re-experienced the great discoveries of Plato and others. Thus the portion of educated people in the population increased, and this, in turn, made the industrial revolution possible, which led to the doubling of the general standard of living in France, for example, during the reign of King Louis XI.

That was a momentous turning point in history. Prior to the Renaissance, 95% of the population lived in servitude or slavery and never had access to education of any sort. The Renaissance broke through that.

The Italian Renaissance oriented itself quite consciously to Christianity, but also to the Greek Classical period, just as German Classicism later would similarly orient itself to the Greek Classical period and the Renaissance.

For these reasons, we believe that the way out of the present crisis lies in the study of great music and great art by the most widespread public possible.

‘Motivführung’

I would like to mention why we are holding this seminar here, and why we have chosen *Motivführung* [motivic thorough-composition] as the central theme. The concept of *Motivführung* touches upon the essence of human creativity. I would even go so far as to say, that anyone who does not think that way, does not think, in the fullest sense, humanly.

In the method of composition, especially as it was developed by Mozart and Beethoven, the musical and poetical idea is placed at the beginning. This idea is developed and brought to a necessary conclusion. Here the very same principle prevails as with Plato’s *Parmenides* dialogue on the One and the Many. In composition, the process as a whole is the One which holds the Many together. The composer and the performing artist must always have this unity in mind, and formulate the individual parts as proceeding from it. This conception of the poetical or musical idea, of the elaboration and the conclusion, is the fundamental principle of Classical composition. The Romantics and the Moderns have thrown this overboard; with them, it doesn’t make any difference at all when the piece comes to an end: Whether or not someone blithely continues to play a half-hour longer, or not, no one would notice any difference.

This rigorous criterion of Classical composition is fundamentally one of the most important ideas there is, far beyond the field of music.

We are attempting to introduce these ideas of Classical thought also to an audience, which normally has no relationship to them at all. In Europe many say: “But there *are* concerts, there *is* Classical music.” But, if one considers the

An intimate serenade by violin and piano

The conclusion of the master class at Dolna Krupa, so rich in high points, was an evening of sonatas which Norbert Brainin gave together with his longstanding pianist partner, Günter Ludwig. This took place on Sept. 23 in the jam-packed recital hall of the Primatial Palace in the Slovakian capital of Bratislava. This city, the old Hungarian coronation city of Pressburg, has always enjoyed an extraordinarily rich cultural life, which is evidenced among other things by the fact that all the celebrated artists of Vienna gave concerts here. It is known that Haydn gave concerts in the recital room of this palace, which today serves as the official residence of Slovakian President Kovac. Mozart and Beethoven also enjoyed giving concerts in the city.

Thus, it was only natural, that crowning the master class on the principle of *Motivführung* in Slovakia (only a stone’s throw from Haydn’s hometown of Rohrau and not far from Vienna), there should have been a concert where works by Mozart, Brahms, and Beethoven were played. And it is precisely such works, in which this compositional technique can be clearly shown. First to be heard was the Sonata for Piano and Violin in E-flat major (K. 481) by Wolfgang Amadeus Mozart, which he completed in December 1785, hence after he had completed both his Bach studies and his study of the *Motivführung* in Haydn’s

situation on a world scale and reflects upon how many human beings worldwide really have access to Classical art, then you will realize that it is only a minute fraction.

In the U.S.A., we investigated the work of Antonin Dvořák, who made it possible to appreciate the true foundations of the American Spiritual, the singing that came out of American slavery and the freeing of the slaves. He demonstrated, that there are musical principles in the Spiritual very similar to those of Classical music. By then composing a Classical Lied out of the music material to be found in the Spiritual, he deepened this unity to an ever greater degree.

In America, we have founded a musical “Conservatory Movement,” which aims at building a new conservatory of music, because there are many black singers, and also instrumentalists, from the civil rights movement, who studied Classical Lieder or opera, but have never had the chance to earn their livelihood from this. There is no audience and no one who makes it possible for them to perform. We organize

Op. 33 string quartets, and had also already demonstrated this enormous intellectual breakthrough by putting it into practice in his compositional technique, as shown by his six "Haydn Quartets" written between the end of 1782 and the beginning of 1785, as well as, especially, his C minor Fantasia for piano, K. 475. The Sonata K. 481 performed by Brainin and Ludwig thus stands at the very beginning of Mozart's late works, although at this point in time he had not yet had his 26th birthday. That Brainin and Ludwig understand the compositional technique of *Motivführung* through and through, and can also make the conceptual closure of the work thus achieved transparent musically and intellectually, they showed this evening in an exemplary fashion.

With as much simplicity as genius, Mozart joined the three movements *Molto allegro*, *Adagio*, and the concluding *Allegretto* (a movement of variations on a folksong-like dance theme), into a unified whole, whereby the constantly varied use of the interval pairs thirds/sixths and fourths/fifths as well as the equally varied dotted rhythm are the major driving forces of the developmental process which embraces the three movements. Brainin and Ludwig made their instruments sing, but at the same time did not forget to bring out dynamically Mozart's so-typical "edges and corners."

Simultaneously powerful and singable, then, was the Violin Sonata No. 2 in A major, Op. 100, by Johannes Brahms, of around a century later, in which the composer also made abundant use of folksong material combined with the *Motivführung* method. In this sonata Brahms especially used the interval pairs of fourths/fifths and thirds/sixths, and in the second movement he adds the

seconds/sevenths pair, both in ascending and descending passages. The ensemble playing of the two artists was perfect, and the applause showed that such a "spiritual" interpretation comes across to the audience.

That was especially true for the last number in the program, the Sonata for Piano and Violin in G major Op. 96 from the year 1812, which stands at the beginning of Beethoven's late works. With the most minimal material (trills, fourths/fifths, and thirds/sixths) which obviously derives from the Viennese "street ballad" theme of the last movement, Beethoven gives this work, through the full elaboration of possibilities of variations, a great internal completeness. The powerful closing example proved: Interpretation and concept had "arrived." As an encore the two artists played the *Adagio* from Brahms's Violin Sonata in D minor, Op. 108, which so "got under the skin" of some listeners that they furtively had to wipe a tear from their eyes.

The musical ideas and interpretation were clearly in the foreground in this recital, yet beyond that, the concert was a cultural-political demonstration of the first order. To this contributed not only the choice of setting and the many listeners (the recital hall of the Primatial Palace has a capacity of 200, but at least 250 music lovers crowded into the room), but also the composition of the audience. The most important musicians of Slovakia were in attendance; numerous university teachers also brought their students along, who naturally did not want to miss this unique concert. The concert was an extraordinary social event. The audience seemed to sense that, and said goodbye to the two artists after their performance with an ovation that continued for a long time.—*Hartmut Cramer*

concerts, but, with the help of these artists, we also go into the ghettos and teach children's choruses in *bel canto* singing. These are children who, otherwise, would wind up involved in street-gangs, violent crime, and murder and slaughter, and who have never come into contact with Classical art.

When these children notice, after a few lessons in *bel canto* method, that they are capable of producing beautiful tones with a certain training of their voices, it is often the crucial experience for them, which transforms their entire lives, because suddenly they experience their own creativity. The effect upon the parents is tremendous, for naturally they are proud that their children have completely changed opportunities. It is very exacting work, also risky, but also very beautiful work. It is borne out of the spirit of the civil rights movement, but it certainly documents anew the universality of mankind.

There were two reasons for our organizing this music program right here in Dolna Krupa, a wonderful place, also

in the spirit of Beethoven. The first is the question of *Motivführung* as such. The second is the musical tradition of Slovakia, which especially distinguishes this country. This tradition has to be invigorated anew. The "Vienna Violin School" originated not far from here, proceeding from Joseph Böhm, the friend of Beethoven, who developed a quite extraordinary violin technique. Norbert Brainin is one of the leading masters of this technique, and we wanted to contribute to communicating this method to young artists. That is also why we intend to make this form of the master classes into an institution. If these efforts are expanded and enlarged, then soon young artists from all over the world should be able to come here to take part in this treasure.

Since we think that Classical music is not only important for the development of the character, the spirit, the personality, but that it also represents the most beautiful recreation, we are very happy today, and we hope that these efforts will also be of use to Slovakia.