# MAYR'S LA PASSIONE

By JOHN ALLITT.

An oratorio set to music by Mayr and performed for the first time for a hundred and eighty years on 2nd April 1974 in Passion Week at St. John's Smith Square, London.

Simon Mayr took the task of composing religious music as a vocation. Fate constrained him to compose for the stage, but on achieving his ideal, the founding of a music school for paupers, he gradually turned his back on the theatrical world in order to dedicate his life to the art of teaching and the composition of religious music.

Late in life Mayr wrote a long essay on the history and development of the oratorio. The text was read in 1830 to the members of the Ateneo, Bergamo, of which he was hononary president. The text shows the additional handwriting of an editor, most probably the reader on that occasion, since Mayr's eyesight was failing. The editor's handwriting appears to be the same as that to be found making stylistic 'improvements' on the composer's autobiographical notes (The cenni autobiografici).

The essay reveals Mayr's keen interest in the oratorio and helps us to realise that La Passione was not a commission taken lightly. La Passione is the earliest work of Mayr's to have been revived. It provides a clear indication of the quality of the composer's first achievements in and around Venice at the beginning of his career. The year of its composition (1794) suggests the swan song of the world of Goldoni and Longhi under the scourge of Napoleon. The early oratorios were performed by foundations such as the Conservatorio de'Mendicanti, especially by Bianca Sacchetti, the foundation's last great vocalist. La Passione was performed at Forlì, a town south of Venice, near Rimini.

When considering Mayr historically, it is important to realise that he came from a village in Catholic Bavaria and started life as a composer in the Venetian Republic. Though a devout Catholic, he was a mason and influenced by the Enlightenment. Like Beethoven, he lived through the Napoleonic Age, a period with which



he seems to have been rapidly disillusioned. Though Mayr is remembered for his influence over early Italian romantic music, his notebooks show he was sceptical of romanticism and for the future of Europe. It would be fair to say that Mayr foresaw the loss of traditional harmony and musical science, as well as the crisis of religion in the West.

La Passione is 'pure' oratorio stemming from the Counter-Reformation tradition of Carissimi. It has nothing to do with the Lutheran Passion - style which grew out of the Liturgy for Holy Week. Mayr's Passion must therefore be considered outside the fast of Lent. It was most probably performed during one of the many weeks after Pentecost as an aid to meditation on the events of Calvary. The oratorio has none of the intense pre-ocupation with the Bibical text or of personal sin as known in the Bach Passions, it is rather a joyful thanksgiving for the expiation of sin understood in the light of the Resurrection. For Mayr, the New Covenant has been actualised and man is called to rejoice in his new life.

The oratorio consists of a series of choral sections, arias and a duet. These are linked together by a dramatic text (recitative secco and accompanied arioso passages) which invites the congregation to consider the Passion story primarily through the experience of Mary, the Mother of Christ. Mayr (the same could be said for Donizetti) dedicated his inner life to the Marian mysteries: Mendorf parish church gives emphasis in its iconography to Mary; the chapel ceiling of his patrons (the Von Bassus family) indicates a contemplative and esoteric understanding of these mysteries; the church at Tirano in the Valtallina where Mayr stayed for some years is dedicated to the Virgin and displays the same inner tradition, finally he was maestro di cappella at Santa Maria Maggiore, Bergamo. This great Church was founded by La Misericordia Maggiore, a lay society, and like Chartres Cathedral is iconographically dedicated to the Marian mysteries. La Passione must be understood in the light of this tradition. It may be of interest to know that Pope John XXIII was educated at the Seminary founded by La Misericordia Maggiore and that he wrote a book about the society. The Pope's diaries are an excellent insight into the spirituality of the tradition referred to, and there is no doubt that the Misericordia

helped Pope John to formulate his own thoughts.

The music may perplex the listener with its sense of joyous energy. In part this is due to the musical convention of the period. However, it is also due to Mayr's orthodoxy which encouraged him to understand the Cross in the light of the other Christian mysteries. The mood is one of O felix culpa! Musically, this is reinforced by the use of the major keys and tonality. There is no sentimental use of the minor. Rather both text and music emphasise the portrayal of an event acted out by forces and energies on our behalf. The congregation is made spectators (like the role of the chorus representing the Church Militant) of a divine, cosmic intervention upon which man depends. If anything, the congregation, i.e. the Church, is placed in the minor mode so that it is open and receptive to the major - like the moon to the light of the sun, or Mary standing before the solar mysteries of Christ.

Mayr's writings and notes show his concern with the relationship between the Intellect and the Passions (the emotional life). He was himself an example of integrity and wholeness. La Passione reveals Mayr's maturity already at an early age. Nowhere in the oratorio is there sentimentality or emotional excess. He views his subject and libretto with the detachment of a matured soul. Perhaps this is the reason why Mayr's music is not popular music, for it is not 'committed' in the modern sense to any emotional yearning. It is rather the due consideration of a refined soul and mind, the creation of a man who would have denied that he created anything in his own right, his art being strictly the result of musical science, practice and the inspiration of the Spirit.

Appollonian (Intellect) and Dionysian (Passions) stand in relationship to each other, like male and female, looking to the other for fulfilment. However, as with the symbol of the sun and the moon, the Dionysian depends on the radiancy of the Appollonian, without which it quickly degenerates into chaos and bestiality. Bosch (who like Mayr belonged to a Marian society) offers admirable pictorial representations of this traditional teaching. For example the harp (the Appollonian and Orphic image par excellence) represents the Intellect's relationship to the Soul. It is shown piercing a man through his spinal chord, the duct of his



vital energy, owing to his misuse of the intellect. On the other hand the flute and bagpipes (instruments of Dionysius) are seen representing the misuse of the Passions, arousing the man to physical excess and unbridled sensuality.

Mayr through his platonic outlook would have stressed that music is for the clarification of the Intellect and the purification of the Passions. True music thus aids the Charioteer of the soul to control his horses, for in Plato's analogy, the Passions all too easily would break away and fall out of step with the Intellect. Mayr's thought shows him to be a classicist long before he is a romantic.

Mayr composed nine oratorios. They are as follows:-

1791 - Iacob a Labano fugiens (Latin text by Foppa)
1793 - Sisara (Latin text by Foppa)
1794 - Tobia or Tobiae matrimonium (Latin text by Foppa-
1794 - La Passione (Text by Metastasio and another hand).
1795 - David in spelunca Engaddi (Text in Italian and Latin by Foppa).
1795 - Il sacrifizio di Iefte (Text by Foppa).
1821 - Atalia (Text by Romani).
1821 - Samuele (Text by Bartolomeo Merelli).
1822 - San Luigi Gonzaga (Text by Pietro Cominazzi).

Manuscript full-scores are available of nearly all the works in the Biblioteca Civica, Bergamo. Atalia was performed in Naples and may be in the Conservatorio there. The full-score of Samuele is missing, though there are the vocal parts in Bergamo. Some of the scores are in Mayr's own hand, others are by copyists with corrections etc. by the composer. The scores at Bergamo are clear, though the viola line is not always realised. Also, when instrumental parts are available they should be checked against the full-score, as they are often different and give a better guide to Mayr's final thoughts. These scores are a far easier proposition than any of the manuscript operatic scores which are often chaotic with additional arias, scenes and deletions made for various singers and performances.

La Passione was chosen because of its subject. Amongst the available titles it seemed to be the most direct for a modern audience. The text stood out as

important for the revaluation of Mayr's and Donizetti's religious background, together with their approach to the image of Womanhood. Mayr's teaching is of paramount importance in the re-evaluation of Donizetti. The pupil venerated his teacher (the letters testify to this) as something more than a master of music. It would not be an exaggeration to say that Mayr opened more in Donizetti than merely the ability to compose music. Mayr was also a wise man with a teaching about life and its meaning to be handed onto those who were ready to receive it. He was an integrated soul in a way Donizetti never was. Their relationship was a marriage of souls - Mayr, masculine, intellectual, solar; Donizetti, feminine, passionate, lunar. This is not to suggest that Donizetti's music is void of intellect, indeed, the reverse is the case. It is only when the musical science and metaphysical foundations taught by Mayr are realised, that Donizetti's music lives in its true light. Mayr taught a sure, perfect craft, enabling the pupil to open himself, listen to the voice of inspiration and record with fluency. Music for neither composer was a 'logarithm' to be solved, it was an 'orphic' vocation, a search for truth to the very depths of the soul.

Mayr spoke of the sublime severity of religious thought. Throughout his life, work, music and writings we are confronted with this quality of 'sublime severity'. The pulse of rhythm, the laws of harmony, the inspiration of melody were to him gifts of man's genius far beyond the strict confines of music, for they embraced the whole of life. He wrote: 'It is necessary to have harmony between the Spirit and the Heart, that is to say, to have music in one's actions. Morality teaches the way in which we must put matters in agreement, so that peace and harmony of virtue are the result. Only in such a way, emanate those concepts which are worthy to echo the praises of God'. The theme of <u>La Passione</u> is that of God's 'sublime severity'.

The libretto is based on an ancient symbolism. The four characters (St. Mary, St. Mary Magdalene, St. John and St. Joseph of Arimathaea) are archetypes of the great energies of the soul in its being and becoming. Man becomes and is according to his relationship with these archetypes. The following brief diagrams may

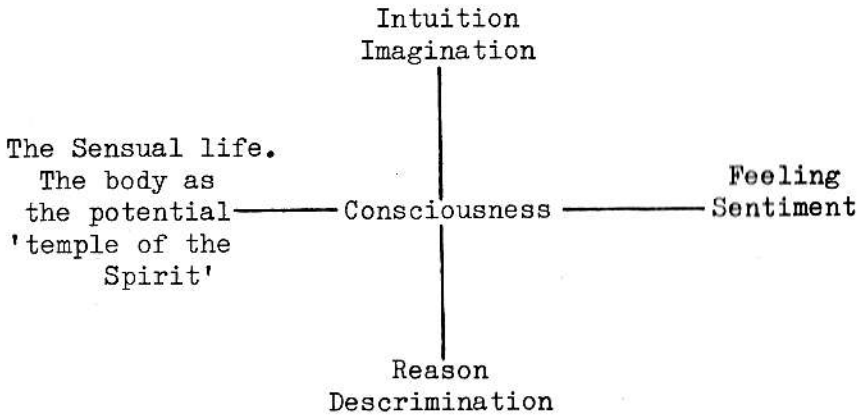


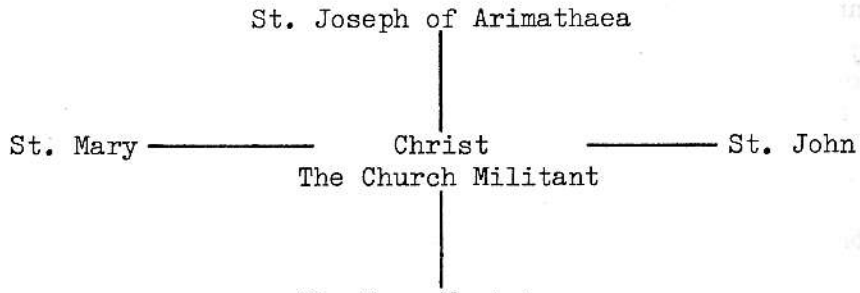
aid the intuition to grasp something of the libretto's inner teaching.

<u>a.</u>

I
N
T
E
P A S S  I O N S
L
L
E
C
T

<u>b.</u>






The above diagram represents how the saints are generally placed on the mandala pattern. This may be ascertained through the study of traditional Christian iconography. The pattern is to be seen in the great processional Cross of Santa Maria Maggiore and on the beautiful ceilings of that great church.

The oratorio's characters may be understood as follows :-

St. Mary : The perfect body who incarnated the Christ. The body is called to become perfect, 'immaculate' and transparent.

St. John : Right intention and the will to love took St. John to the foot of the Cross. He and Mary represent the polarities of the Passions (the Sensual life and the Emotions). The oratorio traces their initiation into the solar mysteries of birth and death.

St. Mary Magdalene: Sometimes this position at the foot of the Cross is occupied by Adam and Eve or simply by Adam's skull. It may also be represented as a cave or a tomb. St. Mary Magdalene followed Christ not only to Calvary but to the tomb. She represents Eve forgiven. The reason (Adam) who followed the counsel of Eve (the Passions) and ate of the fruit of the Tree of Knowledge of dualities, and which so easily prostitutes the body to false loves, is here restored to a potention state of growth through the Tree of Life (The Cross).

St. Joseph of Arimathaea: As in the Glastonbury legend he is the prophet and creative imagination. He perceives the will of God and forsees the destruction of Jerusalem. (In this context Jerusalem represents the false soul which has abandoned the truth, just as the Jews are the false loves of the soul which destroy its unity. It is fatal to dwell on the literal level alone when considering the images and symbols of a religion).

Christ : (The role is sung by St. John and only consists of the words, 'Woman, behold your son'). The Son of Man is perfect consciousness who rejects his own will for the Divine Will. Christ therefore rejects the false Selfhood.

The Church Militant : Aspires to Christ-consciousness through the contemplation of the Passion story.

When interpreting La Passione, a further aspect of traditional teaching should be borne in mind, for as in the imagery of the Rosary, Christ and Mary must be understood in relation to each other. They are the mystery of the Intellect and the Soul hidden in every man.

The structure of the libretto is as follows :-

Part One.

1 Opening chorus : Sull'innocente Figlio.
2 Recitative and arioso.
3 St. John's first aria : Ah! non cercar pietosa del Figlio tuo la sorte.
4 Recitative and arioso.
5 St. Mary Magdalene's first aria : Ecco come il giusto muore.
6 Arioso.
7 St. Joseph of Arimathaea's first aria : Come in vista di pene si fiere.
8 Recitative and arioso.
9 St. Mary's first aria : Nell'aspro mio tormento.
10 Arioso.
11 Duet for the two Marys : Nel veder traffitto il figlio.

Part Two.

12 Opening chorus : Quanto costa il tuo delitto.
13 Arioso.

14 St. Mary Magdalene's second aria : In lui sol vedessi.
15 Recitative.
16 St. John's second aria : Se vede tortorella patir l'amata prole.
17 Recitative and arioso.
18 St. Mary's second aria : Frã l'orror de' mali miei.
19 Arioso.
20 St. Mary's third aria: Caro figlio e donna chiami.
21 Recitative and arioso.
22 St. Joseph of Arimathaea's second aria: All'idea de'tuoi perigli.
23 Recitative and arioso.
24 Final chorus : Al tuo divotto pianto.

The essential key structure is as follows :-

1 Sinfonia - E Flat Major.
2 Chorus - C Minor.
3 St. John's aria - B Flat Major.
4 St. Mary Magdalene's aria - F Major.
5 St. Joseph of Arimathaea's aria - D Major/F Major/ D Major.
6 St. Mary's aria - E Flat Major.
7 Duet for the two Marys - G Major.
8 Largo - G Minor.
9 Chorus - E Flat Major.
10 St. Mary Magdalene's aria - C Major.
11 St. John's aria - A Major/A Minor.
12 St. Mary's aria - E Major.
13 St. Mary's aria - G Major.
14 St. Joseph of Arimathaea's aria - E Flat Major.
15 Chorus - C Major.

There are therefore nine arias, one duet and three choral sections.

The libretto's form and structure has an uncanny similarity to Metastasio's La Passione written for the Viennese Imperial Chapel and set to music by Caldara in 1730. Certain verses are taken from Metastasio's text whilst the remainder of the text recalls the master's style. In his essay on the Oratorio Mayr remarks how Metastasio's works were published throughout Europe and well-known. He goes on to write of his admiration for the poet: 'what shall we say about Metastasio ? ... If in his own day he was judged to be the finest



dramatic poet for music of all times, we can still confidently say that in this art form he was in a class of his own. Furthermore, if in our own times, when egoism scorns the cult of true sentiment, one may point out they have forgotten the dramas of this supreme and unique poet of the heart.

'The oratorios are still set to music for the hundredth time by Italian and other masters. This is because Metastasio possesses a gift which no one has yet equalled. That is, the uniting of natural elocution to the heights of sentiment, together with the harmony of words and the flow of language with the magnificence of the subject. He also brings together the sheer richness of lyrical poetry with the sublime severity of religious thought.

'He knew with those ideal heroes of his how to paint natural virtues with aimiable colours. He expressed with great perception the sentiments of faithfulness and of paternal and filial love. Who does not feel taken out of himself when Metastasio clothes with unparallelled beauty the most sublime arguments of religion, bringing together the most profound ideas with ornament of style, witnessing one might say, virtually supranatural sacrifices presented with the attraction and charm of his unforgettable language ? He does all this, whilst masterfully preserving the proportion of thought to the musical expression enabling song and harmony to present themselves spontaneously'.

If the libretto is not wholly by Metastasio it could have been written by an Abbé working in the tradition of the great poet and a fellow-member of a Marian society. In any case it lives up to Mayr's comments on Metastasio and is evidence of his serious intent when setting La Passione to music.

The oratorio from a musical view point is a clearly defined work of beauty which requires more than one hearing so that its quiet charm and sincerity have time to penetrate through conditioned ears which may dismiss it as 'mozartian' or 'light weight'. All concerned with performing the work were struck by its beauty and musical qualities. The music breathes joy and confidence.

The orchestra calls for the normal strings with an additional viola part (a characteristic to be traced in

Donizetti's religious compositions), double oboe and horn parts and a bassoon. The scoring of this last instrument is often exposed and resonant. In this context it is not surprising to learn that Mayr made a manuscript copy of Don Giovanni ! Our performance used organ/cello continuo, but Mayr may have had a cembalo in mind. Our intention was to emphasise the ecclesiastical nature of the work.

The sinfonia is a brief sketch in ideas and form, which Mayr was later to develop into the operatic overture with all its consequences for early nineteenth century Italian opera. There is an opening adagio, which is followed by a joyful con brio. The theme is as follows :

Music example 1

The happiness of the sinfonia tells us that Mayr intends his listeners to understand his oratorio in the light of the Resurrection. The oratorio becomes increasingly dramatic, and reaches its climax in the last arias sung by St. Mary and St. Joseph.

The opening chorus is noteworthy not only for its melodic line but for its structure. The choir sings its prayer to God the Father asking for strength to be given to his Son. This leads into a trio section for the soloists (soprano, contralto and baritone) which comments on Christ's birth into the human lot and his consequent sharing in life in order to redeem man from his 'foolish error'. The choir returns with its prayer. Up to this point the strings have been muted, now the sordini are removed for a second trio (soprano, tenor and baritone) which comments on Christ's suffering and pain. The music builds around the words la barbara catena. The woodwind echo suitable 'wounds'. The sordini are replaced when the choir returns with its ritornello prayer. Mary (soprano) now interrupts (recitative with orchestra) and makes quite clear we are on the way to Calvary. Mayr's sincere admiration for Haydn's oratorios (He was the first to introduce the Creation and the Seasons to Italy - Donizetti sung in the Creation) is recognised in the orchestral 'painting' after phrases such as :

- a rei flagelli
- di spine il coronò



- figlio mio se muore

The choir returns with its prayer. The full quartet of soloists sing a prayer for Christ in his sufferings and for his tormentors. The Choir's prayer concludes the section.

Note the following 'descending' motive played by the second violins and first oboe:

Music example 2

It occurs twice in the two concluding choral sections (the first being prior to the recitative sequence). In the first case it separates a repetition of the words pietoso genitor. In the second it does the same for the words volgi il ciglio. The motive may symbolize the descent of grace in answer to the prayer. These brief, fleeting bars sum up the whole sentiment of the chorus.

John's (tenor) first aria, Ah! non cercar pietosa characterises the optimistic mood of the arias in part one. It is scored with great skill and may be described as Mozartian. The opening bars of the vocal line provide a good illustration:-

Music example 3

The phrase tutto m'ingombra il cor and the words tremo and gelo are 'painted' with typical Mayr orchestration. The reoccuring rhythms played on the strings are also part of his musical language.

In the following arioso passage, Magdalene's (contralto) words, Questi è Gèsu Nazaren, Rè de' Giudei lead into her aria Ecco come il giusto muore. The phrase per l'altrui is doubled by the bassoon, the instrument Mayr defined as the most communicative of the instruments. The score is full of examples of the bassoon drawing attention to key words of a devotional nature in the text. The larghetto moves to an agitated allegro moderato full of orchestral colour as the text introduces the sentiment, che farai intanti affanni.

The arioso depicts Mary's agony of heart. The image of the sword piercing her heart as prophesied by Simeon is a key symbol throughout the oratorio. Here again Mayr colours with a master's touch. Again the bassoon is to be heard:-

Music example 4

The disciples attempt to keep Mary away from the horrors of crucifixion, but they cannot reverse her decision (Al Calvario si vada). Joseph (bass-baritone) relates in one of the composition's most moving moments how he has seen Christ carrying his Cross up the hill to be crucified. The text makes obvious reference to Isaiah's 'man of sorrows' prophecy. (St. Joseph of Arimathaea as already said represents the prophetic and visionary). The way of the Cross is depicted by a simple yet completely appropriate passage for strings played as Joseph sings :-

Music example 5

The drama is heightened as the horns make a raucous sound, the signal for the crucifixion ordeal to commence.

Joseph's prophetic role is brought out in his first aria. The allegro, come in vista di pene summons the faithful to defend and save their Christ. This is contrasted to an andantino, Ah! v'intendo! La mente infinita in which he comprehends God's wisdom which to the world is foolishness.

Music example 6

The andantino forshadows Mayr's mature melodic line and already suggests a feeling for melodic form which we now associate with Donizetti. It is essentially a quality of his teacher. Note how the words, la mente, infinita, impedita, error, dell'uomo, are shaded with beautiful comments from the first oboe. The drawing of attention to key words in such an unobstrusive way is again a quality to be found in Donizetti. Note also how all the arias are compact, brief statements.

A moving arioso passage leads Mary into her aria Nell'aspro mio tormeto. This is realized as a vital, passionate allegro and not as an introspective, romantic adagio. Mayr thus wisely emphasises the immediate energy invloved in the decision to stand beside the Cross.

The next arioso sequence refering to the wounding of Mary's heart leads into the duet which concludes part one, Nel veder traffitto il Figlio. At the beginning of the arioso there are two beautiful lines for the



oboes depicting Christ's agony. The musical concept is pure Mayr, another quality which may be traced time and time again in Donizetti's operas. The writer made a similar reference to a passage in L'Amor Coniugale. (See Volume I of the Society's Journal, musical example 2 page 78).

Music example 7

The duet concludes the first part. The prevailing mood has been one of acceptance and resolve. The small band of disciples now follow the way to Calvary. The duet has great beauty. Mayr had thirteen bars rewritten later in life, seven of which slightly change the vocal line for Mary. This may be recognized by comparing the part written out for Mary and used at the first performance with the full score. A new page in the full score has been inserted in another copyist's hand. It is characteristic of Mayr that he has shortened and condensed his original ideas. He has written in the words himself and the handwriting suggests sometime between 1820 to 1830.

Mayr therefore looked back at his work and was not past correcting or rewriting what he was not satisfied with. Again with reference to Donizetti, Mayr shortens, condenses and does not lengthen. A quality to be found in his pupil.

Part Two moves the scene to the foot of the Cross. The short, beautiful largo for strings is an example of Mayr's economy of composition. The following extract is a good example :-

Music example 8

Towards the conclusion there are two bars of sincere pathos where the first violins descend in G Minor to reascend in A Major.

Music example 9

The following chorus is in E Flat Major. The Church Militant comments on the cost of salvation (i.e. the death of God's Son). The lines are :

Quanto costa il tuo delitto
Sconsigliata umanità

The opening passage is scored for woodwind, emphasising through instrumental symbolism the Dionysian nature of

Christ's death. Again the trio of voices (soprano, tenor, baritone) enters, now with muted strings proclaiming 'Appollonian' words of realization :

All'idea di quelle pene
Che il tuo Dio per te sostiene
Tutto geme il mondo afflitto
Sola tu non hai pietà (Metastasio)

Note the setting of the words, Sola tu non hai pietà:-

Music example 10

Choir and full orchestra (strings senza sordini) now combine in the final restatement of the opening words.

Magdalene's aria is beautiful. The vocal line is closely knit to the orchestral accompaniment. An exposed bassoon line weaves around her thoughts as she, the repentant courtesan, confesses that only in Christ has she recognized man's true image.

John's aria (words by Metastasio?) has equal grace as he pleads with Mary to refrain from distressing herself at the foot of the Cross and to return home with him. The adagio/allegro sequences contrast the aria's two verses.

Mary's aria, Frà l'orror de' miei, must be one of oratorio's most tender moments.

Music example 11

It is her own outcry: 'My God, my God why hast thou forsaken me'. Her soul is heavy and filled with horror. She has lost her peace of mind. Is it still realistic to hope for compassion? The musics outstanding beauty echos Handel and Gluck. The economy and realization however, is completely in keeping with Mayr's style. Note the brief, concluding three bars.

The sky has become overcast. The end is near. Her Son speaks from the Cross. She is given John as her new son. (One thinks of Jacopone da Todi's 'Way of the Cross') Jesus has not called her 'Mother' but 'Woman'. She too must renounce all things, even her motherhood. There can be no occasion for pride at the foot of the Cross. The Saviour's words are accompanied by majestic passage for horns.

In her last aria Mary renounces the honour of motherhood and accepts God's rigour as complimentary to the



mystery of His mercy and love. This is Mary's great moment of realization and Mayr breathes joy and strength into her words. (G Major, the solar key). The mystery of the Resurrection has begun.

Thus the old Kingdom of the false heart is overthrown. St. Joseph of Arimathaea foretells the fall of Jerusalem. Metastasio's words are based on Mark 13. In a prophetic vision he sees towers collapse, the temple in ruins and the priests in flight. A sign of those times will be the loss of true friendship - again an exposed line for the bassoon. Another sign will be the fear of death - the line is echoed by a solo oboe. The aria consists of a lento and an allegro section. The first is built around the words E tu non pensi le tue colpe a detestar. Note the almost Donizettian phrase :

Music example 12

The allegro depicts the city's destruction as it is consumed in a violent storm. (Certain phrases recall Rossini's storms). Here Mayr at a later date has had the final nine pages rewritten by a different copyist. Again he has himself written in the words. Unfortunately, the part written out for St. Joseph has been lost and there is no way of knowing what were Mayr's original intentions.

The oratorio is now brought to a conclusion with St. John's exhortation and prayer. There is a final fugal chorus (C Major) with words of optimism which characterize the whole work :
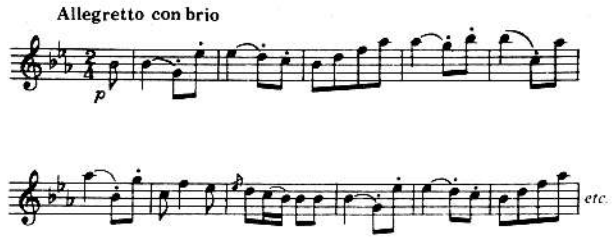
Tu guida al gaudio santo
Chi lagrimò con te.

* * * * *

The devotion to the Heart of Mary implicite in the text finds its place in Donizetti's life. One of his personal icons represents Mary's wounded heart. The devotion was inspired by St. John Eudes, who understood the hearts of Jesus and Mary as mystically one. Their hearts are the symbolic focal point of Love's divine and radiant source.

Mayr's La Passione aids us to understand Donizetti's art on more than just a musical level.
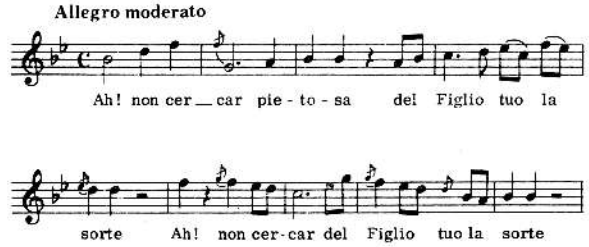
Example 1m
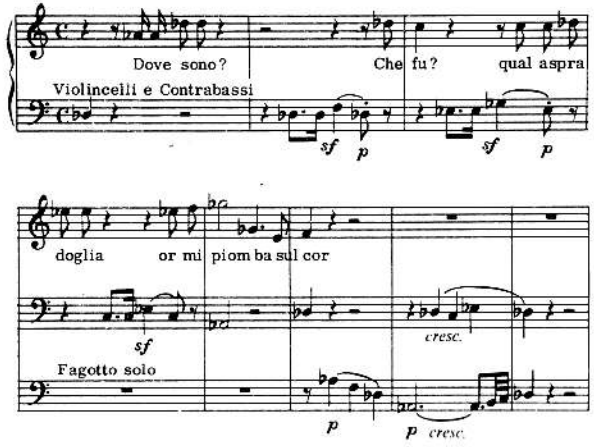



Example 2m




Example 3m
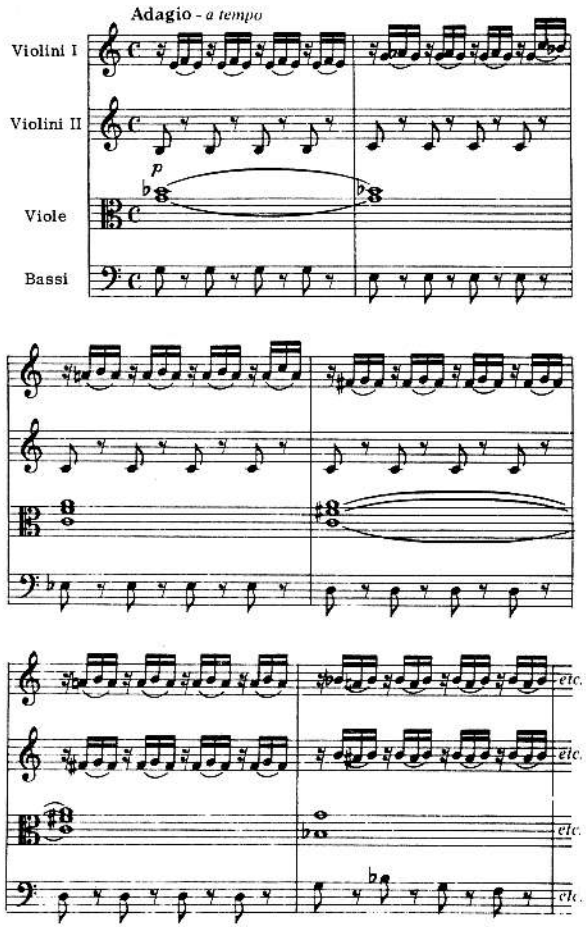



Example 4m
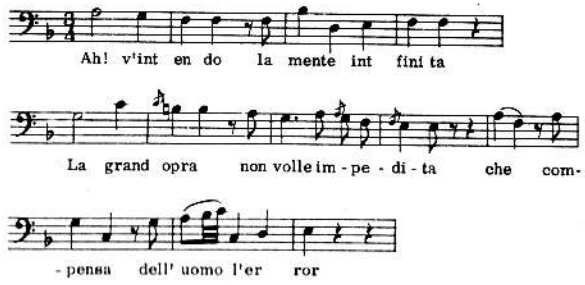





Example 5m
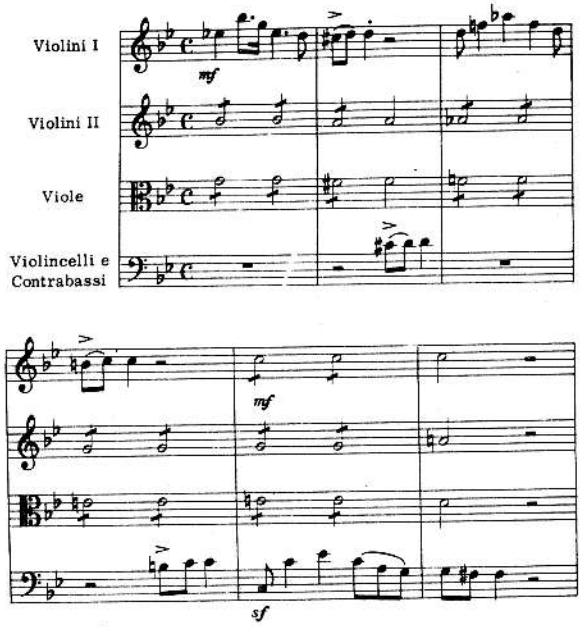



Example 6m



Example 7m
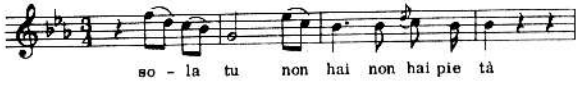



Example 8m




Example 9m
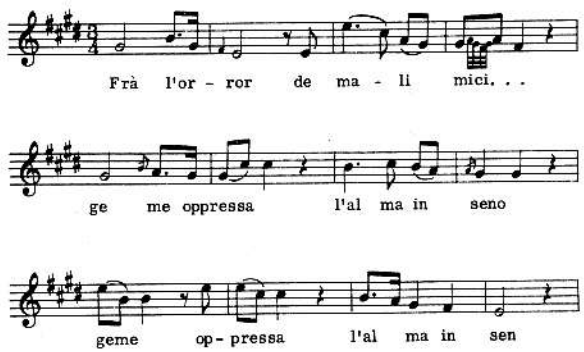


Example 10m
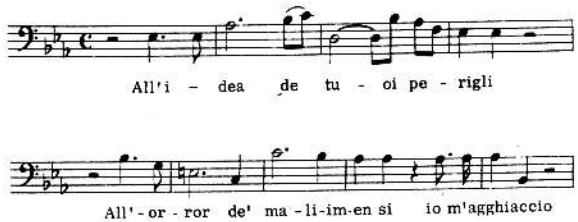





Example 11m




Example 12m




* * * * *

During a conversation Beethoven once sat at the piano, stretched out his hands and played four notes. He smiled and said, 'Well, what shall we do with that?' He was right to ask since none present were prepared for what was to emerge from those four notes which were neither a theme nor a concept. However, when the hands of the master (perhaps it was his genius) began to move over the keyboard forming immense masses of sound without ever losing the four notes, then one was lost in modulations, unimaginable and unforgettable sounds. Those around received the seriousness with a shock of admiration and with veneration for they could have wished to have kissed his hands. He opened harmony's sanctuary. It is not possible to describe the effect caused by this fantasy. It is true that he was deaf and therefore not being able to hear himself he tended to play too loud - but then, perhaps it was due to the complexity of the harmony which was always new and unexpected.

Mayr