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Beethoven and Some of My Other Pals: A Collective Biography of Composers Directed Toward the Reading Needs of the Later Elementary Child

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BEETHOVEN AND SOME OF MY OTHER PALS: A COLLECTIVE
BIOGRAPHY OF COMPOSERS DIRECTED TOWARD THE READING
NEEDS OF THE LATER ELEMENTARY CHILD

BY

SHIRLEY ANN COGAN, B.M.

An Abstract Presented to the Faculty of the Graduate
School of Lindenwood College in Partial
Fulfillment of the Requirements for the
Degree of Master of Arts in Education

1987



ABSTRACT

The book manuscript, Beethoven and Some of My Other Pals, is a non-fiction collective biography of nine composers who are particularly associated with Munich, Bavaria, and Salzburg and Vienna, Austria. The book manuscript is directed toward the reading needs of the later elementary child (ages 10, 11, and 12).

The format includes letters from the author during her musical pilgrimage in July, 1986 to the aforementioned cities. In order to personalize the material, the letters are addressed to her nephew in the United States. Each biography spans the life of the subject from early childhood to the end of their career and/or death.

As this is a non-fiction work, there is no dialogue; however, a sense of personal interest and involvement between reader and composer is established in two ways: (1) by the use of quotations from letters, commentaries and/or conversations; and (2) descriptions of the historical places being discussed.

Presented in chapters preceding the book manuscript are the characteristics and reading needs of the later elementary child, the various aspects of a topic book, and essentials for submitting a manuscript for publication.

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COMMITTEE IN CHARGE OF CANDIDACY:

Dean Arlene Taich,
Chairperson and Advisor

Adjunct Professor Maria Stephanides

Adjunct Professor Douglas Turpin

DEDICATION

To my teacher, Maria Stephanides

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Chapter I

Introduction

In the field of children's literature, there is a subject area which has need of enrichment and expansion: Collective Biographies of Composers for Young Readers. This area has been selected for two reasons: (1) much of the published material on this subject does not fulfill the reading needs of today's space-age child; and (2) the number of books directed toward this audience and available to this audience is extremely limited.

Submitted in this Culminating Project is a book manuscript, Beethoven and Some of My Other Pals. It is a non-fiction collective biography of nine composers who are particularly associated with three cities in Europe: Munich, Germany, and Salzburg and Vienna, Austria. These cities were selected by the author as the result of a musical pilgrimage to Europe in July 1986.

The purpose of the book manuscript is to provide, in a lively and interesting manner, information which will acquaint children in grades four through six with the lives and works of the nine composers.

Chapter II

Literature Review

In Children and Books (1972) Arbuthnot and Sutherland state that, "To nurture young minds there must be books of many types. And they should be strong books, written with liveliness and honesty both in content and style" (p. 16).

In A Critical Handbook of Children's Literature (1976), Lukens emphasizes that, "the purpose of non-fiction is to help the reader toward knowledge -- knowledge as contrasted to merely information or fact" (p. 205). She says that as a child finishes a biography, he/she should be stimulated to further investigation of the subject (i.e., "to believe not 'Now I know all about this person, this period, this vocation, but 'I wonder what else I can find out--'" (p. 205).

Arbuthnot and Sutherland (1972) point out that, "The collective biography is an excellent choice for the child whose span of attention is limited, and for the reader who is particularly interested in the ... common denominator for the collection" (p. 544).

However, in Choosing Books for Kids: How to Choose the Right Book for the Right Child at the Right Time (1986), the authors, who are

associated with the Bank Street College of Education, state that, "Unfortunately, many so called junior biographies of historical and contemporary figures in the arts ... are -- let's face it -- boring" (pp. 251, 252).

While children are influenced by factors of sex, age, health and physical development, mental ability, emotional maturation, and home environment, "Many of today's children have intellectual and social sophistication that further affects their reading habits and needs and tends to make them mature earlier than children matured in the past" (Arbuthnot and Sutherland, 1972, p. 16).

What, then, does interest the later elementary child (ages 10, 11, and 12)? What are their reading needs?

Reading Needs of the Later Elementary Child

Among the basic reading needs of the later elementary child (ages 10, 11, and 12) are reading materials which develop a love of reading.

Paul Copperman, founder and president of the Institute of Reading Development, and a presidential appointee to the National Council on

Educational Research states in Taking Books to Heart: How to Develop a Love of Reading in Your Child (1986) that, "While the schools do a thorough job of teaching children how to read, they do little to develop a child's love of reading" (p. 127). Copperman defines love of reading as the pleasure derived from reading as the child begins to experience absorption. An absorbed reader "enters the world of the story, leaving himself and his world behind" (Copperman, 1986, p. 128).

Copperman says that by fourth grade level, most students are able to decode. Their efforts should be focused on reading for fluency and comprehension. Comprehension is not automatically a by-product of decoding competence, and while most basal series enable the teacher to teach the mechanics of reading, they do not develop a love of reading.

Richard C. Anderson, Director of the Center for the Study of Reading at the University of Illinois, states in Taking Books to Heart: How to Develop a Love of Reading in Your Child (1986) that:

The big question in this country is not whether children can read, but whether they will read. Regrettably, public discussions about learning to read usually miss this fundamental point.... What American children and youth do not do is read frequently.... This should be of great concern to parents because an ample amount of reading is essential for the development of high levels of proficiency.... The real tragedy in American education is that so few children discover the fascination of reading. (p. ix)

In Children's Literature in the Elementary

School (1976), Charlotte S. Huck emphasizes:

Fostering enjoyment and appreciation for literature comes from knowing the age and psychological disposition of children, those dispositions that cause a child to like a particular book. Child development has contributed knowledge about children that provides certain guideposts for selecting books. Exciting new developments have occurred in the research in children's cognitive and language growth which have direct application for the choice of appropriate books for boys and girls. (p. 20)

Huck (1976) lists physical, mental, and emotional characteristics which determine the reading needs of later elementary children. She notes that:

- (a) The widely varying rate of physical development implies sex differentiation in reading preferences;
- (b) There is an increased emphasis on peer group relationships dealing with deliberate inclusion and/or exclusion, and expression of prejudice (this implies the need to emphasize an individual's contribution to the group);
- (c) Family patterns

change; (children may challenge the authority of their parents); (d) The child begins to have models from non-parental sources such as television, movies and books; therefore, he devotes more time to reading at this age than at any other age, and he tends to select books related to one topic; (e) It is a characteristic to reflect current adult interest in the mysterious, occult and supernatural; subsequently, stories of mystery will be appreciated; (f) There is a highly developed sense of justice, concern for others, and a sympathy for those who are weak and oppressed; hence, stories concerning illness, death, or disability are of great interest; (g) Since understanding of the chronology of past events is increasing, and the child is able to focus on different dimensions of problems, literature which examines issues from different viewpoints and presents guidance in the examination of possibly biased presentation is needed (pp. 35, 36).

Huus (1964) reviewed eight studies whose results were reported over a period of twenty years. These studies dealt with the reading preferences of children and with those elements

which draw children to books. She lists seven conclusions regarding these preferences, six of which are pertinent to non-fiction material.

They are:

- Interests of children vary according to age and grade level.
- Few differences between the interests of boys and girls are apparent before age 9.
- Notable differences in the interests of boys and girls appear between ages 10 and 13.
- Girls read more than boys, but boys have a wider interest range and read a greater variety.
- Boys like chiefly adventure and girls like fiction, but mystery stories appeal to both.
- Boys seldom show preference for a "girl's" book, but girls will read "boy's" books to a greater degree. (p. 125)

Limited Number of Collective Biographies of Composers

As an elementary vocal music teacher in the Parkway School District of Saint Louis County, Chesterfield, Missouri, the author is concerned with the extremely limited number of collective biographies of composers directed toward the later elementary child.

"By far the greatest number of biographies are written for readers in the upper grades and high school" (Arbuthnot and Sutherland, 1972, p. 572). The truth of this statement is affirmed

by the author's study of the Subject Index Guide to Children's Books in Print: A Subject Index to Children's Books in 7000 Categories (1970, pp. 94, 95).

Under the category, Composers, there are listed a total of 23 collective biographies. Each is assigned a suggested grade level for readers. The 23 collective biographies are distributed as follows:

<u>Grade Level</u>	<u>Number of Collective Biographies</u>
2 - 6	1
4 - 6	3
5 & up	3
5 - 8	1
7 & up	8
6 - 9	2
7 - 9	5

By examining the category, Composers, in the Subject Guide to Children's Books in Print: A Subject Index to Children's Books in 6,337 Categories (1986-1987, pp. 116, 117), one finds that there are only four collective biographies of composers listed. The four are distributed as follows:

<u>Grade Level</u>	<u>Number of Collective Biographies</u>
(Ungraded)	2
1 - 10	1
5 & up	1

In comparing the category, Composers, in the Subject Guide to Children's Books in Print: A Subject Index to Children's Books in 6,337 Categories (1986-1987, pp. 116, 117) to the Subject Guide to Children's Books in Print: A Subject Index to Children's Books in 7000 Categories (1970, pp. 94, 95) one finds that not a single collective biography from the 1970 Index is still in print.

The students in the Parkway School District are served by the seventeen libraries of the Saint Louis County Public Library. There is an inter-library loan service; however, from the combined resources of these seventeen libraries, not one of the four 1986-1987 collective biographies is listed in the library catalogue. From the 1970 listing of the three collective biographies suggested for grades 4-6, only one is listed in the library catalogue.

Chapter III

Theoretical Orientation

Book Manuscript as a Topic Book

The book manuscript, Beethoven and Some of My Other Pals, is a topic book. In Matters of Fact: Aspects of Non-Fiction for Young Children (1972), Fisher defines a topic book as, "the type of information book planned for children up to the age of eleven or twelve and concerned with a single, isolatable subject" (p. 20). She adds that, "The really good topic book, if it is quantitatively small, is qualitatively large" (p. 22). She says that even a book of sixteen pages can aid a child in collecting information and arranging that information in an orderly manner. Because topic books often contain suggestions for further action on the reader's part, such as the planning of a record or the visiting of a place, a good topic book "will make him want to collect more facts more purposefully - it will make him want to learn" (p. 22).

Fisher suggests that as children read, look or listen, they collect facts. Especially in their junior years, books can help in two ways:

(1) by providing facts; and (2) by example, showing them how to store and relate facts together. A short topic book may offer him/her some "facts he knows already, some which need confirming or expanding, some which are new; he should end with the confidence and flattery of proper knowledge" (p. 20).

"A topic book can be either a starter or a stopper" (Fisher, 1972, p. 23). She defines a starter as a book which makes the child want to inquire further into the subject by presentation of the material in a "clear and vivid outline" (p. 23). A stopper is a book which can be easily skimmed and will be just as readily forgotten because the impression it gives is one of being "...self-contained yet incomplete" (p. 23).

Above all, the value of the book will be dependent on the personality of the author. The writer must compile facts; he/she must have an interest in the subject and that interest must be displayed. Fisher states:

It is just as important for a child to feel in touch with the writer in a book of fact as in a story. For the youngest readers this can be achieved if the subject is directly related to them; this is the excuse for the "'you' approach in junior information books....Without this simplest personal

identification - when, for instance, the study of a subject is made in plain sequence of fact, with no fiction element or aside to the reader - the author often adopts an expository tone and loses touch with his reader" (pp. 24, 25).

She observes that, "Nowadays participation is an important aspect of information books, especially for the middle school years" (p. 471). "The biography of a musician may be, for a receptive child, a glorious invitation to participate" (p. 335). Fisher advises:

Above all, he must establish himself as the invisible but ever-present teacher, friend, adviser, explainer - the person who through the printed word speaks to a child with authority and with comradely enthusiasm. Whether his book is used for communal study or private reading, he must contrive to suggest to each child that he is addressing him personally. (p. 26)

In the book manuscript, Beethoven and Some of My Other Pals, the author uses the format of writing letters to her nephew during the trip to Europe so that the "you" approach gives a sense of personal identification. In addition, in the introduction, the author establishes her identity as a music teacher who speaks with authority and with comradely enthusiasm. "Children deserve to have books of fact which, however simple they are,

are still individual, strong, alive. The author is obliged to be simple but he need not be banal" (Fisher, 1972, p. 25).

Creative Non-fiction

In the chapter titled, "Creative Non-fiction", Yolen (1976) says that it is important to draw a distinction between facts; i.e., data, in contrast to information; i.e., what the data declares. Changing data into formation is the first of a series of processes which are as creative in writing non-fiction as in writing fiction. Organizing, distilling, and processing: these are the processes which change data into information. "All these things can be summed up in one word: recognition" (p. 69).

That which makes non-fiction come alive to the child reader, according to Yolen, is "a substitute handle" (p. 78).

Again, that is where the creative part of creative non-fiction comes in....There is a compromise position authors of non-fiction can take--between the dry, pedantic and the entertaining. That compromise is another province of creativity. (p. 78)

Textbook Versus Tradebook

The book manuscript, Beethoven and Some of My Other Pals, is not a textbook: it is a trade book. A cautionary word from Yolen (1976) is that the author must understand the difference between a textbook and a trade book.

She says that, "a textbook is published by textbook houses for in-school adoption" (p. 86). Textbooks are vehicles for teaching facts and ideas. As they are published for in-school adoption, they can "afford to be more didactic, more pedantic, more pedestrian, more pedagogical. They are teaching tools" (p. 86).

The trade book is used by teachers, too, as out-of-school, supplementary reading, for curriculum-connected pleasure reading.... The importance of non-fiction trade books for children of the twentieth century cannot be too heavily underscored" (p. 86).

Essentials of Non-fiction Books

In her discussion of non-fiction books for children, Lukens (1976) notes that "each of them contains three essentials: facts, a concept that facts relate to, and an attitude toward the subject and the reader" (p. 198). Lukens states:

First of all, the facts are expected to be accurate, up-to-date, and authentic as they depict the person and the period of his or her life. The objective biographer must

include or omit the events and details as they suit the interests and age level for which the biography is intended. As for concept, we assume that the subject of the biography is worth reading about, just as it is worth the writer's time spent in research and writing.

As for attitude, we assume that the attitude of the writer is interested and enthusiastic. If the writer finds the subject worth writing about, she or he finds the subject worth writing about with the skill we call style. The skillful biographer uses words imaginatively, even in the simplest biographies for younger readers. (p. 199)

Lukens continues by pointing out the obligation of the biographer to be completely impartial and to show no personal bias.

Arbuthnot and Sutherland (1972) state that juvenile biographies are often not documented (p. 540); however, Yolen (1976) urges the appendage of an index, a bibliography, or a list, "Recommended for Further Reading" (p. 78).

Chapter IV

Methodology

Mechanics of Submitting a Book Manuscript

In order to submit a book manuscript for publication, a number of things must be considered.

1. Type of Paper

- A. The paper must measure $8\frac{1}{2}$ by 11 inches. Editors are adamant on this point.
- B. The paper must be white; colors are not acceptable.
- C. Cheaper papers of all wood content will be adequate but are not recommended.
- D. The best paper is 25 percent cotton fiber content. It has a quality feel, it is smooth and withstands erasure.
- E. Erasable bond is discouraged because it tends to smear when being handled.
- F. Twenty-pound bond weight is preferred; however, less than sixteen-pound bond should not be used.

2. File Copies

- A. Before sending the book manuscript to a publisher, a carbon or photocopy should be made. A good idea is to

make several photocopies while the original manuscript is crisp and neat-looking.

- B. The reasons for making several photocopies are:
 - a. It is insurance against loss in the mail.
 - b. The same book manuscript can be submitted to additional editors for reprint sales after it has been accepted for publication. An editor must be informed that a book manuscript offered for reprint must not be used before its first appearance in the original publication buying it.
- C. A good-quality photocopy of the book manuscript can be submitted to an editor, along with a personal note explaining that it is not a simultaneous or multiple submission. In this way, the writer can keep the original manuscript as a file copy.
- D. If a good quality photocopy of the

book manuscript is submitted, the author may instruct the editor, with a personal note, to throw away the manuscript if it is not of interest to the publisher. A self-addressed postcard should be enclosed for the editor's reply.

- E. There are two advantages of submitting a throw-away copy of the book manuscript to the editor. They are:
 - a. The editorial process may be hastened.
 - b. Money will be saved on postage.
- F. The disadvantage of submitting a throw-away copy of the book manuscript is that the writer must assume the photocopy expense.

3. Type Characters

- A. Always type double space, whether using either elite or pica type.
- B. The advantage of pica is that it is larger and easier to read. Many editors prefer pica but will not refuse elite.

- C. Editors dislike and often refuse unusual type characters (i.e., script, italics, all capitals, and other unusual letter styles).

4. Page Format

- A. Information to be listed in the upper left corner of page one: the author's name, address, and telephone number on four single-spaced lines.
- B. Information to be listed in the upper right corner of page one on three single-spaced lines: the rights being offered for sale; the author's copyright notice (e.g., Copyright 1987 Joe Jones). One should not number page one because its format is self-evident.
- C. Information to be typed in the upper right corner of each page after the first: last name; a dash; the page number (e.g., Jones-16). Then drop down two double spaces and begin the copy.

5. How To Estimate Wordage

Count the number of words on the first five pages of the manuscript and divide the total by 5 and multiply the result by the number of pages. Carry the total to the nearest 100 words.

6. Title

A. Center the title in capital letters halfway down the page.

B. To center, start in the exact left-right center of the page. Including spaces and punctuation, count the letters in the title and back-space half that number. One double-space under that, center "by". One double-space under that, center and type the author's name.

C. Margins are to be $1\frac{1}{4}$ inches on all sides of each full page of typewritten manuscript and paragraph indentation is consistently five or six letter spaces.

7. Concluding Page

After the last word and period of the story, drop down three double-spaces

and center the words "The End" or, more commonly used is the old telegraphers symbol of -30- which means the same.

8. Special Points To Keep In Mind

- A. Change the typewriter ribbon often enough that the printing is consistently black. Never use colored ribbon.
- B. Clean the keys frequently. One can tell that keys need cleaning when the letters a, b, d, e, g, etc. are inked in.
- C. One should strive for a professional-looking manuscript. Neatness is essential. Strikeovers give a manuscript a sloppy, careless appearance which may give the editor the impression that the author has careless work habits and may indicate the likelihood of careless research.

9. Mailing The Manuscript

A. How To Send The Manuscript

The book manuscript should not be bound in any way. A ream-size stationery box is perfect for loose manuscripts without binding. Enclose a self-addressed label and

correct postage in stamps clipped to the label. This should insure safe return of the manuscript.

Many publishing houses open the box and throw it away. The manuscript is then read and circulated as necessary for editorial consideration, and returned to the author with a letter or a rejection slip in an insulated bag-like mailer. Because of this amount of handling, a freshly typed manuscript may be in rough shape after only one or two submissions; therefore, it is wise to make several photocopies of the manuscript before it is submitted.

B. Cover Letters

A personal letter may be enclosed with the manuscript; however, one must add enough First Class postage to cover the letter and mark FIRST CLASS LETTER ENCLOSED on the outside.

While the editor will not decide in favor of the author because of the letter, it is helpful in personalizing the submission (i.e., one may include

one's publishing history, or any particular qualifications that you may have for writing the enclosed manuscript). For example, since the manuscript which the author will submit is a collective biography of composers directed toward the reading needs of the later elementary child, it might be useful to mention that the author has been a music teacher of children in grades four through six for many years.

It is necessary, if the manuscript is a photocopy, to indicate whether or not it is a multiple submission. There is a strong possibility that an editor would be offended by this marketing technique; however, when an agent uses the multiple submission technique, it seems acceptable.

9. Mail Rate Usage

Book manuscripts can be mailed Fourth Class Manuscript rate; however, it can be slow and can have a mauling effect on the

package in the mails. Most writers use First Class rate (Writer's Market, 1981, pp. 15-17).

10. Copyrighting the Book Manuscript

In 1978 a new copyright law went into effect. That law states that when a piece of writing is finished, the author's writing is protected. It is protected for the life of the author plus 50 years.

It is not necessary to register the work with the Copyright Office in order to receive protection; however, registration does have advantages. A work must be registered before an infringement suit can be brought into court (Writer's Market, 1981, p. 27).

To register the manuscript, one must request Form TX (for published and unpublished non-dramatic literary works) to be sent from the Copyright Office. The completed form, a \$10 registration fee, and one copy of the book manuscript must be sent to the Register of Copyrights, Library of Congress, Washington, D.C. 20559. The \$10 fee

must be in the form of a money order, check, or bank draft payable to the Register of Copyrights; it must be securely fastened to the application (Copyright Basics, Circular 1, 1987, p. 12).

A copyright registration is effective on the date of receipt in the Copyright Office of all the required elements in acceptable form, regardless of the length of time it takes thereafter to process the application and mail the certificate of registration. (Copyright Basics, Circular 1, 1987, p. 12)

One should place official copyright notice on the first page of any manuscript. The official copyright notice consists of the word "Copyright", the abbreviation "Copr." or symbol ©; the name of the copyright owner or owners; and the year date of creation; for example, © 1980 by Joe Jones (Writer's Market, 1981, p. 29).

11. How To Find A Market For The Manuscript

One should utilize the book, Writer's Market, the "Market" section.

Markets are categorized according to their type, and, often according to their subject needs....All information in the listings has been provided, reviewed, and approved by the buyer/editor (or a member of his staff). (Writer's Market, 1981, p. 1)

All listings are updated annually.

The aforementioned considerations have been adopted in the preparation of the manuscript, Beethoven and Some of My Other Pals, which forms Chapter V of this thesis. The following text will be augmented with pictures, illustrations, games, puzzles and map studies according to the recommendations of the editors of the publishing house that adopts the manuscript.

The composers selected for biographical study were chosen because of their prominence in the cities of Munich, Salzburg, and Vienna, and because of their enormous contribution to our musical heritage.

Chapter V

BEETHOVEN

and

Some of My Other Pals

by

Shirley Ann Cogan

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Section I
Introduction

Sunday, July 23

Saint Louis, Missouri

Dear Justin,

I'm at the Saint Louis International Airport waiting to begin my GREAT ADVENTURE. I promised you that I would write often to describe my trip to Germany and Austria. I understand how incredibly disappointed you are that your parents wouldn't allow you to come with me to Europe, but they were thinking only of your welfare. You must consider that each of the three airports of my destination, Munich, Vienna, and Frankfurt, has been the target of terrorist attacks. My travel agent told me that tourism from America to Europe is down 80 percent this year ... that's eight out of every ten people who have cancelled their trips.

Well, not me! I'm going to Europe to visit Beethoven and some of my other pals, and you are going with me ... vicariously. (Look it up! Ha, ha.) Don't you just hate it when your teacher says, "Look it up!?"

The plane left Saint Louis only five minutes late, and after a two-hour flight, we have arrived at John F. Kennedy Airport in New York. I'm now buckled up in a huge TWA plane and am excitedly waiting for takeoff. And I'm waiting, and waiting, and w-a-i-t-i-n-g. Oh dear, the pilot just announced, "Folks, sorry to keep you waiting, but there is a maintenance problem (shiver), and we're not going out over that BIG OCEAN until everything is perfect." After about an hour, everything is perfect, or at least, that's what the pilot says, and we are taking off for an overnight flight to Germany.

My seatmate, Dietrich, age 12, is from Stuttgart, Germany; he has been visiting relatives who live on a farm in Iowa. Though his native language is German, Dietrich speaks English well. Naturally, I asked him if he were interested in music. He said that he loves to sing, and that he belongs to a church choir and to his school choir which tours to France every other year. When I told him that I am a music teacher, he was thrilled. Guess who his favorite composers are? BEETHOVEN, SCHUBERT, MOZART and STRAUSS. You can see that he and I got along famously. Since

you are my one, only, and favorite nephew, I told him all about you, and he said that he would love to be your pen pal because of your shared interests in music and sports. He, too, is a soccer fanatic.

Justin, I've just had a fantastic idea. Why not use my letters to you as a computer project? You have to acquire the ability to use your computer as a word processor in order to be really efficient next year in junior high school. I'll include information about some composers who are associated with the cities on my itinerary. To satisfy your logical mind, the composers of each city discussed will be placed in chronological order. You type the letters into your computer after carefully editing out all of the personal stuff, and checking for spelling or grammatical errors. Print out two copies, and we'll have our own book which will be a collective biography of composers. I know of a small company in Saint Louis which will bind the book.

Love,

Aunt Shirley

Section II

Richard Wagner

Tuesday, July 25

Munich, Bavaria

Dear Justin,

The most crucial part of a successful trip has been accomplished! We have landed safely at the Munich airport. Munich is the capital of Bavaria, a state in southern Germany.

After we get settled at the hotel, the first item on our tour agenda is a visit to a castle, Neuschwanstein. It belonged to King Ludwig II of Bavaria (called the "Mad King"). Because of its beauty, it is described as the fairytale castle. Someone in our tour group said that the castle at Disneyland is modeled after Neuschwanstein.

After a long winding ride up a mountain in a horse-drawn car, and after a difficult, tiring walk down into a valley, we have arrived at this beautiful castle. Many of the glorious paintings throughout the castle depict scenes of ancient German legends from which composer,

Richard Wagner, drew inspiration for his operas. The paintings in the exquisite Singer's Hall (which was never used during Ludwig's reign), and around the Listener's Gallery, show details of the Parsifal legend.

One of the most important composers associated with Munich is Richard Wagner (1813-1883) who was born in Leipzig, Germany and died in Venice, Italy.

As a child, Wagner was enthralled with poetry, drama, history, and mythology. He was so absorbed in literature that he studied Greek in order to read Homer in the original language, and he studied English to read Shakespeare.

Music lessons, theory, piano, violin, were of little interest to him in his early years. Because of his lack of accomplishment in prescribed academics, Wagner was expelled from school in Leipzig. He attended the University of Leipzig for a brief period, but again he found more satisfaction in having a good time with his friends than in following a scholarly curriculum other than that of his own choosing.

When Wagner was about 15 years old, he became fascinated with music, particularly the area of composition. At age 18, guided by a teacher for a period of six months, he applied his brilliant mind seriously to the study of composition. Thereafter, he was self-taught. He was intensely influenced by Beethoven's music and painstakingly studied his symphonies. A symphony is music written for orchestra; normally it is of considerable length and usually has four parts called movements. Wagner transcribed all nine Beethoven symphonies for piano.

While serving as conductor for a number of opera companies, Wagner continued to compose operas and to write his own librettos (texts of operas). An opera is an extended dramatic work, tragic or comic, set to the accompaniment of an orchestra. It is a complex form of music which utilizes many different arts (i.e., music, both vocal and instrumental, drama, literature, dance, stage design, and costuming). Because of the involvement of these varied arts, opera is the most expensive of all musical forms to produce.

The thoughts and feelings of the characters in the opera are expressed by singing rather than by speaking. Basic voice categories are: soprano (female high voice; alto (female low voice); tenor (male high voice); and bass (male low voice). In addition to individual characters, opera also contains groups of characters such as large groups of singers (chorus) and large groups of dancers (ballet). Smaller groups are designated as duos, trios, quartets, etc. Although some operas have spoken dialogue, most of the text is sung.

Musicologist Donald Grout states in his book, A History of Western Music, that Richard Wagner was "the outstanding composer of German opera, and one of the crucial figures in the history of nineteenth-century music." He created a new form of opera called the music drama.

The Ring of the Nibelungs is his most gigantic music drama. It is made up of four connected epic poems. The titles are: "The Rhine Gold", "The Valkyries", "Siegfried" and "Twilight of the Gods".

The essential feature of music drama is the fusion of drama and music; one does not dominate

the other. An important term that one should associate with Wagner's operas is leitmotif. A leitmotif is a short musical theme which is identified with a particular person, thing, idea or natural phenomenon. It has been called a musical label. Various motifs in The Ring of the Nibelungs represent Siegfried, a sword, love, hatred and a storm.

Wagner worked and traveled in many different countries but his career was seldom financially successful. In fact, in 1840 when he and his wife were living in Paris, France, he was sentenced to a debtor's prison for several weeks, but somehow the debts were paid. Over the next twenty years he continued composing and conducting; however, once again it seemed that he would be faced with imprisonment for debts owed.

It was at this critical period, that young King Ludwig II of Bavaria invited Wagner to come to Munich. The King became Wagner's patron; that is, he took care of Wagner's financial needs and did everything in his power to have the great music dramas presented to the public. This tremendous financial assistance to the composer

was, as we shall see later, partially responsible for the downfall of the King.

Wagner's dream was to have a theatre built to his own specifications where his enormous operas could be presented under ideal conditions. The dream was realized in 1876 in Bayreuth, Bavaria. To this day, that great festival theatre presents only operas by Richard Wagner. Other well-known operas by Wagner include The Flying Dutchman, Lohengrin, Tristan and Isolde, The Mastersingers and his final operatic masterpiece, Parsifal.

Justin, I know how you love mysteries! There is an unsolved mystery surrounding King Ludwig's death. He was called the "Mad King" because he brought his country to the verge of bankruptcy partially due to his fanatical financial support of Richard Wagner and his operas.

A group of doctors from Munich declared King Ludwig insane and unfit to rule even though none of the doctors had examined the King personally. He was imprisoned at one of his many beautiful castles. Soon after his imprisonment, King Ludwig and his doctor were walking by the

lake near the castle, and a few hours later, both were found ... drowned. Oh, yes, there were always servants around the King, but that day, the doctor sent them away so that he could ... be alone with King Ludwig. Hmhmhmhm, very interesting. Murder? Suicide? To this day, no one knows.

Section III

Richard Strauss

Wednesday, July 26

Munich, Bavaria

Dear Justin,

Our second composer associated with Munich is Richard Strauss (1864-1949). He was born in this city and died in Partenkirchen, Bavaria. (Often people ask me if he is related to Johann Strauss, the composer of the "Beautiful Blue Danube Waltz". Nope, no relation.)

Richard Strauss came from a musical family. His father was a virtuoso french horn player in one of the fine orchestras of Munich and his mother was a pianist who gave Richard piano lessons when he was just four years old; and at age eight, he studied the violin. His first composition was a polka, a quick Bohemian dance, written at the ripe old age of six.

Since Richard's father was a professional musician, he arranged for his son to have the finest musical training. He also insisted that the boy have a comprehensive academic education.

While Richard was still in high school, his compositions were being performed and published. In 1882, Richard entered the University of Munich where he intended to specialize in philosophy, but after one year at the university, he decided to devote his life to music.

He became the protege of one of Germany's finest conductors, Hans von Bulow, who commissioned him to compose several works for orchestra. One of these was the Concerto No. 1 for Horn and Orchestra. A concerto is a composition for solo instruments and orchestra.

The french horn is a glorious sound in much of Strauss's music. Perhaps this is due to the influence of hearing his father play that instrument so beautifully.

Richard's father disliked Wagner and his music intensely. It is said that when the announcement of Wagner's death was made to the orchestra members, every man stood to pay silent homage ... every man except Mr. Strauss. Certainly, he tried to prejudice his son's musical taste by bitterly denouncing anything to do with Wagner. After seeing performances of Tristan and Parsifal, however, Wagner became Richard's musical idol.

By the time Richard was 20 years old, he had composed major works which were being performed. Soon, he received an appointment as music director of a well-known orchestra in Germany and his career as a conductor was established. In 1894, he married Pauline de Ahna who sang the starring role in his first opera, Guntram. He traveled extensively as guest conductor to perform his own compositions, but at the same time, he was becoming famous as an interpreter of the music of Mozart, Beethoven and Wagner. He gave concerts in all the musical centers of Europe, and he made several visits to London, and two trips to the United States.

Although Strauss composed in many different forms of music, he is best known for his symphonic poems and operas.

A symphonic poem (also called tone poem) is a type of 19th century symphonic music in one movement which is based upon an extramusical idea. That definition is a little hard to understand, Justin, but I think I can help you. The term "symphonic music" refers to music played by an orchestra. The "extramusical idea" refers

to the composer's attempt to depict in music ideas and/or emotions or to depict descriptive details. The leitmotif technique of Wagner is often employed for these purposes. The most humorous of Strauss's symphonic poems is Till Eulenspiegel's Merry Pranks written in 1895. Since you are a clarinet player, Justin, you will certainly want to hear a recording of this composition because the clarinet melody symbolizes the mischievous Till.

You remember that Wagner wrote his own librettos. Strauss preferred to collaborate with dramatists. For twenty years, his operas were written to the librettos of one of Austria's most distinguished poets and dramatists, Hugo von Hofmannsthal. Two of Strauss's operas, Salome and Elektra, scandalized the respectable opera-going public of the 1900's. They were described by critics as gruesome, nerve-racking, and violent. With the passing of time, however, those operas have become recognized as masterworks.

The Rose Cavalier (1911), Strauss's charming comic operatic masterpiece, transports its

audience to the world of elegant, aristocratic eighteenth-century Vienna.

His final composition was the "Four Last Songs" written for soprano and orchestra. Strauss was 84 years old at that time. His 85th birthday was celebrated throughout the world with festive performances of his music.

Section IV

Wolfgang Amadeus Mozart

Friday, July 28

Salzburg, Austria

Dear Justin,

I've had a lovely two-hour train ride from Munich to Salzburg. One sees many, many churches and monasteries throughout the countryside because for generations, Austria has been a country whose most prominent religion is Catholicism. The houses and shops are painted with multicolored decorative designs, and everywhere there are window boxes filled with flowers.

Wolfgang Amadeus Mozart (1756-1791) was born here. Naturally, my first stop today is the yellow house where the Mozart family lived. The building is now a museum. The first musical instruments that Wolfgang played are there, and there are paintings of Mr. and Mrs. Mozart, Wolfgang and his sister, Maria Anna (nicknamed "Nannerl").

It was obvious from early childhood that Wolfgang had an extraordinary talent for music. He was fortunate in that his father, Leopold,

was a fine musician, teacher, and composer. Mr. Mozart was employed by a high official of the Catholic church, the Archbishop of Salzburg. Leopold undertook the education of his children personally; they did not go to school. When Wolfgang was just four years old, his father gave him lessons on the clavier. Clavier is a term which designates any stringed keyboard instrument. The three most popular stringed keyboard instruments at this time were the harpsichord, the clavichord, and the new and constantly improving pianoforte.

A harpsichord is a keyboard instrument of the 16th to 18th century. It looks somewhat like a modern grand piano but the sound is quite different. The strings of the harpsichord are mechanically plucked by a plectrum, while the strings of the piano are struck by a hammer.

The clavichord, the earliest type of stringed keyboard instrument, consists of a wooden oblong box, varying from two to five feet in length, and rests on legs. (Often earlier clavichords did not have legs and were placed on a table.) The strings are put into vibration by small brass wedges called tangents.

During his years in Salzburg, the clavichord and the harpsichord were Wolfgang's principal instruments since pianos were still scarce in that city.

Wolfgang's progress on the clavier was astounding. He also taught himself to play a violin which had been given to him. (I just saw that tiny violin in his home.) He taught himself to play the organ after he was shown how to use the foot pedals.

Wolfgang's sister, whom he adored, was five years older than he, and she too, was a gifted performer. Soon, the two "Wonder Children", as they were advertised, were giving concerts in several cities. However, it was Wolfgang who was the real star. At concerts, he and his sister played duets, and then he would play alone, or perform with an orchestra. He would astonish his audiences by playing the harpsichord or organ with his hands covered by a cloth.

Imagine Justin, Wolfgang embarked on a series of journeys which took him to France, England, Holland, and Italy in addition to the

principal cities in Germany and Austria. All of these travels were accomplished between the ages of six and fifteen. At the same time that he was fulfilling his heavy schedule as a touring concert artist, he was busy composing. At the age of six, he wrote his first minuets; at nine, he wrote his first symphony; at twelve, he wrote his first singspiel (a comic opera with spoken dialogue).

Justin, I'll interrupt the biography here to tell you that I've had a stroke of good luck!!! After leaving Mozart's home, and walking back across the Salzach river I came to the internationally famous Salzburg Marionettes Theatre. Their presentation this evening is the singspiel that we were just talking about, Bastien and Bastienne. To take pictures inside the theatre is not allowed, so I have bought a lovely book for you that is just full of beautiful pictures of the hand-made marionettes and of the theatre which creates the illusion of everything being in miniature.

Next door to the Marionettes Theatre is the music conservatory, the Mozarteum, founded

in 1842. Unfortunately, there will be no concerts at the Mozarteum while I am in Salzburg. Well, back to the biography.

During his travels, he sent many, many happy letters to his mother and sister. In the way that brothers sometime talk to sisters, there was much joking around. I have a book of Wolfgang's letters. There is one to Nannerl which says:

Here I am, you see! Oh, Mariandel, I am indeed rejoiced that you have been so exceedingly gay! Tell that baby Ursula, that I still think I sent all her songs back; but should I, absorbed in consideration of high and weighty matters, have brought them with me to Italy, I will not fail, ... to enclose it in a letter....I kiss Mama's hand a thousand times, and imprint a hundred little kisses or smacks on that wondrous horse-face of thine!

And there is another one which says, "Kiss Mama's hand for me 1000000000000 times. My compliments to all good friends and a thousand compliments to you...."

By the time he was 15 years old, Wolfgang had written over one hundred compositions.

From age 17 until age 25, he lived in Salzburg, except for a few short visits to Germany and Italy. This part of his life was very unhappy. While Wolfgang had become employed by

the Archbishop, he was being badly paid, and treated as a servant. Moreover, the Archbishop had little interest in music and no appreciation for Wolfgang's musical genius. Wolfgang stayed in Salzburg until he realized that he simply could not tolerate the small town any longer, and at age 25, he moved to Vienna. He had only ten more years to live.

Justin, tomorrow I shall be in Vienna and we can continue our discussion of Mozart then.

Section V

Franz Joseph Haydn

Saturday, July 29

Vienna, Austria

Dear Justin,

Today I traveled from Salzburg, Austria to Vienna, Austria by train. This tour is so well organized! There was a separate car for the luggage and a car just for our group ... very first-class treatment, indeed.

After about four hours, we arrived in Vienna and the bus was waiting to transport us to the hotel. I am so excited to be in the city where Beethoven and some of my other pals have lived.

Chronologically, my first pal here in Vienna is Franz Joseph Haydn (1732-1809). Franz was born in a village some distance from Vienna. He was one of twelve children. His father was a wheelwright and his mother had been a cook for a wealthy family. Although his parents wanted Franz to become a priest, the boy displayed such a talent for music at an early age, that Mr. Haydn arranged for his son to have music

lessons, first with the village schoolmaster, and then with a relative who was a professional musician. Franz was about five years old when he went to live with his teacher. There he learned to play the harpsichord and the violin; he also studied harmony, composition, and sol-feggio (you know, those do, re, mi's that you sing in music class at school).

His life with this family was not a happy one. The wife didn't want him in the house; she treated him very badly and neglected him. He was an awkward, self-conscious child who avoided the company of other children; however, his musical education was thorough, and his singing voice was beautiful. When, at the age of eight, he auditioned to become a choirboy at the famous Saint Stephan's Cathedral in Vienna, he was accepted without hesitation.

As a choirboy, he received his musical and academic education, food and clothing. In return, he participated in the many cathedral services and performed at the royal palace. Life at the school was extremely difficult. Because of the small amount of money that the

government provided for the choir school, the boys lacked sufficient food and adequate clothing.

The director of the choir disliked the children and neglected their education whenever possible. Franz, who was always eager to learn, especially annoyed the director by continually asking questions. Franz acquired much of his musical training by memorizing textbooks and by practising the harpsichord for hours each day.

When his voice changed at age 17, he was forced to leave the choir school ... needless to say, his teacher was glad to be rid of this young man who was such a nuisance. Franz soon acquired enough pupils and enough jobs playing and singing that he was able to rent a room, buy an old harpsichord, and continue his studies and composing.

A stroke of good luck came his way! He became the accompanist for the famous composer and singing teacher, Mr. Niccolò Porpora. In exchange for Franz's accompanying, Mr. Porpora instructed him in the art of composing vocal

music. (In addition to his accompanying duties, Franz was the personal servant for his teacher.) It was during this time that he met several famous composers, and when he was 29 years old, he found the job that he would stay with until his retirement. He became the music director for the fantastically wealthy Hungarian family, the Esterházy's. Justin, you always ask, "Well, did this composer get married?" The answer is "Yes". Unfortunately, he married a woman who had no appreciation for music or for Franz, and after a few very unhappy years, they separated.

At the Esterházy estate, which was far from Vienna, Haydn was isolated and free to concentrate on writing music; and, he was able to hear those compositions performed by the excellent orchestra of which he was the conductor. In addition to his musical duties, Haydn had to supervise the musicians: making sure that their uniforms were clean and neat, making sure that they behaved themselves properly. Franz was well-known for his sense of humor and was nicknamed "Papa Haydn".

He was such a perfectionist with the orchestra and the singers employed by the Esterházy

family, that their performances equalled the best that Europe had to offer.

Prince Esterházy was a music lover. He and Haydn would meet often to plan musical events for the many important guests who were constantly visiting the estate.

Haydn was a prolific (Ha! Look it up.) composer. The Prince constantly wanted new compositions, both vocal and instrumental, so it was a wonderfully productive time for Franz.

When Haydn was 49, he met the young composer that I wrote to you about in the last letter: Wolfgang Amadeus Mozart. In spite of the difference in their ages (Mozart was only 25 years old at that time), the two became close friends and each learned from the music of the other. On his visits to Vienna, Haydn would visit Mozart at his home for an evening filled with music and conversation.

In 1790, Haydn retired from his position with the Esterházy family and came to live in Vienna. But before he had a chance to settle down, he was asked to go to England, and imagine Justin, the King and Queen invited him to stay at Windsor

Castle. While he was visiting England, he wrote a set of six symphonies called the "London" Symphonies. They are considered to be among his finest works. And here is another piece of clarinet information for you: your favorite instrument, the clarinet, is finally becoming important in the orchestra ... it appears in five of the six "London" Symphonies.

It is hard to imagine the tremendous quantity of music composed by Haydn: 104 symphonies; 82 string quartets; 29 concertos for assorted solo instruments; and many compositions for various other instruments. And that is just the instrumental music!!! His vocal music includes: operas; oratorios; cantatas; masses; and much music written for solo voice, and small and large ensembles.

Let me give you some short, and easily digestible definitions of the terms in the previous paragraph. (Yes, I know. Put them in alphabetical order.)

Cantata: A long choral composition (with soloists) somewhat like an oratorio but not necessarily based on a biblical subject. No scenery, costumes, or acting.

Concerto: Music to be played by orchestra and solo instrument(s).

Ensemble: Group (small or large)

Mass: A choral composition (with soloists) which follows the ritual of worship in the Catholic church.

Opera: A drama set to music for voices and orchestra. Includes scenery, costumes, and a lot of acting!

Oratorio: A long choral composition (with soloists) based on a biblical subject.

Sonata: An instrumental composition, usually having three or four movements.

String Quartet: Music to be played by two violins, a viola, and a violoncello.

Symphony: A sonata for orchestra.

At age 69, Franz Joseph Haydn composed his final big composition: an oratorio, The Seasons. It was performed with great success. Haydn's last public appearance was at a concert of his music in the University of Vienna. The crowds of people who came to honor this famous and beloved composer had to be restrained by a military guard.

Section VI

Wolfgang Amadeus Mozart

Sunday, July 30

Vienna, Austria

Dear Justin,

Let's resume our discussion of Wolfgang Amadeus Mozart (1756-1791). He had just moved from Salzburg to Vienna at age 25. He was full of confidence. He felt that he would secure employment easily and quickly with one of the wealthy families, and that his concert career would blossom, and that there would be many commissions (writing music for a fee) for new works. Donald Grout states in his History of Western Music:

Like all his contemporaries, he [Mozart] was a 'commercial composer' in that he not merely hoped but expected as a matter of course that his music would be performed, that it would please, and that he would make money from it.

Wolfgang composed background music for light entertainments such as garden parties, weddings and birthdays. These were titled either "serenade" or "divertimento". One of the loveliest

serenades is A Little Night Music. It is a work for small string orchestra in five movements.

Satisfied that his future was secure, Wolfgang, against his father's advice, married a charming girl named Constanze. He and his wife were very happy together; however, neither one could manage money well, so they were often extremely poor. Although there were six children born to this marriage, only two of the children lived and neither inherited Mozart's musical talent.

Mozart became acquainted with the composer, Franz Joseph Haydn, who deeply influenced his music. Even though Haydn was twenty-four years older than Mozart, and he lived in luxury while Mozart often lived in poverty, the two became close friends. On one occasion when Haydn was visiting, Mozart placed before Haydn a new set of six string quartets which he had dedicated to his friend. Four musicians sat down to play: Haydn played first violin, Mozart played viola, and two other friends played second violin and violoncello. After the playing of the quartets, Haydn went to Wolfgang's father who was visiting

in Vienna at that time, and said, "Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name."

Wolfgang Amadeus Mozart lived for 35 years. Grout says, "Most of the works which make Mozart's name immortal were composed during the last ten years of his life, in Vienna." Mozart was a protean (now there's a good dictionary word for you, Justin) composer, and he was a master of every form.

He wrote many operas. One great favorite is Don Giovanni, a tale which combines tragedy and comedy. The story goes like this.

There is this fellow named Don Giovanni -- John, in English. He is crazy about women ... no, not just a few but lots and lots of women. As a matter of fact, his servant keeps a list of the women Giovanni has dated. Of course, since this is opera, the servant sings the list. There are: 640 in Italy, 231 in Germany, 100 in France, only 91 in Turkey, but in Spain, 1,003.

The opera is full of Giovanni singing his "I love you's" to different ladies, but he does it once too often, and a lady's father challenges Giovanni to a duel. They fight with swords and the father is killed.

Now here comes my favorite part. It is near the end of the opera. After one of his amorous escapades, Giovanni has to run away and is hiding in a churchyard near a stone statue. THE STATUE SAYS, "Your joking will end before dawn." Giovanni sends his servant over to read the inscription on the base of the statue. The terrified servant manages to tell him that it says, "Here I wait for vengeance on the impious man who killed me." It is a statue of the girl's father whom he had killed.

Giovanni is not frightened and he instructs his servant to invite the statue to dinner. The invitation is accepted. Now comes the part that I just love to watch in the opera. In the brightly-lit banquet hall of his palace, Don Giovanni is having dinner when a heavy knock is heard at the door. The servant runs away and Giovanni himself opens the door. The statue extends his hand, and as Giovanni touches it,

he finds his hand held in a terrible stony clasp. The statue urges him to repent and he refuses. The opera ends with Don Giovanni being doomed to the fires of hell. Flames and smoke surround him and he descends to the underworld. Wow! You can imagine what powerful music accompanies that final scene.

I read a funny, true story about that very scene. It happened right here at the Vienna State Opera in 1958. The elevator which was supposed to take Giovanni down to hell, below stage, got stuck! Then someone in the audience yelled, "Oh my God, how wonderful! Hell is full." That story is from an hilarious book titled Great Operatic Disasters by Hugh Vickers.

In addition to his many operas, church music and secular vocal compositions, Mozart composed at least 41 symphonies, 25 piano concertos and many concertos for assorted instruments, 26 string quartets and an enormous amount of chamber music for different combinations of instruments (including a clarinet quintet), and music for solo and two pianos.

Mozart's last composition was the Requiem. A requiem is religious music accompanying the

text of the Catholic funeral service. He was extremely ill at that time and was unable to work further by himself. It was completed by one of his students.

When Mozart died, only a few friends were present at his funeral. Even his wife was too ill to attend. He was so poor that he was buried as a common pauper without a tombstone to mark his grave.

Section VII

Ludwig van Beethoven

Monday, July 31

Vienna, Austria

Dear Justin,

Well, the great day has finally arrived. Today, I'm going to visit the home of Ludwig van Beethoven (1770-1827). There is a little square near the hotel which is called the Beethovenplatz. I've taken pictures for you of the statue of Beethoven which dominates over this peaceful area. Soon, I shall find a taxi because the Beethoven home that I want to visit is a distance from here and I have no idea how to get there using public transportation.

WHAT AN ADVENTURE!!! I'm writing to you from an outdoor cafe in Heiligenstadt, a suburb of Vienna. The taxi driver who picked me up at the Beethovenplatz spoke no English, so I showed her the address on the museums brochure. She very solemnly waited until I entered the car and closed the door, and then the taxi hurtled forward. There is surely no speed limit in Vienna. We sped wildly through the town, then right, then left, and sudden stops and furious starts

until we came to a rather isolated neighborhood, and the car slammed to an abrupt stop! I knew that we were at the correct address because above the door there was the red and white flag denoting a museum or an historic place. Trembling after this terrifying ride, I paid the driver who then put her car in gear, made a lightning fast U-turn, and disappeared leaving me totally alone in a neighborhood which was completely deserted. I opened the door beneath the flag, and there was a charming courtyard leading to Beethoven's home.

I walked through the courtyard and up a few steps to the apartment. Justin, to stand in Beethoven's rooms, to walk on the very boards that he had walked on, to look through the windows that his eyes had seen was the most overwhelming thing that has ever happened to me. A dream of my lifetime had come true.

Now, let's begin his biography. Ludwig van Beethoven was born in Bonn, Germany. He came from a musical family; his grandfather had been a singer and the chapelmaster in the Electoral chapel; his father was also a singer in the Electoral chapel.

Ludwig's childhood was a very difficult and often unhappy one. When Mr. Beethoven saw the marvelous musical talent displayed by young Ludwig, he assumed responsibility for the child's early musical education. He taught him to play the piano and the violin. Mr. Beethoven was a hard taskmaster and the child was forced to practice long hours each day. The father hoped to duplicate the extraordinary success that the young Mozart had experienced. However, he was certainly not as fine a musician as Mr. Leopold Mozart and Ludwig quickly outgrew his father's ability as a teacher. Other teachers were hired to instruct the talented child, but it was not until he was eleven years old that he was placed with an excellent musician who was the court organist, Christian Neefe. Mr. Neefe encouraged Ludwig's efforts in composition and helped to get his early works published. Neefe also paid Ludwig a small sum to be assistant organist and to play viola in the orchestra. In only one year Ludwig became thoroughly skilled in playing the organ.

When he was 17 years old, Ludwig went to Vienna to play for Wolfgang Amadeus Mozart.

He wanted to stay and study with Mozart, but it was at this time that his mother was dying and he had to return to Bonn to be with her. By the time he could visit Vienna again, Mozart had died.

Ludwig had made friends with an important family in Bonn: the von Breunings. He gave piano lessons to the children, and he was always welcomed into their home as an honored guest.

About this time, Ludwig made the acquaintance of a man who was to be a lifelong friend, and generous patron: Count Waldstein. Justin, I know that these names are difficult, but they are extremely important in the life of this celebrated composer. More about this later.

Even at this early age, Ludwig was renowned for his ability to improvise (i.e., to play not by reading music but to make up music on the spur of the moment). Contrary to this tremendous improvisational ability, Beethoven's way of composing was to struggle and rework and revise over and over again.

A great moment arrived when Beethoven was 22 years old. The distinguished composer, Franz Joseph Haydn, was passing through Bonn

and praised Ludwig's work. This praise, along with the praise of Count Waldstein and Mrs. von Breuning influenced the Elector to send Ludwig to Vienna, the musical center of Europe at that time, for advanced study. For two years the Elector provided a salary. Armed with letters of introduction from the von Breunings and from Count Waldstein to the highest levels of musicians and patrons, Beethoven entered the Viennese musical world. Here is a quotation from Waldstein's wonderful letter to Ludwig as he left Bonn:

Dear Beethoven: You are travelling to Vienna in fulfillment of your long-cherished wish. The tutelary genius of Mozart is still weeping and bewailing the death of her favorite. With the inexhaustible Haydn she has found refuge, but not occupation, and she is now waiting to leave him and associate herself with someone else. Labor devotedly and receive Mozart's spirit from the hands of Haydn.

Beethoven came to Vienna for advanced study, but no teacher could fully please him. Haydn was too busy with his own career to give proper attention to the compositions which Beethoven turned in to him. He went to Mr. Albrechtsberger for lessons in counterpoint (musical texture of two or more simultaneous melodies); Mr. Salieri gave him help in writing for the voice; and Mr. Förster advised him in the art of quartet writing.

He now began to establish his career as a teacher, piano virtuoso and composer. He performed in the palaces and salons of the most important aristocracy (people of wealth who have titles such as Prince, Count, Archduke, Baron, etc.). Through these performances he introduced his music to the extremely influential people in Vienna.

He now began to give public concerts which were highly acclaimed and he became especially well-known for the ingenuity of his improvisations.

Beethoven did not want to work as an employee of the church or of the royal court as had most composers in the past. He was among the first of a new breed of composers who supported themselves mainly in two ways: by selling compositions to publishers, and by commissions from his friends among the nobility. Music historian, Donald Grout, states that:

Within a dozen years after his coming to Vienna Beethoven was acknowledged throughout Europe as the foremost pianist and composer for the piano of his time, and as a symphonist who ranked equally with Haydn and Mozart.

Life was terrific and everything seemed to be going his way.

Then tragedy struck! This incredible musician gradually was becoming deaf. It was at this time in 1802 in the home which I just left that Beethoven wrote a letter known as the "Heiligenstadt testament". It was intended to be read to his brothers after his death. Here is an excerpt from that testament:

I must live like an exile; if I approach near to people a hot terror seizes me, a fear that I may be subjected to the danger of letting my condition be observed. Thus it has been during the last half year which I spent in the country ... what a humiliation when one stood beside me and heard a flute in the distance and I heard nothing or someone heard the shepherd singing and again I heard nothing -- such incidents brought me to the verge of despair; but little more and I would have put an end to my life. Only art it was that withheld me, it seemed impossible to leave the world until I had produced all that I felt called upon to produce....O Providence, grant me at last but one day of pure joy -- it is so long since real joy echoed in my heart.

Of course, he could not continue as concert pianist, conductor or teacher. But he was not defeated! He continued to compose, and some of his greatest works were created during the years of total deafness.

Justin, I am often asked by students how Beethoven could compose when he could no longer hear. The answer is that he used what musicians

call the "inner ear". You can do it yourself. Just be totally quiet, don't make a sound. Now in your mind, sing a favorite song. You see, you can hear melody, rhythm, harmony, words and instruments if you are concentrating hard. That's the "inner ear".

Beethoven's works include: 32 piano sonatas; 16 string quartets; 5 piano concertos; one violin concerto; 2 masses; 5 sonatas for violoncello and piano; an opera; chamber music for various instruments; many assorted piano compositions.

Beethoven's Ninth Symphony is unique in that he includes a chorus and soloists in the final movement. Here is a description of the reaction of the audience upon hearing a performance of the Ninth Symphony. (Beethoven was standing on stage at the time.)

The large and distinguished audience applauded vociferously after the symphony. Beethoven did not turn around to acknowledge the applause because he could not hear it; one of the solo singers "plucked him by the sleeve and directed his attention to the clapping hands and waving hats and handkerchiefs....he turned to the audience and bowed."

Ludwig van Beethoven died on March 26, 1827. Hundreds of people came to honor the memory of this man of whom it has been said, "He is

Beethoven, and his figure towers like a colossus
astride the two centuries [18th and 19th]."

Section VIII

Franz Schubert

Tuesday, August 1

Vienna, Austria

Dear Justin,

Today I'm going to write about one of your pals, Franz Schubert (1797-1828). You and I always have such a good time at the piano playing Schubert duets. Schubert wrote a lot of four-hand music for the children who were his piano students at the Esterházy estate. (Yes, he was employed for two summers by the same family who had previously employed Franz Joseph Haydn.) Schubert, however, longed for Vienna and could not stay with the Esterházys. (But, we're getting ahead of ourselves. Let's go back to his childhood.)

Franz was born right here in a suburb of Vienna. He was one of several children. His father was a school teacher who had his own school. His mother had been a cook before she married. Mr. Schubert enjoyed music very much and was a good amateur cellist. Often he and the children would have evenings of chamber music

(instrumental ensemble music performed by one player to the part, as opposed to orchestral music in which there are several players to the part). Since Franz displayed talent for music at an early age, his father gave him lessons on the violin, his brother taught him how to play the piano, and soon Franz was included in the family musical events. When Mr. Schubert realized that Franz was something of a prodigy, he arranged for the boy to have lessons with the choirmaster at his church. He studied organ, piano, music theory, singing and composition. According to Franz's brother, the choirmaster said, "Whenever I wanted to teach him anything, he already knew it. I often stared at him in silent astonishment."

The Schubert family now had its own string quartet; two brothers played the violins, Mr. Schubert played the violoncello, and Franz played the viola. Throughout his life, Franz composed and played chamber music.

When Franz was eleven years old, he easily passed the examination to enter the School of the Imperial and Royal Court Chapel, the same

choir school that Haydn had attended as a boy. He received his academic and musical training, food and lodging while training for the choir. Apparently living conditions in the school had not improved since the days of Haydn, because in a letter to his brother, Franz wrote, "One could certainly do with a roll and a few apples, particularly when one has to wait eight and a half hours between a moderate sized mid-day meal and a wretched sort of supper."

At the school, Franz met several boys who became lifelong friends. There was music all the time; he especially enjoyed playing in the orchestra, and soon, he became the assistant to the conductor.

At age 16, Franz left the choir school and spent a year in a seminary for teachers in Vienna, for Mr. Schubert had one goal in mind for Franz: he was to become a self-supporting teacher! Music was fine for a hobby but it was not a suitable profession for his son.

After college, Franz came to teach in his father's school and was put in charge of the youngest children. He disliked teaching

intensely but he endured it for about four years. In every spare moment he was composing. By the time Franz was 16 years old, he had composed an opera, several choral works, a symphony, a number of overtures, some string quartets, and songs.

Justin, there is a special category of music with which Schubert is especially associated. It is called the art song. An art song begins as a poem which so inspires the composer that he sets it to music. According to the music historians, Ulrich and Pisk, Schubert "created a new type of song that influenced composers for a hundred years after his time." His first masterpiece, a song titled, "Gretchen at the Spinning Wheel", was written when he was 17 years old.

Schubert composed over 600 songs; most of them were single songs of one or two pages. However, twice he turned to the same poet, Wilhelm Müller and set an entire series of poems to music. This is called a song cycle. One of Schubert's last compositions was the song cycle of 24 songs titled, "The Winter's Journey".

Franz left his father's school, went to live with a friend, and gave all his time to composing. Well, not quite all his time for he loved parties and companionship, and he was surrounded with good friends. Their evenings together were called "Schubert evenings" because the singers, pianists and instrumentalists would perform Franz's music.

Very little of his music was published during Schubert's short lifetime, and for many years his manuscripts were left on closet shelves or in disorganized bundles. He was never a financial success; often he was desperately poor. Fortunately, over the years, musicians have gone in search of these forgotten manuscripts and now, internationally, people listen to and admire the music of Franz Schubert.

Schubert's instrumental works include: 15 string quartets; 9 symphonies; many chamber music compositions; hundreds of pieces of piano music; and a large amount of music for piano duet. His vocal works include: art songs; operas; and a variety of sacred and secular compositions for chorus.

Section IX
Johannes Brahms

Wednesday, August 2
Vienna, Austria

Dear Justin,

Last night I attended a concert devoted entirely to the music of Johannes Brahms (1833-1897). The title of the music was, A German Requiem. Remember, we talked about a requiem being a mass for the dead. This particular requiem was composed in honor of Brahms's mother. There was a chorus of two hundred and a full orchestra; truly it was a magnificent performance of Brahms's greatest choral work.

Johannes Brahms was born in Hamburg, Germany. His father was a double-bass player in the orchestra of the Hamburg Opera, and his mother was a seamstress. Mr. Brahms saw definite signs of musical talent in his son, so he sent the child to a piano teacher. Within a short time, Johannes could play the piano well enough that he was able to add to the family income by performing at parties and at local taverns.

When Johannes was 10 years old, he studied with an outstanding piano teacher who was able to further develop the boy's extraordinary pianistic gifts. At age 14, he gave a public recital which included one of his own compositions.

The Brahms family was extremely poor. To bring some money into the household, young Johannes wrote many third-rate compositions which he sold to publishers for a few pennies each. He also gave piano lessons and played in local pubs whenever he could. Under the strain of all this work, Johannes became quite ill, and periodically he had to live with a relative in the country to regain his health.

A turning point in his life came when he was 20 years old. He met a famous Hungarian violinist who invited Johannes to become his accompanist and tour with him. During this tour, he met a number of influential musicians. One was the distinguished violinist, Joseph Joachim, who after hearing Johannes play the piano became a great admirer and a sincere friend. Another influential person that he met at this time was Franz Liszt, one of the most dazzling pianists of the nineteenth century.

Also, he stopped to pay his respects to composer Robert Schumann and his wife, Clara, who was a concert pianist. Schumann listened to Brahms's piano music and in his diary, dated September 30, 1853, he described the 20 year old Brahms as a "genius". One month later, Schumann wrote an article for a music magazine which praised Brahms's music and proclaimed him to be the coming genius of German music. Schumann also arranged for the publication of several piano compositions and songs by his new friend. Ultimately, Brahms became devoted to Robert, Clara and the children.

Johannes returned to Hamburg to continue his career, but soon received the terrible news that Robert had become very ill so he rushed back to be with Clara and the children. He remained there for two years to comfort them and help as much as he could until Robert's death in 1856. Throughout his life, Johannes remained devoted to Clara and her children.

After Robert Schumann's death, Johannes (now age 23) returned to his hometown of Hamburg. He was becoming famous as a piano virtuoso (a

highly-skilled musical performer), composer, and conductor. He hoped to become the conductor and music director of the Hamburg Philharmonic Orchestra. The German Requiem had already had its world premiere in 1868 with Brahms conducting. It was his first huge public success. But he was rejected by the Philharmonic Orchestra, and he decided to leave his native city and go to Vienna.

In Vienna, he conducted instrumental groups and vocal groups. He made guest appearances as soloist and conductor in Europe. Twice he was offered an honorary degree of Philosophy by Cambridge University, but because he was afraid of crossing the English Channel, he never journeyed to England. He did accept a degree from a European University, however, and he became Dr. Brahms. For that occasion, he composed the Academic Festival Overture (a concert-overture is a single movement orchestral composition). Everyone expected Brahms to compose a serious piece to accompany the solemn occasion, but he surprised the audience by using jolly student songs as themes for the composition.

At last, Brahms decided that it was time to write a symphony. He had avoided this form of music because of the shadow of the nine great symphonies by Beethoven, but when he did complete his first symphony at age 43, Hans von Bülow described it as the "Tenth". This placed Brahms's work as worthy to follow that of Beethoven. (It was also von Bülow who originated the phrase which is familiar to music students, "The three B's of music -- Bach, Beethoven, Brahms".) Within the next ten years, all four symphonies were completed.

Now here comes your favorite part of Brahms's works. I know that, Justin, because you have a record of the famous Clarinet Quintet (clarinet plus string quartet), and his last two chamber music compositions, sonatas for clarinet and piano. We shall soon have to invest in a new recording because yours is getting a little worn.

If you will refer back to the letter about Richard Wagner, you will find the word, leitmotif, which means a musical theme identified with a particular person, thing, idea, or natural phenomenon. Wagner often derived inspiration

for his music from literature: folklore, legend, and mythology.

Well not Dr. Brahms!!! He deliberately set himself against the use of extramusical ideas in his music. In Vienna there were groups of people who were violently "Anti-Wagner" or "Anti Brahms". This will help you to remember that even though Brahms was a master in writing vocal music (i.e., art songs and choral music), he was never interested in writing an opera.

During the last years of his life, Johannes lived in a small, three-room apartment in Vienna. Although he was financially secure, he lived very simply. Did he marry? No. He was infatuated with many women, and he had his lifelong devotion to Clara Schumann, but marriage was not for him.

Brahms was a master of chamber music. Among his works are: 3 string quartets; 3 piano quartets; 3 violin sonatas; 2 violoncello sonatas; the clarinet pieces mentioned earlier and numerous other works.

His orchestral music includes: 4 symphonies; 2 piano concertos; 1 violin concerto; a double

concerto for violin, violoncello and orchestra;
 Variations on a Theme by Haydn; 2 overtures;
 and Hungarian dances.

Brahms's piano music (which is too advanced for you to play at this time) includes: sonatas; variations; capriccios; intermezzi; rhapsodies; and waltzes. For organ he wrote 11 chorale preludes.

He wrote a great body of vocal music for solo voice, and for small and large ensembles.

Let's see, Justin. I think we should include one of those easily digestible dictionary sections at this point. To the words already defined in this letter, let's add:

Capriccio: A short composition of humorous or capricious character.

Chorale Prelude: A composition for organ based on a chorale (hymn) melody.

Intermezzo: A character piece, as if composed between works of greater importance.

(Plural: intermezzi)

Rhapsody: A free fantasy of somewhat heroic character.

Theme and Variation: A form in which the theme is given at the beginning. The

composer then varies the theme by changing the melody, rhythm, or harmony.

Piano quartet: A composition for piano and trio of violin, viola, and violoncello.

Section X

Johann Strauss, II

Friday, August 4

Vienna, Austria

Dear Justin,

Today is my last full day in Vienna. Probably I shall be back in Saint Louis by the time this letter arrives at your home, but I could not leave this musical city without writing to you about "The Waltz King", Johann Strauss, II (1825-1899). The park entrance near the Beethovenplatz has a statue of Strauss standing playing his violin. I visited his home just a little while ago. There displayed were his violin, piano, and the writing desk where he wrote the music that the whole world has danced to. Talk about past meeting present! Strauss' home is located next to a fast food restaurant which shall remain nameless ... it is sufficient to say that the restaurant sign has two Golden Arches.

Actually, this letter is not about an individual Strauss. It is about a DYNASTY: Johann I, the father, (1804-1849), called "The

Father of the Waltz"; his three sons; Johann II (1825-1899) called "The Waltz King"; and Josef (1827-1870), called "Josef" (Ha, ha!); and Eduard (1835-1916), called "Handsome Eddy".

Justin, in order to understand why these men became rich and famous and idolized in many countries including the United States, you need to know a little bit about the history of the waltz.

A waltz is a dance that has three beats in a measure. It immediately makes the listener want to sway because the accent is on the first beat -- ONE, two, three, ONE, two, three, ONE, two, three. It originated around 1800 and has remained a popular type of dance. The waltz marked a new development in the history of dancing, because it was the first dance in which PARTNERS EMBRACED EACH OTHER ... many people disapproved!

The waltz was already popular in Vienna during the time of Haydn, Mozart, and Beethoven. Mozart's friend, Michael Kelly, described Vienna's craze for dancing:

The passion for dancing and masquerades was so strong among the Viennese ladies that nothing could make them curtail their favorite amusement....I for my part considered waltzing from ten o'clock at night to

seven o'clock in the morning a form of continued frenzy.

There were a great number of dance halls in Vienna at this time; some were small, others were enormous.

So you see, Justin, the time was ripe for some incredible musicians to take over the field of the waltz.

ENTER JOHANN I

Johann played the violin beautifully and he joined forces with another young fellow, Joseph Lanner. They formed a quartet, then a fourteen-piece orchestra, and, within a very short time, the group was playing in well-known coffeehouses, in dance halls, and then in the most elegant palaces of Vienna. Johann composed so many waltzes of such high quality that he became known as the "Father of the Waltz".

Johann decided to form his own orchestra of 100 players. He and his orchestra of highly-trained musicians were in constant demand in Austria as well as throughout Europe. He formed other orchestras, and some nights he would go from one orchestra to another because each had promised "a personal appearance by Mister Strauss".

It was during this time that Johann I married.

ENTER JOHANN II, JOSEF, AND EDUARD.

Naturally, the boys were influenced by hearing the almost daily rehearsals of their famous father's orchestras, and Johann II especially wanted to make music. The father absolutely refused. He did not want another musician in his family. His son was to go into the banking business, and that was final! But ... the mother surreptitiously (now there's a great word for the dictionary list) managed to obtain a violin and music lessons for her son. As the father was traveling much of the time, it was not too difficult for Mrs. Strauss to see that Johann II received a thorough musical education. He quickly excelled at playing the violin, conducting, and composing. His specialty??? THE WALTZ!

Mr. Strauss was gone from home so much of the time, that the marriage disintegrated and ended in divorce. Now Johann II became the support of his family.

Johann went into competition with his father! The great day arrived, October 15, 1844, when he

was just 19 years old. The debut (first public appearance of the Johann Strauss, Jr. Orchestra was a sensation. At six p.m. the concert was to begin. There were so many people packed into the huge hall that it was impossible to dance. Outside, the police had to be called to control the crowd.

With the first waltz, the audience knew that there was a new idol in Vienna. One waltz had to be repeated five times, another NINETEEN times. Finally, after seven hours of playing, Johann signaled the crowd to be silent. He then, out of respect for his father, played Mr. Strauss' most famous waltz, "Sounds of the Loreley". The audience realized the tribute and many came forward to congratulate Johann Strauss, Jr., "The Waltz King".

After his father's death, Johann assumed control of those orchestras also. He had become so important that he was, next to the Emperor, the most famous man in Austria. Every really important affair had to have "Music by Strauss". Justin, one woman even specified in her will that Johann and his full orchestra must play waltzes at her funeral. And they did!

One day, Johann fainted from exhaustion.

ENTER JOSEF

Josef really did not intend to stay in this profession very long because he was already a successful inventor. He wrote one waltz titled, "The First and the Last". After that, he wrote ... 222 more waltzes.

Johann rested and was soon back to work but often he and his orchestra traveled to other countries as his father had done. Someone had to assist Josef.

ENTER EDUARD.

Eduard really didn't want to go into music; he wanted a diplomatic career. What do you think he did? Yes, you're right. "Handsome Eddy" became a famous composer and conductor. Fortunately, the three brothers go along splendidly and often even collaborated in composing. Those compositions were signed simply "Strauss".

Johann married, and his wife convinced him to take life a little easier. It was during this time that he wrote the waltz which almost immediately became world famous, "The Beautiful Blue Danube Waltz". (Strauss' good friend and admirer, Johannes Brahms, when asked for his autograph, wrote a few bars of "The Beautiful Blue Danube

Waltz" and then signed, "Unfortunately not by Brahms". But Justin, don't think that Johann wrote only waltzes. He composed numerous quadrilles (a square dance performed by two or four couples); marches; galops (dances characterized by hopping movements); and operettas (light-hearted dramas in simple and popular style containing spoken dialogue, music, dancing, scenery, and a lot of acting!).

Speaking of operetta, Justin, last night I went with a few people from my tour group to see Strauss' most well-known operetta, The Bat. (Another wild, wild taxi driver slammed us up to the entrance of the opera house.)

The Bat is a crazy, mixed-up story about a doctor who goes to a masquerade ball dressed as a bat. After the ball, he starts home with a friend, but he falls asleep; the friend, just to play a joke, leaves him alone. The next morning in broad daylight, he has to walk home dressed in his ridiculous bat costume. Doctor Falke vows to pay his friend back! The rest of the operetta is taken up with the doctor's extremely complicated scheme of revenge involving an enormous party where many at the

end of the evening land in JAIL. At the party there is a section which has entertainment for the guests. There are soloists, ensembles and ballet; all of this is accompanied by the sparkling sound of a Viennese orchestra. By the way, The Bat is a traditional New Years Eve presentation of our Public Broadcasting System in Saint Louis. Perhaps it would be offered in your city also. Check you television guide next December.

Now here's an account of one of Strauss' most gigantic ventures. He was invited to America to conduct at a music festival in Boston, Massachusetts from June 17, to July 4, 1872. His fee? \$100,000 plus free transportation and hotel rooms for himself, his wife, and two servants. All around the city were huge pictures of Strauss. He would conduct fourteen concerts in a hall especially built for the festival. The hall seated 100,000 people. He stood on a high, wooden tower and looked down on his 20,000 singers and a huge orchestra. There were 100 sub-directors to keep this mammoth performance coordinated. One

of the pieces performed was the "Star Spangled Banner" ... in waltz tempo (the rate of speed of a composition).

America loved him!!! A newspaper stated that, "Johann Strauss was the first king America was willing to crown."

Strauss returned to Vienna and continued his career for many years.

Section XI

Gustav Mahler

Saturday, August 5

Vienna, Austria

Dear Justin,

I've just taken a leisurely ride in a horse-drawn carriage through the heart of old Vienna. The driver, who traditionally wears a suit and a bowler hat, points out places of interest along the route. One can stop at any point for sight-seeing or relaxation. I chose to stop at an outdoor cafe near the world-famous Vienna State Opera House.

The opera house, which is closed for summer vacation, was built from 1861 (the year the American Civil War began) to 1869. It opened with a performance of the Mozart opera that we discussed earlier, Don Giovanni. During World War II the opera house was almost destroyed by bombs; it was rebuilt, and in 1955, it reopened with a performance of (Hurrah!) Beethoven's only opera, Fidelio.

Remember in the letter about Richard Wagner, I mentioned that opera is the most expensive form

of music to produce. Here is one of the reasons: the Vienna State Opera House consumes an amount of electricity equivalent to the requirements of a city of 30,000 people. Singers, instrumentalists, dancers, and conductors from all over the world are honored to perform in this great opera house.

The musician whom we will discuss now had a great deal to do with making this one of the world's most prestigious opera houses.

Gustav Mahler (1860-1911) was born in Kalischt, Bohemia and died here in Vienna. Gustav was a shopkeeper's son, and one of many brothers and sisters. When he was six years old, he was visiting his grandmother and found a piano in the attic of her house. From that time, music was the most important thing in his life. His father wanted Gustav to be a shopkeeper when he grew up, but the boy's love of music was so strong that his father took him to a piano teacher at the Vienna Conservatory for an audition. The results of the audition? This child was a natural musician! Absolutely!

Gustav worked hard and was accepted as a student at the Conservatory when he was only

15 years old. He completed his music studies there in three years, and, upon graduation, received prizes in piano and composition. Gustav was now ready to begin his professional career. This he did by working as a conductor for a number of small opera companies.

When Gustav was 25 years old, he was known as a brilliant conductor and was offered a very important position in Prague, Germany. He was a perfectionist: no detail was too small to escape his attention. He was intensely disliked by many musicians who felt that he was too strict, but for him, music was to be performed as perfectly as humanly possible.

The great prize was still to come: the position as conductor of the Vienna Imperial Opera (now called the Vienna State Opera). At age 37, Mahler became the director of this world-renowned opera.

He put his total energy into perfecting performances and modernizing all aspects of the production such as scenery, lighting, and costumes. He was known as a relentless taskmaster. He stayed at the Vienna Imperial

Opera for ten years and was then invited to come to the United States to become the conductor of America's most famous opera house, the Metropolitan Opera in New York.

You can see that Mahler did not have much time for composing; but he managed, even with his busy conducting schedule, to complete nine symphonies. One of them, Symphony No. 8, is called the symphony "of a thousand" because it requires a band, two choruses, a boys' choir, seven soloists, and a prodigious (there's the last big dictionary word, Justin) orchestra. Musicologists Ulrich and Pisk say that, "Mahler must be included among the great masters of orchestration." (Orchestration is the arrangement of a musical composition for performance by an orchestra.)

Mahler loved the combination of voice and instruments and among his vocal works is a cycle of ten songs that you will enjoy hearing, Justin. It is called "The Boy's Magic Horn".

Mahler became the conductor of the New York Philharmonic Orchestra in 1909, and then he retired and returned to Vienna in 1911.

Section XII

Coda

Sunday, August 6

Vienna, Austria

Dear Justin,

This is my last wonderful morning in Vienna. My plane leaves at 11:30 A.M. I must tell you that I am sad to come to the end of my tour of Munich, Salzburg, and Vienna, this glorious city which has been home to Beethoven and so many of my other pals. I'm taking one last walk along the cobblestoned streets by Mozart's house; and one last look at the awe-inspiring Saint Stephan's Cathedral which has known the presence of Haydn, Mozart, Beethoven, Schubert, Brahms and other superb musicians; and one last glimpse of the Danube River which has been immortalized by Johann Strauss' "Beautiful Blue Danube Waltz".

I'm looking forward to seeing you soon. Hope the computer project has gone well.

Love,

Aunt Shirley

- Alto. Female low voice.
- Art Song. A poem set to music.
- Ballet. A theatrical performance of a dancing group with costumes and scenery.
- Bass. Male low voice.
- Cantata. A long choral composition (with soloists) somewhat like an oratorio but not necessarily based on a biblical subject. No scenery, costumes, or acting.
- Capriccio. A short composition of humorous or capricious character.
- Chamber Music. Instrumental ensemble music performed by one player to the part, as opposed to orchestral music in which there are several players to the part.
- Chorale Prelude. A composition for organ based on a chorale (hymn) melody.
- Chorus. A large group of singers.
- Clarinet Quintet. An ensemble consisting of clarinet and string quartet.
- Clavichord. The earliest type of stringed keyboard instrument. It consists of a wooden oblong box, varying in length from two to

five feet. The strings are put into vibration by small brass wedges called tangents.

Clavier. A term which designates any stringed keyboard instrument.

Concerto. Music to be played by orchestra and solo instrument(s).

Counterpoint. Musical texture of two or more simultaneous melodies.

Divertimento. Background music for light entertainments such as garden parties, weddings and birthdays.

Ensemble. Group (small or large).

Galop. A dance characterized by hopping movements.

Harpsichord. A stringed keyboard instrument of the 16th to 18th century. The strings are mechanically plucked by a plectrum.

Improvise. To play not by reading music but to make up music on the spur of the moment.

Intermezzo. A character piece, as if composed between works of greater importance. (Plural: intermezzi).

Leitmotif. A short musical theme which is identified with a particular person, thing, idea or natural phenomenon.

Libretto. The text of an opera.

- Mass.** A choral composition (with soloists) which follows the ritual of worship in the Catholic church.
- Music Drama.** A form of opera in which the essential feature is the fusion of drama and music; one does not dominate the other.
- Opera.** An extended dramatic work, tragic or comic, set to the accompaniment of an orchestra. Includes scenery and costumes.
- Operetta.** A light-hearted drama in simple and popular style containing spoken dialogue, music, dancing, and scenery.
- Oratorio.** A long choral composition (with soloists) based on a biblical subject.
- Orchestration.** The arrangement of a musical composition for performance by an orchestra.
- Overture.** (Concert-overture) A single movement orchestral composition.
- Piano Quartet.** A composition for piano and trio of violin, viola, and violoncello.
- Polka.** A quick Bohemian dance.
- Quadrille.** A square dance performed by two or four couples.
- Requiem.** Religious music accompanying the text of the Catholic funeral service.

- Rhapsody. A free fantasy of somewhat heroic character.
- Serenade. Background music for light entertainments such as garden parties, weddings and birthdays.
- Singspiel. A comic opera with spoken dialogue.
- Solfeggio. Vocal exercises sung to a vowel or to syllables: do, re, mi....
- Song Cycle. A string of songs of related thought and character, designed to form a musical entity.
- Sonata. An instrumental composition, usually having three or four movements.
- Soprano. Female high voice.
- String Quartet. Music to be played by two violins, a viola, and a violoncello.
- Symphonic Poem. A type of 19th century symphonic music in one movement which is based upon an extramusical idea.
- Symphony. A sonata for orchestra.
- Tempo. The rate of speed of a composition.
- Tenor. Male high voice.
- Theme and Variation. A form in which the theme is given at the beginning. The composer then varies the theme by changing the melody, rhythm, or harmony.

Virtuoso. A highly-skilled performer.

Waltz. A dance that has three beats in a measure.

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Chapter VI

Summary and Recommendations

In writing the book manuscript, Beethoven and Some of My Other Pals, the author found that it was extremely difficult to separate the desire to share the intense personal feelings brought forth during her European journey from the necessity of presenting factual, historical information. The balancing of these two divergent points of view has been the main obstacle to overcome in the preparation of the manuscript.

The letter format lends itself very well to biographical presentation. One could certainly envision additional books, or a series of books, on composers centered in France, Italy, England, Russia, etc. The format would serve equally well for historical figures in arts other than music.

Due to the schedule of employment and graduate school obligations, the author was able to stay in Europe for only ten days. Certainly, more time would have been advantageous. The author, upon reflection, would recommend an extended stay in Europe with Vienna being the home-base city, and from there travel to other cities or countries.

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