

tion.” This is followed by the fourth movement, an *alla marcia assai vivace*, where it is particularly striking that the recitative played by the first violin contains echoes of the Ninth Symphony.

Brainin followed this up with a demonstration of the Op. 130. “You’ll notice where the similarities are,” Brainin said, and commented that the first movement, *adagio ma non troppo*, is often performed much too off-handedly. This is followed by the second movement *presto*, the third movement *adagio ma non troppo*, the fourth movement *dansa tedesca*, and finally the fifth movement, the famous *Cavatina*. “Originally, the ‘Grosse Fuge’ was intended to be the final movement. But Beethoven made a separate Opus out of it,” Brainin explained. The *Cavatina*, Brainin said, has to be played as if “gripped with anguish” (*beklemmt*), and he demonstrated the bow technique required to execute this passage with a “flutey,” raspy tone quality. “The entire piece is delicately transparent.”

In conclusion, Brainin played sections of the “Grosse Fuge” Op. 133 on his Stradivarius, and, in order to give transparency to the monumental fugal work, he lent the appropriate weight to the critical passages by using his voice to clarify the underlying motivic elements. “Although its key-signature is B-flat, the ‘Grosse Fuge’ starts out in F, and then Beethoven modulates it downward to B-flat.” On every note, Brainin showed, there is a *sforzato*. He expressed his regret that the subsequent culminations of fugal development could not be represented on a single instrument, but were really the task of an entire quartet.

Schiller’s worldview

On the afternoon of the third day, Helga Zepp-LaRouche, president of the Schiller Institute in Germany, and Slovakian Schiller Foundation head Dr. Miklosko presented the work of the international Schiller institutes. Friedrich Schiller, in his “Aesthetic Letters,” stated that improvement in the political realm is only possible through the ennoblement of the individual human being. For Schiller, that meant that the person must be made into an aesthetic human being—which is especially important today, given the brutalization of our society. “There were two reasons for our organizing this music program right here in Dolna Krupa, a wonderful place, also in the spirit of Beethoven,” Mrs. Zepp-LaRouche said. “The first is the question of *Motivführung* as such. The second is the musical tradition of Slovakia, which especially distinguishes this country. This tradition has to be invigorated anew. The ‘Vienna Violin School’ originated not far from here, proceeding from Joseph Böhm, the friend of Beethoven, who developed a quite extraordinary violin technique. Norbert Brainin is one of the leading masters of this technique, and we wanted to contribute to communicating this method to young artists.”

The high-point of the seminar was a concert given by

Dolna Krupa: a historic site

Dolna Krupa Castle, surrounded by a lovely English-style park, is located outside the Slovakian city of Trnava, in the little town of the same name.

Back in the 17th century, the castle was owned by the Brunswick family; its special significance as one of the leading noble residences extended to Beethoven’s lifetime, through the efforts of its owner during those years, Joseph von Brunswick. He laid the foundation of a significant collection of paintings and an extensive library, had a little theater built, and had the walls of the Great Hall painted by an Italian artist with frescoes, which still exist today.

Joseph was the uncle of three friends of Beethoven—the siblings Franz, Therese, and Josephine von Brunswick—and also the uncle of Giulietta Guicciardi, to whom Beethoven dedicated his “Moonlight” Sonata. The names of Josephine, Theresa, and Giulietta come up, whenever the question of Beethoven’s “immortal beloved” is investigated.

Joseph von Brunswick’s nieces and nephews often spent their summers at Dolna Krupa Castle, and it has been presumed by many scholars that Beethoven also visited there. If he really did, then it is possible that he worked on his “Moonlight” Sonata there. While there may be no definitive proof of this, still many Slovaks maintain, with a wink, that there is also no proof that he did *not* visit there.

The fact is, that Beethoven was very much esteemed throughout the region, and many of his compositions were performed in Bratislava very soon after their completion.

Dolna Krupa Castle is today a conference center, particularly for musicians. In a small neighboring building, a very impressive Beethoven Memorial has been set up. As soon as the financing becomes available, a beautiful exhibition catalogue is scheduled to be printed.—*Ortrun Cramer*

Norbert Brainin together with pianist Günther Ludwig of the Cologne Music Conservatory, at the Primatial Palace of Bratislava, to more than 260 guests. The program consisted of works by Mozart, Brahms, and Beethoven. In their performance, the two artists succeeded in making the ideas of these three great composers transparent to the listeners’ minds, serving up the music with the greatest and “most inwardly intense emotion.”