ABSTRACT

TITLE OF DISSERTATION: COMPOSERS AND DISABILITY: PREVALENCE IN CLASSICAL MUSIC

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The purpose of my paper is to consider cello repertoire written by Western classical composers with disabilities. I chose to focus on several composers from various backgrounds, although there are many more left unmentioned for the sake of scope.

The most well-known composer with a disability was Ludwig van Beethoven, whose fifth Cello Sonata I researched. I also studied Ethel Smyth and her Cello Sonata, and Ralph Vaughan Williams and his *Six Studies in English Folk Song*. All three composers lost their hearing at different points in their lives.

Franz Schubert suffered from syphilis and experienced severe physical and mental health issues in his last few years. This project includes his sonata written for arpeggione and piano, which is often played on the cello.

It is assumed that Frederick Delius also contracted syphilis, leading to paralysis and blindness. Nevertheless, he composed the Caprice and Elegy for Cello and Orchestra in the last few years of his life.

Robert Schumann suffered from depressive episodes, poor health, and hallucinations. I have included his *Fantasiestucke* for clarinet and piano, which is also often played on the cello.

Maurice Ravel developed a rare type of dementia and could not keep composing as he desired. One of the first pieces he wrote after World War I was the Sonata for Violin and Cello.

Sergei Prokofiev dealt with severe health problems as he aged. He wrote his Cello Sonata during the last few years of his life with the help of Mstislav Rostropovich.

Bohuslav Martinu was diagnosed with autism by one author in recent years, despite Martinu passing away in 1959. The diagnosis is controversial, and there have been several publications on the matter.

The piece Como un Fantasia was written by Joaquin Rodrigo, who had minimal eyesight from the age of three.

Using the new models and perspectives on disability, we can rethink the experiences of classical composers. To combine these disciplines, I researched my subjects through the field of disability studies, music history, and musicology.

COMPOSERS AND DISABILITY: PREVALENCE IN CLASSICAL MUSIC

by

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Introduction

In recent years, inclusivity has become a frequently discussed subject across all fields of study. However, disability and accessibility are often topics woefully left out of the conversation. Within Western classical music precepts, the long-established discussion considers disability even less. Even so, disability in Western classical composers and performers is much more commonplace throughout history than one would expect.

According to the U.S. Census taken in 2019, 12.7 percent of the U.S. population, or 41.1 million people, had a disability. Most people will experience some type of disability at some point, especially towards the end of life. However, it has been regularly left out of our written narratives, and there is still much discomfort and stigma surrounding disability. Doug Baynton writes: "Disability is everywhere in history, once you begin looking for it, but conspicuously absent in the histories we write."[1]

Disability studies is a surprisingly recent development in history, gaining considerable momentum at the end of the twentieth century. Definitions, theories, and categorizations are currently still evolving. Public policymakers, universities, and medical professionals have usually been responsible for determining and defining disability in the past. The medical field would diagnose based on an individual's physical differences or impairments. The idea that blindness, deafness, and bipolar disorder, for

[1] S. Burch and I. Sutherland, "Who's Not Yet Here? American Disability History," *Radical History Review* 94, no. 94 (2006): 130.

example, could all be categorized together under one umbrella term is a more recent concept.

With the advent of the civil rights movements, more people with disabilities have come forward to make their voices, opinions, and theories heard. James Charlton wrote "Nothing About Us Without Us" in 1998, which had become the slogan for disability empowerment and oppression borrowed from previous political movements. The book focuses on self-determination and empowerment for people with disabilities and explains how oppression appears in different forms of exclusion, degradation, and powerlessness.

With these new perspectives, philosophies transformed from the outsiders' viewpoint to the lived experiences of people with disabilities.

The first two generally agreed-upon models of disability were the medical model and the social model. Throughout history, the medical model has relied on disability as a pathology and the idea that an individual has physical abnormalities. The concept that the individual must depend on medicine to heal or cure oneself has come under scrutiny in recent years.

The social model concentrates on the lived experience of disability. Burch and Sutherland state, "Throughout history, social values and cultural perceptions have strongly framed what qualifies as a disability and has influenced the responses."[2]

"Physical impairments" within an individual do not define the social model of disability. Instead, the social model centers on how the rest of the world responds to those impairments. For example, a person who uses a wheelchair is disabled by being unable to maneuver onto the sidewalk only if there is a curb without a ramp. Given a ramp or curb

[2] Burch and Sutherland, "Who's Not Yet Here," 29.

cut, the person can easily travel on the sidewalk. The social construct points to public planning, architecture, and general attitudes as the cause of disability rather than an individual's own body. The social and cultural construct reframes disability as part of human difference rather than an impairment or abnormality.

Social constructs can manifest as oppression, as ideologies of superiority and inferiority through exploitation, exclusion, violence, or taking away a group's power or authority.

There are many other schools of thought regarding different models of disability and disability theory. These perspectives are also continuously changing and evolving. For example, there is no consensus on classifying mental illness. Some see a health issue, while others see a disability. Statistically, less disability theory has included mental illness in its discourse. Another divergence is those with chronic illness reembracing the medical model after its rejection twenty years ago. These models are constantly in flux and will continue to evolve.

Disability is often missing from our written histories but frequently appears as common portrayals. Straus identifies four conceptual models of disability in his book, *Extraordinary Measures.* Some tropes repeatedly appear in literature, religion, politics, and daily life. There is a divine affliction, divine inflatus, medical pathology, and cultural identity in Western history. The divine affliction is a physical abnormality that is permanent, out of the control of the individual. Disability as afflatus, defined as divine inspiration, signifies a transcendent vision of talent, a blessing, and a curse. The medical pathology regards the disability as a physical abnormality that the individual must

overcome. The last is the cultural identity that an individual can reclaim in a positive light.[3]

Before the Enlightenment, the first model was most common throughout the West. Many saw disability as a punishment from the divine and a moral failing. One can see the deformed or "mad" villains throughout literature, art, opera, and music. For example, there is Rigoletto, the jester with a hunchback in Verdi's opera. There is also Ahab in Herman Melville's *Moby Dick.* Likewise, certain sexually transmitted diseases, diabetes, or obesity can come with stigma from a presumed moral failing. These stigmas are still present in current times in our culture, among others.

The second model views disability as a transient understanding, of which Beethoven is the perfect example. The concept connects his exceptional talent and gift to compose to his deafness. This same trope appears in literature with Homer, as he sees even though he is blind. The idea that the spirit triumphs or overcomes the physical ailment to see or hear better than most "normal" people is a repeatedly used stereotype.

Medical pathology sees disability as something that can be overcome or cured through technology or medical advancements and the individual's struggle. Garland-Thomas calls this "'the cultural logic of euthanasia:' disabled bodies should either be rehabilitated (i.e., normalized) or eliminated (either by being sequestered from sight in homes or institutions or by being allowed or encouraged to die)."[4] This approach relies on a separation between "normal" bodies and "abnormal" bodies.

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[3] Nathan Joseph Straus, *Extraordinary Measures: Disability in Music* (First ed. Oxford: Oxford University Press, 2011), 5.
[4] Straus, *Extraordinary Measures*, 6.

More recently, disability rights in Western culture have understood that disability can be a social and cultural construct. More people are now rejecting the idea that they need to be normalized or changed to fit a more “normal” body. Since no human is alike, their physical or cognitive distinctions are mere differences.

A good example is the way our society treats people with visual impairments. In the United States, a large part of the population with poor vision relies on eyeglasses, contacts, and optometry. Because it is so common and accepted, and because accessibility to optometry is not an issue, poor vision is not considered a disability whatsoever. Instead, our society sees it as a mere lifestyle difference.

In the Western classical tradition, the most well-known story of disability is Beethoven and his hearing loss. Many know his story's portrayal: the struggle with deafness and the courageous decision to overcome his physical obstacles for the love of his art. It is highly romanticized, both in his biographies and in the simple, everyday retelling. However, many other famous Western classical composers were affected by disability.

Composers that lost their sight include Francesco Landini, Johann Sebastian Bach, Frederick Delius, and Joaquin Rodrigo. Those affected by hearing loss include Ludwig van Beethoven, Beidrich Smetana, Gabriel Fauré, Ethel Smyth, and Ralph Vaughan Williams. Franz Schubert, Robert Schumann, and Hugo Wolf all suffered from physical and mental ailments and early death. Schubert passed away from syphilis at the young age of thirty-one, while both Schumann and Wolf attempted suicide before dying in their forties. Alfred Schnittke suffered several strokes in the last ten years of his life, which affected his left brain. Gustav Mahler and Arnold Schoenberg both had heart

conditions and other health issues. Sergei Prokofiev possibly had a stroke and suffered poor health for the last several years of his life. Maurice Ravel had a rare type of dementia and was diagnosed with aphasia.

Many theorize that Wolfgang Amadeus Mozart was affected by Tourette syndrome. He was known to have a nervous tick, a common symptom. His letters were also full of vulgarities and scatological humor, which some theorize was caused by the syndrome.

This list is noncomprehensive and just a few of the more famous cases, but there are many, many more.

I will focus on Ludwig van Beethoven, Franz Schubert, Robert Schumann, Ethel Smyth, Frederick Delius, Sergei Prokofiev, Joaquin Rodrigo, Bohuslav Martinu, Ralph Vaughan Williams, and Maurice Ravel. Each composer had a disability, yet the written histories and the known canons treat each one very differently.

Beethoven's deafness can now be viewed through a different lens, thoroughly considering his surrounding social constructs and accessibility. We can learn more about Vaughan Williams' deafness, which is rarely mentioned or discussed. Ethel Smyth is not well known among the classical music community, and her story and struggle with hearing loss are virtually unknown.

More stigma and discomfort surround the other composers' disabilities, and so these are even less discussed. Many do not know the full extent of Schubert's sickness that stemmed from the sexually transmitted disease or Ravel's struggles with dementia in his last years.

Martinu's case of autism is also incredibly controversial and unfamiliar to most. His posthumous diagnosis has caused debate within classical communities and disability circles.

Ludwig van Beethoven

The scholarship on Ludwig van Beethoven is overwhelming, with numerous biographies and a plethora of analytical texts. He is a household name as one of the most prominent classical composers in history. His deafness is commonly discussed within classical circles but from various perspectives.

Beethoven was born in 1770 in Bonn, Germany. Born into a musical family, his grandfather worked as a Kapellmeister and was Ludwig's role model. His father worked as a musician, singing as a tenor for the elector and teaching piano and violin. His parents supported him as a musician, although he did not have the happiest childhood. His father struggled with alcohol abuse, and there were accounts of him ranting and raving, waking young, crying, Beethoven in the middle of the night to play the piano. He also had two younger brothers, Caspar Anton Carl and Nikolaus Johann, who would play significant roles in his adult life.

Ludwig took private piano lessons with Gottlieb von Neefe and learned violin and viola from Franz Ries. He was a promising student and was known in the region as a young virtuoso by his preteen years. He began composing as a child, and his first published work was Variations on Dressler's March (WoO63).

In 1787, Neefe encouraged him to travel to Vienna to take lessons with Mozart. Unfortunately, the infamous trip took a turn for the worse when his mother fell ill, and he had to return home. His mother died that summer, and Mozart passed away shortly after. Beethoven did not make it back to Vienna to fulfill his wishes of studying with the master. As his father turned progressively towards alcoholism, Ludwig van Beethoven petitioned his father's employer in 1789 to make him the household head in order to control the finances.

In Bonn, he began composing again, and he wrote several piano sonatas, piano trios, and made many sketches. He was incredibly social and had many friends and patrons throughout his life. He developed relationships with Count Waldstein, the von Breuning family, the Wegelers, and the Kochs.

Waldstein especially encouraged Beethoven to travel to Vienna and study with Joseph Haydn. Beethoven moved in 1792 and began his studies. The two had a complicated relationship. They were superficially polite to one another, but both had misgivings. Beethoven did not find his studies as fulfilling as he had hoped, and Haydn was somewhat critical of Beethoven and his composition.

In 1794 Haydn moved to England and left Beethoven to study with George Albrechtsberger, a more meticulous kapellmeister in his teaching. Beethoven began his studies while simultaneously asserting himself as a pianist and composer. He was adept at making friends and running in the relevant social circles, and befriended Prince Lobkowitz, Prince Karl Lichnowsky, Count Razumovsky, and the Esterhazys. They would all play a part in his composing and his social life. He was always known to have close relationships, and clung to his friends to an unusual extent. People described his

relationship with the violinist Karl Amenda as “inseparably close,” although when Amenda moved and started touring after a year or so, Beethoven moved on to someone else.

Beethoven began touring around Europe within a few years, and his reputation increased as a composer and musician. He began sketches for his first symphony and his Opus 18 string quartets. He also wrote piano trios, string trios, three violin sonatas, two cello sonatas, and several piano works.

Around 1801, Beethoven began to come to terms with the fact that he was experiencing hearing loss. He wrote to his friends Wegeler and Amenda first, telling them he realized he was going deaf.

In 1802 he spent the summer in Heiligenstadt, where he wrote his famous testament to his brothers. In it, he discussed his despair over his deafness, his feelings of isolation, and his realization that it would only get worse. He wrote about considering suicide but then heroically talked himself out of it. Instead, Beethoven pointed to music, his art, as his reason for living and said that it would keep him going.

We know through these letters that Beethoven struggled with his dignity and his identity as a composer. He realized that he could not continue to hide his deafness forever as his hearing degenerated. Depression plagued him throughout his life, more significantly when he first started to come to terms with his physical challenges.

His identity as a composer plays a considerable part in his story. The fact that he continued composing despite everything shows that he felt he had no other choice. Many view this as a heroic achievement. Others argue that he thought he had no other option but to adapt.

In 1816, the *Allgemeine Musikalische Zeitung* reported Beethoven's deafness, and it became widespread public knowledge.

With Beethoven, it is complicated to sort facts from fiction in his biographies. There is a legend of him removing the legs off his piano to hear the vibrations better through the floor. Many biographers tell a dramatic story in which he ripped or sawed the legs off in a tantrum and threw the piano on the ground. We have no way of knowing its verity, but it is more likely he may have simply removed them.

Biographers have often depicted Beethoven as someone who had many mental health issues. He is known as someone who struggled, was angry, threw tantrums, and emotionally lost control of himself in his older age. There is evidence to support these representations, but Beethoven may have adapted better to his hearing loss than is commonly thought.

We know that his most prolific period occurred after he was already experiencing hearing loss and so that he was able to compose and work efficiently. We also have learned more about how people can adapt once hearing loss occurs, and so can infer some about how Beethoven was able to accommodate himself and maintain his career.

Much speculation and controversy exist over precisely how Beethoven could hear, primarily as he composed his late works. Some say that his hearing was merely limited. Others say that he was completely deaf and could not decipher peoples' speech. However, we know that he communicated through conversation books in the last few years. Even at close range, he could not hear a friend talking to him.

Many believe that Beethoven used tools to hear in other ways or detected sounds and vibrations using other parts of his body.

There are many questions about how Beethoven adapted to compose. Robin Wallace argues that Beethoven composed the same way he always had, with some modifications. Beethoven was a very active sketcher and wrote most of his ideas down on paper. He was a great improviser and would compose at his instrument while sketching his thoughts down. He continued to perform piano improvisations up until the end of his life.

Unlike some other composers, Beethoven was also famous for revising his works repeatedly. In later years, his sketches included more preliminary experimentation and revisions, suggesting that he used his pen and paper in improvising the same way he had on the piano. He was known to always carry pen and paper with him. He wrote that he walked around with many ideas in his head, refining them mentally before writing them down. He had established habits earlier in life to write his exploratory ideas down even without an instrument. It also shows that these visual sketches were a considerable part of his process.

He added tools to his methods, such as ear trumpets, a resonator, and louder pianos. Wallace admits that he had to change his system after losing his hearing, but he also did not just hear the music in his head and write it down.[5] Beethoven said in 1814 to his librettist, "The way I am accustomed to writing, even in my instrumental music I always have the whole in view."[6]

He relied heavily on his sight, and there were accounts of him rehearsing his string quartets using the visual cues of the players' bows on the strings. Joseph Bohm

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[5] Robin Wallace, *Hearing Beethoven: A Story of Musical Loss and Discovery* (Chicago: University of Chicago Press, 2018), 64.
[6] Wallace, *Hearing Beethoven,* 113.

said while rehearsing Beethoven's twelfth string quartet, "it was studied industriously and rehearsed frequently under Beethoven's own eyes: I said Beethoven's *eyes* intentionally, for the unhappy man was so deaf that he could no longer hear the heavenly sound of his compositions. And yet rehearsing in his presence was not easy. With close attention his eyes followed the bows and therefore he was able to judge the smallest fluctuations in tempo or rhythm and correct them immediately."[7]

There is much criticism of his late work that connects his deafness to the eccentricity of the music. Right after Beethoven's death, the music critic Ernst Woldemar wrote about his late style that he felt like he was "in nothing other than a madhouse, and… must accordingly find them to be in fact most horrible, tasteless, and dreadful."[8] Nicholas Cook, another critic, suggested that the public only received Beethoven's Ninth Symphony and his Op. 106 Hammerklavier Sonata because Beethoven was established as a great composer. He said, "If it had been an unheard-of young composer who presented the Viennese public of the 1820s with the Ninth Symphony or the 'Hammerklavier' Sonata, they would almost certainly have been dismissed as bizarre and incompetent."[9]

This view is comical to listeners today, but at the time, the length and erratic form of the Ninth Symphony was confusing to audiences.

After his death, the perspective of his deafness has shifted. With it, so has the reception of his late works. Biographers began rendering a progressively romanticized story of Beethoven's life and struggle with deafness. More people became sympathetic to his hearing loss and gradually saw his composing while deaf as a heroic feat. He had

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[7] Wallace, *Hearing Beethoven,* 32.
[8] Wallace, *Hearing Beethoven,* 71.
[9] Wallace, *Hearing Beethoven,* 72.

written as early as in his Heiligenstadt Testament to his brother that he hoped that his physician would publicize his illness so that people would better understand him and his struggles.[10]

Besides losing his hearing, Beethoven also suffered immensely from other health issues. As a youth, he had irritable bowels, which worsened as he got older. Besides his stomach troubles, he suffered from headaches and grew more lethargic. He was known to complain that as a young man, he had been able only to sleep a few hours and compose all day but was progressively more inactive as he aged.

Stanley J. Oiseth theorizes that Beethoven may have suffered from Paget's disease in the article *Beethoven's Autopsy Revisited: A pathologist sounds a final note.* From Thayer's descriptions, Oiseth points out that Beethoven had probably suffered from pancreatitis. Beethoven was known for drinking copious amounts of wine in his last few years, perhaps to manage his pain. The autopsy found cirrhosis, which may have come from alcohol intake or the disease.

He also discusses Beethoven's skull, which was twice as thick as a normal skull, at 1.3 cm. He notes that the doctors of the time would not have usually measured something unless it were abnormal.

Paget's disease affects the bones and can therefore affect many other parts of the body. As a result, about 50% of people affected have hearing loss. Oiseth makes the case that Beethoven's symptoms of hearing loss are possibly from the disease:

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[10] SJ Oiseth, "Beethoven's Autopsy Revisited: A Pathologist Sounds a Final Note," *Journal of Medical Biography* 25, no. 3 (2017): 139–47, https://doi.org/10.1177/0967772015575883.

> Dr. Wagner did indeed describe dilated thickened intracranial arteries having a 'cartilaginous' quality, providing evidence of atherosclerotic plaques that commonly occur when blood flow is increased within enlarged tortuous vessels. Beethoven wrote in 1815 that he lost all of his hearing after a fall, a history consistent with acute nerve damage secondary to pathologic microfractures in Pagetic bone, occurring in nerves already severely damaged by chronic disease.[11]

Other symptoms include headaches, tinnitus, abdominal pain, back pain, lethargy, and paranoia. In addition, Beethoven was known increasingly for having emotional outbursts, moving his residence often, and acting erratically.

A quarter of people with Paget's disease also end up with gout, which Beethoven did suffer from in his older age. With so many intersecting issues, Beethoven had difficulty with his doctors. There were no precise diagnoses available to him, and the treatment methods were generally unsuccessful.

Even though most people know about Beethoven's deafness, one can look closer and reexamine the stories that we have been told. His mental health has been stigmatized over the years and is discussed differently than his deafness. His mental health and hearing loss are intertwined, and recognizing the details of his life helps us better understand the composer and his music.

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[11] Oiseth, "Beethoven's Autopsy," 139–47.

The Cello Sonata No. 5 Op. 102 in D Major

Beethoven's late style began around 1814, after a difficult period of depression. His writing output fell drastically for two years, starting in 1812. He began writing more variations and experimented considerably with form when he restarted. His late string quartets show a total disregard for the current conventions, as does his ninth symphony.

He wrote a total of five cello sonatas. The last two were composed and published simultaneously as Opus 102, the Number 4 in C major, and the Number 5 in D major. They were some of the first works he wrote in his late style. The Sonatas were composed in 1815 and had mixed critical reception. There was just one public performance of the sonata during Beethoven's lifetime, in 1816. His friends Carl Czerny and cellist Joseph Linke performed the sonata at the Romischer Kaiser, a famous Viennese concert venue. Michael Frey, the concertmaster of the Mannheim Hofkapelle, wrote it was "so original that no one could understand it when hearing it for the first time."[12]

When Simrock published Op. 102, it was one of the first editions that included the cello part above the piano part in the score. The addition made it easier for the pianist to follow the solo line, since the fugue is especially hard to keep together. At first, the Opus 102 sonatas included dedications to Countess Erdody and his friend Carl Neate. Neate was an English cellist and fan of Beethoven's music. He visited in 1816 and brought manuscripts with him back to London to have them published. As a result, Beethoven added a dedication to him in the Opus 102 scores.

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[12] Marc Moskovitz and R. Larry Todd, *Beethoven's Cello: Five Revolutionary Sonatas and Their World* (Woodbridge: Boydell Press, 2017), 147.

Beethoven's piano sonatas Opus 90 and 101 included movement and tempo markings in German. He wrote to a friend that he wanted to avoid using only Italian tempo markings. However, publishers balked at the suggestion for the Opus 102, and Beethoven acquiesced.

Unfortunately, Neate was unsuccessful at publishing the sonatas in London. The difficulty of the pieces was a significant factor, and Beethoven grew impatient. He eventually had them published by Artaria in 1819 with a dedication on the cover to solely the Countess Erdody.

The D major Sonata has three movements. Differing from the C major Opus 102 Number 1, the three movements have distinctively different thematic materials. Similarly, Beethoven distributes the material more equally between the piano and cello parts than in the earlier sonatas. Motives exchange between piano and cello, and melodic lines are more interwoven between instruments. Beethoven wrote the late sonatas as authentic chamber music rather than a virtuosic solo line with accompaniment.

The first movement *Allegro* is written in a sonata allegro form in D major. It begins with an assertive and brilliant announcement by the piano. Beethoven writes four sixteenth notes followed by a *sforzando* marking on the second beat in the opening statement. The first measure leaps an octave while the second bursts into a tenth. The piano then plays a virtuosic sixteenth-note passage that leads to the cello solo entrance. The piano drops out to the cello playing a D major arpeggio, leading to a sweet singing melody.

Beethoven combines the quicker scalar notes with larger leaps and arpeggios throughout the first movement to create a feeling of tension and release.

There is also a marching feeling in the first movement, created by leaping octaves in the piano's lower voice. The movement is in 4/4 time in a moderately fast tempo, which adds to the march feeling. Combined with the jumping octaves, Moskovitz and Todd argue that the grace notes in both the piano and cello voices also give the exposition a militaristic quality.[13]

First movement, Measures 13-16

First movement, Measures 26-27

There are approximately thirty bars of modulation, in which the original theme is abandoned for a strange series of tense tritones in the cello part.

[13] Moskovitz and Todd, *Beethoven's Cello*, 155.

First movement, Measures 69-74

The development ends with a false reprise in the subdominant that returns to the tonic for the recapitulation, which is followed by a coda.

The middle movement is a slow Adagio and it is the only full-length slow movement of Beethoven's cello sonatas. The title *Adagio con molto sentimento d'affeto* translates as "adagio with much feeling of affection." Its ABA form begins in D minor, goes to D major, and then returns to D minor. It begins with a static chorale written in extremely languid eighth notes. Although it is in D minor, Beethoven creates tonal ambiguity by adding B naturals in the cello and piano parts in Measures 4-5.

Second movement Beginning

The close range of the melody gives the theme a reluctant quality, lending to a despairing tone that contrasts with the middle section. He adds plaintive grace note figures that are reminiscent of a funeral march and writes an *espressivo* marking.

Second movement Measures 9-10

The middle section contrasts the tonal ambiguity of the beginning section with an inverted D major chord outlined in the piano. The pace quickens as the cello melody has eighth notes accompanied by moving thirty-second notes in the piano. The cello has a clear and singing dolce line in opposition to the stolid march's static beginning. The section ends in D major with little tonal development and then returns to the D minor theme from the start.

The coda has twists and turns, as the piece modulates B flat major and then C-sharp minor. There is a final pivot to the dominant seventh chord before the transition to the last movement.

Second movement, Measures 72-85

The third movement is a fugue that challenges the expectations of the celebrated form. The partnership between cello and piano is the clearest in the final movement, where independent voices are needed to create the necessary counterpoint.

It begins with a simple D major scale in the cello part that is repeated by the piano. The cello then continues the rest of the subject, reiterating the scale followed by six measures. In triple meter, the subject follows a pattern of a quarter note followed by a half note, giving rhythmic weight to the second beat.

The movement is a double fugue, with two subjects introduced and then combined. The first subject is introduced, developed, and ends in Measure 142 with a descending arpeggio into a held chord.

The second subject is introduced in measure 143, which is merely a four-note melody.

Third movement, Measures 143-146

The subjects are soon combined, leaving little room for the second subject to progress like the first. The piano part contains giant leaps and gaps, sometimes filled by the cello, reaffirming the movement's more chaotic nature. Towards the end, Beethoven returns to the tonic by adding a D pedal point with a trill in the piano's lower voice. He ends the piece with hemiolas alternating between chromatic steps, thirds, and sixths.

Third movement, Measures 235-244

The sonata coincided with innovations with both the keyboard and the cello. The pianoforte was a louder instrument that gave it a more soloistic quality, and the keyboard and strings could work as more equal partners. Cello repertoire was becoming

progressively more challenging, and the cello was also growing as a soloistic instrument. This piece helped pave the way for many other cello sonatas of the Romantic era.

Franz Schubert

Franz Schubert had a short but incredibly productive life. Most of his work was left unpublished in his lifetime, but he is also a household name in classical musical circles. Born in 1797 in Vienna, he grew up in an upper-middle-class family of schoolteachers. They did not do manual labor because they were in a higher echelon than most, but their actual income was modest. Schubert had four siblings that survived childbirth, and they all grew up in a small apartment in Vienna. His father and siblings were musical, and later in life, they would play together in a family string quartet.

For most of his life, he did not travel much and stayed in his hometown that happened to be the musical capital of Europe. Many believe that most of his success came after he died. It is now thought that his works were performed frequently, just in smaller house concerts and societies.

At the age of six, he began schooling and had his first piano lesson from his older brother. At seven, he auditioned for a position with the famous Antoni Salieri singing in the Imperial Hofkapelle. He was accepted and later began counterpoint lessons with Michael Holzer, an organist at the family church. He also began violin lessons with his father. At ten, he was already composing, but he finally started his formal education at Imperial and Royal City College. He was offered free tuition from singing with the

Hofkapelle choir, which made it financially possible. There, he studied the works of Haydn, Mozart, and Beethoven. He was able to take lessons with Salieri and developed an affinity for Goethe and Schiller's poetry.

Schubert wrote his first works during his preteen years. There is a surviving piano duet that he wrote in 1810 and the song *Hagars Klage* dated 1811. Shortly after, he began writing string music. He composed several string quartets and his first symphony in 1813, and left school around that time. He had outgrown its use to him, and his voice had matured, making him useless to the boys' choir.

Schubert found a teaching day job that allowed him to continue composing regularly. He wrote his first opera, a singspiel titled *Des Teufels Lustschloss,* and his first mass. He began a short-lived relationship with a soprano named Theresa Grob but did not propose because he lacked the finances. Her parents disapproved of the match, thus the first of several failed relationship attempts for Schubert.

1814 heralded a remarkable output for Schubert. He wrote almost 150 songs, two string quartets, two symphonies, and two masses. In addition, around this time, he composed his famous songs *Erlkonig* and *Gretchen am Spinnrade.*[14] Both incorporated the poetry of Goethe, illustrating Schubert's affinity for German literary work.

Schubert carried on an incredibly active social life and was at the center of many societies and artistic collectives. He belonged to the Nonsense Society, a secret group that discussed politics, literature, art, and music. He joined the *Bildung Circle,* a self-

[14] Christopher Howard Gibbs, *The Life of Schubert: Musical Lives,* (Cambridge: Cambridge University Press, 2000), 43.

improvement group. He was a member of the Linzer Bildungskreis, or the Educational Circle of Linz, also called "The League of Virtue."

Both Schubert and Beethoven lived in Vienna during political unrest caused by the draconian Metternich regime. Censorship was commonplace, and many friends and colleagues found their way in and out of prison for their artistic and political views.

He befriended the poet Johann Mayrhofer, and they eventually became roommates in 1818. Throughout his career, he composed over forty works set to the poetry of Mayrhofer. He set texts from many other poets, including Johann Gaudenz Salis Seewen, Freidrich Schiller, Ludwig Christoph Heinrich Holty, Friedrich von Matthison, Friedrich Gottleib Klopstock, and Johann Georg Jacobi.

Schubert's social and musical life continued to flourish in the 1820s. Schubert belonged to a social circle of youthful artists and free thinkers, and many would congregate at his home for intimate performances and discussions. Many musicologists refer to their events as the "Schubertiades."[15] Schubert hosted many parties and gatherings, where house concerts and reading parties took place.

He eventually befriended Franz von Schober, a well-connected intellectual from the nobility. They were exceptionally close, and surviving letters demonstrate a passionate friendship between the two men. In 1816, Schubert left his family home and moved in with Schober. It was a moment of emancipating himself and gaining independence from his family, even though they remained incredibly supportive of Schubert and his musical career. Schober was responsible for introducing Schubert to the

[15] Christopher Howard Gibbs and Morten Solvik, *Franz Schubert and His World*, (Princeton, New Jersey: Princeton University Press, 2014), 67.

baritone Johann Michael Vogl. They sight-read some of Schubert's songs together at their first meeting. They immediately developed a mutual admiration for one another, and their working relationship continued for the rest of Schubert's life.

In 1822, he contracted syphilis, which initiated his slow physical decline over the next several years. Schubert had grown up in a religious household and was devoted to his faith as a youth. When he left his family's schoolhouse in 1816, he found new independence as a single artistic man in Vienna's metropolitan culture hub. Many say he led a more hedonistic lifestyle with his friend Schober. It was common to have gatherings that would last all night, with plenty of drugs and alcohol. Opium was a popular social drug, and Schubert was known to partake in the "Persian pipe" at many parties.[16] Other friends remarked that Schubert had fallen under a negative influence through Schober and lived a decadent lifestyle that could be detrimental to his well-being.

Although there is much debate about his sexuality, there is evidence to support the idea that he was interested in women, even if he was also interested in men. After his failed relationship with Theresa Grob, he wrote lovingly about Caroline Esterhazy. Neither relationship came to fruition. However, he was known to have an affair with a chambermaid and wrote other accounts of his affinity for women. A letter to his brother Ferdinand says, "there are eight girls here, all pretty. There is plenty to do here you see."[17] One can still not know exactly how or when he contracted the venereal disease.

Before 1822 there were no accounts of Schubert suffering from significant health issues. In 1816, there was evidence of him suffering from depression, but it seemed to be

[16] Brian Newbould, *Schubert Studies*, (Aldershot, Hants, England: Ashgate, 1998), 249.
[17] Newbould, *Schubert Studies*, 249.

circumstantial. It came right after several job rejections and the death of his mother in 1812. However, his mental health took a dramatic turn once he became infected.

As far as we know, the first documented accounts of syphilis in Europe came from the Americas after Christopher Columbus' infamous trip in the late fifteenth century. By 1600, it had spread throughout Europe. At the time, it was not distinguishable from gonorrhea, and physicians treated both illnesses as the same. It was not until 1838 that Phillipe Ricord, a French physician, proved that syphilis and gonorrhea were not the same diseases in infamously unethical experiments.[18] It was also not until 1905 that the actual organism and cause of the disease, *Treponema Palladin*, was discovered by Fritz Schaudin. After World War II, the advent of penicillin has now made syphilis curable.

Schubert's diagnosis comes from solid but circumstantial evidence, relying on descriptions of his symptoms. No autopsy was performed, so we do not have concrete evidence of a diagnosis.

There are three usual stages of syphilis, which each last a few years if not treated. The first stage includes skin sores, rashes, hair loss, and fever. The second stage begins within a few months. There can be hair loss, skin problems, inflammation of the eyes, larynx, bones, internal organs, mood changes, or temperament changes. A few years later, the affected person will enter the tertiary phase, experience neurological damage, growth of tumors, structural changes in bones, liver, eyes, and locomotor nerves.[19] According to his letters, his symptoms and their timing strongly corroborate this diagnosis.

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[18] Alex Dracobly, "Ethics and Experimentation on Human Subjects in Mid-Nineteenth-Century France: The Story of the 1859 Syphilis Experiments." *Bulletin of the History of Medicine* 77, no. 2 (2003): 332-66, http://www.jstor.org/stable/44447741.
[19] Newbould, *Schubert Studies*, 246.

In Schubert's time, it was socially unacceptable to discuss the disease openly. Doctors were also unsure how it spread and advised Schubert to rest, stay home, and drink tea. He began hiding in his home. His friends noticed his sudden absence from his usual social scene. Karl von Beethoven wrote about him in 1823, “They greatly praise Schubert but they say that he hides himself.”[20]

Vienna itself was a health hazard. The drinking water, brought through the city in carts, was from the contaminated Danube River and was often toxic. Industry and overcrowding poisoned the air, and everyone was affected by poor nutrition. The fact is that the life expectancy for a male in Vienna at the time was only 38.

Schubert became very sick in the summer of 1823 and ended up in the hospital. The medical community had not yet become aware of germ theory, and hospitals were risky and dangerous. Many patients would catch other infections or viruses.

Although his production was considerably slower than before, Schubert somehow managed to compose while in the hospital. He wrote *Die Schone Mullerin,* the famous song cycle based on poems by William Mullerin. The narrative begins in a cheerful and optimistic tone, a tale of a wandering man and unrequited love. It ends in despair, with the young man killing himself by drowning in a stream.

At times, Schubert had gruesome rashes on his face and skin and began to lose his hair. He was able to wear a wig but remained at home most of the time. He moved back into his family's schoolhouse, and many speculate that the shame of his disease weighed on him heavily. It was no doubt exacerbated by his religious upbringing. Many looked down upon the illness and even saw it as self-afflicted retribution for sinful acts. In July

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[20] Newbould, *Schubert Studies,* 247.

of 1825, he would later write to his parents, "I justly deserve the reproach which you made me concerning my long illness."[21]

Unfortunately, the primary treatment for syphilis was a mercury salve. As we now know, mercury is an element that is incredibly harmful to the human body. Doctors believed that it was a cure-all and would purge the body of whatever toxicity was causing illness. They likely had the notion since it dehydrates, acts as an expectorant, and can successfully clear the skin of visible rashes and marks. However, we know that mercury is essentially a dangerous poison to the human body.

The medical treatment exacerbated many issues that Schubert faced. It is unknown whether his symptoms came from his illness or just as easily from the treatment. Presently, there are published reports of mercury poisoning for home and industry and the common side effects. They include gastrointestinal damage, hair loss, tremor, irritability, kidney failure, lung complications, forgetfulness, gingivitis, and even hallucinations and delusions.[22]

In 1825, Schubert's health worsened again, and he began having difficulties seeing. His childhood friend George Eckel described Schubert's "frequent screwing up of his eyelids."[23] Schubert also wrote letters to friends, describing pain in his bones and stomach, which are other symptoms of syphilis in its second stage.

The last few years of his life saw a drastic change in his personality. Others described him as a quiet and thoughtful friend who loved company. He always had a problematic relationship with his finances, which may have added to his distress. Around

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[21] Newbould, *Schubert Studies*, 253.
[22] Newbould, *Schubert Studies*, 251.
[23] Newbould, *Schubert Studies*, 247.

1824, he began to have severe mood swings that would include fits of rage and spells of bliss. His friend, the poet Helmina von Chezy said of him, “the juice of the vine glowing within him,... liked to give himself up contentedly to silent rage... and would demolish something or other, for example, glasses, plates or cups.” [24] The contrast between the two natures of Schubert’s cyclothymic personality became more marked in his later years, approaching the level of manic-depression.

His health improved for a short time in 1825 but then dissolved again at the beginning of 1826. He moved into his brother's home in 1827, and his health continued to deteriorate at an alarming pace. In 1828 he was having dinner with his brother and two friends. After one bite, he immediately threw down his fork, exclaiming that the food tasted like poison.[25] From that point on, he didn't eat or drink anything else, fell into a coma, and died within weeks.

Surprisingly, he did not stop composing during the last few years of his life. He wrote the famous song cycle *Der Winterreise* in 1827 and his ninth symphony, the *Great Symphony in C major* in 1828. He remained active, with an enormous output even if he slowed down in his last few years. His will to create art even while in and out of the hospital was clear.

It is not often discussed how Schubert dealt with his illness, or the details of his physical decline. I was surprised to read how severe his symptoms were, and how his life changed once he contracted his disease. However, like Beethoven, Schubert was able to keep composing the entire time. We can acknowledge that it may have been physically

[24] Newbould, *Schubert Studies,* 253.
[25] Newbould, *Schubert Studies,* 260.

demanding, but it also was most likely a good preoccupation when he felt unable to go outside or participate in his usual activities. Unfortunately, Schubert's disease also carries a lot of stigmas, even today. One could argue that the stigmatization was a substantial component of his disability. Had he felt more comfortable in society, he could have made fewer behavioral and social changes as he lost physical function.

The Arpeggione Sonata

The arpeggione sonata was commissioned in the Autumn of 1824 but was not published until 1871. It is one of Schubert's lesser-known works, and his leading biographers barely discuss the piece.

The arpeggione was an instrument that had just been invented in 1823 by the luthier Johann George Staufer. It was popular for a very brief time but quickly fell out of style. Schubert composed the piece for Vincenz Schuster, the foremost teacher, and expert of the instrument. Unfortunately, it is not easy to find information on the arpeggione. It is hardly discussed in any texts from the nineteenth century, and it did not appear in any musicological literature until 1879 in the New Grove Dictionary.

The arpeggione was a cross between a cello and a guitar, with six strings and frets. The performer would hold the instrument between their legs, which was not different from a small cello at the time. The arpeggione tuning was closer to a guitar, with the strings E A d g b e. The markings of *pizzicato* and *arco* indicate that the instrument was both bowed and plucked. Schubert's sonata is the only serious work that exists for the instrument.

Geiringer argues that the strings' tuning would make A minor a great choice since it features open strings on A, the dominant, and the subdominant.[26] The piece is filled with broken chords, creating an arpeggio effect.

First movement, Measures 147-148

[26] Karl Geiringer, "Schubert's Arpeggione Sonata and the "'Super Arpeggio,'" *The Musical Quarterly* 65, no. 4 (1979): 513-23, http://www.jstor.org/stable/741570.

First movement, Measures 70-74

Presently the Arpeggione Sonata has been transcribed for various instruments, but it is part of the standard repertoire for cello and viola. Because of the limitations of the instruments, many chord voicings and registers are changed. The work is in three movements, marked Allegro moderato, Adagio, and Allegretto.

Schubert's music is known for quick character changes, and it can embody a happy mood in a minor key, or the opposite. He wrote the first movement exposition in just two keys, A minor and C major. The piano accompaniment begins with eight bars of the desolate singing theme, which is reiterated when the solo cello enters. The eight-bar phrase is reasonably symmetrical, and it repeats several times in the exposition. The second theme, with its dancelike and uplifting sixteenth notes, contrasts the first somber statement with an abrupt and happy C major change. The piano accompaniment rarely

takes over and has a sparse but repeated rhythmic pattern. The sixteenth notes turn into scales that provide a virtuosic quality, eventually returning to the singing first theme.

The piano has the melody in major at the beginning of the development, while the cello plays accompanying pizzicatos. It does not last long, and the cello interrupts with a loud arpeggio, returning to the minor key and a singing line. The mood continues to change, almost every measure. Schubert often modulates using one note, a tactic that he is known for employing. At the end of the development, the piano drops out, and the return is in the cello solo, playing alone in a cadenza-like chromatic descent.

The recapitulation leads to a very dark and somber coda, which is played slower than the rest of the movement. Schubert ends the first movement with two large chords, the dominant and tonic. The slower tempo drastically changes the mood, and the coda is acutely more somber than even the beginning of the piece.

The slow movement is an adagio in triple meter in the key of E major. The piano begins with an unusual introduction of three bars that is interrupted by the cello melody. After the first interruption, Schubert sticks to standard four-bar phrases for about half of the movement. In the second half of the movement, the cello plays a long obligato line while the piano chords change underneath. The mood takes a turn from its beautiful, graceful character into a somber and dark mood. The feeling of time stops as the piano changes to larger note values while the cello has held notes in measure 49.

Second movement, Measures 49-53

Schubert writes the second movement continuing into the third, which is unusual but not unheard of. The third movement is a rondo form ABACADA in the key of A major and it stays cheerful throughout. The C section has accented rhythms that feel like a polka. In the end, there are a few irregularities in the last two chords. The penultimate chord is dominant in a *forte* dynamic. The final chord is a quiet A major, but the piano holds the note longer than the cello.

Robert Schumann

Schumann is one of the foremost Romantic composers and an influential music critic. He was born in 1810 in the German province of Saxony into an artistic family. His father was a writer and publicist, and he introduced Schumann to an abundance of

literature. The works of Goethe and Schiller later heavily influenced Schumann's musical compositions.

He began studying piano at the age of seven and aspired to be a virtuoso performer. He began composing shortly after, although his work from that period has not survived. At the same time, he took cello and flute lessons and consistently studied language and writing. At the age of fifteen, he started an association in school called the "Litterarischer Verein," which would discuss German literary works and read their members' writings. Besides his enthusiasm for the written word, he would write poetry and academic essays, experimenting with various forms and genres.

Around the mid-1820s, he came into contact with Beethoven's string quartets and the works of Haydn and Mozart. He wrote his first piano concerto and a few songs around this time, although they did not survive. His teachers appreciated his compositions, but they were concerned about the extreme tempo fluctuations, rugged phrase lengths, and erratic chord progressions.[27]

After his father's death in 1826, Schumann decided to go to law school. His father had been his primary support in pursuing a musical career, and Schumann struggled between the two paths. He began studying at the University of Leipzig, where he was constantly distracted by the writings of Jean-Paul and the music of Franz Schubert. In an 1828 essay, "Die Tonwelt," Schuman wrote about musical composition as a type of poetic expression.

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[27] Eric Frederick Jensen, *Schumann* (New York: Oxford University Press, 2005), 60.

He studied piano with Frederick Wieck, where he met his future wife Clara, a young concert pianist who was almost ten years younger. Around this time, Schumann began organizing chamber parties, and he started work on two piano quartets.

After graduating, Schumann traveled to Heidelberg and began participating in more and more musical activities. In 1830 he finally decided to make music his primary career choice. He wrote to his mother and formed a plan with Wieck to study piano and work with Ignaz Moscheles. His mother eventually begrudgingly approved his decision.

He composed many piano works in the first few years, including a concerto and a toccata. However, he continued to write, and he started to lean towards the career of music critic as he began suffering from a “lameness” in the middle finger of his right hand. In 1831 he wrote that he had a “lame” finger, and that it was progressively weakening.

He tried several different remedies, including a chiroplast, sticking his hand into the bowels of a dead animal carcass, electrical therapy, and modifying his diet and exercise. By the summer of the following year, he could barely move the finger.

Besides the issue of his hand, he contracted a malarial fever in 1833, which slowed his composing. His brother Julius and his sister-in-law also died around the same time, sending Schumann into the first of many deep depressions in his life. He wrote in 1833 that he was suffering from suicidal thoughts and extreme fears of heights and sleeping alone. When seeking medical attention, the doctor told him to try and find a woman to cure his ails.

> During the night, from October 17 to 18, 1833, the most terrifying thought that a person can ever have suddenly occurred to me, the most terrible with which heaven can punish you, that of "losing my mind." It overwhelmed me so violently, that all consolation and every prayer became as ineffective as scorn and mockery. The anxiety drove me from place to plate--my breathing was disrupted by the idea "what would happen if you could no longer think?" ... In my endlessly terrible excitement, I ran to a doctor, told him everything, that I often seemed to lose my senses, that I didn't know where to turn because of the anxiety, yes, that I could not guarantee whether in such a condition of utter helplessness, I might not raise a hand against my own life. [28]

After a few months, Schumann recovered and resumed his usual routine. Despite these episodes, Schumann's writing career took off more as he helped head the musical journal *Neue Zeitschrift* in 1834. He became the editor and renamed it the *Neue Zeitschrift fur Musik* at the beginning of 1835. Around this time, he was also quickly engaged to a young pianist Ernestine von Fricken. His composing suffered during these few years, and he wrote only a few piano works. He continued writing and editing the journal until 1844, when he sold it to K.F. Brendel to focus more on composing.

In 1835, Schumann began his famous romance with his old piano teacher's daughter, Clara Wieck. She was fifteen while he was twenty-five, and Schumann quickly ended his relationship with Fricken after discovering she was of illegitimate birth.

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[28] Peter Ostwald, *Schumann: The Inner Voices of a Musical Genius* (Boston, MA: Northeastern University Press, 1985), Pg. 115.

Unfortunately, Wieck's father disapproved of the match and promptly forbade their romantic relationship.

It was a brutal rejection for Schumann, and he continued to pursue her even when threatened. He tried to move on with other romantic interests, but remained depressed over Clara and their restricted communication. Nevertheless, he kept composing and wrote several pieces with her in mind.

Clara had a very active career as a piano performer but eventually reached out through a lawyer and pianist and showed interest in the affair. They agreed to a united front against her father, and during the following year, they exchanged hundreds of letters. However, this did not keep him from experiencing another depressive episode in 1838 that lasted for about a month.

After several years of back and forth, Schumann finally resorted to legal action to solve the problem. Wieck accused Schumann of having a drinking problem and fought bitterly for a year, but eventually lost, and Robert and Clara were finally able to marry in 1840.

They had their first child in 1841, Marie, and would later have seven more. It was also the year that Schumann composed several of his symphonic works. He wrote the first symphony, "Spring," in B flat, the D minor symphony, and Overture, Scherzo, and Finale in E.

The couple began touring together and experienced difficulties with Schumann's depression on the road. Clara could not manage the fights, and they went separate ways during one tour to Dresden. Once they returned home, they began exploring string

quartets together on the piano, which led to Schumann composing the quartet in A minor and the quartet in F major, his Opus 41.

In 1844, they went on a tour to Russia, where Clara experienced considerable success, but Robert did not. His reception was lukewarm, and he fell ill with a horrible fever that left him bedridden for over a week. In addition, he had bouts of dizziness that would impair his vision, leading him to seek medical advice. Oswald wrote, "It is interesting to note that when he returned from Russia, with his wife, Schumann stopped applying the term 'madness' to himself. He now used the term 'illness' almost exclusively. This change reflected a progressive philosophy, which had recently spread from France to other European countries. In 1836, Louis-François Lelut published a 'pathography' in Paris that claimed Socrates was mentally ill and not simply possessed by demons, as had been believed earlier.[29]

The physical illness contributed to the depression that followed, and their return to Leipzig did not alleviate his symptoms. They moved to Dresden in the winter of 1844, where Schumann suffered from depression, insomnia, exhaustion, body tremor, paranoia, and many phobias. He tried river baths and spas as treatment, which would make him feel better for a short time. He recovered temporarily a few months later and continued composing.

For the next few years, he composed and was highly productive, especially from 1848-1850. In 1849 alone, he wrote over 40 works, including the *Fantasiestucke*.

His health continued to be a problem for the last years of his life. Finally, in 1854, he experienced a week-long episode that led to a suicide attempt. He was plagued with

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[29] Ostwald, *Schumann*, 205-16.

auditory hallucinations and heard voices singing to him. The voices switched from angelic singing, to fully harmonized wind band pieces, to wild animals.[30]

He feared that he would harm Clara and went out to the Rhine, where he jumped off the bridge headfirst into the river. A nearby fisherman pulled him out, saving his life, and Schumann went home, pleading to be institutionalized.

Schumann was sent to an asylum by his primary doctor at his request. The hospital called Edenich was outside of Bonn and run by Doctor Franz Richarz, who followed a seemingly more progressive approach. Patients were not supposed to be confined or treated poorly, but visitation was restricted. Richarz theorized that memories from the past would bring up trauma and hinder Schumann's healing process.

In Richarz's diary, we have evidence of Schumann's life in the last few years. He is the one who wrote that Schumann thought he had contracted syphilis, probably from a woman named Christel in the 1830s.

Clara was not allowed to see him until two days before his death after contracting pneumonia and being again bedridden. He quietly died in the institution alone on July 29, 1856.

Schumann's Illness

Schumann's time at Edenich leaves many questions unanswered about the last years of his life and from what he suffered. The hospital had a good reputation and was a

[30] Jensen, *Schumann,* 263.

private institution. Schumann was fortunate since government-funded institutions at the time were known to have appalling conditions.

Mental illness was not seen as sickness at the beginning of the nineteenth century. Often, families would send their afflicted loved ones away and act as though the person had not existed. In addition, there was a huge stigma and shame associated with mental illness, which made treatment even more difficult.[31]

As stated earlier, the information we have about Schumann's time in Edenich is from the diary of his doctor, Franz Richarz. Richarz wrote that Schumann was racked with guilt and constantly mentioned his sinful past. Allegedly Schumann felt that he was being punished for pre-marital affairs and reported that he had contracted syphilis from his ex-lover Christel many years before. However, the only mention of syphilis is in Dr. Richarz's notes and has not appeared in texts from any other doctors or letters from friends.

While Schumann was hospitalized, Clara began to spend much more time performing, which she said was to pay for his care. She was kept from visiting him for most of his stay, and only a few friends saw him. Joseph Joachim and Johannes Brahms were his most frequent visitors and gave varying reports of his well-being. At times, Schumann seemed to be in a positive state of mind and was acting like himself. However, Joachim reported a strange incident where Schumann pulled him aside into a corner and told him that he wanted to leave Edenich.

In the summer of 1856, his health declined rapidly, and Clara was alerted that it was almost time for him to pass on. She traveled with Brahms to Bonn to finally visit

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[31] Jensen, *Schumann,* 327.

him. He was extremely disoriented and could barely move his limbs, but smiled when he saw her and put his arm around her with great effort. He eventually died two days later, alone in the hospital at Edenich.

Richarz did an autopsy and tried to diagnose Schumann after his death. He wrote that Schumann suffered from "incomplete general paralysis, a slow, but irreversible and progressive deterioration in organization and strength of the entire nervous system."[32] Richarz blamed Schumann's artistry for his mental torment and wrote that overexertion was a primary cause of his illness.

While reading Richarz's notes, it turns out that Edenich was not as progressive and caring as advertised. Straight jackets were used, as well as punishing the patients for bad behavior. In addition, Richarz was very vocal about his distaste for Schumann's music, and he forbade Schumann from composing during his time there. At one point, Brahms reported back that Schumann did not even have a pen and paper to write letters.

Richarz also believed that mental illness came as retribution for sinful behavior. Treatments for Schumann included cold baths, copper and opium-based medications, and extreme diets. Patients would be prescribed laxatives and diuretics followed by incredibly fatty meals of beef and port wine. When Schumann died, his friends noted that he had noticeably lost weight.

The diagnosis of syphilis does not explain all of Schumann's symptoms, nor did he ever show signs of secondary syphilis. Any evidence of syphilis comes from Richarz's diary; otherwise, it is conjectural.

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[32] Jensen, *Schumann,* 327.

Others have tried to diagnose Schumann since, commonly with schizophrenia or bipolar depression. Both are possibilities, even conjointly. Schizophrenia is not necessarily having two personalities, but can be a thought disorder. Both the thought process and content can be impaired, creating delusions or hallucinations. One can end up in an altered state of reality; this coincides with some of his symptoms. Bipolar depression causes one to have emotional or mood disorders. Symptoms can include episodes of manic elation and extreme feelings of sadness and depression.

There are many conflicting accounts of Schumann's illness and even of his life's events. However, we do know that Schumann was a victim of stigmatization, and still is to this day. Richarz had such little respect for someone who had a mental illness that he would not allow Schumann to compose, and so we will never know if he could have continued writing in the last year of his life.

Fantasiestucke Op. 73

The *Fantasiestuck*, originally titled *Soiree-stucke* or "Night Song," was composed in 1849, a prolific time for Schumann. It was initially written for piano and clarinet, but it is played by several other instruments, including the cello, violin, and sometimes viola. The soiree stucke and fantasiestucke were published and edited by different companies, and the two versions differ slightly. There are a few articulation and dynamic differences,

ornamentations, and Schumann added a chord in the piano at the end of the second movement. The first 18 bars are repeated in the autograph while not in the first edition.[33]

Around this time, Schumann composed several other chamber works, including the *Adagio and Allegro* Op. 70, and the *Drei Romanzen* Op. 94, and the *Funf Stucke im Volkston* Op. 102.

Schumann was in Dresden at the time and was influenced by the other composers there, including Richard Wagner. Schumann followed the Romantic ideals of striving for perfection and communicating a more profound meaning within the music. The opening of each movement begins on a weak beat and goes to a stronger beat.

First movement, Measures 1-3

Performance practice dictated that one should rely on personal interpretation, and even with the slurs, play every note broadly. At this point, it was also standard practice to follow the composer's markings as closely as possible. Schumann was highly expressive

[33] Benjamin Reissenberger and Eric Hoeprich, "Deconstructing Robert Schumann's 'fantasiestücke', Op.73," *Early Music* 42, no. 3 (2014): 449–59.

with his articulation markings, and used accents, sudden dynamics, and the *sf, fp, sfp* quite often.

Second movement, Measures 14-15

Schumann enjoyed Romantic music's sometimes programmatic nature, and the movements follow an arc that rushes towards the end. The three movements get progressively faster until the last. The beginning is marked "*Rasch und mit feurer*," meaning "quick and with fire," and speeds up in the coda, as it races towards the finish with *Schneller*, or "faster."

Third movement, Measures 63-68

The piece is now considered a benchmark of chamber music in the cello and clarinet repertoire. It is performed quite often and is a perfect example of Schumann's storytelling abilities as a composer.

Ethel Smyth

Less well-known is Ethel Smyth, a composer born in 1858 in London, England. While alive, she was a prolific and well-respected composer and worked with some of the most famous names from the Western classical tradition. She also was the first female composer to receive the honor of damehood.

She grew up in a household with eight children, the daughter of an artilleryman. Her father was not supportive of her musical career, but he made sure that she received an education. Her mother was a musician, whom she loved and admired very much. As a

child, she had a governess who had studied at the Leipzig Conservatory. Many believe the governess was the inspiration that led to Smyth's composing, although Smyth insisted that her mother first introduced her to music.

At seventeen, she began studying musical composition with the Scottish composer Alexander Ewing. She fought bitterly with her father to continue her musical education. She prevailed and eventually left for the Leipzig Conservatory. There she studied with Carl Reinecke, with whom she was not impressed. Salomon Jadassohn and Louis Maas taught her for a few years, but she eventually sought out Heinrich von Herzogenberg for private lessons outside the conservatory. While studying with Herzogenberg, she fell in love with his wife, Lisl. They had a romantic affair for many years, although Lisl remained married. They fell out when Smyth met Lisl's brother-in-law, philosopher Henry Brewster. He fell in love with Smyth, despite being married to Lisl's sister. They never reconciled before Lisl passed away in 1892.

Brewster's wife (Lisl's sister) passed away in 1895, and he began his love affair with Smyth. Their relationship lasted until he died in 1908, and he wrote libretti for several of her operas. He proposed marriage, but Smyth declined out of fear of losing her independence. She continued relationships with women while they were together, which he did not mind. It was generally taboo to talk about sexuality and sexual relationships in the Victorian era. Smyth never openly discussed her physical relationships in her memoirs, only in letters.

While Smyth was at Leipzig, she met Johannes Brahms, Antonin Dvorak, Edvard Grieg, Pyotr Illych Tchaikovsky, Joseph Joachim, and Clara Schumann. She told stories

of Brahms editing her compositions in her memoirs,[34] Tchaikovsky giving her advice on orchestration, and Grieg discussing music history with her.[35] Although she had relationships with these great artists, her opinionated and egotistical personality led to many disagreements. She usually thought that she was not taken seriously by her peers simply because she was female. Both are possibilities.

She is best known for two operas, *The Wreckers,* and *Der Wald*. Both were based on librettos by Henry Brewster. *Der Wald* was written in 1901 and first performed in 1902 in Berlin. The title is translated as "the forest" and contains romantic elements of a love story, nature, magic, and the spirit world. The work underwhelmed many critics in Berlin, but it enjoyed great success with its London performance. In 1903 the Metropolitan Opera also performed it, to great success in ticket sales but a mediocre critical review. It was the only opera by a woman performed at the Metropolitan Opera until 2016.

The Wreckers is in three acts and debuted in Leipzig in 1906. Henry Brewster wrote the libretto, which tells a Romantic tale of coastal villages luring ships into their ports to ransack them. It was very popular with audiences and opened with a packed house. The critics were even supportive of the work. However, Smyth had a challenging time publishing it, and she ran into multiple issues with the conductor, Richard Hagel. He insisted on cutting a large portion of the opera to the point that Smyth felt he was ultimately trying to ruin the work. With her consistent efforts, it still took three years to perform in London, finally in 1909. Gustav Mahler thought about performing it at the

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[34] Ethel Smyth and Ernest Newman, *Impressions That Remained* (New York: Alfred A. Knopf, 1946), 261.
[35] Smyth, *Impressions*, 271.

Vienna State Opera House, but unfortunately, it never came to fruition. Smyth wrote that it was a huge disappointment for her, as she held Mahler in the highest regard and knew that it would have been an enormous opportunity.

While living back in England, she became very close with Edith Somerville and Virginia Woolf. Woolf was about twenty years younger and gave thorough descriptions of Smyth's personality. Woolf expressed anxiety at realizing that Smyth had a romantic interest in her and described her as egotistical, aggressive, and simultaneously one of the most interesting people she had ever met.[36]

Many others reinforce this description. There were many other active women composers in Britain, including Rebecca Clarke, Ethel Barns, and Katherine Eggar, to name a few. The Society for Women Musicians was founded in 1911 by Katherine Eggar, Marion Scott, and Gertrude Eaton. Smyth was a member from 1911 to 1914, and they performed a few of her works. She, however, already had an established career and was not earnestly involved with the group. The SWM was also trying to distance itself from the suffragette movement, so it is possible that displeased Smyth. However, Laura Seddon writes that Smyth was always incredibly self-centered and did not concern herself with advocating for other female composers.[37]

Smyth was an aggressive campaigner for her music. Charles Reid writes in *Thomas Beecham: An Independent Biography*, "For five years Ethel Smyth, wearing

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[36] Rachel Lumsden, "'The Music between Us': Ethel Smyth, Emmeline Pankhurst, and 'Possession,'" *Feminist Studies* 41, no. 2 (2015): 335–70.
[37] Laura Seddon, *British Women Composers and Instrumental Chamber Music in the Early Twentieth Century*, (Farnham, Surrey: Ashgate, 2013), Pg 91.

mannish tweeds and an assertively cocked felt hat, had been striding about Europe, cigar in mouth, trying to sell her opera The Wreckers to timorous or stubborn impresario."[38]

She was very outspoken about the challenges faced as a female composer and often complained of unfair treatment. Some of her contemporaries, such as Delius, also had difficulty having their works performed. However, others noticed that individual composers such as Percy Grainger did not have the same challenges. She expressed her frustration in a letter from 1922:

> Ever since my Memoirs were published I have been in the habit of receiving letters from all parts of the country, even America, expressing a wish that my readers could hear some of my music. An article recently published in the Daily Mail has brought me too many such letters to answer personally; but may I suggest to these kind sympathizers (especially to women concert-goers) that it would be a good plan to express their wishes to the conductors and committees of their local orchestras and choral societies? For in nine cases out of ten it is merely that one gets forgotten in the crowd of male composers.[39]

Smyth dedicated much of her energy and life to the women's suffrage movement in England. She was an active member of the Women's Social and Political Union, and in 1910 she took a short composing break to focus on her feminist efforts. Her dedication may have had something to do with her relationship with Emmeline Pankhurst, whom she

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[38] Charles Reid, *Thomas Beecham: An Independent Biography* (New York: Dutton, 1962).
[39] Ethel Smyth, "The Music of Dame Ethel Smyth," *The Musical Times* 63, no. 949 (1922): 200, doi:10.2307/910107.

met that year. Pankhurst was an active suffrage worker, and the two were inseparable for several years. Along with a group of other suffragettes, they were arrested in 1912 for breaking a government member's window and spent two months in prison. While in jail, Smyth wrote the March of the Women, which became an anthem for the WSPU and the movement. Sir Thomas Beecham wrote about witnessing Smyth in prison:

> She was arrested, tried, convicted, and sent to Holloway prison to reflect and, if possible, repent. Well, she neither reflected nor repented. She pursued a joyously rowdy line of activity. Accompanying her were about a dozen other suffragettes, for whom Ethel wrote a stirring march, 'Song of Freedom' ["March of the Women"] and on one occasion I went to see her…on this particular occasion when I arrived, the warden of the prison, who was a very amiable fellow, was bubbling with laughter. He said, "Come into the quadrangle." There were the ladies, a dozen ladies, marching up and down, singing hard. He pointed up to a window where Ethel appeared; she was leaning out, conducting with a toothbrush, also with immense vigor, and joining in the chorus of her own song.[40]

World War I brought about all of Europe's devastation, and Smyth's life and career were adversely affected. Publishers in Vienna lost some of her scores, and she began to redefine herself as she started experiencing serious hearing loss. In 1919, she wrote that she had first noticed issues in 1891 and then again in 1899. She wondered if her mother boxing her ears as a childhood punishment had caused lasting damage. It is circumstantial, but two of her siblings also went deaf.

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[40] Kathleen A Abromeit, "Ethel Smyth, 'the Wreckers,' and Sir Thomas Beecham," *The Musical Quarterly* 73, no. 2 (1989): 196–211.

She first sought treatment in 1917 with an aurist, who prescribed plenty of fresh air and exercise. Smyth worked as a radiologist assistant during the war, and in her free time, she had no trouble mountain climbing, working in a vegetable garden, and going on long walks. She was also a skilled tennis player and rode horses throughout her life. Unfortunately, despite her robust routine, in 1918, she caught pneumonia and almost died at the age of sixty, worsening her deafness.

In 1919, she wrote that she suffered from a constant ringing in her ears, both high and low sounds, which she only had relief from in sleep. High-pitched noises were audible, but everyday speech became difficult to hear. She battled with depression and wrote that music had given up on her; it was not the other way around.

At a performance later that year, she realized she could not hear her own orchestration. In May 1919, she tried treatment with a doctor in Paris, which briefly alleviated the ringing, but her overall hearing continued to decline. Her physician tried shooting bits of radiation up her nose at one point to dissipate any decongestion. Smyth also stopped smoking during this time, concluding that it was not good for the sinuses. These remedies helped Smyth a little bit, and she wrote to Somerville that she had gotten better. In her letter, she also wrote:

> But I never have heard since then as I did before, and now, not as I did three months ago. I feel a sort of felt wad between me and voices... as it were encased in a diver's helmet under the sea.... People don't yet need to raise their voice, and it's not about mumblings

> and slurrings, though that makes things difficult. It is that I have to listen, as if for my life, to general conversations. I ask myself, do I wish to go on living?[41]

She underwent another procedure in 1920 to clear out her sinuses. The doctor shot her eustachian tube with a syringe, and she wrote that she felt a benefit spray in her eardrum. But, unfortunately, the relief did not last more than a few days.

During this time, Smyth had agreed to compose *Fetes Galantes* with her friend, the writer Maurice Baring. She received the libretto in 1920 and felt more optimistic for a short time. Back at her home with Somerville, Smyth made great efforts to stay busy and improve her mental state. She spent many days golfing, playing tennis, and taking care of the house chores. Somerville was a perfect muse for her, and Smyth expressed that she wished to put her feelings into music but could only express herself through the written word. "Letters are a poor medium. The accent is lacking, the music, the supplementary notes that voice, look, gesture cause to sound."[42] She wrote of still having ideas and inspiration unfulfilled through musical composition.

Despite her feelings of dissatisfaction, Smyth turned to the written word. She wrote eight volumes of memoirs, *Impressions that Remained* (1919), *Streaks of Life* (1921), *A Three-Legged Tour in Greece* (1927), *A Final Burning of Boats* (1928), *Female Pipings in Eden* (1933), *Beecham and Pharaoh* (1935), *As Time Went On* (1936), *Inordinate Affection* (1936), *Maurice Baring* (1938), and *What Happened Next* (1940).

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[41] Elizabeth Wood, "On Deafness and Musical Creativity: The Case of Ethel Smyth," *The Musical Quarterly* 92, no. 1-2 (2009): 33–69.
[42] Wood, "On Deafness," 33–69.

Her diary fluctuates between gloomy anguish and hope. In 1920, her entries described exhaustion and self-doubt. She tried dousing her ears, which helped a little, but the ringing in her ears continued. Nevertheless, she managed in 1921 to still successfully conduct a production of *The Wreckers* with the Queen's Hall Orchestra. Musicologists now assume that the baton she used was a piece of wood that could conduct vibrations, therefore helping her to "hear."[43]

In 1921 she finally began her fifth opera, *Fetes Galant,* and she wrote: "without a shred of inspiration and with almost physical distaste."[44] Around this time, she was made the British empire's dame commander and finished the opera, both tremendous achievements.

Through the 1920s, she continued to undergo various treatments, struggled with physical ailments and depression, and composed minimally. She unenthusiastically wrote *Bonny Sweet Robin* in 1925 and noted that she had no idea of knowing if it were any good. In 1931 she finally stopped composing for good, although she continued writing books and articles. She tried using hearing aids and an ear trumpet, but both did not work well and seemed more nuisance than real solutions.

Fear took over as she lost more of her facilities. After riding her bicycle with her sheepdog Pan, he was killed by a passing car when she did not hear it coming. During World War II, she would lie in bed awake and afraid that she wouldn't hear the bomb sirens or alarms letting her know to take shelter. She put away all of her scores and musical tools in her last few years and refused to talk about music. Like Beethoven, she

[43] Wood, "On Deafness," 47.
[44] Wood, "On Deafness," 40.

would only communicate with people through a notepad lying next to her in the last few years.

Her personality and behavior changed drastically beginning in the 1920s. Always described as energetic, eccentric, and forceful, her moods and conduct worsened. Many began to give accounts of her being erratic, aggressive, and angry. Wood points to the tinnitus as being detrimental to her mental state.

> Over time and progressively, Smyth thus occupied a fluid, liminal state that encompassed varieties of hearing and not-hearing. On the one hand, she could both hear and not hear external sounds, which became increasingly distorted and then absent. On the other hand, she could simultaneously hear their auditory replacement thrumming and hissing in her brain. Brain noise—neural noise—supplemented and, over time, replaced external sound. One might even think of this brain noise as criminal, for it robbed her of the sound that normally enters the ear as vibration and activates the inner reciprocating "voice" of a musician. Brain noise smothered the pleasurable, profound sound that "lifts us and comforts and helps."[45]

Woolf shared her experiences with deafness with Smyth, as her father had gone deaf. Woolf described violent rages, dependency, and a constant need for attention and pity. Others talk about the immense use of the energy it takes to hear things over tinnitus or even have concentrated thoughts. There are often feelings of isolation as it takes so much effort to communicate with others.

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[45] Wood, “On Deafness,” 43.

Smyth died at the age of 86 in Woking, England. As she struggled with her hearing loss and gave up on composing music, she often wrote about how miserable she felt. Unfortunately, I didn't read anything in her memoirs or biographies about other people in her social circle experiencing deafness. Neither Smyth nor Beethoven could connect to a community that could understand and support their physical struggles. Today, community and social support is an extensive aspect of accessibility. Knowing that they both felt isolated at times and had social personalities, the possibility of a deaf community could have been a great benefit and helped with her mental state.

The Cello Sonata, Op. 5 in A minor

The Cello Sonata, Op. 5 was written in Leipzig in 1887 and was dedicated to Julius Klengel. Brahms' F Major cello sonata was a contemporary work, which later became a standard part of the repertoire. Because Smyth is not a well-known composer, the work has not been performed or recorded as much as many of the other contemporary cello pieces written in the same genre.

The piece is in three movements, and employs sonata form. It is a German Romantic work, and even though Smyth was English, she considered herself a disciple of Wagner and Beethoven. The piece is moderately demanding but does not require virtuosic capabilities from the cellist. At this point in history, the cello and piano parts were composed more equally for both instruments than in the past. The keyboard upholds the harmonic texture, but melodies frequently intertwine and trade between instruments.

The first movement is marked Allegro moderato and is in sonata form. The A minor cello melody includes two sixteenth, eighth motives that give a singing and sorrowful quality. The piano part has rumbling chords underneath with agitated and nervous off-beats. The cello takes over the restless off-beats in measure seven, and the piano plays the melody with the same rhythmic motives that come back throughout the movement.

First Movement, Measures 4-9

Smyth uses fifths and octaves in a *piano* dynamic to transition to the soaring, heroic second theme. From there, she launches into an E major section that eventually returns to A minor through chromatic descending octaves in the piano part. The coda has plodding rhythmic chords in the cello part, and the movement ends with a dominant to tonic motion to A minor.

The second movement is marked *Adagio non troppo,* and is in a slow and somber triple meter in E minor. The piano starts the movement with an eight-bar introduction. The first four measures are a single melody line that is repeated with added chords. The cello enters in the ninth bar and continues the symmetrical four and eight-bar phrases.

In measure 22, there are pleading repeated eighths with grace notes in the cello part. Smyth reuses several different motives throughout the movement, including these repeated triplets and the soaring melody. Although she cycles through various keys, the harmony stays firmly centered in E minor throughout the entire movement.

Second movement, Measures 22-24

The third movement is in compound meter and changes time signatures at measure 23. It starts as a tarantella but Smyth switches between 6/8 and ¾ time in the beginning. Smyth builds excitement with broken octaves that emphasize the off-beats in measure 19.

At measure 49, the music switches to C major and duple meter for a brief interlude, but the tarantella returns a little over thirty measures later. Smyth alternates

between the three meters for the rest of the piece. The coda has an A pedal point in the cello part, emphasizes the dominant and tonic, and ends on an A major chord.

Frederick Delius

Delius was born in 1862 in England to German parents. As a child, he loved playing piano for fun, but he was not given formal musical education. However, his father loved music and would play around on their family piano and host chamber parties. His mother was not musical, but Delius described her as creative and imaginative. He took a few violin and piano lessons as a child and remembered hearing Mozart and Chopin performed live for the first time when he was ten.

Despite these inclinations, Delius worked in his family business, the wool trade, for several years. Then, bored and unmotivated, in 1884, he requested that he manage his family's orange plantation in Florida, to which his father agreed.[46]

He found surprising artistic inspiration during his time in Florida. There he met Thomas Ward, who became his music teacher. Ward was a devout Catholic who taught Delius discipline and gave him structure. Ward had moved south from New York for his health but introduced him to African American music and spirituals, which influenced Delius' desire to compose. After learning from Ward, he moved to Virginia for a short time, where he taught others privately.

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[46] Peter Warlock, *Frederick Delius*. (London: Bodley Head, 1952), 13.

Eventually, his father approved a musical career and allowed him to study in Leipzig from 1886-88. There he was able to study with Reinecke, Jadassohn, and Hans Sitt; he also befriended Edvard Grieg. Grieg became an advocate for Delius' music, introducing him to other musicians and helping to convince Delius' father to support his son's musical career.[47]

He moved to Paris in 1888, where he continued to participate in the musical circles there and was heavily influenced by Fauré, Ravel, and Florent Schmitt. He spent his time in Paris mainly composing operas, using subject matter concerning minority groups. It is theorized that he contracted syphilis in Paris, but we do not know for sure.

Germany received his music more warmly than back in England, and he continued to write for performances there. His work was not performed in England until 1899, and then not again until a piano concerto performance in 1907.

In 1903 he married the German painter Helene Jelka Rosen. When World War I began, they moved north and spent time in England, Norway, and Denmark. He was very productive and wrote chamber music, including the violin sonata in 1914, two string quartets, the cello sonata in 1916, and the double concerto. However, while they were in Norway, he lost a lot of physical function and relied heavily on Helene for correspondence and transcribing music.

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[47] Warlock, *Frederick*, 27.

Delius' Health

In 1910, Delius began to experience weakness and loss of sight, and it became difficult to hold a pen or write any music. He relied on others to dictate for him. Towards the late 1920s, he started to lose his sight entirely and faced paralysis. In 1923, his work *Hassan* was first performed in London. Delius was so weak that he could not walk into the production and had to be carried. He continued to try spa treatments, baths, and massages, but they did not help much. His mental capabilities and the desire to write music remained intact, but he was discouraged by the slow process.

Fortunately, a young musician named Eric Fenby volunteered his services to Delius. He had been an admirer of Delius' music and had heard of his physical challenges. So, in 1928, he came to their home in Grez and began an apprenticeship. The process was grueling for both, as Fenby had difficulty understanding Delius. Eventually, their communication improved, and Fenby was able to help Delius complete several works in 1929. They finished *Cynara* from 1907, *A Late Lark* from 1924, and *Songs of Farewell.* Besides the problematic communication, Delius was growingly taciturn and was almost verbally abusive to those around him. However, Fenby stayed and helped him write several more works, including the third violin sonata, the *Fantastic Dance,* and the *Irmelin Prelude.*

Delius was still admired by many, and Thomas Beecham arranged for a six-concert series celebrating his music. Delius attended all the concerts in 1929 even though he was emaciated and exhausted. He spent the last few years of his life in intense pain,

even though he remained proud and stoic until the end.[48] He passed away in 1934 in Grez.

Remarkably, few biographers have tried to diagnose Delius, and his condition is rarely discussed. While researching, I mainly found information simply referring to his "poor health" without much elaboration. More biographers apologetically discussed his personality, especially towards the end of his life, as he was described as aloof, cantankerous, and irritable.[49] Whatever the reason for its infrequent discussion, it is an enormous part of his story and many years of his life.

Caprice and Elegy

The Caprice and Elegy was initially written for cello and orchestra in 1930, and is dedicated to Beatrice Harrison. Harrison was known for being one of the first to premiere the Elgar Concerto, and she premiered several of Delius' works, including the cello sonata and concerto. He wrote the piece by dictating to his wife and Fenby, who assisted him for a short time. The Caprice is composed in an ambiguous form, and the Elegy contains elements from funeral marches, like the dotted rhythms on top of plodding quarter notes in the piano.

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[48] Warlock, *Delius,* 65.
[49] Warlock, *Delius,* 65.

Elegy, Measures 30-33

Maurice Ravel

Maurice Ravel was born in 1875 in Ciboure, France, in the southwestern region considered part of the Basque country. They moved to Paris when he was still an infant, and he grew up in a happy household. His father was an engineer, and his mother was a Basque woman originally from Madrid, Spain. Ravel often spoke of his connections to Spain and its influence on his composing later in life. He was incredibly close with his mother and his younger brother, Edouard. Later in life, Ravel would often reference his happy childhood memories, in writing and in his compositions.

He began studying piano at an early age, and his parents were supportive of his choice to become a musician. He studied at the Conservatoire but was not enthusiastic about playing the piano. He wrote a few works as a young student. His harmony and

counterpoint teacher described his works as “works of real interest, already indicating his aspirations towards a style of original and highly condensed purity.”[50] In 1895 he decided to become a composer, while inventing new chords on the piano with his friend Ricardo Vines.

As a young man, he felt ambivalent towards Beethoven and was not impressed with Wagner. He loved Chopin, Weber, the Russian Mighty Five, and Mozart was his hero. He also was influenced by Emmanuel Chabrier, Damien Massenet, and Camille Saint-Saens.

A group of artists, poets, and freethinkers formed around 1900 called the *Apaches.* Ravel joined the group, which was said to have had great significance for him. Other members included Manuel de Falla, Florent Schmitt, and André Caplet. The group would discuss art and current trends, and was the first place where Ravel performed his piano work “Jeux d’eau.” They would discuss literature, poetry, and music worldwide.

Ravel was also very active in the artist community and salons. The Princess de Polignac and Madame Rene de Saint-Marceaux both hosted some of his performances, and the princess later commissioned *Pavane pour une infante defunte.* Madame de Saint-Marceaux would also commonly host Gabriel Fauré, Claude Debussy, and Vincent D’Indy.

Ravel loved literature and admired the works of Edgar Allen Poe, Stephane Mallarme, and Charles Baudelaire. He never set their texts to any of his works but openly used them for inspiration in his sketches. Ravel claimed that Poe’s "The Raven" had a

[50] Roger Nichols, *Ravel* (New Haven: Yale University Press, 2011), Pg 9.

significant impact on his composition. He spoke very highly of Poe's essay on the principles of poetry.[51]

While in school, Ravel met and befriended many other famous artists. At the Conservatoire, he studied composition with Gabriel Fauré. He met Erik Satie, Claude Debussy, and Edvard Grieg in the early 1890s. Many compared Debussy and Ravel, and their names are inextricably linked. They were friends and supported each other's work, but Debussy eventually distanced himself after contention caused by critics and the press.

Ravel enjoyed certain aspects of Satie's music and philosophy. He liked his irreverence, measured expression, and scornful attitudes towards German music's excessive intellectualism. They were friends in Ravel's younger years but eventually drifted apart. Ravel continued, however, to regard him highly. In 1911 he performed a few pieces by Satie in a concert and wrote: "To Erik Satie, grand papa of the Entretiens and other things, the affectionate homage of a disciple, Maurice Ravel."[52]

The Fourth Paris International Exhibition of 1889 was a powerful influence on Ravel, Satie, and Debussy. Ravel would often walk to the pavilions that housed instruments and ensembles from all over the world. There, he heard the Javanese gamelan played professionally for the first time. Exoticism was a common attribute in French composition for the next fifty years, in part because of the exhibition. In Ravel's music, one can hear modal scales and timbres that many musicologists view as a direct result of this influence.

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[51] Maurice Ravel and Arbie Orenstein, *A Ravel Reader: Correspondence, Articles, Interviews* (New York: Columbia University Press, 1990), 454.
[52] Nichols, *Ravel,* 118.

Two competing schools emerged at the beginning of the twentieth century, vying for the premiere French style. Vincent D'Indy headed the congregation of Cesar Franck followers. Claude Debussy was the crowning leader of the modern style. Ravel was classified as one of Debussy's followers, as they were both contemporary composers, and Ravel was 13 years younger.

Besides these two schools of thought in France, contemporary composers wanted to define a clear and prominent French style. At the time, concert halls performed Wagner and the German Romantics regularly. This music especially bothered Erik Satie, who often met with Claude Debussy at the famous *Le Chat Noir* and discussed how to overcome the German style. Satie was disgusted by Wagner's music and wanted to find an alternative to the overly dramatized, heavy, and sentimental Germanic music.

Ravel left the Conservatoire for good in 1903 after having a tumultuous relationship with the faculty. He repeatedly was overlooked for composition prizes, and he continued trying every year. The faculty at the conservatory did not like his music and found it "dangerous."[53] From 1900 to 1905, he tried five times to win the *Grand Prix de Rome* and was never successful.

He managed to secure a contract with the publisher Durand which led to many productive years of composing. He completed many of his most famous works in the next few years, including *Miroirs* in 1905, *Rapsodie Espagnole* in 1907, *Ma Mere l'Oye* in 1908-1910, and *Daphnis and Chloe* in 1909-1912. There were mixed reviews of his work, some very enthusiastic about his music, and some thought it "cacophony."[54]

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[53] Ravel and Orenstein, *A Ravel Reader,* 5.
[54] Ravel and Orenstein, *A Ravel Reader,* 6.

However, several very successful premieres of his works at French music festivals and *Daphnis and Chloe* at Diaghilev's Ballet Russe assured his position as a leading French composer.

In 1915 Ravel felt that he needed to contribute to the war efforts, so he enlisted. His duties included driving an armored truck through war zones, and he had many close calls where he almost died. He also experienced health problems in 1916 and had to have a surgical procedure for dysentery.

In 1917 he lost his mother, which he often spoke of as the worst grief of his life. In mourning her, he barely composed anything for three years. He refrained from finding permanent housing, staying with friends until he finally settled in 1921. After the mourning period, he only wrote one composition a year, a significantly lower output than the previous years of his life. The Sonata for Violin and Cello was one of the first things he wrote after her death, started in 1920 and completed in 1922.

The 1920s brought about a time of musical prosperity for Ravel, mainly for performing piano and conducting. He went on a four-month tour of the United States in 1928 that was considered wildly successful. Koussevitsky and the Boston Symphony Orchestra gave an all-Ravel program in Carnegie Hall, which was met with a standing ovation. His triumphs continued back home, where the *Societe Musicale Independante* put on a Ravel festival. He was asked to do concert tours in Spain and Holland, and he received an honorary doctorate from Oxford University.

Ravel never married, which is another point of discussion among musicologists. Some question his sexuality. He was very close with the violinist Helene Jourdan-

Morhange. She premiered several of his works, and there were rumors that they discussed marriage. However, Ravel was known to say that his "only mistress was music."[55]

Many described Ravel's personality as sensitive, fun-loving, social, optimistic, independent, headstrong, idealistic, reserved, but still affectionate. Sir Lennox Berkeley said about him, "Unlike many great men, the more successful and famous he became, the less he would allow any trace of self-importance to show itself."[56] Raised in a Catholic family, in adulthood, he was an agnostic. Nevertheless, he was incredibly charitable, hated racism, and gave financial assistance to Nazi refugees who made their way into his neighborhood.

Ravel began to show signs of a neurodegenerative disease around 1927. His father had also experienced dementia, so there was a possible genetic link to the disease. As witnessed by his friend Madame Jourdain-Morhange, "at the beginning of his illness, Ravel flew into a passion when he could not find the word he sought."[57] Other friends noticed him losing track of his items, and his spatial awareness worsened around that time. Writing or speaking became hard for him that year, and his composing began to slow down in 1928.

A car accident exacerbated his situation in 1932, and his health quickly worsened. He told friends that he still had an opera that he wanted to compose but would never be able to. In 1933 the aphasia caused him to be unable to write his music down by himself physically. He forgot how to swim in the South of France while already in the water, and

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[55] Ravel and Orenstein, *A Ravel Reader,* 17.
[56] Ravel and Orenstein, *A Ravel Reader,* 15.
[57] BK Vitturi and WL Sanvito, "Maurice Ravel's Dementia: The Silence of a Genius," *Arquivos De Neuro-Psiquiatria* 77, no. 2 (2019): 136–38, https://doi.org/10.1590/0004-282X20180134.

his friends had to pull him out. The French writer Sidonie-Gabrielle Colette said, "he did not try anymore to speak, and yet, sitting between us, he gave the impression of someone who is at risk of disintegrating."[58] He conducted his last performance, which was *Bolero,* in 1933.

In 1935, he was able to take one last vacation tour through Morocco and Spain. He heard Arabic and Moorish music, and several concerts were performed in his honor. He was charmed to hear a passerby whistling *Bolero* in Morocco. Finally, he made it through Seville and Cordoba to travel up the coast. This trip would be his last expedition to Spain, the country that he often called his "second musical homeland."[59]

Throughout his life, he loved to travel; that was his last major excursion. Ravel's cognitive abilities declined to the point that a neurosurgeon recommended brain surgery in 1937. Professor Clovis Vincent, a renowned neurosurgeon, agreed to do the procedure but was not optimistic. The right-sided craniotomy allowed Vincent to see into Ravel's brain. He did not find any growth, atrophy, hematoma, or further abnormalities as one might have expected. Doctor Clovis was able to equalize the levels of the cerebral hemisphere. After the surgery, Ravel was awake for two days before falling into a coma; he died within two weeks.

The French neurologist Théophile Alajouanine followed Ravel's disease for several years, from 1933 until his death. In 1936 he noted troubles with oral and written communication, and that Ravel could no longer play the piano or hold a writing apparatus. Speaking was challenging; understanding the spoken word was a little easier.

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[58] Vitturi and Sanvito, "Maurice Ravel's Dementia," 136–38.
[59] Ravel and Orenstein, *A Ravel Reader,* 12.

Musically, he could no longer sight-read a score, play his music, or write down pitches when played for him.

However, Ravel interestingly had no trouble recognizing his own works. He could identify the slightest change in interpretation and immediately noticed mistakes played in *Le Tombeau de Couperin.*[60] Alajouanine said about Ravel's condition:

> At the peak of his artistic achievement, rich through an abundant and varied work, already classic, which expresses a delicate climate, Maurice Ravel is struck down by an aphasia...Oral and written language are diffusely impaired, but moderately so, without any noticeable intellectual weakening. Memory, judgment, affectivity, aesthetic taste do not show any impairments to repeated tests. Understanding of language remains much better than oral or written abilities. Writing, especially, is very faulty, mainly due to apraxia. Musical language is still more impaired, but not in a uniform manner. There is chiefly a quite remarkable discrepancy between a loss of musical expression (written or instrumental), and musical thinking, which is comparatively well preserved.[61]

Alajouanine diagnosed Ravel with ideomotor apraxia in 1938, the first time anyone discussed Ravel's case publicly. No one performed an autopsy, so every diagnosis made posthumously was left unproven. Many have assumed that Alzheimer's Disease was a good candidate for a diagnosis. However, many specialists have noted that Ravel's onset was unusually early for Alzheimer's. Ravel also did not experience issues

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[60] L Amaducci, E Grassi, and F Boller, "Maurice Ravel and Right-Hemisphere Musical Creativity: Influence of Disease on His Last Musical Works?" *European Journal of Neurology* 9, no. 1 (2002): 75–82, https://doi.org/10.1046/j.1468-1331.2002.00351.x.
[61] Straus, *Extraordinary Measures*, 41.

with his memory, which is the most well-known symptom. He was also keenly aware of what was happening to him and how his symptoms affected him.

Alajouanine studied aphasia thoroughly in various artists, identifying how it affected each individual's cognitive and physical function. Before his death in 1980, he suggested Pick's Disease as a possible diagnosis for Ravel.

Others also believe that Ravel may have had Pick's Disease. Sacks states in *Musicophilia:*

> Maurice Ravel, the composer, suffered in the last years of his life from a condition that was sometimes called Pick's disease and would probably now diagnose as a form of frontotemporal dementia. He developed semantic aphasia, an inability to deal with representations and symbols, abstract concepts, or categories. His creative mind, though, remained teeming with musical patterns and tunes-patterns and tunes which he could no longer notate on paper.[62]

Many look to *Bolero* as glaring evidence of his neurodegenerative disease affecting his work. Written in 1928, it was one of Ravel's most well-known works. It is a one-movement orchestral work with a continuous and repetitive pattern from the beginning to the end of the piece. While first composing it, he played the melody on piano for his friend Gustave Samazeuilh. "Don't you think this theme has an insistent quality? I'm going to try and repeat it a number of times without any development, gradually increasing the orchestra as best I can."[63]

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[62] Sacks, *Musicophilia,* 348.
[63] Ravel, and Orenstein. *A Ravel Reader,* 10.

Many believe that his *Piano Concerto for the left hand*, written in 1929 and 1930, is another manifestation of Ravel's abnormal brain function.[64] Amaducci theorizes that Ravel's composition came from the right brain because of the irregular rhythms, shorter phrases, and various timbres used in the orchestration. The *Piano Concerto for the Left-Hand* uses more wind instruments than in his other piano concerto and has a less clear separation between the soloist and ensemble.

These are speculations; we cannot ever fully know how much Ravel's brain function affected these works, any more than his earlier compositions. As far as my personal experience, I had never heard about Ravel's illness until very recently. Certain disabilities are met with more discomfort than others, and dementia is one that the general public would rather avoid. In his last few years, Ravel did express that there was more music he wanted to compose but physically was unable. Today, with newer technologies, he may have been able to compose whatever he wanted autonomously. Especially since it affected the last ten to fifteen years of his life, his illness is an integral part of his story.

Sonata for Violin and Cello

Maurice Ravel's music was considered the epitome of French style within Western classical composition in the 1920s and 1930s. He was not as prolific as some other composers but wrote several larger-scale works, including three ballets and two

[64] Amaducci, Grassi, Boller, "Maurice Ravel," 75–82.

operas. His compositional resume included many orchestral pieces, two piano concertos, several vocal works, chamber music, and solo piano pieces.

His writing style was contemporary, but he was not considered the most experimental or innovative composer of his time. He loved jazz, the exoticism of modal scales, and opera. He would sometimes combine multiple elements within works, especially after World War I.

Ravel composed the Sonata for violin and cello between 1920-22. It was the beginning of a new era for him, and some refer to it as his post-war style. He had spent the years 1917-1920 doing a few arrangements and orchestrations, but had spent most of the time mourning the death of his mother.

Henry Pruniere, a music critic and founder of *La Revue Musicale*, invited Ravel to compose a work as a tribute to Debussy in 1920. Debussy had passed away in 1918, and the memorial included works by many other composers, including Erik Satie, Manuel de Falla, Igor Stravinsky, and Bela Bartok.

Ravel sent off the first movement in August 1920, but wrote to composer Alexis Roland-Manuel that the piece would be in four movements. Without putting pen to paper, he had already conceived of the work in his head. The first movement was published in December of 1920 by the Revue and played in early 1921 by the *Societe Musicale Independente.*

The rest of the piece took a year and a half to complete. In many of Ravel's letters, he mentions the work, saying that he had been busy writing, and it was taking a considerable amount of time. "This confounded Duo is giving me a lot of trouble," he

wrote in a letter to Manuel.[65] Its title at first was *Duo*, but he later changed it to *Sonata for Violin and Cello.* The entire piece was premiered in Paris in 1922 by the cellist Maurice Marechal and the violinist Helen Jourdane-Morhange.

The piece is written in four movements, Allegro, Tres Vif, Lent, and Vif avec entrain. There are particular challenges in the genre of string duet, mainly the sparseness of sound between the violin and cello. Throughout the piece, Ravel employs chords that are both plucked and bowed to give more volume. He relies more on exchanging melodic lines rather than harmonic chordal structures. The skeletal quality of the two stringed instruments without accompaniment is part of the piece's startling and unsettling character.

True to Ravel's style, he was concerned with form and motivic unity throughout the piece. As a result, certain intervals continuously reappear, such as the major seventh.

First movement, Measures 215-220

[65] Ravel and Orenstein, *A Ravel Reader*, 204.

Third movement, Measures 70-73

Fourth movement, Measures 303-314

The violin begins the first movement with a repetitive motive that fluctuates between the major and minor third. The motive is quickly passed to the cello. Ravel references ancient modalities in the changing pattern.

First movement, Measures 13-23

The violin and cello parts are equally matched and work as partners throughout the piece. This is especially evident in the second movement. In the beginning, the melody is exchanged between instruments with quick pizzicatos. The movement is marked as very fast, and alternates between a triple and duple meter. At times, Ravel writes different meters for both instruments:

Second movement, Measures 44-56

At times parts are in two different tonalities. He occasionally uses different key signatures for the violin and cello.

Second movement, Measures 333-346

The third movement begins with a melodic line in the cello that Ravel indicates to be played on the G string, to achieve a specific sound quality. Even though the piece is

dedicated to Debussy, the third movement is the only one that remotely resembles a lament. The major seventh is again present as a recurring motive.

Third movement, Measures 39-45

The fourth movement is swift, marked *Fast with excitement.* It has a clear romping melody with folk elements. Using ricochet, there are several passages that both the violin and cello play by bouncing the bow, which adds to the frolicking character. The movement alternates again between duple and triple meter, and the major seventh continues to resurface.

Fourth movement, Measures 11-21

With all of its quirks, it is entirely unexpected that the piece would end on a repeated C major chord, both bowed and plucked.

"I believe this Sonata marks a turning point in the evolution of my career. Economy of means is here carried to its extreme limits; there are no harmonies to charm the ear, but a pronounced reaction in favor of melody,"[66] Ravel dictated to Manuel in 1928. Its difference from his earlier works yielded an uneasy reception. Manuel later said about the piece, “This remarkable sonata, bristling with virtuosity and a lyricism which spits like an angry cat, is one of the most significant—and least flattering—works in Ravel’s new manner.”[67]

Bohuslav Martinu

Bohuslav Martinu was a Czech composer who experienced great success during his lifetime, even though he currently is often overlooked as a composer. He was born in 1890 in Policka, a Bohemian town that is now part of the Czech Republic. As a child, his father worked as a fireman and a shoemaker, and Martinu spent many years at the top of the church tower, where he was more isolated than most other children. He began his musical education at a young age, playing the violin when he was seven years old. There were hopes for him to become a virtuoso, and he was accepted into the Prague Conservatory when he was a teenager. He began composing while attending school, but did not do well with attendance and his grades. He eventually returned home when World War I began.

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[66] James M. Keller, *Chamber Music: A Listener's Guide* (New York: Oxford University Press, 2011), 374.
[67] Keller, *Chamber Music*, 374.

His ill health kept him from military selection, and he lived at home with his family during the war. During this time, he taught violin lessons and continued to compose. He was heavily influenced by hearing Debussy's *Pelléas et Mélisande* and began writing orchestral works.

In 1923 he was able to study in Paris with Roussel; he never returned to his home country. In Paris, he was able to hear jazz, the music of Stravinsky, and the anti-Wagnerian music of Le Six. His *La Bagarre* was given a successful premiere with the Boston Symphony Orchestra in 1926 after Koussevitsky became aware of his music.

He was married in 1931 to Charlotte Quennehen, who was a dressmaker who financially supported him. As his fame grew, his performances increased in Czechoslovakia, the United States, and Paris. In the 1930s, he also began to show an interest in Czech folklore and music.

During World War II, Martinu found himself in trouble with the Nazi regime. He had written "Field Mass," titled in Czech *Polní mše,* which he dedicated to the Czech free army band. He was put on a list by the Nazis, and so he fled to the south of France. Eventually, he feared too much for his safety, and in 1941 he and Charlotte fled to the United States, where he stayed in New York.

They had difficulty living in the United States, with a language barrier and not much work or community. Other musicians in New York tried to welcome them, but they were very homesick and depressed.[68] Nevertheless, he managed to keep composing, and Koussevitsky commissioned Martinu's first symphony in 1942.

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[68] Erik Entwistle, "Book Review: Bohuslav Martinů: The Compulsion to Compose," *Notes* 69, no. 1 (2012): 93–96.

He was offered a position teaching at the Prague Conservatory, but Martinu never fully moved back to his home country. After the war, there were growing political tensions in Czechoslovakia, which added to Martinu's indecision over returning home. He managed to secure teaching positions at Tanglewood, Mannes, and Princeton. However, he suffered from a bizarre accident in 1946 that markedly altered his health and well-being.

In 1946, he stayed at Searles Castle in New Hampshire at a music festival. Casually walking onto a balcony late in the evening, he somehow fell from the second story onto the concrete. He was rushed to a hospital with a fractured skull and concussion. For the next week, he slipped in and out of a coma. He managed to recover eventually but reported tinnitus, headaches, and depression from the incident.

Despite his success in the United States, he did wish to return to Europe. He received the Guggenheim scholarship in 1953, making it possible to return to Paris. He lived both there and Nice for a few years before fluctuating between France and the United States. He eventually retired to Switzerland in 1957, and died in 1959.

Controversy Over Martinu

Many years after his death, there has been controversy surrounding the theory that Martinu had autism. The diagnosis of Asperger's syndrome has been propelled mainly by one single biographer.

Frank James Rybka published the biography *The Compulsion to Compose* about Bohuslav Martinu in 2011. Rybka belonged to a musical family, and Martinu became a

good friend of the family once he moved to New York in 1941. However, Rybka was born in 1939 and so was only a child when he knew Martinu. Rybka is a doctor, but is an Associate Clinical Professor in plastic surgery at the University of California at Davis. He did have Sally Osnoff, Ph.D., a professor in the Department of Psychiatry and Behavioral Sciences at the M.I.N.D. Institute at UC Davis review his work.

Using the DSM-IV, Rybka makes the case that Martinu most likely had an autistic spectrum disorder, which could have been Asperger's syndrome. The DSM-V has since been published in 2013 and does not include Asperger's syndrome as a disorder. It is now categorized as just another facet of the autism spectrum and is not considered a separate diagnosis. Rybka has also published several articles on the subject.

The book's introduction discusses Martinu's social peculiarities, and Rybka confidently states that he had an "innate autistic spectrum disorder, a psychiatric condition that was unknown when he was born."[69]

Martinu was often picked on as a child and had closer friends and family shield him from strangers, even in adulthood. He always had an interest in psychology and often read and researched the human brain to understand himself better.

Rybka described his personality as a shy, quiet man who would lose himself in thought. He could go off into a room alone and think for hours. He spent his days composing but had difficulty doing things that other adults could do easily. For example, Rybka remembers him having difficulty using a telephone, writing a letter, or operating a radio.

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[69] James F. Rybka, *Bohuslav Martinů: The Compulsion to Compose* (Lanham, Md.: Scarecrow Press, 2011), xxv.

Socially, he spoke slowly, did not smile when meeting new people, nor willingly made small talk. There were famous anecdotes of Martinu having little to no reaction at receiving a compliment from Aaron Copland. Others described him as even cold and non-communicative. Rybka explains that many with autism have difficulty understanding facial expressions or reacting to verbal cues; this may have hindered Martinu. He would avoid eye contact and would use few if any physical gestures. He did not show emotion the way most would expect. For example, when his close friend Hans Kindler died suddenly, Martinu had little to no visible reaction as those around him grieved.

Rybka writes that Martinu had little awareness of self-protection, another symptom of autism. As a result, when the Nazis marched towards Czechoslovakia, Martinu did not react right away and barely escaped in time.

He had terrible stage fright and would face extreme anxiety when asked to meet an audience. He had several fears or phobias and was known to have a panic attack over a thunderstorm in 1946. Rybka alleges that he had agoraphobia and also would panic in unfamiliar places.

Martinu was known to have rigid posture and was usually a physically clumsy person, which may have been a direct cause of his infamous balcony accident. He spoke of being “sick” as a child, which made it so he could not play with other youths in his village. Rybka believed he was talking about poor motor function.

He had a poor sense of direction and would call Rybka’s father in the middle of the night, lost in his own neighborhood. He had an obsessive and meticulous way of making his bed and followed a strict daily routine. Since Martinu consistently followed a ritualized schedule, friends could predict when he would arrive at the bus station or sit

down to dinner. He was known to keep his regimen even on vacation. He was fiercely protective of his schedule and was highly aggravated by work interruptions. He was also obsessive with his music and would concentrate to such an extent that he would lose awareness of his surroundings.

Because all of this evidence is circumstantial and anecdotal, there are rebuttals for every assertion. Martinu had lived in a church tower as a child, which may have caused more social anxieties and peculiarities later in life. Rybka's experience with Martinu was in New York after the composer had emigrated to a wholly new and unfamiliar country, which may have accounted for social and mental barriers.

Erik Entwistle wrote a review of the biography in 2012, which discusses some of the problems with Rybka's approach.[70] In the book's opening, Rybka firmly and confidently diagnoses Martinu and states that he has the utmost certainty in the diagnosis. Entwistle points out that most of Rybka's evidence is circumstantial. It is complicated and challenging to diagnose even a living person with autism today, much less someone who has passed away fifty years prior. He quotes Paul Steinberg, pointing out that overly diagnosing people with autism cheapens the actual lived experience for others affected.

Martinu was known to compose works unnaturally rapidly in a savant-like manner, a talking point in Rybka's biography. Entwistle points out that many other composers throughout history worked expeditiously, such as Mozart and Milhaud. Can we assume the same for these composers? He questions whether we must pathologize the artists to understand their processes.

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[70] Entwistle, "Book Review," 93-96.

He also points out irregularities in Rybka's arguments. The evidence cannot be completely clear or consistent when studied so many years after the composer's death, as other factors may have been present in Martinu's life. His personality may have been a factor, and immigrating to a new country with a language barrier and different cultures may have also played a part.

Considering the varying arguments, the debate after Martinu's death means that we cannot know the most important and necessary perspective. His voice is left out entirely of the conversation, as Asperger's syndrome did not exist as we know it, during his life. Whether Rybka's diagnosis would have been a relief or an insult to Martinu, we will never know. We can, however cautiously, use his story as an example of a posthumous diagnosis of a disability to give a unique perspective to others in the future.

Variations on a Slovakian Theme

Throughout his career, Martinu considered himself a Czech composer as part of his musical identity. He was extraordinarily prolific and wrote over two hundred works, including fifteen operas, seven string quartets, six symphonies, and many chamber, vocal, and solo pieces. In addition, his compositions for cello include two concertos, three sonatas, and various short pieces. Martinu wrote *Variations on a Slovakian Theme* in 1957 when he was approaching the end of his life. Its theme, "Ked bych ja vedela," means "If I Only Knew." The theme is announced in an improvisatory cello solo at the beginning, marked "rubato." It contains abnormal syncopated rhythms that reappear throughout the variations.

Theme, Measures 3-5

Martinu writes the key signature in C major. However, there are accidentals throughout all variations that make it sound more modal. Most of the variations have an energetic, livelier character. They are all defined by irregular rhythms and alternating off-beats between the cello and the piano. The first variation contains meter changes and triples against duple rhythms between instruments, which give it a constant agitated quality. The theme returns in a slower tempo at the end of the variation.

First variation, Measures 33-39

The second variation is in a quick tempo, marked *Poco Allegro.* It also has syncopated rhythms, and a part of the theme returns in the middle of a faster section. The third variation is the only one written in a slower tempo, with chords in both the cello and piano parts. The cello solo begins with a chorale melody, and Martinu writes triples and duples tied over the bar line to obfuscate the meter.

Third variation, Measures 8-11

The fourth variation returns to the energetic feeling of the other variations. Martinu again writes hemiolas and syncopations to switch between the triple and duple meter. The end of the variation changes into a singing melody, which is traded between the piano and cello, as they play one eighth note apart from each other.

Fourth variation, Measures 75-84

The fifth variation ends the piece with a dance. The cello vacillates between sixteenth notes, strummed chords, and a syncopated melody in a duple meter. There is a short reference back to the theme before the flashy and triumphant ending.

Fifth variation, Measures 56-63

Sergei Prokofiev

Sergei Prokofiev was one of the most influential Russian composers and pianists of the twentieth century. He is known for writing in many genres, including operas, piano sonatas, symphonies, ballets, and solo concertos. His more famous and recognizable works include Lieutenant Kije, Peter and the Wolf, and Romeo and Juliet. Like many other famous composers, musicologists have divided his work into periods.

Prokofiev was born in 1891 in Sontsivka, Russia, a small town now a part of Ukraine. His father worked in agriculture, but his mother was a pianist, which inspired him to follow a musical path. With her help, he wrote his first piece on the piano at the age of five, energized by hearing her play Beethoven and Chopin.

At eleven, his mother arranged for him to study composition with Reinhold Gliere. Young Prokofiev learned elemental composition but complained that Gliere taught him too conservatively in the aspects of tonality and regular phrase lengths. His parents eventually sent him to study at the St. Petersburg Conservatory with the approval of Alexander Glazunov.

As a teenager, he studied with Nikolai Tcherepnin, and gave a fair performance in school. He was known as an arrogant student, as he had already written several operas and symphonies.[71] However, he did manage to make some connections in school, including Nikolai Myaskovsky, who would become a lifelong friend. In 1910 Prokofiev's

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[71] Harlow Robinson, *Sergei Prokofiev: A Biography* (New York, N.Y., U.S.A.: Viking, 1987), 70.

father died, taking away his financial support, but he had already started making a name for himself as a composer.

His reception at the beginning was mixed, as he regularly employed polytonality in his early works. Nevertheless, he wrote his first two piano concertos and began working on ballets.

Prokofiev's name is also usually associated with Sergei Diaghilev's Ballet Russes. Diaghilev headed the Parisian company that performed between 1909 and 1929, known for massive collaborations between choreographers, musicians, and costume designers. The Ballet Russes commissioned works for Claude Debussy, Igor Stravinsky, Maurice Ravel, Erik Satie, Pablo Picasso, Henri Matisse, and Coco Chanel, to name just a few. Diaghilev commissioned Prokofiev's first ballet, *Chout,* meaning "the Buffoon," which enjoyed great success.

In 1917 World War I was underway, but Prokofiev continued composing in the neoclassical style. He wrote his "Classical Symphony," in the style of Haydn, and simultaneously his Violin Concerto No. 1 in D major, Op. 19. Around this time, he married his first wife, Lina, who was a Spanish singer. They had two sons but later became estranged as Prokofiev wandered from his marriage.

Russia was undergoing a dramatic political upheaval, and Prokofiev decided to leave for the United States. He experienced some success but overall found himself at a financial loss and moved to Paris in 1920.

There he was supported by Diaghilev and continued to compose operas. However, he had a strained relationship with Stravinsky, who was very critical of his work and told

him that he should not waste his time writing opera.[72] However, after several years of coldness, they eventually restored their friendship and continued to be close.

In 1927 he finally returned to his homeland and completed his first concert tour in the Soviet Union. He spent most of his time in Moscow and Leningrad. His composing style shifted when he started to find his faith in Christian Science, which he would follow for the rest of his life. He wrote that he suddenly wanted to hear more simplistic and beautiful music, finding the modernist styles he had followed before heavy-handed and crude.

In 1929 Prokofiev was in a car accident, which made it so that he could not use his left hand to play for a while and had to cancel some concerts. Around this time, he was questioned by the RAPM, the Russian Association of Proletarian Musicians. They were concerned about his ballet, *Le pas d'acier,* and thought that certain aspects of the ballet were anti-Soviet. Prokofiev refused to answer the questions, so the group banned the work. The group dissolved in 1932, but that did not keep the Soviet government from scrutinizing Prokofiev's works.

He permanently moved his family to Moscow in 1936, where he continued to compose. Tensions mounted in his marriage, as the couple was living in fear of the government. They watched as neighbors disappeared and their children's English school shut down. Lina played her role of staunch patriot much longer than he did. However, Prokofiev eventually needed to assimilate.

While readjusting to his homeland, he wrote several pieces complying with the Soviet standards to appease the government. He wrote several mass songs using lyrics

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[72] Robinson, *Sergei,* 75.

from Soviet-endorsed poets but suffered from a constant struggle between freedom of expression and scrutiny from the government. Other artists around him were persecuted and sometimes found guilty of treasonous artistic activities. A production he was a part of ended abruptly when the producer, Karl Meyerhold, was arrested, tortured for several days, and finally executed by the NVD, the People's Commissariat for Internal Affairs.

Prokofiev composed Romeo and Juliet in 1940, and despite its highly syncopated rhythms, it was approved by the regime. It met with great success just before World War II began in Russia. Three months before the war reached Moscow, Prokofiev officially left his wife for his girlfriend Mira Mendelson, a writer and librettist. Mira spent the war with him and later became his caregiver. In 1945, right after the premiere of his fifth symphony, Prokofiev suffered a fall and concussion. He never recovered fully and suffered from health problems for the rest of his life.

On the bright side, the war made it possible for him to compose more as he wished, as the Soviet government was distracted with many other matters. He wrote his second string quartet, the violin sonata, and his fifth symphony during this period.

However, soon after the war ended, conditions were not as favorable, and Prokofiev was again subject to censorship. Stalin wanted to keep the strictness of Russian cultural authority after the war. Arthur Zhdanov, essentially one of his bodyguards, was in charge of dictating the country's artistic boundaries. In 1946, Stalin gave Zhdanov the green light to execute his policies while policing artists. He began with a three-pronged approach, targeting film, theater, and literature.

The Zhdanov Decree denounced Prokofiev, Dmitri Shostakovich, Nikolai Myaskovsky, Gavriil Popov, and Aram Khatchaturian as guilty of writing compositions

that did not meet the government's standards. They were accused of "formalism.. excessive interest in structural techniques at the expense of all-important and immediately accessible content."[73] This was the original definition, but it eventually became anything that could be interpreted as "anti-Soviet." As a result, several of Prokofiev's works were banned, and he suddenly found himself again in financial troubles.

Around this time, Prokofiev finally sent a petition to divorce his estranged wife Lina to marry Mira. After a few court battles, he was ultimately successful, and the couple wed in 1948. His health began to fail more dramatically that year. Most of his works were written with fear of censorship in mind; he did not feel he could truly express himself. Nevertheless, he wrote the cello sonata in 1949 with the help of Mstislav Rostropovich, who also helped him re-compose his cello concerto into the famous Sinfonia Concertante.

Prokofiev died in 1953 at the age of 61. His death is usually attributed to cerebral hemorrhage.

Prokofiev had never had health problems for most of his life, and high blood pressure had never been an issue in his youth. However, after his fall, many doctors thought he was suffering from hypertension from years of stress and anxiety surrounding his safety from the government.

The day of his fall in 1945 was a pivotal turning point for his health and well-being. He was overcome with dizziness, thought to be from hypertension and extra blood

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[73] Robinson, *Sergei,* 374.

flow to the brain. Stress could have caused this, as many friends in the Soviet Union were also killed by heart attacks or had blood pressure conditions, such as Sergei Eisenstein.

Mira was a devoted nurse to him, and he may not have lived as long had she not attended him so carefully. He was forced to stay on bed rest in the hospital and had difficulty responding or communicating for a while. Kabalevsky came to visit him and said "He lay completely motionless.. From time to time he could not recognize the people he would be talking with, and would lose consciousness. In a weak voice he asked a few questions about my visit with Jean Sibelius, complaining bitterly about the enforced break in his own working routine. I went away from him with sad thoughts. It seemed this was the end."[74]

He began a slow recovery process and was moved to a sanatorium. The news of the war ending did lift his spirits, but his medical treatment did not help his mental state. To rest as much as possible, doctors prescribed that he was prohibited from activity of any kind. He was not allowed to go for walks, smoke cigarettes, write, read, or even compose. Instead, he would try to compose in his head, in rebellion, and as he found it torturous not to be writing music.

After several months, he recovered enough to return to Moscow from the sanatorium. The Moscow Philharmonic performed *War and Peace* in the summer of 1945, and he was able to attend. Prokofiev was encouraged by the audience's love of the performance, which made him focus even more on his recovery.

Mira and Sergei moved out into the country, where they began to spend most of their time. To focus on his health, he had to turn down many projects. Still able to

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[74] Robinson, *Sergei,* 363.

compose, he would write only an hour or an hour and a half a day. The intensity of his headaches started to diminish, but they would still bother him throughout the day.

In Autumn of 1946, Mira and Sergei returned to Moscow, to a different home on Moscow Art Lane. It was convenient to most of the central city, and they lived there until his death. Then, besides the apartment, they purchased a country home in Nikolina Gora, just outside of Moscow, to escape the city. He went back to work as much as possible but still suffered horrible headaches and nosebleeds that made it impossible for him to go back to normal. She would help him compose, take care of the house, write letters for him, and do other tasks to spare him any stress.

He was unable to travel to Leningrad to see the premiere of *Betrothal at a Monastery,* which was a huge success.

Prokofiev also missed the premiere and the public performance of the cello sonata, as he was too weak to get out of bed. In 1952, doctors recommended that he move to the apartment in Moscow to be closer to medical help at all times. The usual treatments were not helping him any longer. However, he still struggled and wrote a bit, finishing his fifth piano sonata and starting his sixth piano concerto and a tenth piano sonata. He had one last feverish episode of dizziness and nausea and died in the winter of 1953 with Mira by his side.

Prokofiev's health is not frequently discussed as part of his biography. In my opinion, it is overshadowed by the story of his struggles with the Soviet government, which also heavily affected his composing. Nevertheless, he continued composing until the end of his life, facilitated by the social support of his wife and friends.

The Cello Sonata

Prokofiev had worked on a cello concerto from 1933-1938. The first performance turned out unfavorably, as the conductor underestimated the time needed and the soloist could not technically live up to the challenges.[75]

A young Mstislav Rostropovich programmed the work on a recital in 1947 at the Moscow Conservatory to get the composer's attention. The two met, and Prokofiev decided to rework the piece after hearing Rostropovich play. This was the beginning of a working friendship that led to the composition of the cello sonata.

The sonata was premiered in December 1949 for a minor composer's union concert and then again publicly in March 1950 at the Moscow Conservatory by Rostropovich, with Sviatoslav Richter playing the piano. The audience loved the work at the premiere, and it is a part of the standard cello repertoire today. The beginning of the sonata has an epigraph that reads, "Man- that has a proud sound." Rostropovich helped to compose the piece and consulted on the technical challenges. As a result, it takes advantage of the rich tones of the instrument and its singing abilities. It has three movements, *Andante grave, Moderato,* and *Allegro ma non troppo*. Its rhythm and harmonies are relatively simple, also characterized by the key of C major.

The first movement is in three distinct sections, a characteristic of sonata form. Several rhythmic motives reappear through the movement. The dotted quarter followed by six sixteenth notes is a common theme that returns repeatedly.

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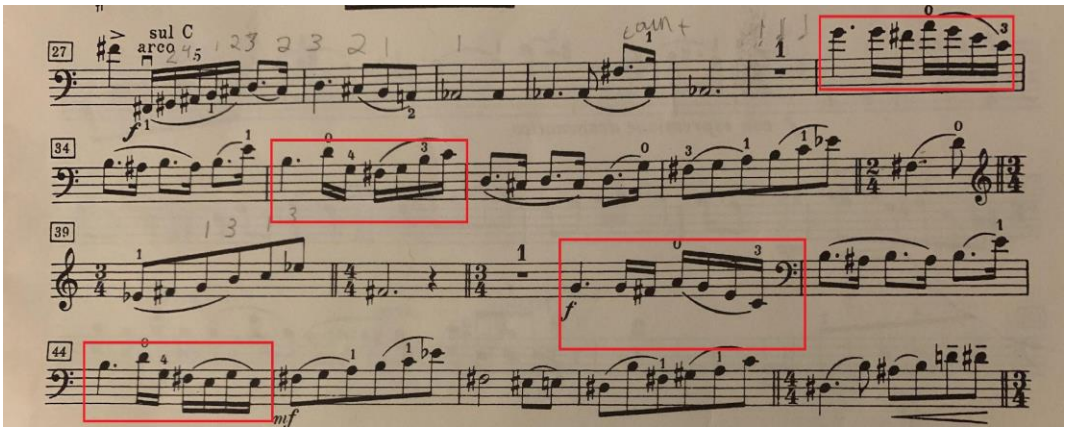
[75] Robinson, *Sergei,* 401.

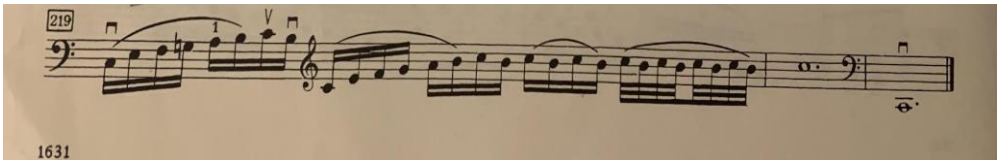


First movement, Measures 27-48

The second movement has a playful scherzo character and is also written in three sections. Again, there are strummed pizzicato chords in the cello part with a recognizable tune in the piano. There is a quirky, humorous nature to the first and third sections, while the second section is a singing melody with piano accompaniment. There are also grace note chords typically played with some ricochet bowing, adding to the fun and humorous character.

Second movement, Measures 23-31

The third movement has frequent key changes, and the most complex structure. The sections change much more frequently in tonality, rhythm, and mood. The pizzicatos are played as chords rather than strummed notes. The time signature repeatedly changes, going between 2/2 and 2/4, and then eventually in 3/2. After cycling through C major, E flat major, A major, D flat major in just the first thirty measures, the piece ends with an almost ironically pleasant and simple scale in C major.



Third movement, Measures 219-221

Ralph Vaughan Williams

Ralph Vaughan Williams was born in Gloucester, England, in 1872, to an established upper-class family of lawyers, ministers, and scholars. He began studying music early and was proficient in violin, viola, piano, and organ. Even in his early education, he was attracted to composition and studied harmony with an aunt.

He struggled at first with his compositional technique and was not taken seriously by either his family or London's music schools. Things changed when he went to Berlin in 1897 to study with Max Bruch. In 1908 he also managed to study with Ravel in Paris.

Vaughan Williams turned away from the current Germanic trends to create a style more true to his homeland. He had a strong desire to create an English sound and carve out a path as an English composer. Gustav Holst was a good friend he had met in 1895 at the Royal Conservatory of Music, and they shared these views. Holst and Vaughan Williams also had a professional working relationship until Holst died in 1934.

Besides looking to folk music to express an English sound, Vaughan Williams also wrote church music. He dabbled in film music and revered cinema as a complete artwork. He believed it would become the premier total artwork, more than Wagner could have ever imagined.

Vaughan Williams served in World War I, where he was vulnerable to massive explosions and blasts that damaged his hearing. Later in life, he would become deaf. However, it is interesting that there is barely any mention of his deafness in his biographies.

Within the last few years of his life, a visitor wrote of Vaughan William's hearing loss and his wife Adeline's ailing health. He said about Adeline, "She is almost completely helpless with arthritis and her hands so fantastically crippled that they are no longer hands… [Ralph] is rather deaf.. I don't raise my voice enough and he misses some of the conversation." The same visitor also remarked on how energetic and lively the couple acted. "But I haven't given you any impression of the vitality in both of them, and their sense of fun, and a simple charm as if they were nobody and their infirmities were

nothing."[76] Alldrit also writes "Ralph's aches and pains and deafness certainly did not slow down his musical activities."

There is one other anecdote of Vaughan Williams receiving civic recognition from the mayor of Wolverton. Vaughan Willaims barely heard an entire speech given in his honor praising his achievements, and applauded himself along with the rest of the audience.[77]

There are a few other mentions of Vaughan Williams losing his hearing, especially towards the end of his life, but it is never a central or integral part of his story. His death came as somewhat of a shock to those close to him, as they described him as strong, sturdy, and never showing real signs of physical deterioration. By the time Vaughan Williams lost his hearing, hearing aids were available. He tried to make jokes about them, and he was famously likable and had a pleasant personality. The combination of all these elements leads to his deafness being often overlooked in history.

Six Studies in English Folk Song

Six Studies in English Folk Song is written in six short movements and was composed in 1926. Vaughan Williams wrote the piece for cellist May Mukle with piano accompaniment. Vaughan Williams was known for including folk songs in many of his

[76] Keith Alldritt, *Vaughan Williams: Composer, Radical, Patriot - a Biography* (London: Robert Hale, 2019), Loc 5650.
[77] Alldritt, *Vaughan Williams,* Loc 5712.

works. Like many other contemporary composers, he was interested in ethnomusicology and traveled the English countryside to find folk performances at their source. As with many composers who have used folk music, Vaughan Williams has been criticized for bastardizing the original artwork's integrity and appropriating it for his uses.

The English Folk Dance and Society was formed in 1932 by several composers, including Anne Gilchrist, Percy Grainger, Lucy Broadwood, Cecil Sharp, E.J. Moeran, and Ralph Vaughan Williams. It aimed to preserve and promote England's traditional music and Gaelic songs. Its predecessor was the Folk-Song Society, founded in 1898, which published an annual journal. It combined with the English Folk Dance Society, founded in 1911 by Cecil Sharp. Ralph Vaughan Williams became the society's president towards the end of his life.

The six movements are given standard tempo markings but are each based on different English folk songs. They include *Lovely on the Water, Spurn Point, Van Diemen's Land, The Lady and the Dragon, She Borrowed Some of Her Mother's Gold,* and *As I walked over London Bridge.*

The first movement, Adagio, is based on *Lovely on the Water.* Vaughan Williams collected a written version in 1908 from a Mr. Hilton singing in South Washam, Norfolk. Since then, many have recorded the song, starting in 1971.

Based on Van Diemen's Land, the third movement is a transportation ballad, a popular form in England and Ireland during the 19th century. Transportation ballads were usually about criminals sent to either North America or Australia. A cautionary tale, it is the story of a criminal caught poaching and exiled to Van Diemen's Land, currently

Tasmania. This is one of the more popular songs Vaughan Williams used within the piece.

Joaquin Rodrigo

Born in 1901 in Sagunto, Spain, Joaquin Rodrigo was a classical composer who fused Spanish sounds with Western classical music. He became a piano virtuoso but is best known for composing his guitar concerto, Concierto de Aranjuez. He was a versatile artist and composed many pieces for orchestra, piano, and concertos for violin, guitar, and cello. In total, he wrote around one hundred seventy works throughout his life.

He came from a large, wealthy family and was the youngest of ten children. Some were half-siblings, as his father had several children from a previous marriage. Rodrigo would describe his father as a more quiet and intimidating character, while his mother was more warm and friendly, and considered herself creative and artistic.

When he was just three years old, he contracted Diphtheria, which caused him to lose his eyesight. The disease killed many children in Sagunto, and Rodrigo was considered lucky to survive. He has said that he was not completely blind, for he could still see some shadows, light, and reflections for a while. He did not entirely lose his vision until many years later, when he was forty-seven years old.[78]

Many have questioned how his blindness contributed to his choice of a music career. The composer himself has asked that same question. However, either way, he had

[78] Dena Kay Jones, "The Piano Works of Joaquín Rodrigo: An Evaluation of Social Influences and Compositional Style" (PhD diss., The University of Arizona, 2001), 19.

many options of vocations when in school but always found music to be his passion. “For this reason, perhaps, I've become a musician. I remember the organ in the church of Sagunto. When I lost my sight, I could see light but not form. I remember auditory things more than visual.'”[79]

His family moved to Valencia, Spain, in 1906 to enroll Rodrigo in a school for blind children. As a result, he started studying music at an early age. His education included solfege, piano, and violin at the age of eight. When he was sixteen, he studied counterpoint and harmony at the Conservatoire de Valencia with Francisco Antich. He used braille to read and write music, and to compose.

His first orchestral piece, *Juglares,* premiered in 1923 in Valencia, and 1924 in Madrid. He had already written six other works by this time, a considerable feat for composing with such an intense process.

To write, he would use a special typewriter that would print out his manuscripts in braille. He would have first to recall whatever he had invented at the piano, and then type from memory. He would then need the help of someone transcribing from the braille manuscript into musical notation. The final editing process was the most arduous. A pianist would play from the musical notation while the transcriber would make notes of any edits or changes that Rodrigo would make.

Like many other famous composers, Rodrigo decided to study in Paris in 1927 at the Ecole Normale de Musique, and began studying composition with Paul Dukas. While

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[79] Lawrence B. Newcomb, "The Six Works for Guitar (Or Guitars) and Orchestra by Joaquin Rodrigo" (PhD Diss., University of Florida, 1998), 17.

he was there, he came into contact with many other prominent musicians, including Manuel de Falla, Igor Stravinsky, Maurice Ravel, and Andre Segovia.

Although Rodrigo did not feel that his parents approved of his musical career, they did send support when he went to Paris. His family had a hired companion for Joaquin named Rafael Ibanez. Ibanez would help him copy things, read, and do various tasks. Throughout his life, Rodrigo spoke fondly of Ibanez and his assistance. He even would refer to Ibanez as his "brother."[80]

In 1932 he married Victoria Kamhi, a Turkish pianist. When they married, she gave up her professional career and devoted her life to her husband. She helped him to transcribe, write, and read. For the rest of their lives, she took over the role that Ibanez had previously assumed. Her musical knowledge, coupled with the fact that she was multilingual and an intellectual, certainly greatly benefitted Rodrigo.

Rodrigo continued to compose and was awarded several prizes and scholarships. Finally, with the help of the Conde de Cartagena scholarship, they moved back to Paris in 1936, right before the Spanish Civil War began.

While he was there, he studied at the Sorbonne with Maurice Emmanuel and Andres Pirro, completing his music education. He was also able to attend the Salzburg Festival and spend some time in Germany at Baden-Baden. Unfortunately, the scholarship was not renewed, and the couple found themselves in financial straits for a brief time. They were seen as Spanish refugees in Germany, living in the countryside.

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[80] Jones, "The Piano Works," 20.

Rodrigo spent several years with Victoria teaching lessons at the Institute for the Blind at Freiburg to make a living.

They finally returned to Madrid in 1939 during a busy time for Rodrigo. He was offered a position at the Radio Nacional Music Department. Also, he was appointed as the head of the artistic section for ONCE, the National Organization for the Blind, something which he did for many years after.

He wrote his Concierto de Aranjuez in Paris in 1939 for the guitarist Regino Sainz de la Manza. He and Victoria would later reveal that the piece was written in response to the miscarriage of their first son. They had their only child Cecilia two years later, in 1941. The work catapulted Rodrigo into fame and success, and he became known as the premiere Spanish composer of his time. This honor previously had been bestowed upon Manuel de Falla, his mentor.

Rodrigo was also a music critic and was an active academic and writer. He wrote for several newspapers including the Puebla, Marca and Madrid. He was awarded the Manuel de Falla Chair of Music at Complutense University in 1947. The position had been created in his honor, and he held the chair for the next thirty years. He continued to be awarded and decorated for many more years and enjoyed an international touring career. He was the recipient of the Cervantes Prize in 1949 for his work *Ausencias de Dulcinea*. He was elected as Vice President of the Spanish Division of the International Contemporary Composers in 1953 and was an advocate for Latin American composers. In 1963 he traveled to Puerto Rico to teach music history for a year at the University of Rio Pedras.

Rodrigo also enjoyed an active touring and traveling career and was an international artist. He received composition requests from Julian Lloyd Weber, Nicanor Zabaleta, James Galway, Celedonia Romero, and Andres Segovia.

Towards the end of his life, he received many honors from the Spanish government and was promoted to Marquess de las jardines de Aranjuez by King Carlos I. His wife Victoria passed away in 1997, and he passed away just two years later in 1999.

Possibly because he lost function at such a young age, Rodrigo adapted well and was able to compose throughout his life with little to no emotional turmoil. Perhaps his biographers edited his feelings, but he did not write or speak often of depression or mental struggle with his disability. His family's wealth helped provide him with an education and an assistant. He belonged to communities for the blind and had social support throughout his life. His wife's dedication and transcriptions made it possible to keep composing throughout his life with little to no change in his methods. With the amount of accessibility Rodrigo had, he seems to have the happiest story of all the composers I studied.

Como un Fantasia

Como un Fantasia was written in 1979 and dedicated to Carlos Prieto, a huge supporter of living composers. Prieto is a cellist from Mexico known to promote especially Latin American composers. It was premiered in 1981 in Mexico City at a concert in honor of Rodrigo. It is written in two movements played together, Adagio and Allegro. The piece

opens with many chords that are meant to sound improvisatory. Rodrigo writes many grace notes, sometimes also in chords that evoke the sound of a guitar. The adagio meanders in D minor until the Allegro section, which is in a fast triple meter. It is in a major key with a few dissonances but has a more dance-like quality. The beginning material returns at the end. The piece finishes with the improvisatory adagio and ends with three major declamatory chords.

Conclusion

With our newfound and ever-changing perspective on disability, we can now reframe these composers' stories. Different interpretations have shown disability in various forms or have left it out of the narrative entirely. We can now question who tells the story, why, and how a complete view might look.

We can also shift the narrative that disability and classical music do not go together or that disability has no relation to classical music. Performers with disabilities are also pervasive, and educators can now use performers like Evelyn Glennie as an example for students. Itzhak Perlman, Glenn Gould, and Jaqueline DuPre are other brilliant and successful performers with disabilities. The composers of this project are just a few examples of a multitude of celebrated artists.

Before doing this project, I had many faculty, orchestra colleagues, and peers tell me they had no idea about Schubert or Ravel’s disability. No one I talked to had heard of Martinu’s diagnosis, or who Ethel Smyth was. It has been omitted consciously or unintentionally from our chronicles and the stories we tell. I wanted to explore these

composers' stories from a new perspective that would let me get to know more about their daily lives on a deeper level.

Most other disciplines must consider accessibility and the constructs that lead to exclusion. Somehow, classical music has not made these same considerations in a mainstream and established way. While many organizations consider inclusivity in programming, education, and messaging, disability is usually still neglected. We can now acknowledge that disability is much more ubiquitous throughout history than has been recognized up to now. Looking at some of our most influential and honored artists in this light can help us change our future perspectives to create inclusion and acceptance within Western classical music.

Bibliography

Books

Alldritt, Keith. *Vaughan Williams: Composer, Radical, Patriot - a Biography*. London: Robert Hale, 2019.

This biography was written in 2015 and is some of the most recent scholarship on Vaughan Williams. Keith Alldritt goes into great detail about Ralph Vaughan Williams's life. A thorough biography, it is filled with personal anecdotes and detailed stories of his education, relationships, time in the war, and musical composition.

Bodley, Lorraine Byrne, and Julian Horton, eds. *Rethinking Schubert*. New York, NY: Oxford University Press, 2016.

This book is a collection of essays by various authors. Most discuss a piece written by Schubert and then connect it to his life story. The categories include music with text, style, and instrumental music.

Bogousslavsky, Julien, M Hennerici, and Boller François. *Neurological Disorders in Famous Artists*. Frontiers of Neurology and Neuroscience, V. 19. Basel: Karger, 2005.

This book discusses the more detailed aspects of disorders themselves and how they could impact an artists' life. Bogousslavsky makes references to Haydn, Poe, Ravel, and Kant. Many had neurological disorders such as dementia, strokes, epilepsy, and more. This resource is a more technical explanation of the physical facets of Ravel's condition.

Frogley, Alain. *Vaughan Williams Studies*. [Cambridge Composer Studies]. Cambridge: Cambridge University Press, 1996.

Various musicologists have written essays about Vaughan Williams's music. Topics range from his orchestral music, film scoring, and its importance for other English composers. There is a chapter by Julian Onderdonk titled *Vaughan Williams's folksong transcriptions: a case of idealization?*. The chapter discusses ethnomusicology and how the study of folk songs has evolved in England over time. Onderdonk criticizes Vaughan Williams's methods and uses musical examples to show how the composer altered what was sung.

Gibbs, Christopher Howard. *The Life of Schubert*. Musical Lives. Cambridge: Cambridge University Press, 2000.

Gibbs wrote *The Life of Schubert* before *Franz Schubert and His World.* The book looks less at his social circle and more at his surroundings in the city of Vienna. Gibbs specifically addresses his relationship to other composers and their influence on his art.

Gibbs, Christopher Howard, and Morten Solvik, eds. 2014. *Franz Schubert and His World*. Bard Music Festival. Princeton, New Jersey: Princeton University Press.

This book discusses Schubert's personal life. It focuses on his social circles and the Schubertiades. Chamber music was usually the centerpiece, but Schubert was known for hosting and attending reading parties and carrying on into the wee hours of the night. Gibbs and Solvik discuss the interpersonal relationships between Schubert and his close friends and what could have happened at the parties. In the second half of the book, musical examples relate some of his works to his life.

Howe, Blake, Stephanie Jensen-Moulton, Neil William Lerner, and Joseph Nathan Straus. 2016. The Oxford Handbook of Music and Disability Studies. Oxford: Oxford University Press.

This handbook has many volumes throughout history covering disability and music, from biblical times to the contemporary. It contains many essays that include an inclusive and extensive range of disabilities. It views disability as both a cultural and social construct.

Hugh Cobbe. 2008. Letters of Ralph Vaughan Williams, 1895-1958. Oxford: OUP Oxford. http://search.ebscohost.com.proxyum.researchport.umd.edu/login.aspx?direct=true&db=nlebk&AN=1203085&site=ehost-live.

Cobbe collected letters of Vaughan Williams and compiled them chronologically. In addition, there is correspondence regarding the publication of his works, methods, and personal and political beliefs. Gustav Holst exchanged letters with Vaughan Williams, along with several other prominent contemporary composers.

Fenby, Eric. *Delius As I Knew Him*. [New ed.]ed. London: Icon Books, 1966.

When Delius was no longer able to physically compose, Eric Fenby stepped in to help. Fenby had admired the music of Delius, and mourned the loss of music that could not be written down. He moved in with Delius and his wife Jelka, and for a few years helped take dictation for Delius. The book has information on their relationship, Delius' personality, and the methods they used to compose.

Jensen, Eric Frederick. 2005. *Schumann*. The Master Musicians. New York: Oxford University Press.

A chronological biography of Schumann's life, Jensen references letters and diary entries from Schumann, family, and friends. Although Jensen does make conclusions, he tries to be fair-handed and mentions all possibilities.

James Keller. 2011. Chamber Music : A Listener's Guide. New York: Oxford University Press. http://search.ebscohost.com.proxy-um.researchport.umd.edu/login.aspx?direct=true&db=nlebk&AN=689398&site=ehost-live.

Keller organizes an enormous amount of music categorized by composer. Each chapter is devoted to a separate composer with sections for each chamber work. Each piece's general information is listed first, with movement names, years composed, instrumentation, and premiere date. A chapter dedicated to Maurice Ravel includes his piano trio, string quartet, and the Sonata for violin and cello.

Lubet, Alex. Music, Disability, and Society. Philadelphia: Temple University Press, 2011.

This book makes the case that disability and music-making have a rich and intertwined history and challenges the reader to rethink what defines musical excellence. Artistry comes from natural talent and exquisite technical proficiency in larger classical communities, but Lubet argues against the harsh notions and standards, using successful composers and performers as examples. Lubet challenges the inflexibility of the classical music world, especially when it comes to who should play, who should be taught, and who should be given a chance to excel.

McKay, Elizabeth Norman. *Franz Schubert : A Biography*. Oxford: Clarendon Press, 1996.

This is a comprehensive biography of Franz Schubert. McKay discusses his life and works, including his songs and his instrumental compositions. She gives basic information on his family, education, and short life. Schubert was known for having a manic temperament, and it affected all areas of his life. She looks into how it affected his social and professional life and the style of his writing. McKay discusses how contracting syphilis in the later years of his life exacerbated many health issues.

Morrison, Simon Alexander. *Lina and Serge: The Love and Wars of Lina Prokofiev*. Boston: Houghton Mifflin Harcourt, 2013.

Morrison centers this book around the couple and their marriage. The author goes more in-depth into Lina's biography than most resources on Sergei Prokofiev. It discusses their marriage, relationship, and how the Soviet Union played a considerable part in their personal and professional lives.

Moskovitz, Marc, and R. Larry Todd. *Beethoven's Cello: Five Revolutionary Sonatas and Their World*. Woodbridge: Boydell Press, 2017.

This book focuses on specific works for the cello by Beethoven. The main chapters are each devoted to one of the five sonatas. There is an introduction and historical information for each piece, followed by a description of the sonata's composition. Diagrams and musical examples show the breakdown of the formal analysis for each work.

Newbould, Brian. *Schubert Studies*. Aldershot, Hants, England: Ashgate, 1998.

Schubert Studies had the most information out of my sources about Schubert's arpeggione sonata. Each chapter focuses on a collection of essays by various writers and focuses on a separate genre or style of Schubert's music. In addition, there is historical information at the beginning of each chapter and musical examples discussing the piece's form.

Newcomb, Lawrence B. "The Six Works for Guitar (Or Guitars) and Orchestra by Joaquin Rodrigo." Order No. 9919621, University of Florida, 1998. https://www.proquest.com/dissertations-theses/six-works-guitar-guitars-orchestra-joaquin/docview/304425474/se-2?accountid=14696.

Newcomb wrote this dissertation focused on works written for guitar and orchestra by Rodrigo. There is more extensive biographical information than in other articles. Newcomb used original manuscripts, scores and interviewed Cecilia, Rodrigo's daughter, while researching.

Nichols, Roger. *Ravel*. New Haven: Yale University Press, 2011.

Ravel is a biography of the composer. It has some newer research from oral and written sources, and is written by a musical scholar. It discusses his family, childhood, education,

and professional career. In addition, there are detailed descriptions of Ravel's relationships with other contemporary artists and how world events shaped his life. Nichols also talks about his illness towards the end of his life, Pick's disease, and how it shaped his last few years.

Ostwald, Peter F. *Schumann: The Inner Voices of a Musical Genius*. New and expanded. Boston: Northeastern University Press, 2010.

Ostwald has written a biography centered around quoting the diary and letters of Robert Schumann. He divides the book into chronological eras of his life. Each chapter begins with a short description and then goes into Schumann's personal experience.

Ravel, Maurice, and Arbie Orenstein. *A Ravel Reader : Correspondence, Articles, Interviews*. New York: Columbia University Press, 1990.

This book is a collection of letters and Ravel's correspondence. Many letters are written to friends, publishers, and other composers and musicians. There is much written about music and performances, but also about his personal life. He seemed to have a lot of close acquaintances.

Robinson, Harlow. *Sergei Prokofiev: A Biography*. New York, N.Y., U.S.A.: Viking, 1987.

Robinson has a thorough biography of Prokofiev, discussing his life chronologically. Most of the information about Prokofiev's health was taken from this source.

Rybka, F. James. *Bohuslav Martinů: The Compulsion to Compose*. Lanham, Md.: Scarecrow Press, 2011.

James Rybka has written an extremely controversial biography, claiming that Bohuslav Martinu could be diagnosed with Asperger's syndrome, a form of autism. As a child, Rybka knew Martinu as a family friend, and they would spend summer vacations together. Rybka gives a chronological history of Martinu's composing and is an advocate for his music. However, the diagnosis made by another doctor that Rybka consulted is quite controversial and offensive to some.

Sacks, Oliver. *Musicophilia: Tales of Music and the Brain*. 1st ed. New York: Alfred A. Knopf, 2007.

Oliver Sacks is a neurologist who writes mainly about the relationship between music and the brain. His book is divided by conditions and contains anecdotes and analyses of how neurology, disorders, and music can be intertwined. There is less information on specific composers but more on physical and mental states.

Seddon, Laura. *British Women Composers and Instrumental Chamber Music in the Early Twentieth Century*. Farnham, Surrey: Ashgate, 2013.

A feminist-focused guide, this book concentrates on the cultural and social structures of early twentieth-century Britain. Several female composers are highlighted, including Ethel Smyth, Marion Scott, Ethel Barns, and Rebecca Clarke, to name a few. The book discusses education, patronage, the ability to have works performed, and what was acceptable in society at the time. Smyth ran into many difficulties in her career with her gender before she ever encountered hearing loss. The author does analyze several works by a few composers, including the form of Smyth's string quartet.

Smyth, Ethel. *Impressions That Remained*. New York: A.A. Knopf, 1946.

Written in two volumes, Ethel Smyth wrote several books during the last years of her life. Several were autobiographical, including this memoir. She goes into great detail about her work, family, and friends. There are many mentions of other famous composers and musicians that she befriended. Others speculate that she exaggerates her relationships with famous household names such as Brahms, Grieg, and Tchaikovsky. There are illustrations and old photographs as well as musical quotations. She divides chapters by years and gives detailed descriptions of each anecdote in the table of contents. It was written and published before she entirely lost her hearing and mainly focuses on her earlier life.

Straus, Joseph Nathan. 2011. *Extraordinary Measures: Disability in Music* First ed. Oxford: Oxford University Press.

This book written by Nathan Straus takes the same stance as the Oxford Handbook that disability is a cultural and social construct rather than a medical pathology. However, Straus delves into specific composers and their experiences, and discusses how disability is intrinsically linked to their work. He talks about performers as well and how audiences may listen differently when affected by disability. There is also a conversation about accommodation and accessibility throughout this book, shown through individual musicians' experiences.

Vaughan Williams, Ralph. *Letters of Ralph Vaughan Williams 1895-1958*. Edited by Hugh Cobbe. Oxford: Oxford University Press, 2008.

This is a collection of Ralph Vaughn Williams' correspondence, divided into chronological chapters. Each chapter begins with a brief summary of his biographical information to give context for his letters. There are footnotes also explaining some references within the exchanges, especially those having to do with publication of his music and scores.

Wallace, Robin. *Hearing Beethoven: A Story of Musical Loss and Discovery*. Chicago: University of Chicago Press, 2018.

Wallace writes from the perspective of someone who has experience with deafness and is a Beethoven scholar. His late wife experienced hearing loss from a brain tumor and spent the last few years of her life deaf. Wallace brings a different perspective to Beethoven's deafness that emphasizes how Beethoven adapted to his hearing loss. From his many biographies, there is a consensus that Beethoven struggled with his hearing loss throughout his life. Many believe he had a painful time dealing with it from his late twenties until his death. Wallace challenges this idea and reexamines how Beethoven adapted to his physical challenges. He worked to find accessibility for himself, and by managing his hearing loss was able to acclimate to his disability eventually.

Warlock, Peter. *Frederick Delius*. Rev.ed. London: Bodley Head, 1952.

This biography by Peter Warlock gives a unique perspective on Delius' life and music. Warlock was the pen name of Philip Heseltine, a composer and Delius' contemporary. They had a complicated relationship that evolved over the years. The biography is split into chapters regarding his life and works.

Articles

Abromeit, Kathleen A. "Ethel Smyth, 'the Wreckers," and Sir Thomas Beecham." *The Musical Quarterly* 73, no. 2 (1989): 196–211.

Thomas Beecham was a friend of Ethel Smyth's, and wrote about her and her music in the early twentieth century. "The Wreckers" was one of her most famous works that was successfully performed in England during her life.

Amaducci, L, E Grassi, and F Boller. "Maurice Ravel and Right-Hemisphere Musical Creativity: Influence of Disease on His Last Musical Works?" *European Journal of Neurology* 9, no. 1 (2002): 75–82. https://doi.org/10.1046/j.1468-1331.2002.00351.x.

This article is an in-depth scientific look at Maurice Ravel's experience from a neurological standpoint. There is some speculation of how his music was affected, but the first part discussing the physical characteristics of Ravel's brain is very intriguing.

Jennifer Beavers. "Integrating Incompatibilities: Melodic, Harmonic, and Formal Dissonance in Ravel's Duo and Violin Sonata." *Indiana Theory Review* 32, no. 1-2 (2016): 120–60.

Beavers analyzes how Ravel composes the duo for violin, cello, and violin sonata, written a few years later. Beavers views the work from a tonal and modal perspective, despite the dissonance that is present. She considers the piece as solving a "tonal problem," in the same vein as Schoenberg. There are musical examples, and Beavers examines each theme, its function, and how the violin and cello parts are related.

Black, Leo. "Schubert's Ugly Duckling." *The Musical Times* 138, no. 1857 (1997): 4-11. Accessed February 21, 2021. doi:10.2307/1004222.

The article's title illustrates how the Arpeggione Sonata is one of Schubert's less popular chamber works. After discussing its history, the definition of arpeggione, and how relatively infrequently it is performed, Black does a general musical analysis.

Burch, S, and I Sutherland. "Who's Not Yet Here? American Disability History." *Radical History Review* 94, no. 94 (2006): 127–47.

This article overviews the history of disability studies in the United States. Disability studies is a more recent discipline that is constantly changing. This article gives a valuable perspective on current attitudes and the history of disability in literature, film, art, and society.

Dracobly, Alex. "Ethics and Experimentation on Human Subjects in Mid-Nineteenth-Century France: The Story of the 1859 Syphilis Experiments." *Bulletin of the History of Medicine* 77, no. 2 (2003): 332-66. Accessed January 22, 2021. http://www.jstor.org/stable/44447741.

This source discusses syphilis in the nineteenth century and how some physicians made medical discoveries. Most could not distinguish between gonorrhea and syphilis in the

nineteenth century. Vulnerable human subjects were the victims of experiments in Paris created to understand how syphilis spread.

Entwistle, Erik. *Notes* 69, no. 1 (2012): 93-96. Accessed April 9, 2021. http://www.jstor.org/stable/23271772.

This article is a review of Frank Rybka's biography of Martinu. It discusses the previous scholarship and then gives commentary on some of the problems surrounding a posthumous diagnosis. Entwistle also shares his opinion on the writing style and quality of the biography. He criticizes Rybka's organizational writing skills and also that he is uncomfortable with musical analysis. However, he does point out that Rybka had an intimate perspective on Martinu since he had been a family friend. Entwistle also states that Rybka supports Martinu and his compositions and wanted to advocate for the composer.

Geiringer, Karl. "Schubert's Arpeggione Sonata and the "'Super Arpeggio.'" *The Musical Quarterly* 65, no. 4 (1979): 513-23. Accessed February 21, 2021. http://www.jstor.org/stable/741570.

The journal article reviews the Arpeggione Sonata from a musical analytical perspective. After a brief history of the piece's autograph and origin, Geiringer discusses the arpeggione instrument and how the tuning can be advantageous to create arpeggios and chords. He uses the term "Super Arpeggio" to describe chords written by Schubert that include four or five notes. Looking at the original autograph, Geiringer points out that Schubert used stems pointing in different directions to delineate which notes should be grouped. Other editors have since changed Schubert's stems, putting every note on one, which could change the performer's interpretation.

Jones, Dena Kay. "The Piano Works of Joaquín Rodrigo: An Evaluation of Social Influences and Compositional Style." Order No. 3026572, The University of Arizona, 2001. https://www.proquest.com/dissertations-theses/piano-works-joaquín-rodrigo-evaluationof-social/docview/304684757/se-2?accountid=14696.

Jones's main thesis statement is centered around Rodrigo's piano music composition, but includes much about his general style. In addition, there is more in-depth biographical information, and Jones discusses Rodrigo's blindness.

Koh, Youngjoon Francois. "A Conductor's Guide to Joaquín Rodrigo's 0RW1S34RfeSDcfkexd09rT2Concierto De Aranjuez1RW1S34RfeSDcfkexd09rT2." Order No. 27740200, University of Toronto (Canada), 2020.

https://www.proquest.com/dissertations-theses/conductor-s-guide-joaquín-rodrigo-em-concierto-de/docview/2425651862/se-2?accountid=14696.

This dissertation is written mainly about guitar technique and focuses on the composition and performance practice of the Concierto de Aranjuez by Joaquin Rodrigo. It has some valuable and general biographical information about Rodrigo's life and compositions.

Lockwood, Lewis. "Beethoven's Emergence from Crisis: The Cello Sonatas of Op. 102 (1815)." *The Journal of Musicology* 16, no. 3 (1998): 301–22.

Lockwood discusses Beethoven's life events right before he composed the two vastly different cello sonatas of Opus 102. He begins the article with a disclaimer quoting Tovey that one cannot understand a composer's musical work by understanding their life events. However, the two cello sonatas were some of Beethoven's very first works written in the late style. They happened to be written after Beethoven's intense depression of 1813 when he barely composed. Lockwood does not give a formal analysis but more of an overview of the piece.

Lumsden, Rachel. "'The Music between Us': Ethel Smyth, Emmeline Pankhurst, and 'Possession.'" *Feminist Studies* 41, no. 2 (2015): 335–70.

Smyth was known to be active as an activist during the first wave of feminism. While she was protesting, writing music, and marching in the name of women's suffrage, Lumsden looked more closely at her relationship with Emmeline Pankhurst, another suffragette. Pankhurst and Smyth had an intimate relationship and were described as inseparable at times. Smyth used her as a muse, and Lumsden looks at how Pankhurst influenced Smyth's activism.

McAllister, Rita, and Christina Guillaumier, eds. *Rethinking Prokofiev*. New York City: Oxford University Press, 2020.

This is a collection of chapters written by various authors on the music of Prokofiev. The chapters are grouped by subjects. They include his relationship to the Russian composers before him, his contemporaries, and his ballets and operas.

Oiseth SJ. "Beethoven's Autopsy Revisited: A Pathologist Sounds a Final Note." *Journal of Medical Biography* 25, no. 3 (2017): 139–47. https://doi.org/10.1177/0967772015575883.

This article makes the case that Beethoven suffered from Paget's disease, and that may have contributed to his deafness. Oiseth goes into technical details of Beethoven's physical issues and medical analysis of his autopsy. Parts of the article are very technical when discussing the medical intricacies. Oiseth makes the case that Beethoven was suffering from hearing loss and other health issues from the disease.

Reissenberger, Benjamin, and Eric Hoeprich. "Deconstructing Robert Schumanns 'fantasiestücke', Op.73." *Early Music* 42, no. 3 (2014).

The article written by Reissenberger and Hoeprich focuses on the composition of the Fantasiestucke. It briefly discusses Schumann's life at the time. They compare the different versions of the piece and then give an analysis of the work.

Smyth, Ethel. "The Music of Dame Ethel Smyth." *The Musical Times* 63, no. 949 (1922): 200. Accessed January 31, 2021. doi:10.2307/910107.

This entry is a short letter written by Ethel Smyth concerning the performance of her works. She complains that her music is not performed as often as her male counterparts. However, she claims to receive many requests from all over Europe and even the United States asking how fans can hear her music.

Vitturi BK, and Sanvito WL. "Maurice Ravel's Dementia: The Silence of a Genius." *Arquivos De Neuro-Psiquiatria* 77, no. 2 (2019): 136–38. https://doi.org/10.1590/0004-282X20180134.

Vittur and Sanvito's article overviews the details of Ravel's dementia. They write in four different sections, explaining his disease, the diagnosis, surgery, attempt at treatment, and the possible impact on his music. This article was one of the most valuable and thorough sources on Ravel's dementia that I used.

Wood, Elizabeth. "On Deafness and Musical Creativity: The Case of Ethel Smyth." *The Musical Quarterly* 92, no. 1-2 (2009): 33–69.

Wood begins the article by discussing several composers that have lost hearing throughout history. She points out that each one had a different experience, some were able to continue composing, and some resigned to ending their careers. Fauré, Smetana, and Ralph Vaughn Williams all experienced hearing loss. She discusses Ethel Smyth's experiences with hearing loss through letters that she wrote to friends in great detail. She noticed hearing loss as early as 1891, but it did not become constant until around 1920.

Just as important as the hearing loss was a ringing in her ears that attacked her daily. Wood discusses how it affected her mentally and how she eventually reconciled herself to no longer composing music.