

“Genius proclaims itself not in the unusual and the fantastic,  
but in the beautiful and the sublime.”

“...inordinate length...”

“...unendurable to the mere music-love...”

“...too heavy, too long...”

*–What the critics are saying about Beethoven's Third Symphony*



“[The listener] may miss, in all the astonishing contrapuntal art, the immediate communicative effect. And he will not be wholly wrong. The new symphony is so earnest and complex, so utterly unconcerned with common effects, that it hardly lends itself to quick understanding. This circumstance, although not necessarily a fault, is a misfortune, at least for the first impression. Subsequent repetitions will make it good .”

“It has been said of Beethoven’s music that one of its chief characteristics is an *ethical* element that would rather convince than charm. This distinguishes it conspicuously from all “entertainment” music – which is not to say that the latter is artistically worthless. This strong ethical character of Beethoven’s music, which is serious even in merriment, and betrays a soul dedicated to the eternal, is also decisively evident in Brahms.”

–*Eduard Hanslick on Johannes Brahms’s First Symphony*



“In judging compositions decide as to whether they belong in the realm of art, or merely in the domain of superficial entertainment. Stand for the first and do not let the other irritate you.”

*–Robert Schumann, composer and critic*



“Do not judge a composition on a first hearing; that which pleases most at first is not always the best. Masters call for study. Many things will only become clear to you when you are old.”

*—Robert Schumann*



“It is the curse of talent that, although it labors with greater steadiness and perseverance than genius, it does not reach its goal, while genius, already on the summit of the ideal, gazes laughingly about.”

*—Robert Schumann*



“Nature would burst should she attempt to produce nothing  
save Beethovens.”

*–Robert Schumann*



“Let us be silent about this work! No matter how frequently heard, whether at home or in the concert-hall, this symphony invariably wields its power over men of every age like those great phenomena of nature that fill us with fear and admiration at all times, no matter how frequently we may experience them. This symphony, too, will be heard in future centuries, nay, as long as music and the world shall exist.”

*–Robert Schumann (yes, again...)*



“You must gradually learn to know all the most important works of all the important masters.”

“The study of the history of music and the hearing of masterworks of different epochs will speediest of all cure you of vanity and self-adoration.”

*–Robert Schumann (last time I swear...)*



“This symphony, too, will be heard in future centuries, nay,  
as long as music and the world shall exist.”

*—Robert Schumann (okay, so I lied)*



# Connecting the Dots

---

- ❖ Concert hall as a “musical museum”
- ❖ A work’s lasting aesthetic value of supreme importance
- ❖ What we’re seeing is a shift to works as musical monuments written by Great Composers whose inspired music expresses their artistic individuality. This music, which is viewed as timeless and aesthetically important, is ideally to be studied and understood by its audience for their own self-betterment.



# Connecting the Dots

---

- ❖ Variety of factors helps lead to this:
  - ❖ Economic
  - ❖ Aesthetic
  - ❖ Cultural