## Festival proves there's more to Brahms than a lullabye

By TED SEEMEYER

The now internationally famous De-

The now internationally famous Detected Symphony Orchestra, under the bested of Mastero Antal Dorati, will own the state of the State of Antal Dorati, will own the state of t

April 20.

This concert will be in the library of Cranbrook House, 380 Lone Pine, Bloomfield Bills, once the home of the late Mr. and Mrs. George Gough Booth, Designed in 1908 by architect Albert Kahn in the English manor cottage style, it is named after Booth's ancestral home in England.

ALTHOUGH THE HOUSE contains many works of art it was definitely de-signed for livability rather than as an art museum as were so many great

art museum as were so many great mansions.
Henry Scripps Booth and his sister Florence, Mrs. James Alfred Beresford, both of Bloomfield Hills, and their brother Warren Scripps Booth, of Birmingham, grew up in the house. There are cartouches commemorating family festivities such as Florence's debut holl; Warren's marriage to Alice Newcomb, and the golden wedding aniversary of George and Ellen Scripps Booth, June 1, 1937.
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cellos.
When the String Sextet No. 1 in B-flat Mājor. Opus 18, was performed in Vienna in 1863, one writer said, 'The opening movement is a walk in spring when the sky is cloudless and the flowers are blooming in the hedgerows. The second a gypsy encampment—dark-eyed maldens whispering secrets, and afar off the subdued tinkle of the mandolin. The third a rustic dance, and the fourth the journey home."

IT WAS BRAHMS' FIRST attempt in IT WAS BRAHMS FIRST attempt in the realm of chamber music for strings only. In it he begins to explore the road of classic universality in beauty which was to bring him such success. It is a masterplece superb in ideas, potent in treatment, perfect in balance and proportion.

treatment perfect in balance and pro-portion.

The String Sextet No. 2 in G-Major, Opus 36, was composed for Agathe von Sebold, the pretty singing daughter of a Gottingen professor. Brahms fell madly in love with her and they be-came engaged. Clara Schumann, his one and only great love, took exception to this and left in a buff. Later the en-gagement was broken. The piece bears to this and left in a null. Later the engagement was broken. The piece bears her name like a motto in a subsidiary theme in its first movement, a motif based on the letters of her name A-G-H-E- as near as he could make it. The first movement is considered one of the most beautiful in his chamber music.

one of the most beautiful in his cham-ber music.

Brahms covered brilliantly almost every field of music — symphonies, concerti, chamber music, plano works, choral compositions, and songs — with horizontal consistency of the con-ing figure in 19th century music, considered by many to be the outstanding composer of German romanticism. HOWEVER, HIS IS NOT the flam-

HOWEVER, JIES IS NOT the flam-boyant romanticism of Franz Liszt, no-is it the theatrical romanticism of Richard Wagner. In his music the romatnic impulse is restrained by reverence for the classical spirts and forms of the past. For the belonged to the classical school of Bach and Bec-thoven. They laid stress on firmness of outline, balance of structural form, and satisfying completeness of polyphonic texture.

"Physically, Johannes as a youth, was small, slender, with dark blue eyes and almost shoul-der length flaxen hair.... 

Brahms was born in the seaport city of Hamburgn, Germany, on May 7, 1833. His father, Johann Jakob Brahms, whose ancestors were Saxon Low German peasants, who for generations had resided in the North Holstein-Hannove region, left the community of Heide, in 1825, at the age of 20 to seek his musical fortune in Hamburg. There he became a journeyman musician spen be became at Journeyman musician spen be became at the Hamburg Philipath of the Lass and ultimately playing the beas and ultimately playing the the sax and ultimately playing the them to the same and the hamburg Philipath of the Hamb

harmonic Orchestra.

At 24 Johann married his langlady's crippled, spinster sister, Johanna Henrika Christiane Nissen, who was 17 years his senior and a descendant of a decadent noble family. Young Johannes was born when his mother was 44 years old. He was the second child, and 2 years later, she gave hirth to his sister.

YOUNG JOHANNES QUICKLY showed unusual musical talent. His father wanted him to play the double bass, there was more money in it, but the boy insisted on the piano. He

learned everything that his father could teach him. He was an avid reader and loved to practice, and covered reams of paper with counterpoint exercises and variations.

When Johannes was 7 he took lessons from Otto Cossel, a music teacher friend of his father. At 10 he gave a concert performing an entable he Herrogeries and the heart of the second teacher than the concert performing an etude by Herz and the piano part of Beethoven's wind

and the piano part of Beethoven's wind quintet.

The concert was both musically and financially a success. A traveling im-presario witnessed it and wanted to lake the boy on a tour to America as an infant prodigy. Cossell felt is would were to bland Consider, unred his-mous and influential music teacher in Hamburg. Masson gave him, without pay, a priceless foundation in Bach and Beethoven.

Beethoven. Physically Johannes, as a youth, was small, slender, with dark blue eyes and almost shoulder length flazen hair. His facial features were delicate and esthetic. He was sky, self-disciplined, self-critical, with his feet on the ground. He was a perfectionist, with the spirit of determination and perservarance.

warance.

Because the family was poor and lived in the slums at 9 he was sent out to earn money.

to earn money.

BETWEEN 14 AND 20 HE was allowed to play at several public concerts but the main part of his work was geared to a rigrous course of practice and discipline.

His vacations were spent at Winsen, a small town 60 miles southeast of Hamburg, Here he stayed at the home of Adolph Giesemann, a friend of his father, where he taught the daughter piano. He lowed to take long walks in the woods and meadows which was destined to inspire all his music. He composed while he walked, and he could out walk anyone, which lead to his rebust health throughout his life.

When Brahms was 20, and an accomplished pianist, he went on a concert tour with Hungarian violinist, Eduard Remenyi, through Hannover covering the towns of Winsen, Luneburg, Hildesheim and Cello. Brahms had such a good memory he took no music with him.

him.

In the city of Hannover Remenyi introduced Brahms to the young German-Hungarian violinst and conductor
Joseph Joachim, who was to become
his life-long friend.
With a letter from Joachim they
went to Weimar to see Franz Liszt who
became tremendously impressed with

went to weimar to see Franz Lists who became tremendously impressed with Brahms and wanted him to enter the neo-German school led by Richard Wagner and himself, representing the advanced wing of German music.

BRAIMS DIDN'T TAKE to it. He disliked the extreme romanticism of Lixt and Wagner, which spurned all restraint, deficed all tradition and cared less for beauty of style than for vivid and picturespue expression. Furthermore, Brahm's straight-lead North German heritage took exception to the artificial atmosphere of Weinar court life and the high society coterie surrounding Lists, who, at the time was living with the Princess Caroline Sayntigens of the property BRAHMS DIDN'T TAKE to it. He

ally unknown Brahms was published.

SCHUMANN, WHO HAD FOR more than a decade been a leader of public opinion in his country's musical life, had with one stroke brought Brahms to everyone's attention. He also secured a Leipzig publisher to print his compositions. Now Brahms would have to justify the falth placed in him. He would be forever striving for perfection. He had a goal for which to aim.

In 1854, when Brahms was 21, he was to go through one of the most traumatic experiences of his life. Schumann lost his mind and hurled himself into the River Rhine. He was rescued and put away in the Endenich Asylum where he languished for two years before he died. In the meantime Brahms looked after Clara and her seven children.

During the autumn of 1857-59

During the autumn of 1857-59 Brahms, through Clara's influence, held the musical directorship at the princely court of Lippe-Detmeld where his creative work flourished and he

also made use of the court's extensive library.

Brahms fell in love many times, but, like Handel, Beethoven, Schubert and Bruckner, he never married. His music always came first.

BRAHMS FOUNDED AND directed a women's chorus in Hamburg for which he wrote several choral works. He published many compositions which gave him recognition in the highly cultured music cirales. In 1869 Brahms and Joachim published a manifesto which described the work of neo-Germans as "contrary to the inner most spirit of music." This

caused an uprear in musical circles and did more harm than good. It drove the musical factions father apart.

Brahms wished to stay in Hamburg and hoped to be conductor of its Singa-kademic and friend of the singer Julius

Distraught at this turn of events, which he resented, Brahms left Hamburg in 1863 for the great Austrian Imperial City of Vienna to start a new life.

There he became conductor of its Singakademie (1863-4), and later, di-rector of the renowned Gesellschaft der Musikfreunde (1872-75). In 1875 he retired and devoted himself entirely to crative work.

Brahms always enjoyed good health and loved to eat, and remained youth-ful until middle life.

AT 45 HE SUDDENLY CHANGED AT 45 HE SUDDENLY CHANGED in physical appearance and personality. He sprouted a Santa Claus hirsute, developed a pot belly and spoke in a harsh raspy voice. With his broad leonine chest, Herculean shoulders and thickset torso some of his friends, who had not seen him for some time, were astonished and didn't recognize him. He coven merbended he was Someone else even pretended he was someone else behind his luxuriant whiskers.

However, he commanded the best table in the Vienna cafes because the help judged from his appearance, he must be someone of importance.

Brahms was helpful to young composers, provided they had talent. For Annual Towns of the State grant for the "young poor and talent" of "and two years later words his publisher. Fritz Sinrock, strongly urging him to publish Dvorak's "Moravian Duets."

Toward the end of his life Brahms' favorite vaction spot was Ischl (in the Salzkammergut). It was there that he received the news of Clara Schumann's death, May 20, 1896.

On the way to the funeral he became ill, which turned into jaundice. His physician diagnosed the malady as cancer of the liver, but didn't tell him. He went into decline and died in Vienna on April 3, 1897. He was 64. The whole music world mourned him as one of its great-est composers.



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