

## THE MUSIC OF FULFILLED LOVES IN THE BAROQUE AND CLASSICAL ART

PETRUȚA-MARIA MĂNIUȚ<sup>1</sup>

**SUMMARY.** Art has scarcely recorded testimonies of fulfilled loves: either because they rarely exist, either because - whenever they do exist - they do not primary generate artistic outputs: happiness is self-sufficient and whoever lives it knows that it does not need any plus. "Only in love one can find the transcendence where two people meet surpassing actually their selves, the place where occurs a re-location of the selfish and mean ego of one's self".<sup>2</sup> "If you can not transform love in that absolute in front of which any other story desists from making sense, than one should not venture on its path"<sup>3</sup>: this is the risk encountered by a feeling, which reaches the most touching intensity. Music masterpieces, which dare to praise love, represent this suspension of mystery, which increased especially in the Romantic repertoire.

**Keywords:** love, music, masterwork.

***"We chase happiness till far-away,  
but happiness is so close..."<sup>4</sup>.***

**"A M O, E R G O S U M"<sup>5</sup>:** this is the way understood to justify the existence by the great Russian thinker who succeeded the performance of envisaging love from a Christian perspective in a world degraded up to its essences when about perceiving and exercising the most precious feeling the world: love. Art has scarcely recorded testimonies of fulfilled loves: either because these rarely exist, either because - whenever they do exist - they do not primary generate artistic outputs: happiness is self-sufficient and whoever lives it knows that it does not need any plus. Happiness is enough...

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<sup>1</sup> The Transylvania University from Brașov, Eroilor Street no. 29, Brașov-500036, Romania, e-mail: maniupepetruta@yahoo.com.

<sup>2</sup> Codoban, Aurel, *Amurgul iubirii*, Ed. Ideea Design and print, Cluj-Napoca, 2004, p. 14.

<sup>3</sup> Kierkegaard, Soren, *Diapsalmata. Jurnalul seducătorului*, Ed. Universal Dalsi, 1997, p. 114.

<sup>4</sup> Horace.

<sup>5</sup> Evdokimov, Paul, *Taina iubirii*, Ed. Christiana, Buc., p. 64.

*"Marriage is the holiness of love and the love of holiness"*<sup>6</sup>: marriage has been always the supreme value granted to love, the one, which affords love, to become fertile, worth- and life-generating. In the dawns of the lettered musical art, Adam de la Halle - the most renowned among the troubadours of the thirteenth century composed what the historiographers call "the first French comic opera", the dramaturgical work "The Game of Robin and Marion" (1285). The play is characterised by realism, being representative for the profane lyrical theatre, composed just in the century when emerged the medieval dramas and mysteries. The play presents music, sung and recited verses, being considered mainly a recited play dotted by repeated refrains.

*"God is the source of happiness; He is the one who gives us happiness"*<sup>7</sup>: **Francois Couperin** (17<sup>th</sup>-18<sup>th</sup> centuries) is the author of the Royal Concerts - the ones which mark the opening of the specific French choreographic suite (where the danced element was inevitable), the ninth being entitled *Il ritratto dell'amore*. **Antonio Lotti** (17<sup>th</sup>-18<sup>th</sup> centuries), an Italian composer, organist and singer in the San Marco Cathedral from Venice, started his career as a composer with the opera *The Triumph of Innocence* (1692) which glorifies the sincerity and transparency of which is capable a pure heart. **Claudio Monteverdi** (16<sup>th</sup>-17<sup>th</sup> centuries) composed a series of *Canzonette d'amore* (1584). Becoming, since 1613, Kapellmeister at the San Marco Cathedral from Venice, one can find in 1619 - in the seventh volume of *Madrigals* - the polyphonic choir work *Love Letter*. The eighth volume of madrigals, entitled *Love and Struggle Madrigals* (1632), where the concert and opera elements contribute to the perfect expression of this music. To the scenic music belongs also the play *The Return of Ulysses to his country* (1640), composed just few years before his death, which reflects the ancient love story of the protagonist.

*"How much trust did God put in us, to be in our fragile hands a human being, a destiny! Only a love derived from the divine love can assume such a thing..."*<sup>8</sup>: on the English territory, **Georg Friedrich Handel** (eighteenth century) was the author of the *Wedding Hymns* (1736), and **Jean-Philippe Rameau** (eighteenth century), composer and theorist of the tonal musical system - which was to be the source of the musical language for more than 200 years - became the creator of the *ballet-opera The Surprises of Love* (1748).

**Wolfgang Amadeus Mozart** (eighteenth century) is the master who praised the fulfilled love in his operas (such as *The Marriage of Figaro*) and in orchestral works as *A Little Serenade KV 525* (1787) – a masterpiece

<sup>6</sup> Boca, Ierom. Arsenie, *Ridicarea căsătoriei la înălțimea de Taină*, Ed. Agaton, Făgăraș, 2002, p. 7.

<sup>7</sup> Părăian, Arhim. Teofil, *Sărbători fericite!*, Ed. Agaton, Făgăraș, 2005, p. 228.

<sup>8</sup> Evdokimov, Paul, *Taina iubirii*, Ed. Christiana, Buc., p. 175.

made up of the several miniatures put together in which one can feel the emotion of the little great joys of a gingerly, delicate everyday presence. Mozart (about whom Einstein used to say, "we can not despair regarding human mind, knowing that Mozart was one of us") is also the author of this famous serenade which, being at the end of the composer's works, is among his last great masterpieces. In the chamber music with a serene atmosphere and having a reduced number of musical instruments, Mozart praises feelings, which go beyond the dramatic and conflict frame of his symphonic works. As a premonition of an inevitable universe of purity, Mozart expresses in musical terms in his *Little Serenade* his vision on Paradise.

**"In order to let himself to be loved by another person, one must totally give up to himself"**<sup>9</sup>: **Ludwig van Beethoven** (19<sup>th</sup> century) glorified the conjugal love in his single opera (whose plot belongs to the playwright Bouilly), initially entitled *Leonora* (the same as the three Beethovenian overtures) and finally named *Fidelio* (1805) – work which contributes to the envisaging of the modern musical drama. The name of the opera is derived from the word "fidelity" – so often ignored in the "half-time" love.

**"The secret of happiness is not to do what you like, but to enjoy what you have to do"**<sup>10</sup>: **Frederic Chopin** (nineteenth century), one of the greatest piano virtuosos contemporary to Paganini, started his compositional career by writing the *Variations on a Theme* famous from the opera *Don Giovanni* by Mozart. *La ci darem la mano* (1827) – this work presenting the testimony of the phrase with which Schumann first presented Chopin to the music history: "Gentlemen, a genius!" **Gioachino Rossini** (nineteenth century) described his entire sympathy towards the famous love story between a stranger and a prince in his opera *The Cinderella* (1817).

**Franz Liszt** (nineteenth century), composer and pianist of belonging to the Romantic period, started his career as a composer with the opera *The Castle of Love*, staged when the author had only 14-15 years old. At 24 years old he married the countess Marie d'Agoult, and their second daughter, Cosmina, married later Wagner. His three volumes of instrumental works entitled *Years of Pilgrimage* (among which the third was composed during his elderly period) have the miniature entitled *The Marriage*, which depicts, on the sounds of feast bells, the festive and feathered atmosphere of this unique day from every couple life. **Jules Massenet** (nineteenth – twentieth centuries) signs, in his turn, the opera *Cinderella* (1894-1895) which, although it has a libretto which lacks dramaturgical coherence it succeeds, however, to prove the efficiency regarding Massenet presenting on stage fantastic stories.

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<sup>9</sup> Idem, p. 76.

<sup>10</sup> Barrie, J.

**“When you are in love, the other is yourself”<sup>11</sup>**: in the same context we mention **Felix Mendelssohn Bartholdy** (nineteenth century) who had an educational background in many areas, friend for life with Schumann, composer, musicologist, pedagogue, the one who established the Leipzig Conservatoire (1843), organiser of the concert life and author at an early age of the masterpiece *A Summer Night's Dream* (1826 and in 1843 the first integral performance) on Shakespeare. In his last ten years of life, he lived together with his wife with which he was deeply in love, knowing the joy of having a family with five children.

**Cesar Frank** (nineteenth century) endangered the relation with his father when the last didn't agree with his marriage and let himself pray to a life full of worries in the same time when he was fighting together with his comrades for what they called *Ars Gallica* (the establishment of the National Music Society). His symphonic poems continue the tradition of Beethoven and Schumann, having equilibrium full of soberness, which constitutes a unique stylistic aspect in the context of the full-developed Romantic movement.

**Ernest Chausson** (nineteenth century) represents a particular case in the French music history since he had chosen the career in music when he had already a PhD in law since 1897. Later he changed his presence from the Paris court of justice with the composition courses class from the Paris Conservatoire of Music, becoming the author of a *Nuptial Song*. (1887) – work composed on the occasion of a marriage and, later, of another work of large proportions, *Poem of Love and Sea* (1882-1892) – having a dramatic and noble plot that refers to the intimate and slightly-passion atmosphere of his works. Chausson always felt happy with his wife and five children, having composed for only 16 years and dying at the age of only 44, in a bicycle accident.

**“Any love swears, at on moment, on its own eternity”<sup>12</sup>**: for **Robert Schumann** (nineteenth century) his entire creation represents a declaration of love for the most famous pianist of the virtuous century, an exemplary mother of seven children and a devoted partner for life of one of the greatest Romantic composers. Bedrich Smetana (nineteenth century) insisted on the dramatic and lyrical genre reflected in his *opera The Bartered Wife*, the first Czech national musical masterpiece. Franz Lehar (twentieth century), the Austrian composer who started as a violinist and ended as one of the greatest operettas composers, is the author of the *musical comedy The Merry Widow* (1905) which recommended him as successor of Johann Strauss.

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<sup>11</sup> Ioan Gură de Aur, Sf., cited in Ford, D. and M., *Căsătoria, cale spre sfințenie*, Ed. Sophia, București, 2001, p. 21.

<sup>12</sup> Ortega y Gasset, Jose, *Dezumanizarea artei*, Ed. Humanitas, Buc., 2000, p. 213.

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