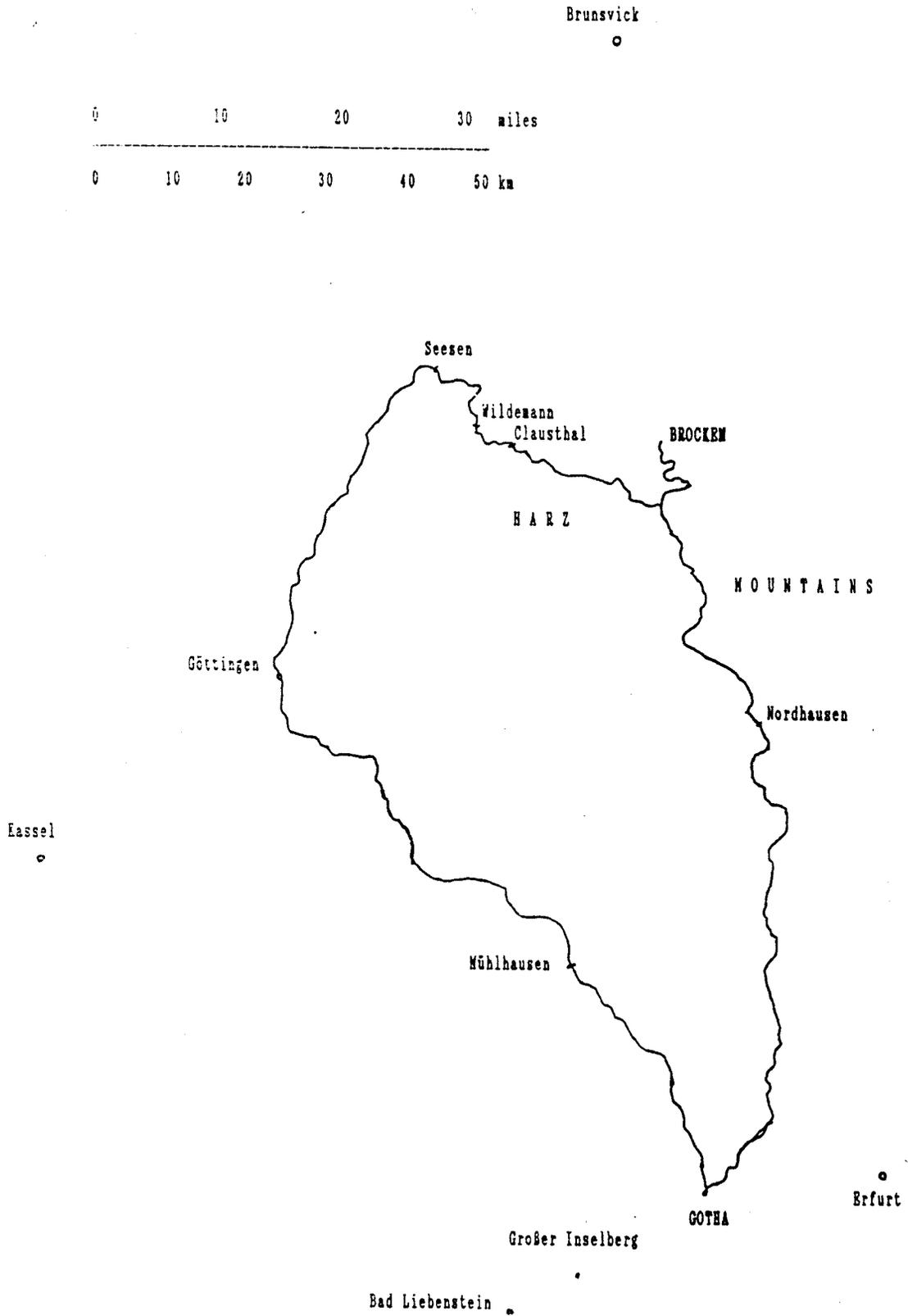


Spohr's Brocken Journey:
Approximate Itinerary



LOUIS SPOHR'S HARZ JOURNEY (1807): AN ESSAY IN PHILANTHROPINIST PEDAGOGY

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One of the most influential pedagogical reform movements of the late eighteenth century is Philanthropinism, which took its name from the Philanthropin, a model school opened in Dessau in 1774 as a "workshop of philanthropy."¹ Beside the founder of the Philanthropin, Johann Bernhard Basedow (1724-90), the main Philanthropinist teachers and writers were Christian Gotthilf Salzmann (1744-1811), Ernst Christian Trapp (1745-1818), Joachim Heinrich Campe (1746-1818), and Johann Christoph Friedrich Guths Muths (1759-1839). They and other Philanthropinists founded schools in various German cities (thus in Heidesheim, Schnepfenthal, Colmar, and near Hamburg) in order to realise the pedagogical principles which were established in Jean-Jacques Rousseau's *Émile* and other Enlightenment publications and were disseminated in Germany primarily through the writings of Basedow and Campe.²

- 1) The Philanthropinists strongly opposed the control exerted by the church over the educational system. They taught religious tolerance and were willing to admit Christians of diverse denominations, Jews, and Muslims to their schools (and for this reason received financial support from Jewish circles and Masonic lodges).
- 2) They believed that man was essentially good and turned evil only through the influence of society and the contemporary educational system. By rewarding students for good behaviour (less by punishing them for bad actions) they hoped to instil moral principles in them and thus to build a new, better society.
- 3) The objective of Philanthropinist education was the happiness of the individual.
- 4) Philanthropinism was a utilitarian philosophy; adherents of the movement strove to be useful to society in all areas of life. Therefore subjects taught were selected according to their usefulness, and emphasis was on German language, modern foreign languages, and sciences.
- 5) The Philanthropinists educated their students in close contact with nature and even discussed taboo aspects of nature such as sexuality.
- 6) Their method was empirical; they advocated learning through experience instead of mindless memorising of dry subject matter.
- 7) Philanthropinist teachers were to be idealistic and completely devoted to their task and to establish close relations to their students based on love ("philanthropy" in the literal sense of the word), understanding, and trust. Thus they intended to kindle enthusiasm for learning in their students (a goal that was realised in Philanthropinist schools even according to severe critics, who deplored the lack of knowledge among the students).
- 8) Only "complete human beings" not "human fragments", to use the words of Guths Muths, are able to fulfil their function as useful members of society.³ The ideal product of Philanthropinist education was physically and mentally strong, skilled, productive, responsible, guided by strong moral principles, concerned about the happiness of others, eager to serve society, in harmony with himself, with nature and with his social environment; Campe described him as "a useful citizen who is independent for his own benefit and that of others, who fits and easily integrates himself into all situations and conditions of human life."⁴

For us today these ideas bring on a bitter after-taste, because the "mens-sana-in-corpore-sano" maxim was abused and perverted by the Nazis, who claimed they could mould their young people into a superior race. True enough, the danger of hubris and racism is inherent to a kind of pedagogy that has abandoned any awareness of human imperfection and believes it can build better people; yet the Philanthropinists intended nothing like that. They were guided only by the revolutionary conviction of the Enlightenment that a person's value relies on his individual achievements not on his social rank; this is the motivation for their essentially innocent and idealistic striving to better themselves and their society.

Louis Spohr's early Philanthropinist contacts are in part open to speculation, in part proven by strong evidence. He grew up in the part of Germany where Philanthropinism had its birthplace and strongholds. His father Karl Heinrich (1756-1843), "in many ways a child of the Enlightenment"⁵ and a strong promoter of the young discipline of homoeopathic medicine, is likely to have read the progressive journals which published Philanthropinist articles along with reviews of homoeopathic books.⁶ Because both homoeopathic medicine and Philanthropinism considered man in his integrity instead of focusing on isolated components of his body or mind, Karl Heinrich Spohr must have approved of Basedow's ideas. Perhaps he shared some thoughts on the subject with his son; after all he must have considered young Louis mature enough for such conversation as he allowed him to leave home at the age of thirteen. In Brunswick, to where Spohr moved in 1797, one of the leading Philanthropinist writers had been living since 1784 as a free-lance writer — Joachim Heinrich Campe, who was known as a linguist, pioneer of children's books, and author and editor of a ten-volume educational compendium. A devoted pedagogue such as Campe must have become interested in meeting a talent of Spohr's calibre and sought the acquaintance of the young musician, who between 1797 and 1805 grew from "an awkward youth, little distinguished for anything that could render him interesting to society"⁷ into one of the most famous German violin virtuosos.⁸ Perhaps Campe and Spohr met in one of the musical or intellectual circles of the town and talked about the artist's role in an enlightened society. When the eighteen-year-old Spohr defined the musician's function as "...ennobling the spirit", he perhaps cited an idea he had learned from Campe.⁹ Spohr's contacts with Philanthropinist beliefs before 1805 are likely but remain to be substantiated by stronger evidence, whereas his connections with Philanthropinist circles in and near Gotha between 1805 and 1812 have been proven. Salzmann, the founder and headmaster of what was probably the most successful Philanthropinist school in Schnepfenthal, only ten miles southeast of Gotha, belonged to the Masonic lodge "Ernst zum Kompaß" that Spohr joined in 1807; the first music teacher of

the Schnepfenthal institution had been Julius Carl Preysing, one of Dorette Spohr's uncles.¹⁰ Spohr's first documented visit to Schnepfenthal did not take place till 1810, but it would be surprising if this had been really the first time he saw the school.¹¹

Thus Spohr had ample opportunity to become acquainted with Philanthropist ideas early in his life, and given his innate intellectual curiosity and openness to innovative thinking it is not surprising that these ideas fell on fertile ground. In his seminal essay *Michel* demonstrated the deep Philanthropist influence on Spohr's beliefs, lifestyle, and pedagogy; in particular he pointed to Spohr's journey to the Harz region:

"The influence of Salzmann and Schnepfenthal can be seen most obviously in several hiking trips that Spohr undertook with his students, thus to many music festivals, to Bad Liebenstein, to the Inselsberg, and to the Brocken Mountain. The last-mentioned two-week Harz journey from Gotha via Schierke to the Brocken, via Clausthal to Seesen, and from there back to Gotha via Göttingen suggests itself as a parallel to the trips that Salzmann's students took regularly from Schnepfenthal."¹²

The present article examines two sources in order to uncover the deeper concepts behind Spohr's Harz journey — a trip which otherwise would constitute merely a marginal detail in Spohr's biography. An autograph sheet preserved in the Brunswick Landesmuseum contains the so-called "Brocken Canon" WoO 128, which is known to have been composed on this journey, as well as two other short works probably written on the same occasion: below the canon the composer jotted down a piece for two melody instruments (probably violins) in C major WoO 30, and on the reverse side one finds a three-part song "Freude, Jubel schalle heute" WoO 81; WoO 30 is published for the first time in the present article. As no letters referring to the Brocken journey have come to light yet, the only other surviving source is a vivid account in Spohr's memoirs, which for the most part appears to be accurate, though it was written 40 years after the event.¹³

"Because my students then were about as old as me and were well-mannered young people, enthusiastic about art, I enjoyed their company and liked to have them join me on my walks and short trips to the area surrounding Gotha. On these trips I took part in all their activities, did gymnastics, played ball with them and taught them to swim. Though I acted probably more as their peer than a teacher's dignity allows, my authority did not suffer; for I succeeded in keeping it strictly not only during the lessons but also at other times.

"Thus I had undertaken a longer excursion with my students to Liebenstein and the Inselsberg Mountain [see the map on p. 2] already in the Spring [of the same year] and had returned from this journey so pleased that I longed to visit with them the Harz region, which I loved very much.¹⁴ A completely unexpected absence of the Duchess [of Gotha], which caused several court concerts to be cancelled, gave me the necessary leave of absence. I immediately suggested to my students a hiking trip into the Harz region, and they agreed with joy. Because we were going to be travelling for a fortnight, the students' lessons could not be interrupted for such a long time without great disadvantage. Therefore I decided to continue the lessons on the trip in the usual manner. For this purpose I took two violins, which were carried by the orchestral stage-hand Schramm, a young man who liked me very much — whereas the others carried the remaining luggage in two knapsacks.

"Before the caravan could start moving, I had to comfort my wife, who could not resign herself to [the idea of] such a long separation, the first since our wedding [February 2, 1806], and broke out into streams of tears. Only after I promised to write her every second day, was she able to calm down a little, but even then it took a long time until she let me go from her arms. This first separation was very painful for me, too!

"How far we got on the first day and where we spent the following nights I do not remember any more; but I recall very well that [p. 113] whenever we took our midday rest I taught two of my students, and that I strictly made them take turns practising in the evenings after we reached our night quarters. Thus on the third or fourth day we had hiked in very hot weather an hour beyond Nordhausen and, being very tired, had sat down for a rest in the shade of an oak tree on the shore of a large pond; suddenly through an unfortunate coincidence one of our knapsacks rolled down the steep bank and fell into the water so far from the shore that we could not reach it with our walking sticks. Because the water was deep I, being the only experienced swimmer, had to retrieve it. But before I could even take my clothes off, the knapsack had soaked in so much water that it began to sink. Therefore I had to dive where it had disappeared, until I found and retrieved it. After I had brought it to the shore and opened it, its contents turned out to be so drenched that they had to be spread on a sunny spot in the grass to dry. Because this could be expected to keep us several hours and because lunch time was approaching and we became very hungry, I decided to spend our usual midday rest there and to have food brought from Nordhausen. We drew lots, and it fell to one of the students to buy food, and Schramm accompanied him to bring it. In the meantime I gave my two lessons under the large oak tree, and the students who were not busy swam at a shallower spot in the pond. After two hours the two who had been sent out returned loaded heavily; and then in the shade of the dear oak, which lent itself willingly both as a dining room and as a concert hall, a delicious dinner was served and eaten in the most cheerful mood and with the best appetite. We sang cheerful songs for four men's voices, a considerable collection of which we carried with us and had already practised rather well. Afterwards the things that had dried were packed up, and the trek started moving again.

"In such a cheerful manner we visited all significant places in the lower Harz region and then climbed the Brocken Mountain. At the peak we experienced the same as nine-tenths of all travellers do: we found the mountain covered in fog and waited in vain till the next morning for it to unveil and to allow us to see into the far distance. We tried to fight our dismay as well as possible by singing, playing, and browsing through the numerous volumes of the Brocken Album. [p. 114] One of us even transformed our jeremiads over our bad luck into decent rhymes, which I immediately worked into a three-part canon. We practised it, sung it repeatedly in the Brocken Cabin as well as outside in the fog, and

finally copied it into the Brocken Book next to our names — still hoping the weather would clear in the end. But in vain! Thus we had to decide to continue. We walked toward Clausthal, and an hour after we had left, having reached the plain, we saw to our dismay the peak in the brightest sunlight! — In Clausthal we first had to have our beards shaved off, which had grown indecently on our trip, in order to regain a more civilised appearance. We called a barber and, one after the other, had him use his blade. Something very funny happened! From holding the violin all of us had a more or less sore spot under our chins; I, who had sat down first, drew the barber's attention to this spot, asking him to go over it gently with the blade. When he found a similar sore spot on all the others who followed, his face changed more and more into a clever smile, and he kept mumbling something to himself. When we asked him he made an important face and said: 'Gentlemen, I notice that all of you belong to a secret society and carry its signs. Probably you are Freemasons, and I am glad to find out finally how to recognise them!' When all of us broke into loud laughter, he was at first puzzled, but did not allow himself to be dissuaded from his belief.

"After riding into a mine and visiting hammer mills and foundries, we continued on our way via Wildemann to Seesen. There my parents and siblings as well as the music lovers of the little town received us joyously. We made music from morning to night, even gave a public concert where we displayed all our arts in playing and singing. We donated the revenue of the concert to the School for the Needy so new books could be purchased.

"Extremely pleased with our trip, we returned via Göttingen and Mühlhausen to Gotha. I still remember with emotion the extreme joy with which my dear little wife welcomed me; [p. 115] and I never felt more strongly what happiness it means to be loved!"

Already during his Brunswick period Spohr had given violin lessons to a few students, but it was only after he moved to Gotha that teaching became an important part in the broad spectrum of his musical activities. The 19 students who studied with him between 1807 and 1812 open the roster of what is called today the "Kassel School" — the last significant German school of violin teaching.¹⁵ With the first group of five students who came in 1807 he seems to have built a close relationship, in accordance with Philanthropinist principles. As the the dedication of the Violin Duets Op. 9 suggests, these five students — Witzemann, Friedrich Wilhelm Hildebrandt (1785-1830), Johann Friedrich Franz (d. after 1845), Lampert, and Krall — inspired Spohr to complete if not compose these two Duets (which he sent to his publisher on July 16, 1807) as well as the Duet for Violin and Viola Op. 13 (which also was finished in 1807 and originally intended as part of the same set); one can easily imagine that they also helped to premiere all three Duets at a private concert in the Spohr home.¹⁶ When Spohr wrote his memoirs he did not remember which of his students had accompanied him on his Brocken journey;¹⁷ is it not plausible, though, that the five dedicatees of Op. 9 were exactly those students for whom Spohr had organised the trip?

Not only the identities of Spohr's hiking companions but also the date of the journey give food for speculation. His memoirs provide no exact date for the Brocken excursion, he only remembered that it happened "in very hot weather", thus presumably in July or August, and that it took place after his first major tour with Dorette, that is, in 1808. But his memory might have deceived him here, just as it did when he assigned the Duets Op. 9 of 1807 in his Thematic Catalogue erroneously to the year 1808.¹⁸ That the Brocken journey fell indeed into the same year as the completion of Op. 9 is not only suggested by the link between the dedication and the hiking trip but also corroborated by the editors of Spohr's *Selbstbiographie*. What prompted Marianne Spohr and Georg Heinrich Wigand to place the Brocken Canon into the year 1807 we do not not know, but if one trusts this date assigned to the facsimile of the Canon, the following plausible chronology emerges for 1807:

Winter or Spring	Witzemann, Hildebrandt, Franz, Lampert, and Krall begin to study with Spohr in Gotha
Spring	Spohr and his students take a journey to Bad Liebenstein and the Großer Inselsberg
Easter	Spohr and his wife move from the Scheidler house into their own home ¹⁹
May 27	Spohr's first daughter Ida born
June	the Duets Op. 9 are published with a dedication to Witzemann, Hildebrandt, Franz, Lampert, and Krall
Summer	Spohr and his students take a journey to the Harz
middle of October	Louis and Dorette Spohr leave Gotha for a six-month tour; some of his students stay in Gotha. ²⁰

The most important traits linking Spohr's teaching to Philanthropinist pedagogy were his idealism, commitment, and devotion — qualities which caused Hans von Bülow to nickname him "the father of musical benevolence." Spohr gave his students several violin lessons a week,²¹ beside instruction in theory and composition, organised chamber-music performances for them, and provided several of them with orchestral positions. Furthermore, as his account of the Brocken journey proves, he spent a great deal of time with them outside his teaching studio, striving to broaden their musical as well as general education.²² The Harz excursion was intended to expose his students to exactly those experiences that Spohr himself had undergone on his numerous trips and that Philanthropinists such as Salzmann (1793) advocated strongly:

"Why do I travel with my students? Because I have learned from experience that travelling has great benefits for them. They learn to endure exertion, increase their knowledge by experiencing many things in nature and art that one cannot show them in a classroom, and they become used to communicating with people from various social classes."²³

Teaching young people to "endure exertion" was one of the objectives of the Brocken journey. The itinerary of the trip reconstructed in the map on p. 2 demonstrates that the physical demands were considerable: Spohr's group had to hike a total of over 160 miles and climb the 3744-foot (1142-metre) Brocken peak; furthermore Spohr mentioned gymnastics, ball games, and swimming with his students. On the one hand, such exercise had a practical purpose, serving to keep a violinist's body in shape (something that also modern teachers such as Yehudi Menuhin suggest). On the other hand, training one's body, beside educating the mind, was an essential part of the Philanthropinists' forming of "complete human beings." Guths Muths (1759-1839), author of the world's first gymnastics textbook (1793), was the physical-education teacher in Schnepfenthal, and Michel interpretes Spohr's own athletic activities and the physical exercises with his students as manifestations of the direct influence of the Schnepfenthal philosophy.²⁴

In accordance with Philanthropinist teaching, the hiking trip to the Harz was intended to benefit not only the body but also the mind. The journey brought Spohr's group in close contact with nature, and, moreover, its main goal and culmination was to be an experience of a natural spectacle, the view from the highest German peak north of the Alps. Experiences of such "things in nature...that one cannot show in a classroom", to use Salzmann's words, instilled and strengthened the love for Creation and the sense of being part of it. Eighteenth-century philosophers, writers, and artists, foremost Jean-Jacques Rousseau, had discovered nature, and paintings such as the famous "Wanderer over a Sea of Mist" by Caspar David Friedrich illustrate how man discovered his natural environment through his hikes. Spohr showed his love for nature in his enthusiastic descriptions of his hikes through the Alps or to Mount Vesuvius, thus proving himself a child of his time.²⁵ By letting his students see one of the most beautiful spots in Central Germany he meant to impart to them some of his own respect for and love of the beauties of Creation.

The Philanthropinists felt not only as part of Creation but also as members of society. On his Harz journey Spohr taught a group of young people social behaviour and "to become used to communicating with people from various social classes," as Salzmann declared in the passage quoted above. On his own travels Spohr met and formed friendships with members of all strata of society; he visited not only concert halls, opera houses, music schools, museums, churches, and architectural sites but also workshops, factories, and plants and acquainted himself with technological methods and inventions as well as with the social and economic situation of every region. In Gotha he began to share some of these experiences with his students. By leading them into a mine, to hammer mills, and foundries in the industrial area around Clausthal he imitated Salzmann's travels with the Schnepfenthal students.²⁶ In a society where musicians were generally trained as craftsmen with specialised skills, the comprehensive musical education that Spohr postulated (including singing, theory, composition, piano playing, ensemble playing, and orchestral playing) signified a break with tradition; but even more revolutionary was his idea that an artist was a full, responsible member of society and a citizen of the world and therefore required an education encompassing all areas of human knowledge and experience. This Philanthropinist concept is still worth following today.

For the Philanthropinists art, as any other aspect of life, had to serve man, hence serve society. Music was expected to fit into given social situations, had to be heteronomous and utilitarian. In complete antithesis to the romantic aesthetics of musical autonomy, general usefulness of art and its integration into social life were positive values for Spohr. The composer, who had written his first opera in 1806 and was to compose his first oratorio in 1812, did not consider it below himself to produce seemingly trifling works for particular occasions. A typical example is the Brocken Canon WoO 128, the best-known of the three incidental pieces surviving from the Brocken trip (Ex. 1).²⁷ Its text commemorates the group's experiences on the Brocken peak; the little poem, written *ad hoc* by one of Spohr's students, reveals that the fog cleared, before the group went down (thus proving that Spohr's memory deceived him, when he wrote his memoirs):

Lebe wohl, du Vater Brocken[!]	Farewell, Father Brocken[!]
Nach Enthüllung deiner Locken	Now that your curls have been unveiled
geh'n wir freudig nun hinab.	we walk down filled with joy.

Beside commemorating a social situation, the piece had another function, serving as a contribution and musical signature, so to speak, for the Brocken Album. Writing album canons was a common practice; Beethoven followed this tradition when he copied a Canon into Spohr's Album in Vienna seven years later, and over the years Spohr himself built a repertory of canons for such purposes.²⁸ A canon lends itself very well to an album entry: its abbreviated notation allows fitting a polyphonic piece into a minimum of space; simultaneously, its sophisticated structure demonstrates the musician's craft and identifies him with minimal means as a skilled professional. All this is true for the Brocken Canon, whereby some tone painting (a descending motion on "we walk down filled with joy") provides additional proof of the composer's imagination.

Unfortunately Spohr did not identify the rest of the repertory that accompanied the hiking group. He only remembered "a sizeable collection" of "cheerful songs for four men's voices", which must have contained mostly works by other composers, though, as Spohr's first extent contribution to the genre (Op. 44) dates from 1817. But most likely the three-part song WoO 81 that Spohr jotted down on the back of the sheet with the Brocken Canon was composed and performed on the Harz trip, too.²⁹ Its text evokes the "cheerful", happy atmosphere that characterised not only this excursion but also many other social events Spohr participated in: the phrases he used to describe a hiking trip with some friends to the Mannheim Music Festival in 1819 come to mind ("happy frolicsomeness...funny jokes...the most cheerful mood").³⁰ In complete contrast to the common cliché of the lonely, tortured romantic artist, Spohr was firmly rooted in the real world, and enjoyed company, parties, and celebrations. The start of the text of WoO 81 gives proof of this:

Freude, Jubel schalle heute

Joy and rejoicing shall [re]sound today.

Göthel suggested that this poem was prompted by "...a birthday celebration in his family or circle of friends"³¹ Yet one can imagine just as easily that the piece was composed to open or close the final concert in Seesen, thus celebrating not a family party but an event that was both social and musical. The hypothesis is even more plausible, considering that WoO 81 shares key, metre, number and ranges of voices, and the simple diatonic style with the Brocken Canon that is found on the back of the same sheet. The texts of both songs even have the same poetic form, thus suggesting that they were both written by the same student of Spohr.

Spohr's account is far more specific as to the songs of the Brocken trip than to the instrumental repertory; it is certain only that it was limited to solos or duets, as the group carried merely two violins. Singing, in accordance with Philanthropinist principles, had a more general purpose for the group, helping them to become more harmonious people, whereas the instrumental repertory served a more concrete, practical function. It must have included teaching material, such as technical studies, perhaps also concertos by Spohr or Rode, which he recommended as study material and accompanied in his lessons on the violin (as the editions of two concertos published in his *Violin Method* WoO 45/67 and 45/68 illustrate); his students might also have played duets for two violins, including probably the Duets Op. 9. It is not easy to determine how the sixteen-bar piece WoO 30 in C major (Ex. 2), which survives on the same page as the Brocken Canon, fits into this repertory.³² The composition in minuet style carries no indication as to instrumentation, but most likely was intended for two violins. If one subscribes to the hypothesis that it was composed on the Brocken trip, its simple structure and low technical demands have to be explained, though. Spohr never taught beginners: a notice in the *Allgemeine musikalische Zeitung* of 1808 mentioned that young talented violinists could receive their "final training" from Spohr, and the Preface to his *Violin Method* stated about the author: "...for as many students as he has trained, he never has given the *first* instruction to any student and therefore has not been able to make any experiences of his own."³³ Therefore all violin compositions Spohr used on the Brocken trip must have been as virtuosic as the Duets Op. 9, and WoO 30 can only have served as an instrumental contribution to the Brocken Album or else as a brief prelude, postlude, or accompaniment to a song. The latter hypothesis seems plausible: as six musicians (not counting the stage hand) went on the trip, four might have sang a four-part song while two accompanied them on the violin.

The musical pendant to the Brocken climbing and the artistic highlight of the journey was a final concert in Seesen, where Spohr had spent most of his childhood and where his parents still were living. The performance probably included the three pieces on the sheet in the Brunswick Landesmuseum, either or both of the Duets Op. 9, part-songs, and perhaps solo or concerto movements with violin accompaniment. The concert had a threefold purpose:

- 1) It was part of Spohr's teaching programme, providing Philanthropinist learning through experience; in Salzmann's words, it exposed the students to "things in...art that one cannot show them in a classroom".³⁴ Just as Spohr gave his students trainee positions in the orchestras in Gotha, Vienna, and Kassel, he asked them to participate in chamber-music performances, thus preparing them for their future work as professional musicians.
- 2) The Seesen concert was an expression of the Philanthropinist maxim that the artist should be useful to society and make others happy. Spohr brought his students from his teaching studio in front of an audience so they could entertain and edify others, and bring joy and happiness to them through art.
- 3) The performance was truly philanthropic, as were many other benefit concerts that Spohr organised for the Musicians' Pension Fund in Kassel and other charitable causes.³⁵ Behind such concerts stood a Philanthropinist sense of responsibility towards Society and especially its weaker members.

Spohr's Brocken trip not only documents the influence of Philanthropinist pedagogy but also illustrates how every aspect of his life and work was governed by high ethical and philosophical convictions. It is exactly this rare harmony between principles and behaviour that elicited the respect and admiration of his contemporaries and rendered him one of the most significant figures of nineteenth-century music history. Among the musicians of the age he was the only one who was praised as much for his personal qualities as for his manifold musical achievements. What those who knew Spohr felt about him was summed up best by Hans Michel Schletterer: "...his pure, blameless character, his noble principles, and his patriotic enthusiasm as well as his imposing, strong personality rendered him a truly sublime god-gifted appearance."³⁶

References

1. The information on Philanthropinism is adopted from Eckstein, s.v. "Philanthropin," *Allgemeine Encyclopädie der Wissenschaften und Künste*, ed. J. S. Ersch and J. G. Gruber (Leipzig: F. A. Brockhaus, 1846), Part III, Vol. 22, pp. 270-75.
2. Especially to be mentioned are Johann Bernhard Basedow, *Vorstellung an Menschenfreunde und vermögende Männer über Schulen und Studien und ihren Einfluß in die öffentliche Wohlfahrt* (1768), *Elementarwerk* (1774), and Joachim Heinrich Campe, *Allgemeine Revision des gesamten Schul- und Erziehungswesens* (General Revision of the Entire School and Pedagogical System, 1785-1792), which contained also contributions by other Philanthropinists such as Trapp and Salzmann.
3. "vollständige Menschen...Menschenfragmente...." Johann Christoph Friedrich Guths Muths, *Kleines Lehrbuch der Schwimmkunst zum Selbstunterricht* (Weimar, 1798), p. vii, quoted after Paul Michel, "Die pädagogischen Ansichten Louis Spohrs und ihre Beziehungen zum Philanthropismus", *Festschrift Louis Spohr*, ed. on behalf of the Sektion Musikwissenschaft des Verbands deutscher Komponisten und Musikwissenschaftler in Verbindung mit dem Rat des Bezirks Erfurt, Abteilung Kultur, by Günther Kraft, Paul Michel, Hans Rudolf Jung (Weimar, 1959), pp. 26-61, quote on p. 31.

4. "...einen brauchbaren, einen zu seiner eigenen und anderer Wohlfahrt selbständigen, in alle Lagen und Verhältnisse des menschlichen Lebens passenden und sich leicht darein findenden [Bürger]...." Note by Joachim Heinrich Campe in J. Stuve, *Kleine Schriften gemeinnützigen Inhalts* (Brunswick, 1794), quoted after MICHEL 1959, p. 29.
5. Clive Brown, *Louis Spohr. A Critical Biography* (Cambridge, etc.: Cambridge University Press, 1984), p. 3.
6. MICHEL 1959, p. 46.
7. Anonymous author. *The Harmonicon* XXIV December 1824 P.215
8. Contacts between Spohr and Campe were first suggested by Hartmut Becker.
9. "...Veredlung des Geistes...." Louis Spohr, *Lebenserinnerungen*, ed. according to the holograph by Folker Göthel (Tutzing: Hans Schneider, 1968), Vol. I, p. 28; this phrase is quoted literally from Spohr's diary, Gdansk, October 1802.
10. MICHEL 1959, pp. 47-49.
11. MICHEL 1959, p. 49.
12. "Am offensichtlichsten ist jedoch der Einfluß Salzmanns und Schnepfenthals an den mehrfachen Fußreisen zu erkennen, die Spohr mit seinen Schülern unternahm, so zu vielen Musikfesten, nach Bad Liebenstein, auf den Inselfberg und auf den Brocken. Die letztgenannte vierzehntägige Harzreise von Gotha über Schierke nach dem Brocken, über Clausthal nach Seesen und von dort über Göttingen wieder zurück nach Gotha drängt sich geradezu als Parallele zu den in Schepfenthal üblichen Reisen der Salzmannschen Zöglinge auf." MICHEL 1959, pp. 50-51.
13. The translation follows the German text in SPOHR 1968, Vol. I, pp. 112-15; page numbers in square brackets refer to this edition. The text is also found in Louis Spohr, *Selbstbiographie*, ed. Marianne Spohr and Georg Heinrich Wigand (Kassel and Göttingen: G.H. Wigand, Vol. I, 1860, Vol. II, 1861), Vol. I, pp. 120-24.
14. Presumably Spohr had hiked to the Harz from Seesen or Brunswick during his teenage years.
15. Hartmut Becker, "Die 'Kasseler Schule' ", *Louis Spohr. Avantgardist des Musiklebens seiner Zeit* [Festschrift 1979], ed. on behalf of the Stadtsparkasse Kassel (Stuttgart: Deutscher Sparkassenverlag, 1979), pp. 59-63:
16. The dedication reads: "...dédiés / à ses élèves / MMs Wizemann, Hildebrandt, / Franz, Lambert et Krall." See Folker Göthel, *Thematisch-bibliographisches Verzeichnis der Werke von Louis Spohr* (Tutzing: Hans Schneider, 1981), p. 20. That the Catalogue of Spohr's Students lists only three of the students for 1807 (Hildebrandt, Witzemann, and Franz), Lampert for 1808, and Krall not at all, shows the inaccuracy of this Catalogue (C.B., "Louis Spohr. Aus Meiningen", *Neue Zeitschrift für Musik* [1859], pp. 149-52).— Another early work that Spohr dedicated to a student was the Concerto No. 5 Op. 17, composed in 1807 and published in 1810; the dedicatee is Friedrich Wilhelm Theodor Ferdinand von Schmerfeld (1783-1868), who studied with him in 1809. — Already Göthel suggested the connection between Op. 9 and Op. 13 on the basis of the entry in Spohr's own Thematic Catalogue (GÖTHEL 1981, p. 26).
17. Spohr only recalled the name of the stage hand Johann Gottfried Schramm, who later became an instrument maker in Gotha and constructed a chin rest according to his specifications (SPOHR 1968, Vol. I, p. 345, n. 58).
18. In his memoirs Spohr described his memory of the year 1807 as "rather blurred". SPOHR 1968 Vol.1 P.102
19. SPOHR 1968, Vol. I, p. 101.
20. SPOHR 1968, Vol. I, pp. 102, 110.
21. In a letter to Götze sen., dated Gotha, Aug. 29, 1808, Spohr spoke of "daily lessons." (MICHEL 1959, p. 45)
22. Another trip that Spohr remembered making with some of his students was to the Congress of Erfurt in September-October 1808. SPOHR 1968 Vol.1 P.116-117
23. "Warum ich mit meinen Zöglingen? Weil die Erfahrung mich gelehrt hat, daß die Reisen für sie von großem Nutzen sind. Sie lernen Beschwerlichkeiten aushalten, erweitern ihre Kenntnisse in Ansehung einer Menge Gegenstände aus der Natur und Kunst, die man ihnen auf dem Zimmer nicht vorzeigen kann, und gewöhnen sich, mit Menschen aus allerley Ständen umzugehen." Christian Gotthilf Salzmann, *Reisen der Salzmannschen Zöglinge* (Leipzig, 1793), Vol. 6, p. III, quoted after MICHEL 1959, p. 51.

24. MICHEL 1959, pp. 31-32, 49-50.
25. See Spohr's Diary, Thierachern, April 26, 1816, GÖTHEL 1968, Vol. I, pp. 227-228; Diary, Thierachern, August 1, 1816, GÖTHEL 1968, Vol. I, pp. 232-33; Diary, Naples, February 3, 1817, GÖTHEL 1968, Vol. II, pp. 2-6.
26. See MICHEL 1959, p. 51.
27. The edition of the Canon follows Spohr's three-line score draft on the Brunswick manuscript; slurs have been added according to modern practice.
28. SPOHR 1968, Vol. I, pp. 188-89. — The author intends to publish all of Spohr's canons.
29. The masonic song "Der Kompaß" WoO 89 that Spohr composed in about 1807 for his lodge "Ernst zum Kompaß" survives in a three-part version but was originally intended for one voice and piano, as a now-lost sketch in Spohr's Estate proves (GÖTHEL 1981, pp. 450-51). Thus WoO 81 is Spohr's first extant part song. The edition in Ex. 3 follows the Brunswick manuscript.
30. "fröhlicher Übermut...fröhlicher Scherz...fröhlichste Laune," SPOHR 1968, Vol. II, pp. 52-54. The trip to Mannheim has some parallels to the Brocken journey; both excursions combined socializing, dining, music, and enjoyment of the surroundings, as a comparison of the following two quotes illustrates: "There [on a castle on the way] we ate the meal that was brought up from the inn and spiced it with horn music, singing, and funny jokes." ("Dort wurde das aus dem Wirtshause hinaufgeschaffte Mahl eingenommen und durch Hornmusik, Gesang und fröhlichen Scherz gewürzt.") SPOHR 1968, Vol. II, p. 53. "...in the shade of the dear oak, which lent itself willingly both as a dining room and as a concert hall, a delicious dinner was served and eaten in the most cheerful mood and with the best appetite. We sang cheerful songs...." SPOHR 1968, Vol. I, p. 113 (see above).
31. GÖTHEL 1981, p. 442.
32. The edition in Ex. 2 follows the Brunswick manuscript. Dotted slurs as well as accidentals according to modern usage have been added. In two places rhythmic discrepancies between the two parts have been corrected (in bar 7, on the second beat, the first part has two eighth-notes in the original; the same is true for the second part in bar 15, on the second beat)
33. "...letzte Ausbildung...." Frankfurt, *AMZ* (1808), col. 717; "...da er, so viele Schüler er auch bildete, doch keinem den *ersten* Unterricht erteilte, und folglich über diesen keine eigenen Erfahrungen zu sammeln vermogte." Spohr, *Violinschule* (Vienna: Tobias Haslinger, 1833), p. 4.
34. "...Gegenstände aus der...Kunst, die man ihnen auf dem Zimmer nicht vorzeigen kann...." Christian Gotthilf Salzmann, *Reisen der Salzmannschen Zöglinge* (Leipzig, 1793), Vol. 6, p. III, quoted after MICHEL 1959, p. 51.
35. Thus Georg Heinrich Wigand wrote in the Preface to Spohr's *Selbstbiographie*: "...we only recall...that he gave up the yearly concert for his own benefit which was guaranteed to him and instead asked the *Kurfürst* for permission to give six concerts every winter for a fund that he founded to support poor musicians and their families...." (Vol. I, p. ix)
36. "...war er auch durch seinen lauten, tadellosen Charakter, edle Gesinnung und patriotische Begeisterung, wie durch seine imposante, machtvolle Persönlichkeit eine wahrhaft erhabene gottbegnadete Erscheinung." (Hans Michel Schletterer, s.v. "Spohr". *Allgemeine deutsche Biographie* [Berlin: Königliche Akademie der Wissenschaften, 1893; facs. repr., Berlin: Duncker & Humboldt, 1971], Vol. 35, pp. 239-59; quote on p. 239.)

Ex. 1: "Lebe wohl, du Vater Brocken"
 Canon for Three Voices (WoO 128)

Le-be wohl, du Va-ter Bro-cken. Mach Ent-hül-lung dei-ner Lo-chen Geb'n wir freu-dig nun hin-

Le-be wohl, du Va-ter Bro-cken. Mach Ent-hül-lung. dei-ner

Le-be wohl, du Va-ter

-ab. Le-be wohl, du Va-ter Bro-cken. Mach Ent-hül-lung dei-ner Lo-chen

Lo-chen Geb'n wir freu-dig nun hin-ab. Le-be wohl, du Va-ter Bro-cken.

Bro-cken. Mach Ent-hül-lung dei-ner Lo-chen Geb'n wir freu-dig nun hin-ab.

Ex. 2: Short Piece for Two Melody Instruments (Violins?)
 in C major (WoO 30)

The score consists of two systems of two staves each. The first system shows the beginning of the piece in C major, 3/4 time. The second system continues the melody with various ornaments and a trill marked with a star and [tr].