1. Musical esthetics falls into a number of stages: primarily, physics, physiology, psychology, anthropology, philosophy, and metaphysics. All arts are creative. In this sense, they are also practical; something is done to serve a purpose. This is eminently true of music. The composer creates, the performer re-creates and interprets, and the musical listener responds musically within the limits of his creative power. Esthetics deals with the theory of the nature of art, in this case, the theory of music. The great musicians pursue both theory and practice; but the practice far outruns the theory, because the work of genuine creation always comes from self-expression rather than through the deliberate application of rules.

2. In the hilarious *Marriage of Figaro*, Da Ponte gave Mozart tremendous scope to exercise his gift of musical characterization. With its high sophistication and dazzling arias, duets, and ensemble numbers, many consider *Figaro* the supreme “comic” opera. Brahms thought, “Every number in *Figaro* is for me a marvel; I simply cannot understand how anyone could create anything so perfect.” W.J. Turner, a Mozart biographer, felt, “The characters in *Figaro* are not the characters of Beaumarchais’ play at all: they are entirely the creation of Mozart and the expression of his own personality in every single respect……never has the dewy freshness, the sensitiveness, sensuousness, and ecstasy of the human heart in the first bloom of its youth had such perfect expression.”
3. It soon became apparent that Philadelphia had something very unusual in Leopold Stokowski. He was young, but rarely gifted, and he dedicated himself to reaching a high artistic goal for the Philadelphia Orchestra. His plans were of a daring character and at times almost took away the breath of the Board of Directors; for instance, when the idea of giving Mahler’s Eighth Symphony was presented and Mr. Stokowski announced that it would cost $14,000. There was much discussion, as the Board was convinced that this performance would be unpopular and not a success from a financial point of view. However, the desire to have the name of the orchestra connected with productions of an unusual nature and to keep ahead of the times musically, won the day, and it was decided in 1915 to produce this gigantic choral work in March 1916.

4. Eventually Bartok arrived at a fusion of national music styles, to the point where their characteristics and performance peculiarities became his “musical mother tongue.” The outcome of this attainment was a unique compositional style which reflects the atmosphere or “spirit” of folk music. A dynamic example of the newly won means is found in Bartok’s Dance Suite for Orchestra, commissioned in 1923 to commemorate the fiftieth anniversary of the merging of Pest, Buda and Obuda. The first movement of the Dance Suite is based on a chromatic melody within the interval of a tritone. This kind of narrow-range chromaticism is characteristic of the Arab peasant music that Bartok collected in North Africa in 1913. The rhythm schema, however, is that of the Ruthenian kolomyjka, and the Romanian Ardeleana.

5. Architecture has its fundamental form, growth from below upwards, prescribed by static necessity; window and roof necessarily provide the intermediate and finishing configuration; these are eternal and inviolable requirements of the art. Poetry commands the abstract thought, which it clothes in words. More independent than the others, it reaches the furthest bounds. But all arts, resources and forms ever aim at the one end, namely, the imitation of nature and the interpretation of human feelings. Architecture, poetry and painting are old and mature arts; their conceptions are established and their objects assured; they have found the way through uncounted centuries, and, like the planets, describe their regular orbits. Music, compared with them, is a child that has learned to walk, but must still be led. It is a virgin art, without experience in life and suffering.
Musical analysis is a highly controversial practice, divided into conflicting schools. To some extent the conflicts are a matter of emphasis; but they also reflect deep aesthetic preferences, and even philosophical, moral, and religious disagreements. A writer like Rudolph Reti seeks to show the way in which a musical surface is derived from thematic motives. To analyze one theme as an elaboration, continuation, augmentation, or diminution of another is, on Reti’s view, to show something of intrinsic interest, since it bears on our aesthetic attention. By contrast, a theorist like Heinrich Schenker tries to penetrate below the perceived surface of the work, to its underlying structure. Schenker believed that his kind of analysis was able to explain not only the experience of musical unity, but also the eternal significance of music, its metaphysical status as an art of organized sound, and the value of the great master-works.