

Local Flair, International Fare

Franz Joseph Haydn
(1732-1809)

Symphony No. 70 in D Major

- I. Vivace con brio
- II. Andante
- III. Menuetto and Trio. Allegretto
- IV. Finale. Allegro con brio

Mark Arnest

Towards the Garden

- I. Introduction
- II. The Sea
- III. Uplift
- IV. The Earth
- V. The Sky

Movements played without pause.

INTERMISSION

Franz Schubert
(1797-1828)

Overture in D Major, D.590 “In the Italian Style”

Camille Saint-Saëns
(1835-1921)

Piano Concerto No. 2 in G Minor, op. 22

- I. Andante sostenuto
- II. Allegro scherzando
- III. Presto

Kensuke Ota, piano

I know that God has bestowed a talent upon me, and I thank Him for it. I think I have done my duty and been of use in my generation by my works. Let others do the same.—Haydn

Franz Joseph Haydn (1732-1809) was born in the Austrian town of Rohrau, and in 1761, after a conspicuously ordinary early life, was engaged as vice-Kapellmeister by Prince Paul Esterházy, a Hungarian nobleman. He remained exclusively in that family's employment for the next thirty years, working for Prince Paul and then for his son Nikolaus. Unlike Mozart, whose relationships with his patrons were neither easy nor consistent, Haydn lived happily within the confines of his master's world and benefited enormously from seclusion and from having a permanent orchestra with which to work. Haydn later remarked, "There was no one there to confuse me, so I was forced to become original." In 1790, Nikolaus died and the court musicians were dismissed by his successor. Haydn moved to Vienna, but shortly afterward received an invitation to visit England, where he proved incredibly successful in 1791-92. Oxford University even gave Haydn an honorary degree. Having returned from London, he bought a house in Vienna where he taught Beethoven and others, but in 1794 he returned to England, this time with even more success. He returned to Europe again in 1795, returning to employment with the Esterházy family and concentrating all of his time on composing. His health began to fail in 1802, and after a long struggle, Haydn died in 1809. In some ways, Haydn was more radical than Mozart, experimenting with unusual-length phrases and using unconventional forms in his symphonies. Above all, Haydn is the most humane and comforting of composers. In his own words, he wrote music so that "the weary and worn, or the man burdened with affairs, may enjoy a few moments of solace and refreshment."

Haydn wrote his **Symphony No. 70 in D Major** in 1779 to mark the start of construction of a new opera house at the Esterházy estate. Although the original draft had no trumpets or timpani, the final score used a relatively large orchestra of flute, 2 oboes, bassoon, 2 horns, 2 trumpets, timpani, and strings. In the grand scope Haydn's 106 surviving symphonies, this work is probably the biggest step forward between any two symphonies. Although the first movement is traditional in form, the second movement begins with a canon in double counterpoint, followed by a series of variations that manage to stay loyal to the counterpoint. The third movement contains the first known example of a coda in a minuet movement, and the fourth movement features a massive triple fugue complete with invertible counterpoint and a pedal point. The movements alternate between D Major and D Minor, much like the major/minor development of Beethoven's Fifth Symphony.

Mark Arnest was arts writer for the Colorado Springs Gazette for 15 years, writing over 2,000 articles and earning recognition three times from the American Association of Sunday and Features Editor: second place in 2008, first place in 2002 and honorable mention in 1999. His first love, however, is composition. Previous works include *Pike's Dream*, a one-act opera about Zebulon Pike's 1806 western expedition, which won an award from the Pikes Peak Arts Council; *Theme and Meditations*, premiered by The Chamber Orchestra of the Springs; and *All About Love*, a musical adaptation of Plato's *Symposium* co-written with Lauren Arnest and Murray Ross and premiered by University of Colorado–Colorado Springs TheatreWorks. He and Lauren are currently working on *Iron & Gold*, a musical about railroads, robber barons, and labor in 19th Century America. Mark also plays the piano, reaching the semifinals of the Rocky Mountain Amateur Piano Competition in 2002 and 2004.

Towards the Garden was commissioned by the Colorado Springs Pioneers Museum to commemorate the 100th anniversary of the giving of the Garden of the Gods to the city of Colorado Springs by the children of Charles Elliott Perkins. In the composer's own words, "Since I spent many youthful days lolling indolently in this geologic wonder, it was especially meaningful to have an opportunity to write about it.

"The piece does not necessarily record my impressions of the garden, however. Instead, the form is a loose geological history of the garden, from primeval sea (the Paleolithic ocean was very different than *La Mer*), through the uplift that shed the waters, to some impressions of the land, and finally, to a glimpse at the sky. The climax rolls the various themes together, attempting to give some sense of the continuity - and unity - of past and present.

"Every composition is a different solution to the challenge of making sense out of time. About 80 percent of *Pike's Dream* was based on a single theme. In contrast, *Towards the Garden* has numerous themes, but is based on a handful of chords, all of which share a few common traits: Four notes, within the boundary of a perfect 4th or 5th, containing a minor 2nd, a major 2nd, and a major 3rd. In the first and fourth movements, the harmony adheres to these chords, but the melody it treated relatively freely. The fifth movement reverses this, with melodic motifs derived from the chords, but more harmonic freedom. And in the second and third movements, both melody and harmony adhere fairly strictly to the chordal structure. (But I was not dogmatic.)

"**Towards the Garden** is gratefully dedicated to Thomas Wilson and the Chamber Orchestra of the Springs."

Music is the product of my genius and my misery. –Franz Schubert.

The neglect that **Franz Schubert (1797-1828)** suffered for most of the 19th century now seems incredible. None of his symphonies was performed during his lifetime (except, perhaps, for readings at private concerts Schubert held himself) and not one was published until some fifty years after his death. In 1827, a music dictionary was published in which Schubert's name did not even appear. Part of the problem, perhaps, was that Schubert (unlike Mozart or Beethoven) was not a virtuoso performer on any instrument, and he found no other means of promoting himself. And despite the fact that Schubert is widely regarded as one of the best, if not *the* best, writer of melodies, most of Europe was already headed toward the complexity and ambiguity of the high Romantic era.

Schubert was born in Lichtenthal, a suburb of Vienna, and at the age of ten was sent to study with the local church organist, Michael Holzer, who later wrote, "If I wished to instruct him in anything fresh, the boy already knew it. So I gave him no actual tuition but merely talked to him and watched him with silent astonishment." Every moment Schubert had to himself was spent composing, and in 1812 Salieri accepted him as a student. Two years later, to Salieri's astonishment, the 17-year-old presented him with the 341 pages of his fully orchestrated first opera. Unlike Beethoven, composing came completely natural to Schubert, which may be why he, like Saint-Saëns, is commonly regarded as having an incredible output of music, but no revolutionary effect.

From 1814 to 1817, Schubert worked in his father's school, spending all his spare time composing. He gathered around him a close and influential circle of friends, including the rich and rather disreputable Franz von Schober, the melancholy poet Johann Mayrhofer, and the operatic baritone Michael Vogl, for whom Schubert composed many of his more than 600 songs. Receiving only sporadic performances in concert halls, Schubert and his friends held private "Schubertiads" to raise money, which Schubert desperately needed.

In the summer of 1818, he moved to Zseliz in Hungary to take up the position of music tutor to the daughters of Count Johann Esterházy. He returned to Vienna a year later, receiving two

opera commissions from the Court Theatre. He received his first publishing agreement for his *Erlkönig*, but these better fortunes soon fell apart.

In 1822, the Court Theatre came under Italian management as all Vienna was in frenzy for Rossini. Schubert immediately lost two commissions. Around this time, he also contracted syphilis, then rife in Vienna, and began to decline in 1823. Despite his illness and subsequent depression, he continued on creatively until his death in 1828 at the age of 31. He received, however, his dying wish: he was buried next to Beethoven.

As Vienna was becoming increasingly fond of Rossini and his Italian counterparts, many Viennese composers began writing works “in the Italian style,” to keep up with demand and compete for their own place in the concert hall. Both of Schubert’s **Overtures in the Italian Style** are deservedly popular. Both have lyric Adagio introductions followed by lively Allegros, and are fine examples of Schubert’s versatility in style and form. Nonetheless, Schubert’s characteristic talents for writing beautiful melodies are clearly evident.

Without consideration of his many admirable compositions, one should bear this in mind: in the face of difficulties, discouragement, misunderstanding, sneers, he worked steadily from his youth up, and always to the best of his ability, for righteousness in absolute music; he endeavored to introduce into French music thoughtfulness and sincerity for the advantage and the glory of the country that he dearly loved.—Philip Hale.

Many composers began as freakish children, but by any standards Saint-Saëns was an extreme case. As a two-year-old he could read and write, and was picking out melodies on the piano. Shortly after his third birthday he began composing, and by the age of five had given his first piano recital. At seven he was reading Latin, studying botany and developing what was to become an eighty-year interest in lepidoptery, (the study of butterflies and moths). As an encore after his formal debut as a concert pianist, the 10-year-old Camille offered to play any of Beethoven’s 32 sonatas from memory. In short, his childhood suggested Mozartian potential that was never realized. Saint-Saëns once remarked that he lived “in music like a fish in water” and that composing was as natural as “an apple tree producing apples.” And there lay the problem. As with Mendelssohn, the technique came so easily to him that it virtually extinguished the spark of originality.

That said, for years he was considered by many to be France’s greatest musical revolutionary, though his reputation grew more from his outspoken support for other composers’ music—especially Wagner’s—than from any work of his own. As well as promoting contemporary music, Saint-Saëns threw his energies into researching the work of his forerunners. Along with Mendelssohn, he was one of the first to reestablish the music of Bach (converting the skeptical Berlioz in the process) and he did much to restore Mozart to his rightful place, being the first to play a complete cycle of the piano concerti. Handel was another unfashionable composer to engage Saint-Saëns’ attention, and (as with Berlioz) Gluck held a fascination that lasted most of his life. By the time Saint-Saëns reached his mid-fifties, the past had won the upper hand over the present. Embittered, ill-tempered and restless, he became the arch-traditionalist, opposing the progressive music of Debussy and Ravel, bellowing outrage at the first performance of *The Rite of Spring*, and yet, for all his reactionary pomposity, he was one of the first neo-classicists, embodying many of the finest traditional qualities of French music—neatness, clarity, elegance and dignity. His best epitaph is the rueful one he wrote for himself: “I ran after the chimera of purity of style and perfection of form.”