Sturm und Drang and Romanticism

Performance of Style Studies and Lecture

Symphony "Abwesend"
Alberto Martín Entrialgo

Overture "Leonore"
Ward Spanjers

Three Songs for Soprano and
Orchestra, after Poems by
Eichendorff
Martijn Hooning

Conductor: **Pim Cuijpers**
Soprano: **Karin van Arkel**
 CvA Orchestra

Lecture: **Heleen van de Leur**

**Sunday February 28
Haitinkzaal 12:00
Free entrance**

Amsterdamse Hogeschool voor de Kunsten

klassiek

− **program** -

Lecture   **Heleen van de Leur**

Symphony in C minor *Abwesend*   **Alberto Martín Entrialgo**
(2015/2016)   **(1742 - 1821)**

> *Moderato appassionato*
> *Poco Adagio*
> *Presto*

Ouverture *Lenore* **in C minor**   **Ward Spanjers**
(2016)   **(1829 - 1886)**

Drei Orchesterlieder nach   **Martijn Hooning**
Gedichten von Joseph von   **(1862 - 1933)**
Eichendorff (2016)

> *Der Verspätete Wanderer*
> *Der Einsiedler*
> *Das Alter*

Orchestra of the Conservatory of Amsterdam,
conducted by Pim Cuijpers

Karin van Arkel, soprano

Orchestra:

Flute
Alice Allegri
Sherezade Jurado

Oboe
Itzel Méndez
Lorena Varela

Clarinet
Rita Mendes
Ana Margarida Prazeres

Bassoon
Daniel Garrido
Cynthia Pérez

Horn
Yi-Ru Huang
Jochem van Hoogdalem
Lidia Olthoff

Trumpet
Rosa Breed

Trombone
Vanessa Bailén
Matías Varela
Rafael Afonso

Timpani/Percussion
Walter Witick

Harp
Miriam Ruf

Violin 1
Maren Bosma, Gioia Kuipers,
Raven Mischke, Maria Bykova,
Erns Jan Vos, Birgit Cangonja,
Cecilia van Berkum, Tina Draadjer

Violin 2
Josefina Alcaide Fernandes,
Emma Roijackers,Vanya Dolav,
Romina Engel, André Felipe Lima,
Yolanda Kuyper, Nikita Kuts

Viola
José Nunes, Lotte de Vries,
Audinga Musteikyte,
Lotte Grotholt, Anna Lusty,
Blanca Sánchez

Violoncello
Simon Velthuis, Xenia Watson,
Inés Costales, Beatriz Andrés Molero,
Catarina Nunes

Double bass
Ricardo Neto, Jorge Hernández,
Ella Stenstedt

Special thanks to: Inés Costales, Maren Bosma, Davide Catina

What's a style study?

Today's concert consists of so-called style studies or style compositions. These terms may need some explanation. Basically, a style study is a composition based on imitation of preceding pieces, or more in general, purposely uses a certain style as a framework or starting point. In some respects, this practice is nothing new: to imitate, adapt and change the style of immediate predecessors has been common practice, and we can find many examples throughout history by composers taking other works as a point of departure. The most important difference with what we did is that we based our music not on music of today, last year or even o the 20th century, but on music written in a distant past. In this way, we hope to contribute to a recovery of the largely lost composition traditions, practices, techniques and attitudes of the past - the past being: before ca. 1930.

For some years the Music Theory department has been encouraging students to produce style compositions as a continuation of writing courses like harmony and counterpoint, to the point that now constitutes one of the cores of the Theory major program. Until recently pieces were only performed during final exams, thought since last year a public concert was organized. For the second concert, today, orchestral works are on the program. Hopefully in the future this will be regarded as an essential part of the theory program.

Alberto Martín Entrialgo: Symphony in C minor *Abwesend*

The symphony could have been composed in Haydn's so-called "Sturm und Drang" period (around 1770). Haydn's symphonies of those years, and more generally: his compositions in minor keys, definitively served as an inspiration and a source for my symphony. I am sure that connoisseurs will immediately associate some of the main motives of the *Abwesend* with specific Haydn-motives. The symphony contains three movements: a passionate first (moderato appassionato), in which arpeggiated triads and distinctive dissonances recreate "storm and stress"; after this tempest follows the quietness of a calm, cantabile adagio, and the piece ends with a tempestuous finale (presto).

Philip James de Loutherbourg, Naufrage en grande tempête, 1769

The Sturm und Drang period shows a tremendous change of style in Haydn's oeuvre. The controversy around the causes of that change has caused vivid discussions since the recent past[1]: The question is whether emotional upheavals, or, on the contrary, external inputs - such as the contemporary literary Sturm und Drang movement - constituted the outbursts in Haydn's works at that time.

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1 See, for instance, Haydn Studies, edited by Jens Peter Larse, Howard Serwer, and James Webster after the 1975 International Haydn Conference in Wahinton, D.C.,

Haydn quite often uses just one main theme - instead of two - in his compositions (especially in sonata forms); we label this as "monothematic". In such cases the first theme is presented twice: once in the home key, and thereafter in the relative major or dominant key as well (instead of the presentation of a second theme). However, once the theme has been established in the dominant or relative key, Haydn uses a second element in the same key that serves as a contrasting passage within the exposition, to the point that one may star to believe that the exposition is not monothematic after all. See, for instance, Haydn's symphony no.100, "Military".

This formal construction is used in the first movement's exposition of the *Abwesend* as well. The relatively simple harmonic design of the main theme left some room for a more harmonically elaborated version of the theme in the subordinate key area, which is followed by a contrasting passage that could be very easily perceived as a genuine second theme.

Hopefully discussions on the accuracy of the *Abwesend* to the Sturm und Drang style will blossom after the performance, and I would be nothing but delighted if my symphony gives rise to a heated debate around its "authenticity". Hence, it is for the listener to decide how far or how close was I from the style, and if eventual departures from it are a matter of deliberate choice or of blissful ignorance..

Ward Spanjers: Ouverture *Lenore* (2016)

Romantic Overture for Orchestra after the 'Lenore' poem by Bürger.

> *Der Mond scheint hell!*
> *Hurra! Die Toten reiten schnell!*

This piece takes Romantic art theory and esthetics as a starting point, and could have been composed in the late 1850's. It is influenced by 'Sturm und Drang', the literary genres of horror and ghost stories, and the late-medieval theme of the Macabre, including the Danse Macabre (Dance of Death).

During the 19th century, the Concert Overture became a popular genre, intended specifically as an individual or independent concert piece - without reference to stage performance, and generally based on a literary theme (examples: Beethoven's *Coriolan*, C. M. von Weber's *Der Freischutz*, Mendelssohn's *Midsummer Night's Dream* etc., and later Schumann,

Brahms, Wagner and Berlioz). The Concert Overture differs from the Symphonic Poem, in the sense that it often has a 'purely musical' form (sonata form), and that it is based on a rather abstract representation of the program expressing its character, spirit, effect, etc. (instead of a concrete or literal representation in Symphonic Poems).

Gottfried August Bürger (1747–1794) was a German poet of the 'Sturm und Drang' era. His ballads were very popular in Germany and profoundly influenced the development of Romantic literature throughout Europe. His most noted ballad was Lenore, which deals with themes or motifs like awe, sadness, longing and melancholy, but also mockery, irony and the sin of blasphemy. Lenore was paraphrased by Walter Scott under the title *William and Helen;* Goethe did the same under the title *Die Braut von Korinth.* Several composers have written pieces based on, or inspired by this poem, including Franz Liszt (1858), Joachim Raff (Symphony No.5, 1872) and Henri Duparc (Symphonic Poem, 1874).

Lenore: painting by Frank Kirchbach (1896)

Original text by Bürger	**English translation**
(first strophe)	**by G. C. Rossetti (1844)**
Lenore fuhr ums Morgenrot	*Up rose Lenore as the red morn wore,*
Empor aus schweren Träumen:	*From weary visions starting;*
"Bist untreu, Wilhelm, oder tot?	*"Art faithless, William, or, William, art dead?*
Wie lange willst du säumen?" -	*'Tis long since thy departing."*
Er war mit König Friedrichs Macht	*For he, with Frederick's men of might,*
Gezogen in die Prager Schlacht,	*In fair Prague waged the uncertain fight;*
Und hatte nicht geschrieben:	*Nor once had he writ in the hurry of war,*
Ob er gesund geblieben.	*And sad was the true heart that sickened afar.*

Lenore.

Lenore fuhr um's Morgenroth
    Empor aus schweren Träumen:
„Bist untreu, Wilhelm, oder todt?
    Wie lange willst du säumen?" —
Er war mit König Friedrichs Macht
Gezogen in die Prager Schlacht
    Und hatte nicht geschrieben,
    Ob er gesund geblieben.

Synopsis of the Poem:

Although the war is over, William, the fiancé of Lenore, has not returned yet. She has been impatiently worrying about him every day and longing for his return since his departure. When the other warriors return without William, she begins to quarrel with God, complaining about His unfairness and proclaiming that He has never done her any good.

At midnight, a mysterious knight who looks like William knocks on the door searching for Lenore and asks her to accompany him on horseback to their

marriage bed. Lenore happily gets on the stranger's black steed and the two ride hastily, under the moonlight, along a path filled with eerie landscapes. Terrorized, Lenore asks why they are riding so fast, to which he responds that they are doing so because "the dead travel fast" ("die Todten reiten schnell"). Lenore asks William to "leave the dead alone" ("Laß sie ruhn, die Todten").

At sunrise, their journey ends and they arrive at the cemetery's doors. As the horse goes through the tombstones, the knight begins to lose its human appearance, and is revealed as Death, a skeleton with a scythe and an hourglass. The marriage bed is shown to be the grave where, together with his shattered armour, William's skeleton lies. The ground beneath Lenore's feet begins to crumble and the spirits, dancing in the moonlight, surround dying Lenore, declaring that "no one is to quarrel with God in Heaven". However, Lenore, punished with death, still has hope for forgiveness.[2]

The Dance of Death/Danse Macabre (1493) by Michael Wolgemut

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2 source: https://en.wikipedia.org/wiki/Lenore_(ballad)

Martijn Hooning: Drei Orchesterlieder
nach Gedichten von Joseph von Eichendorff

Compositions for (solo) voice with instrumental accompaniment (ensemble or orchestra) exist since the early Baroque, mainly in the form of opera aria's and solistic sections in religious works. Songs *(Lieder)* with orchestral accompaniment emerged not earlier than the middle of the 19th century, together with the popularization of the performance of art songs *(Kunstlieder)* in public concerts. Such Orchestral Songs *(Orchesterlieder)* tend to be longer, and often more complex and challenging for the singer than songs with piano accompaniment. Often they are combined, and appear as a cycle.

Amongst the earliest composers of orchestral songs we find Franz Liszt and Hector Berlioz, but probably the most well-known examples of the genre are composed in the late 19th century, and after 1900; famous are works by Richard Strauß, Gustav Mahler, Alexander von Zemlinsky, and Arnold Schoenberg. Less well-known are probably works by, for instance, Edvard Grieg and Hugo Wolf. In the 20th century the orchestral song remains an important genre (for instance in the oevres of Maurice Ravel, Arnold Schoenberg, Alban Berg, Othmar Schoeck, Hans Pfitzner, Jean Sibelius, Bohuslav Martinů, Frank Martin, Karol Szymanowski, Benjamin Britten).

My *Lieder im Alten Stil nach Gedichten von Joseph von Eichendorff* (songs in old style after poems by Eichendorff) are composed between 2002 and 2016; the complete collection contains 19 songs for voice and piano. They are part of my larger personal project to research, and redevelop compositional approaches of (mainly) the second half of the 19th century and the beginning of the 20th century, and, by reconstructing past practices, to contribute to an in my opinion necessary aesthetic and compositional reorientation of the art and craft of musical composition. Recently I decided to orchestrate three of the Eichendorff songs. I chose three songs with comparable poetic content, and of sufficient length and complexity for an orchestral song.

Poems by Joseph Freiherr von Eichendorff (1788 -1857) were set to music by numerous composers; just think, for example, of Lieder by Robert Schumann *(Liederkreis)*, Johannes Brahms, Hugo Wolf *(Eichendorff Lieder)* and Richard Strauß *(Vier letzte Lieder)*. Altogether more than 5000 compositions with one or more known of Eichendorff poems are known, making him the German poet whose works have been put in music most. Both the motifs in his poems and his literary style can be

labelled as "typical Romantic", as we frequently encounter motifs like: wandering, nostalgia, melancholy, passing of time (transience and death) – the latter often expressed by symbols like "evening", "eternal spring" etc.

The poem *Der Einsiedler* has been put to music by around 30 composers (and probably this is an underestimation); most of these composers are forgotten nowadays, with the exception of Robert Schumann and Hugo Wolf. In contrast, I know only three songs using *Der Verspätete Wanderer:* Compositions by Hans Pfitzner (1869 - 1949), Othmar Schoeck (1886 - 1957), and Winfried Zillig (1905 – 1963); *Das Alter* is even been set to music only twice, as far as I know: by Pfitzner and by Zillig. All songs based on these two poems were composed in the 20th century. I believe the explanation is quite simple: Both *Das Alter* and *Der Verspätete Wanderer* are sonnets, a poetic form with no musical parallel in the 19th century: Its basic structure - two quatrains and two trios, with a contrast in the middle, largely stands against any typical musical form in the 19th century.

Joseph Graf von Eichendorff

Even though I had only a certain "timeframe" in mind when writing these three songs, rather than a specific composer, I think we can nevertheless associate the music (and largely the orchestration as well) with composers like Richard Strauß, and maybe Mahler, Zemlinsky or Hugo Wolf. I imagine them as being composed around 1890, which also means we could speak of a twofold historization, as the poems were written much earlier.

I tried to translate the poems as literally a possible into English.

Der Verspätete Wanderer

Wo aber werd' ich sein im künft'gen Lenze?
So frug ich sonst wohl, wenn beim Hüteschwingen
Ins Tal wir ließen unser Lied erklingen,
Denn jeder Wipfel bot mir frische Kränze.

Ich wußte nur, daß rings der Frühling glänze,
Daß nach dem Meer die Ströme leuchtend gingen,
Von fernem Wunderland die Vögel singen,
Da hatt' das Morgenrot noch keine Grenze.

Jetzt aber wirds schon Abend, alle Lieben
Sind wandermüde längst zurückgeblieben,
Die Nachtluft rauscht durch meine welken Kränze,

Und heimwärts rufen mich die Abendglocken,
Und in der Einsamkeit frag ich erschrocken:
Wo werde ich wohl sein im künft'gen Lenze?

Der Einsiedler

Komm, Trost der Welt, du stille Nacht!
Wie steigst du von den Bergen sacht,
Die Lüfte alle schlafen,
Ein Schiffer nur noch, wandermüd',
Singt übers Meer sein Abendlied
Zu Gottes Lob im Hafen.

Die Jahre wie die Wolken gehn
Und lassen mich hier einsam stehn,
Die Welt hat mich vergessen,
Da tratst du wunderbar zu mir,
Wenn ich beim Waldesrauschen hier
Gedankenvoll gesessen.

O Trost der Welt, du stille Nacht!
Der Tag hat mich so müd' gemacht,
Das weite Meer schon dunkelt,
Laß ausruhn mich von Lust und Not,
Bis daß das ew'ge Morgenrot
Den stillen Wald durchfunkelt.

The Belated Wanderer

But where shall I be in future spring?
Thus I used to ask, when with waving hats
We let our song resound into the valley,
For every treetop offered me fresh wreaths.

I only knew that all around spring was glowing,
That the current luminous went to sea
That the birds song of that distant Wonderland
Then the red of dawn yet had no boundary.

But now it is already becoming evening, all the loved ones,
Tired of wandering, have long fallen behind,
The nightwind rustles through my withered wreaths,

And the evening bells are calling me homeward,
And in the loneliness I ask, startled:
Where shall I be in future spring?

The Hermit

Come, comfort of the world, you quiet night!
How gently you climb from the hills!
The breezes are all asleep,
just one sailor, tired of wandering,
sings across the sea his evening song
to praise God, in the harbor.

The years pass by like the clouds,
and let me stand here alone,
the world has forgotten me.
Then you came to me, wonderfully,
when I was sitting here by the rustling of the forest,
lost in thought.

O comfort of the world, you quiet night!
The day has made me so tired;
vast sea already darkens.
Let me rest from joy and distress,
until the eternal dawn
entirely sparkles through the silent forest.

Das Alter

Hoch mit den Wolken geht der Vögel Reise,
Die Erde schläfert, kaum noch Astern prangen,
Verstummt die Lieder, die so fröhlich klangen,
Und trüber Winter deckt die weiten Kreise.

Die Wanduhr pickt, im Zimmer singet leise
Waldvöglein noch, so du im Herbst gefangen.
Ein Bilderbuch scheint alles, was vergangen,
Du blätterst drin, geschützt vor Sturm und Eise.

So mild ist oft das Alter mir erschienen:
Wart nur, bald taut es von den Dächern wieder
Und über Nacht hat sich die Luft gewendet.

Ans Fenster klopft ein Bot' mit frohen Mienen,
Du trittst erstaunt heraus -- und kehrst nicht wieder,
Denn endlich kommt der Lenz, der nimmer endet.

Old Age

High with the clouds goes the journey of the birds,
the world is sleepy, hardly any asters are resplendent,
the songs that sounded so joyfully have fallen silent,
and gloomy winter covers the wide vicinities.

The wall clock pecks, in the room is softly singing still
the forest bird that you caught in the autumn.
Everything that has passed seems like a picture book,
You page through it, safe from storm and ice.

Old age often appeared to me [to be] this gentle:
Just wait, soon it will thaw down from the rooftops
and overnight the wind has turned.

A messenger knocks to the window with a joyous face,
you step out, amazed -- and do not return,
for finally comes the spring that never ends.