



Cover image: *Die Hofburg mit Stadtgraben, Burgtor und Brücke* (1809, Vienna)
by Franz Jaschke (1775-1842)

Franz Peter Schubert (1797-1828)

CD I

Symphony No. 1 in D major D82 (1813)

1	Adagio – Allegro vivace	12. 08
2	Andante	6. 43
3	Menuetto. Allegro	4. 58
4	Allegro vivace	5. 55

Symphony No. 2 in B-flat major D125 (1815)

5	Largo – Allegro vivace	14. 27
6	Andante	8. 12
7	Menuetto. Allegro vivace	3. 31
8	Presto vivace	6. 07

Total playing time: 62. 06

CD II

Symphony No. 3 in D major D200 (1815)

1	Adagio maestoso – Allegro con brio	9. 29
2	Allegretto	5. 00
3	Menuetto. Vivace	4. 14
4	Presto vivace	4. 57

5	Overture in the Italian Style in D major D590 (1817)	8. 22
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Incidental Music to Rosamunde D797 (1823)

6	Entr’acte No. 1 (Allegro molto moderato)	7. 45
7	Entr’acte No. 2 (Andante)	3. 08
8	Entr’acte No. 3 (Andantino)	7. 39
9	Ballet Music No. 1 (Allegro moderato – Andante un poco assai)	7. 21
10	Ballet Music No. 2 (Andantino)	7. 15

Total playing time: 65. 25

Copenhagen Phil
conducted by Lawrence Foster

Coming of age in Vienna

Vienna in the 1810s was a vibrant, animated city, a rich, creative hotbed that set the scene for the emergence of young Franz Schubert. The composer, who did not live past the age of 31, wrote a surprising amount of music in a short space of time – in fact, it was not until long after his death that the full magnitude of his vast output was finally revealed. Goethe said, “Genius is industry”. Taking Schubert’s industriousness into account, it’s safe to say that Schubert should be allowed in this category.

Vienna in the early 19th century

During Schubert’s childhood and adolescence, life in Europe was marked by the presence of Napoleon, who captured Vienna twice – once in 1805 and again in 1809. The year 1810 was the one in which the French Empire reached its most prolific. Meanwhile, in March of that same year, Napoleon married Marie-Louise of Austria, with the aim of securing alliance with Austria. The pair were successful in producing an heir – their son was born in 1811 – however times were changing. Napoleon was defeated in 1814 and the Congress of Vienna, which took place from 1814 to 1815, deemed Napoleon an outlaw. Thus, the political map of Europe was completely re-drawn. The Napoleonic Wars started drawing to a close, and in the middle of the decade, by which time Schubert had penned his first three symphonies, Napoleon was exiled for the rest of his life.

Culturally and economically, Vienna was a hive of ingenuity, innovation and development. By the end of Schubert’s life, the city had gone through intense industrialisation: factories had sprung up and locomotive engines and heavy-duty railways helped develop the social and economic life of Vienna beyond recognition. Had Schubert lived beyond the 1830s, he would have grown to know Vienna as one of Europe’s prime railway hubs. This was a city of wealthy banking dynasties like the Rothschild family, who settled there in 1810, in the same year that Johann Wolfgang von Goethe published his *Theory of Colours*.

The long-established Viennese musical oasis was effectively a roll call of eminent names: Beethoven, Salieri, Haydn and Mozart. Beethoven was active in Vienna at the time, having moved there aged 21. He had received instruction from Haydn and Salieri in Vienna, and by now, the 40-something Beethoven was at the helm

of Viennese musical life, as Mozart had been a generation earlier.

Schubert’s orchestral works

Enter Schubert, an adolescent composer, whose life as a schoolteacher lay ahead of him, if his father could have exerted his full influence. Young Schubert had made an attempt at a symphony aged 14, however his first complete symphony, aged 16 was the start of a prodigious wave of ingenious symphonic writing.

Schubert composed these three symphonies one after the other in quick succession – Symphony No. 1 in 1813, Symphony No. 2 a year later when he was 17 and Symphony No. 3 when he was 18. His third symphony, composed in only two months, tends to be regarded as the most masterful of Schubert’s early symphonies, composed during an exceptionally fruitful phase of Schubert’s career.

Symphony No. 1

Schubert's Symphony No. 1 displays clear influences of Beethoven's second and third symphonies. Its clarity in form and the transparent orchestration follow the style of Mozart and Haydn. Another Mozartian feature is the coupling of voices between the violin and bassoon.

Schubert dedicated the symphony to the director of his alma mater, the Stadtkonvikt. Schubert had won a scholarship at the age of 11 to this prestigious school, which was famous for preparing young choirboys for the Imperial Court choir. This was not the typical educational route for a middle-class child at the time, and it was thanks to his obvious talent that he found himself in these exceptional circumstances. One of his teachers there was the famed Antonio Salieri. The first symphony was not published until 1884 and details of its premiere are unknown, but it is highly likely

that the students of the institute could have performed it.

Symphony No. 2

1815 was thought to have been Schubert's most prolific year. He composed over 140 *Lieder*, some of his most memorable being *Erkönig* and *Gretchen am Spinnrade*, nine sacred works with orchestra, about 24 part-songs and a string quartet. He completed his Symphony No. 2 in spring 1815, and finished his Symphony No. 3 that summer.

Schubert composed his Symphony No. 2 between December 1814 and March 1815, however it was not performed until 1877 in London's Crystal Palace. Like his Symphony No. 1, there are shreds of Mozart's influence in its treatment of motifs and in the transition to the development section. It possesses extensive modulations, impressive harmonic shifts and ample melodic development. Schubert based the last

movement on folk themes, creating a finale bursting with energy and good humour.

Symphony No. 3

In May of the same year, Schubert began his Symphony No. 3, and finished it two months later. Although he may have performed the symphony among his close circle of friends, the public sphere did not acknowledge the work until 32 years after Schubert's death. It was first performed in 1881, in Crystal Palace in London, like Symphony No. 2. The Third Symphony relies less on the influence of Mozart and Haydn and now Schubert's distinctive voice can be easily perceived. There is, again, a rustic element, with German dances featured, as well as an animated tarantella movement to end the symphony in frantic glee.

Schubert would go on to finish his last symphony, the "Great" in C major D 944, by the age of 29; by the same age, Beethoven

had not even begun his first. Schubert was one of the composers most associated with the bridge between classical and romantic eras, though his influence on orchestral music was less strongly felt than that of Beethoven. Traditionally, scholars have tended to consider Schubert's contribution to the development of the symphony as marginal in comparison to Beethoven's, but judged on their own merits, these works display a high level of sophistication indeed.

Italian Overture in D major (D. 590)

Schubert composed a total of nine overtures in his life. He wrote his Italian Overture in D major (D. 590) and its companion work, the Overture in C major in the Italian style, around the same time. 1817 was the same year Schubert and his teacher Salieri parted ways: Schubert was summoned to return to teach at his father's school, which severely depressed him. His

teaching work was wholly due to family pressures – he strongly disliked it, even referring to it as drudgery. Nevertheless, his creativity never waned and he continued producing inordinate reams of high quality compositions.

The Italian Overture in D major received its premiere at the Roman Emperor Hotel in Vienna in March of 1818 and was Schubert's first ever work to be reviewed by any music critic. As a result, his reputation began to spread more rapidly throughout Vienna and beyond. The Italian Overture in D major seems to make some direct references to Rossini, who was active during these years, and whom Schubert greatly admired. This was not Schubert's only time paying homage to Rossini, however. Ever since the performance of Rossini's opera *L'inganno felice* in Vienna in 1816, the city was completely captivated by Rossini and Italian opera in general, and several of Schubert's works from these years are sprinkled with nods to Rossini.

Music from *Rosamunde*

The years 1818 to 1823 have been referred to by Schubert scholars as his "years of crisis", in which he rejected certain genres in favour of others, resulting in unfinished works left, right and centre. He was also thought to have been struck by illness during this timeframe, which may be the reason for some of his unrest and inconsistencies. He abandoned composing string quartets almost entirely, not completing a full quartet again until 1824. He composed an opera, *Alfonso und Estrella*, which was deemed a failure. In regards to unfinished works, the most famous of all is undoubtedly Schubert's brilliant and enduring Symphony in B minor (D759), better known as the *Unfinished*.

We will never know exactly why Schubert abandoned this symphony and other works from this period. There have been hints of speculation by some musicologists that the Entr'acte from *Rosamunde*,

composed around the same period, could possibly have been intended as material for the fourth movement of the *Unfinished Symphony*, owing to its use of the same key and the same orchestration.

Schubert composed more music for the stage than he usually gets credit for. He wrote over a dozen stage works and eight complete operas and operettas. Music from *Rosamunde* comes from the latter end of these so-called "crisis years", completed in 1823, five years before his death. Nowadays, it's among the most popular and often performed of Schubert's music.

Rosamunde is incidental music written for a play by Wilhelmina von Chézy, *Rosamunde, Prinzessin von Zypern*, which premiered at the Theater an der Wien in December 1823, complete with Schubert's memorable music. The play itself was ridiculed, but by all accounts, Schubert saved the day with his compelling orchestral writing.

In the overture, Schubert, pressed for time, decided to re-use material from his melodrama *Die Zauberharfe* (The Magic Harp), and in another version of the overture, he used material from *Alfonso und Estrella*. Schubert's music was praised – the choruses of huntsmen and shepherds were held in high regard and many critics posit *Rosamunde* as the epitome of Vienna in the 1820s, with Schubert at his most beguiling.

Schubert revisited string quartet writing in 1824, his first since the incomplete but rather dazzling String Quartet in C minor (*Quartettsatz*) of 1820. Schubert's String Quartet in A minor, composed in 1824, is nicknamed the *Rosamunde String Quartet* because Schubert re-used some material from the Entr'acte in the adagio movement.

The original text of the play and the music manuscript went missing shortly after the premiere. It was thanks to two Englishmen on a mission that the original music manuscript for *Rosamunde* was reawakened.

George Grove (famous for his extensive dictionary of music and musicians) and the composer Arthur Sullivan came to Vienna in 1867 specifically to research Schubert, and stumbled across the manuscript. According to Grove, "these were the part-books of the whole of the music in *Rosamunde*, tied up after the second performance in December, 1823, and probably never disturbed since."

Schubert was distinguished in all his work, across the genres, from the Lied to opera, from the string quartet to the symphony and from incidental music to overtures. Schubert's Lied writing was so extraordinary and its reputation so overpowering that his orchestral writing can sometimes tend to become overshadowed. It's an understatement to say that Schubert's orchestral writing is second to none and the repertoire chosen in this album is a glowing example of that fact.

Rachel Deloughry



Lawrence Foster
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Acknowledgments

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