

**Juan Crisóstomo de Arriaga: The Enigmatic "Spanish Mozart"**

by

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## Introduction

An intriguing entry on page 97 on the Winter 1997-98 edition of Schwann's Opus reveals many things about Juan Crisóstomo de Arriaga, which leaves one to ask the question, "Who was this young Spanish composer?" The entry shows that while Arriaga was a prolific composer who is well-represented by performers, he died at an extremely young age, a factor which increases the fascination. Some of those questions may be answered through a more careful study and analysis of his work and his life, as they are worth a closer investigation than what is gained from only glancing at a short entry in a catalogue.

Arriaga lived an interesting life, following a path which led to what should have been a long successful career. His music, while written at a young age, should have been unpolished and coarse, but with a closer examination, it becomes evident that this composer with the makings of a musical mastermind wrote with great maturity and genius. Had he lived beyond his nearly 20 years, Juan Crisóstomo de Arriaga might have not only been a national hero, but also a composer of international acclaim. What is even more significant, perhaps is that he emerged during the early nineteenth century, when Spain was not noted for its production of great musical minds.

The caliber of music that was produced in Spain during the Golden Age of the fifteenth and sixteenth centuries was of unquestioned excellence, but unfortunately, that tradition did not continue (Rosen, 29), as a steady decline began which reached its lowest level in the eighteenth and nineteenth centuries. What little Spanish music there was during these two later centuries was dominated either by the Italian style or the folk idiom, neither of which achieved the quality



of the music of the Golden Age. Perhaps part of the reason for Spain's inability to continue to produce such music was its decline as a world power as it began to lose many of the colonies in the New World. Spain no longer had quite the strength as a world power that it enjoyed two hundred years earlier.

Another possible reason for Spain's lack of quality musical production during this period was its separation from Europe. The great mountain chain of the Pyrenees creates a boundary between Spain and other countries with which Spain could otherwise have shared a rich musical tradition. The rest of the world was looking to countries such as Italy and Austria and composers like Haydn and Mozart for musical influence, but Spain turned more toward African origins, looking to the Moors as a source of inspiration for Spanish music (Rosen, 30). Thus, what music there was in Spain was influenced by the sensuality of the Moorish culture, bringing about a fusion of Moorish music and the Spanish folk song.

Even with all of these apparent obstacles, a Basque talent by the name of Juan Crisóstomo de Arriaga emerged in the first half of the nineteenth century, showing his town of Bilbao and the surrounding area his great promise and ability as a composer. It is fortunate that Arriaga was born in Bilbao, as it was a great trading center at this time, producing strong international ties and great opportunities for musical concerts. Bilbao, located on the northern coast of Spain on the Atlantic Ocean and about 60 miles west of the French border, was an active center of commerce at the beginning of the nineteenth century. Involved in intensive trade in the previous century, Bilbao had a thriving economy, which helped to cultivate the arts in the city (Hoke, 10), even though the rest of Spain was virtually isolated. Bilbao had been used as a prize during wars in preceding years, suffering many sieges, which certainly took a toll on the architecture of the city.

Thus, during the 1800's, much of the money earned through trade went to beautification of the city's buildings and construction of new edifices such as theaters. Since Bilbao occupied a top position in European trade, its citizens, such as the Arriaga family, learned to appreciate other cultures and enjoy the music of other countries. The flourishing musical life of Bilbao lent itself to various concerts and musical events, and was not overly influenced by Spain's history of military and political upheaval. If Arriaga had been raised elsewhere, his genius might have gone unnoticed, but with Bilbao's proximity to European centers such as Paris, Arriaga was given a great chance to shine.

Born into this fertile musical environment in 1806, Arriaga reflects classical as well as romantic elements in his music. For his classical influences, Arriaga paid great attention to the serenity and symmetry of Haydn, while at the same time incorporating the youthful vitality and elegance of Mozart (Figuerido, 44). Like most composers after the classical era, Arriaga also held Beethoven in high regard, admiring the grandness and complexity of his symphonies. From a very young age, Arriaga attended concerts of these composers' works in his hometown and absorbed the diversity of their musical styles.

As will become evident in subsequent chapters, this young and talented composer was nurtured in a rich environment and influenced by many factors which helped him develop into the only important Spanish classicist-romanticist of the nineteenth century (Rosen, 29). In Bilbao, under strong family and community orientations to music, Juan Crisóstomo began a successful career which, although unexpectedly shortened, earned him a spot in a musical history.

## I.

Juan Crisóstomo de Arriaga was born on January 27, 1806 in Bilbao, Spain on Calle Somera into a family with a rich tradition of literary, religious, military, and political successes (Rosen, 4) as well as a strong affinity for music. Juan Simón, Juanito's father, began his professional career as a church organist in the same city, while his mother was an opera singer and his brother, Ramón Prudencio, was a proficient violinist and an accomplished guitarist. From a very early age, Juanito was taught music by his father, who had abandoned his profession as organist to enter the business world (Sandved, 121). When Juan Simón saw the prodigy that his son possessed, he decided to dedicate his life to the success of his son, making available all the resources possible for the best musical education. Juan Simón taught his son the basics of violin, piano, and musical theory. Although Juan Crisóstomo's four other siblings had musical tendencies, none seemed to have the talent of Juanito. Thus, it seems logical to assume that the elder Juan decided to live out his dream of being a professional musician through his son.

Because of the cultivation of musical tradition in Bilbao, Juanito took advantage of all the musical opportunities he could, attending concerts of the Philharmonic Society of Bilbao from a very early age (Hoke, 11). In fact, the prominent local musicians noted Juanito's gift, keeping in mind that it was a raw talent which was untouched by professionals, and encouraged him to continue his path of interest in music. Thus began a career for Juanito that unfortunately only lasted twenty years.

At age nine, Juan Crisóstomo began playing second violin for a string quartet in Bilbao, thanks mainly to his father's rudimentary training. His acceptance in this group of professional

musicians further increased his enthusiasm for music and performance (Rosen, 2). José Luis de Torres, a close family friend, began to mentor the young musician, encouraging him along the path to success by teaching the basics of counterpoint and composition. Soon, Juanito felt the desire to write a piece of chamber music, and in a few days produced an octet which later came to be called *Nada y Mucho* [*Nothing and Much*], titled by Torres himself, as Torres explained the title by saying: "for a work of art, it was nothing, but considering the age of Arriaga, it was very much" (Rosen, 3). Juanito decided to dedicate this first composition to the entire Torres family because of his appreciation not only for his mentor, but also his personal friendship with Torres' daughter, Luisa (Sagardia, 14). With *Nada y Mucho*, Arriaga confirmed his love for chamber music and implemented expressive melodies reminiscent of Mozart (Rosen, 2), making him even more popular in Bilbao. Subsequently, the Philharmonic Society of Bilbao performed the octet in 1817, boosting the composer's confidence and encouraging him to continue composing (Hoke, 11).

After being publicly recognized as having compositional talent, Arriaga decided to write an overture in 1818, which impressed local musicians and aficionados, including Torres (Hoke, 11). This overture, entitled *Opus 1*, was dedicated to the Philharmonic Society of Bilbao, which had offered much support to Arriaga at this point by not only persuading him to compose, but also by inviting him to perform in their concerts. That same year, Juanito's mother died at the age of 51, which may have caused the composer to turn all of his attention to composing. Arriaga, in fact, created an entire opera from the overture (Rosen, 5). For a 13-year-old, a mother's death is of paramount importance, and, although it may just be coincidence, it is logical to suggest that the death of Arriaga's mother was a catalyst for the opera, which he completed within a year.

With the support of friends and admirers, the opera, *Los Esclavos Felices* was first performed in Bilbao in 1820 with great success (Hoke, 12), contributing to the spread of Arriaga's name, which had now reached beyond Bilbao, and even beyond Spain. Manuel Vicente García, a Spanish conductor, accomplished guitarist, and skilled tenor who lived in Paris, heard of the success of *Los Esclavos Felices* and immediately took interest. As he already had the libretto, he asked for the score through a letter. Despite his interest, there is no record of García ever having conducted a performance of the opera (Hoke, 12).

At this point, Arriaga had gained quite a reputation and began composing more and more, including a string quartet, and some other works for small ensembles. The most important of these compositions was his *Opus 17*, a theme and variations for violin with bass accompaniment, which also existed under the title *La Húngara* (Sagardia, 20). Juanito gave this score to José Luis de Torres, who immediately noticed its merit, and decided to take it to Madrid to show it to Francisco María Vaccari, the chamber conductor and principal violinist to King Ferdinand VII. Vaccari shared Torres' opinion of the work, but knew the king's preferences in terms of genres, so in 1822, he asked Arriaga to rescore the piece for string quartet so that it could be performed in the royal court (Rosen, 6-7).

After this royal interest, Juan Simón, Juanito's father, began to think that perhaps his son had a talent that could not be properly cultivated in provincial Bilbao. Juan Simón sent his son's *Stabat Mater* to organist José Sobejano, a family friend in León, whereupon Sobejano agreed that Arriaga's skill should be developed in Paris (Sagardia, 20). Sending Juanito to the Paris Conservatory at the age of 16 seemed the best way to hone his talent, while providing an atmosphere of musical culture where he could be surrounded by other students and composers.

On September 26, 1822, Juan Crisóstomo left for Paris, awaited there by Cirilo Pérez de Nenín, another friend of the family, to whom Juan was entrusted during his stay in Paris. Some sources, however, say that Juan was actually cared for by Manuel Vicente García (Rosen, 10).

Given a few days to acclimate to the new city, Juan adjusted and found a place to live in solitude near Champs Elysées and the gardens of Tuileries. On the third day, Arriaga went with Pérez de Nenín, *Stabat Mater* in hand, to the Paris Conservatory to meet with its director, Luigi Cherubini, who was astonished with the composer and his music, saying that it was impossible that so young a boy could have written so mature a work, exclaiming that Arriaga was the "music itself!" (Sandved, 122).

At first, when Juan Crisóstomo arrived at the conservatory, the other students didn't see him as an actual composer, but as an eccentricity because of his youthful genius. For this reason, some sources contend that Arriaga was not happy in his new home, for he did not receive the recognition from his fellow students that he felt he deserved (Rosen, 13). Other, seemingly more reliable, sources believe that the young composer flowered in the fresh environment, not only participating in concerts as a composer and a performer, but also winning various prizes (Hoke, 15). Whatever the truth may be about Juanito's emotional state at this time, it is obvious that he definitely took advantage of the resources available to him, composing new pieces while becoming part of the musical culture of Paris.

Arriaga had two different teachers while in Paris. He studied violin with Baillot, who, at this time, was the most distinguished violinist in France. For counterpoint and composition, Arriaga was directed toward François-Joseph Fétis, a Belgian music critic and theorist, who had written Biografie universale des musiciens about nineteenth-century musical life. After just two

years, Fétis concluded that Arriaga had mastered counterpoint and that there was nothing more that he could teach him (Jensen, 3).

After such an auspicious start at the conservatory, Arriaga, now 18 years old, was awarded with the title of assistant of harmony, counterpoint, and composition, a rare, yet warranted appointment at this point in the composer's career (Rosen, 14). Although Juan Simón had been fully supporting Juanito economically thus far, this new position was a supplement to the student's income and removed some of the financial pressure from his father. In turn, Juan Simón attempted to get his son accepted for a grant to study in Rome, although this plan was never fulfilled and Juanito never studied in Italy (Rosen, 13).

In 1824, Arriaga began composing at a frenetic pace, writing his three string quartets, a few lyric-dramatic scenes, a mass, his symphony, some romances, three keyboard capriccios, and a few cantatas. Arriaga's life was now completely consumed by his compositional tasks, leaving little time for rest. Between prolific composing, a rigorous teaching schedule, and attending and performing in various concerts, the composer began to feel the strain of his never-remitting duties at the conservatory. He contracted a chest infection and complained often of fatigue, but still refused to balance his work with rest. At the end of 1825, Juan Crisóstomo was confined to his bed, where he would remain until his death just a few short months later (Hoke, 16).

On January 17, 1826, just 10 days before his twentieth birthday, Juanito died at his home in Paris. Upon his death, he was attended by Cirilo Pérez de Nenín, Juan's devoted protector, and Pedro Albéniz, a pianist and composer whom Arriaga had befriended while in Paris. Arriaga is said to have died in Albéniz's arms.

There is still much speculation as to the reason for Arriaga's early death. In 1826, French



doctors contended that because of his "fragile constitution" and unstoppable work habits, the composer simply wore himself out too early, not taking enough time for proper relaxation, which took a toll on his body, eventually killing him (Rosen, 18). Modern doctors believe that he died from tuberculosis (Rosen, 17). Whatever the ultimate cause of his demise, it is generally accepted that Arriaga's workload caused a languid state, which, when combined with other factors, led to his premature and unfortunate death.

Juan Crisóstomo de Arriaga was buried in a consigned grave in the Cimetière de Nord, in Montmartre, a district of Paris. His burial spot remains in a common tomb, as his family and friends did not arrange a more elaborate funeral and gravestone for him (Rosen, 19). Those who pay homage to the composer visit his home in either Bilbao or Paris, where his mark remains forever imprinted on musical culture. The exact location of his burial, like many of his original manuscripts, was buried with the death of Juan Simón in 1836. For the father, this loss was so great, that he put all memory of his son away, leaving it to be rediscovered by an Arriaga enthusiast many years later. Until all knowledge of Juanito is uncovered, scholars will continue searching for little clues to fill in the gaps of Arriaga's biography, so that a full account of his tragically short life may be known.



## II.

Although Juan Crisóstomo de Arriaga is not as well-known today as are his contemporaries such as Mendelssohn and Mozart, there is a significant amount of information that exists about this composer. Some of his manuscripts were lost when he died in 1826, but some of them can still be found today in various museums and conservatories across Europe, especially those with which he had a direct relationship.

However, it is not exactly clear where the majority of Arriaga's original manuscripts are located today. Due to regulations regarding access to original documents, it is difficult to obtain such information without special permission from libraries, cultural boards, and government-run societies. There are some hints as to where the manuscripts are located, but nothing is definite, except for the *Three String Quartets*, the original manuscripts of which are preserved at the Conservatory of Paris. Arriaga gave them to Luigi Cherubini, the director of the conservatory, upon their publication in 1824 with a touching dedication (Sandved, 122). Some of the other manuscripts may be found at the University of Wisconsin at Milwaukee's library, as Alan Pedigo, the president of the Arriaga Society of America, began a collection there when the group was founded earlier in this century. Others may be located in museums dedicated to the composer in Bilbao. Still others could be at the Conservatory of Paris, where Arriaga studied, composed, and performed many of his works. There are also libraries in Madrid and other Spanish cities for which special passes are required to browse the resources. The manuscripts may be located in one of these particular Spanish libraries. To this day, some documents are still lost after remaining untouched in Juan Simón's attic for so many years. The difficult task of locating many of the original manuscripts must be accomplished by a scholar with

special governmental permission with access to unlimited sources.

During the twentieth century, Arriaga research has been hampered due to the instability of the Spanish government. First, the Spanish Civil War in the 1930s directed Spaniards' thoughts elsewhere, as did World War II in the 1940s (Rosen, 28). Perhaps the most significant suppression came from the dictatorship led by fascist Francisco Franco from 1936 until his death in 1975, which strongly discouraged cultural education and the continuation of musical studies. Franco overlooked Arriaga as a possible fountain of Spanish pride and instrument of patriotism, and so the composer slipped further into oblivion. Thus there have been several setbacks for researchers of Arriaga as well as supporters of his music.

There are no books completely dedicated to Arriaga's biography; rather, most of the books about him are devoted to a study of his works with a few specific chapters committed to the facts about his life. One such publication is a dissertation written by Sharon Kay Hoke entitled Juan Crisóstomo de Arriaga: a historical and analytical study. In this work, a single chapter deals with the biography, while other chapters deal with the politics and musical history of Spain, an overview of his compositions, and a closer look at his masterpieces, which include the string quartets and the symphony.

Arriaga, the Forgotten Genius by Barbara Rosen follows much the same organization, with two biographical chapters and others about his place in musical history and an examination of his works. Angel Sagardia wrote a work entitled El compositor Juan Crisóstomo de Arriaga which contains biographical as well as analytical information. Other books following this same structure are Juan Crisóstomo de Arriaga: A Biographical and Musicological Survey by Alan Pedigo, El arte y mente del músico Juan Crisóstomo de Arriaga by César Figuerido, Juan Crisóstomo de Arriaga by

Sabino Ruiz Jalón, and Juan Crisóstomo de Arriaga o el Rossini español by Jose Manuel Ruiz Conde.

In addition, there are articles in various musical dictionaries such as Grove's Dictionary of Music and the Harvard Concise Dictionary of Music which are dedicated to a basic overview of Arriaga's life and his major compositions. Also, biographical information comes from books and articles which look at the nineteenth century as a whole, singling out certain composers, like Arriaga. Erik Frederick Jensen wrote such a book entitled Walls of Circumstance: Studies in nineteenth-century music. Another way to find factual information about Arriaga is through books dedicated to Spanish music, such as Cien años de música en Bilbao by Sabino Ruiz Jalón and Music in Eighteenth Century Spain by Mary Neal Hamilton.

Since Arriaga's death, many groups have been organized which dedicate themselves to making the young composer known all over the world. One of the first of such organizations was the Comisión Permanente de Arriaga, which was established in 1888 by three men in Bilbao under the premise of making Arriaga's works known. Emiliano de Arriaga, a descendent of Juan Crisóstomo, was the first president of the Bilbao Philharmonic Society and the Centro Basco de Bilbao. He became interested in his own roots, and began looking for information and scores in 1869. His work paid off, for Emiliano found his ancestor's Amati violin and several scores in the attic of "Uncle Juanito's" birth home. (Rosen, 22). So, with the help of Lope Alaña, a violinist in Bilbao, and Cleto Zavala, a composer, the first concert of the society was held in 1888 to raise funds for a stone to commemorate the birthplace of Juanito. Because of poor business skills and lack of common sense, the group quickly folded, but before it did, the three men succeeded in dedicating a theater, plaza, and various concerts to the composer, as well as publishing works such as the second edition of the three string quartets. The Comisión Permanente de Arriaga was revitalized in 1928 in Madrid,

and helped gain recognition for the late composer by publishing his first octet, *Nada y Mucho* in 1929. (Rosen, 25).

Another group, the Arriaga Society of America, was founded in Evanston, Illinois in 1952 by Alan Pedigo, a musicologist, and José de Arriaga, whose father was Emiliano, the supporter of Bilbaoan culture (Hoke, 361). This group consisted of music historians and other interested parties throughout the United States. Their purpose was to increase Arriaga's universality so that his name would become more common. At the University of Wisconsin at Milwaukee, the society developed a file of various artifacts, such as correspondences from the society's president, newsclippings, programs of concerts, photographs, and score fragments. In 1956, to celebrate the sesquicentennial of Arriaga's birth, the society sponsored a concert in Golden, Colorado to which attended the assistant to Spain's ambassador to the United States, the mayor of Golden, and some of the members of the Instituto Cultural Español of Denver (Hoke, 361). Unfortunately, Alan Pedigo has since died and the Arriaga Society of America has ceased to exist.

In 1933, the Comisión de Monumentos of Bilbao raised a monument to commemorate Arriaga, based on the creation of sculptor Francisco Durrio. This monument has since been moved to the Garden Court of the Bilbao Art Gallery. Also in Bilbao, holidays have been celebrated to pay tribute to Arriaga. January 27, the day of his death, is recognized as Arriaga Day in Bilbao (Rosen, 26). In 1956, Angel Sagardia, a musicologist specifically interested in Juanito, prepared lectures about Arriaga's international recognition which were used in the 150th Arriaga celebration in Bilbao.

Two years later, in 1958, a professor and the director of the Viscayan Conservatory of Music established the Sociedad de Conciertos Arriaga in which various concerts are given to pay tribute to Arriaga's music. In the early 1980s, this society was still sponsoring concerts with the help of some

faithful supporters from Bilbao (Hoke, 364).

There are many other groups dedicated to the promotion of Arriaga's works, such as the Junta de Cultura de Vizcaya in Bilbao, which paid for the publication of the opera overture and the symphony in 1950 (Rosen, 27). Also, the Sociedad de Cuartetos in Bilbao, headed by Lope Alaña, discovered the three string quartets in 1884, in the library of a music teacher. Because of this discovery, many string quartets have since recognized the merits of these works, including them in their repertoires. (Rosen, 22).

Today, almost 175 years after Juan Crisóstomo de Arriaga's death, he is still being performed, not only in Spain, but also in other parts of Europe as well as the United States. Many orchestras across the world have played the *Symphony in D Major* and the overture to the opera, *Los Esclavos Felices*. Of course, the string quartets are reserved for smaller ensembles, which include Arriaga's work with pride, as the musicians recognize him as a talented artist.

Some concerts have been recorded live, especially during festivals dedicated to Arriaga which have been held in Bilbao. In a concert entitled "Homage to Juan Crisóstomo de Arriaga," the Hymnus Orchestra, conducted by Luigi Sagrestano, performed *Erminia*, a lyrical-dramatic scene, the *Symphony in D*, *Los Esclavos Felices*, and the *Stabat Mater* (Schwann, 97). The latter piece was one which helped Arriaga gain passage to the Paris Conservatory. Arriaga's first notable work, *Nada y Mucho* was performed and recorded by the Bilbao Symphony Orchestra along with *Agar*, *Erminia*, and *O Salutaris*, as a dedication to the composer under the conduction of Jesús López Cobos (Schwann, 99).

Also paving the way for Arriaga's music to emerge is the amount of recordings that have been made by famous orchestras and ensembles worldwide. Sometimes in these recordings are included

the works of other composers who were writing at the same time of Arriaga, such as Voříšek (d. 1825), Bontempo, Wikmanson, and Moreno. The *Symphony in D* has been recorded by the Nova Filarmonia Portuguesa, the Scottish Chamber Orchestra, and the Berlin Radio Sinfonietta. *Los Esclavos Felices* was recorded by the Scottish Chamber Orchestra as well. Many recordings exist of the *Three String Quartets*, played by such quartets as the Chilingirian String Quartet, the New Vlach String Quartet, the Sine Nomine String Quartet, and the Voces String Quartet (Schwann, 99).

In sum, there is a significant amount of published material about Arriaga, as well as many recordings and performances. Many societies and organizations strive to stir Arriagan pride, seeking a noteworthy reputation throughout the world for the composer. Ironically, the fact that Arriaga died so young and that many of his compositions are still perhaps lying in a Bilbaoan attic, inspires research about the composer. What is certain is that research, recordings, and performances will continue. Someday, the name Juan Crisóstomo de Arriaga may become a household name, if only as "the Spanish Mozart," a term coined by a Spanish musician Emilio Arrieta in 1885, who felt that the composer deserved this special acknowledgment (Hoke, 20).



### III.

Although Juan Crisóstomo de Arriaga died at the age of 19, leaving him little time to accumulate as many compositions as some of his contemporaries and idols, nonetheless it is clear that he dedicated his life to composing. Indeed, this extreme commitment to composing music may be one of the causes of his premature death. Even in such a short time, the composer managed to impress many Europeans with his talent and skill. Through hard work and complete devotion to music, Arriaga wrote many pieces that have stood the test of time.

He wrote his first serious piece of chamber music at the age of 11. As Juanito had been attending concerts given by the Philharmonic Society of Bilbao and had been playing second violin in a string quartet, his interest in music was quickly escalating, creating a perfect base for this first composition. Written for two violins, a viola, a cello, a double bass, a guitar, a trumpet, and a piano, it was first entitled *Ensayo de Octeto* [*Essay for Octet*], but, as was explained in Chapter I, the name was changed to *Nada y Mucho* [*Nothing and Much*] by José Luis de Torres, Arriaga's mentor. This piece reveals Juanito's early admiration of chamber music with Mozartean themes and lyrical qualities, thus setting the stage for the composer's later interest in and success with the string quartet (Rosen, 3-4).

The next piece that the child prodigy wrote was what would later become the overture to his opera. *Opus 1*, as it was first called, was written for two violins, a viola, a double bass, a flute, two clarinets, and two trumpets (Sagardia, 16). Just like *Nada y Mucho*, *Opus 1* is full of beautiful melodies and clear structure. Encouraged by friends and supporters in the Philharmonic Society, Arriaga decided to write an opera to follow the opus of 1818. He chose the book *Los Esclavos*

*Felices* [*The Happy Slaves*] by Luciano Francisco Comella, a libretto which had been previously set to music by Blas de Laserna y Nieva. This initial setting of the libretto was first performed in Madrid on November 27, 1793, 27 years before the premiere of Arriaga's setting in the same city. Juanito's opera was comprised of two acts and five scenes, a relatively short opera, but certainly substantial for a Spanish composer of 13! When *Los Esclavos Felices* was first heard in Madrid in 1820, it had great success, catapulting the composer into fame throughout Spain and the surrounding areas.

Before moving to Paris to continue his studies in 1822, Juanito wrote *Tema Variado en Cuarteto* [*Theme and Variations for Quartet*], also known as *Opus 17*, *Opus 20* for orchestra, *La Húngara* [*The Hungarian Woman*] for solo violin and an ad lib bass accompaniment, and his *Stabat Mater*. The most significant of this group of compositions are *La Húngara* and *Stabat Mater*, both of which played an important role in the advancement of Arriaga's career. *La Húngara* is full of gypsy themes from Hungary which evidently appealed to both Torres and the Spanish royal court, for Juanito received regal acknowledgement for this composition.

The *Stabat Mater* helped Juan Crisóstomo gain acceptance into the Conservatory of Paris. When Juan Simón began to think about sending his son to Paris, he sent a copy of the *Stabat Mater* to José Sobejano, an organist in León, Spain. It was an arrangement for voices and orchestra. Sobejano liked the piece and convinced Juan Simón to send Juanito to Paris. Luigi Cherubini, head of the Conservatory of Paris, also saw this piece of music during his first meeting with the composer. He was fascinated with the potential student, and immediately offered Juanito a position in his conservatory, based solely on the piece of music known as the *Stabat Mater* (Hoke, 14).

Once enrolled in the Conservatory of Paris, Juan Crisóstomo began to compose many more works, showing constant improvement as a result of his studies with Fetis. Arriaga wrote an eight-



voice fugue entitled *Et Vitam Venturi* as one of his first tasks at the conservatory. Although it remains one of the lost works along with the mass, *Salve Regina*, Cherubini pronounced it a masterpiece, which helped the young composer gain well-deserved recognition as well as a job as instructor of harmony. In 1824, the *Three String Quartets* were published with a dedication to his father and Cherubini. They not only show Juanito's progress at the conservatory, but also demonstrate his true style. In earlier compositions, Arriaga had depended heavily on other composers, often borrowing ideas from them, but the quartets emerged as an original and inventive set of works with an abundance of fresh melodic ideas (Jensen, 4).

Subsequently, the young, but determined composer decided to tackle his first symphony, later entitled *Symphony in D*. It consists of four movements, Adagio-Allegro, Andante, Minuetto, and Allegro con moto. Although not published until after Arriaga's death, it is probable that he heard it performed at the conservatory by a group of students and professors, all of whom were impressed by the Spaniard's compositional talents. Again, Arriaga had great success with this work, and it together with the quartets, has established his reputation today. In the symphony, Arriaga tends to employ traditional compositional and developmental techniques by modeling them after such composers as Mozart and Haydn. Although he does look to the past for inspiration, he is very innovative in his creation of themes, which may be one of the reasons for the popularity of the symphony.

After the success of his quartets and the symphony, Arriaga became consumed by incessant labor, composing lyric-dramatic scenes, a mass, a symphony, romances, keyboard capriccios, and a few sacred works, all between 1824 and 1825. He wrote *Erminia* during this period, a vocal work in one act which is divided into two scenes. Although it is usually sung in the Italian translation, the

lyrics come from the French poet Vinaty, whose love story between a Moor and a Christian is set in the Middle Ages during the time of the First Crusade. *Medea* is a cantata for soprano and orchestra, one of Arriaga's few large scale vocal works. Its lyrics are based on a poem by F.B. Hoffman, a German writer. Juanito contemplated the Oedipus legend in his cantata *Edipo* for tenor and orchestra, another large composition for voice (Rosen, 15-16). All of these works are dramatic poems marked with torment and suffering. With their mature, elevated style, they challenge the highly dramatic works of Schumann and Mendelssohn, which didn't come until later in the century (Rosen, 16).

Besides these anguished vocal works, Arriaga also wrote some more tender compositions. *All' Aurora*, for example, is a three movement work for tenor, double bass and orchestra which is marked with impressive solos and delicate melodies. In addition, the piano studies, or capriccios, are not long and complicated, but rather, are quite simple works, existing in three sections, Allegro, Moderato, and Risoluto. Finally, Arriaga's romances are quite French in style, but are often compared to the German lied with their folklike and almost humorous nature (Jensen, 7).

The last composition written before Arriaga's death was *Agar*, a cantata for soprano, tenor, and orchestra. The dramatic action, complemented by a driving score which demonstrates Rossini's influence on Juanito (Rosen, 17), is based on the biblical story of an Egyptian slave Agar and his son Ismael. The libretto comes from a poem by Víctor Joseph Etienne de Juoy, translated to Spanish by José Subirá. The fact that the last two measures are not in Arriaga's hand indicates that he died before it was completed (Sagardia, 29).

Although Juan Crisóstomo de Arriaga died before his twentieth birthday, he showed Europe and the rest of the world his talent, leaving a legacy that is still being discovered today. Because of

his sheer dedication to music, there are quite a few compositions that are performed today which reflect his style and grace which have earned him a reputation as a notable composer. His premature death is unfortunate, for it is argued that he was the loftiest hope that Spain had for compositional excellence at the beginning of the nineteenth century (Hoke, 21), and one wonders what Juanito could have accomplished had he lived beyond the age of nineteen.

The first documented performance of the *Concerto* was given on 15 July 1828, the eighty-second anniversary of the composer's birth. The *Concerto* was performed by the *Orquesta de Cámara de Madrid* in a concert given by the *Orquesta de Cámara de Madrid* in the *Salón de Música de la Real Academia de Bellas Artes de San Fernando*. The *Concerto* was performed by the *Orquesta de Cámara de Madrid* in the *Salón de Música de la Real Academia de Bellas Artes de San Fernando*. The *Concerto* was performed by the *Orquesta de Cámara de Madrid* in the *Salón de Música de la Real Academia de Bellas Artes de San Fernando*. The *Concerto* was performed by the *Orquesta de Cámara de Madrid* in the *Salón de Música de la Real Academia de Bellas Artes de San Fernando*.

Since the *Concerto* was first published in 1823 by the *Real Academia de Bellas Artes de San Fernando*, it has been performed in various venues throughout the world. The *Concerto* was first performed in the *Salón de Música de la Real Academia de Bellas Artes de San Fernando* in 1828. The *Concerto* was first performed in the *Salón de Música de la Real Academia de Bellas Artes de San Fernando* in 1828. The *Concerto* was first performed in the *Salón de Música de la Real Academia de Bellas Artes de San Fernando* in 1828.

## IV.

Scholars agree that the reputation of Juan Crisóstomo de Arriaga rests on four works: the *Three String Quartets* and the *Symphony in D*. The *Symphony in D* was written in 1825, the year before Arriaga's death, while he was still studying and teaching at the Paris Conservatory. Although there is no written documentation to either prove or disprove it (Hoke, 115), it was probably first performed by a small group of professors and students at the conservatory, and was not recognized until much later by orchestras around the world. Subsequently, the symphony remained in obscurity until its rediscovery in Juan Simón's attic in 1869, whenceupon musicians began to examine the symphony more closely, realizing its worth.

The first documented performance of the *Symphony in D* was on January 27, 1888, the eighty-second anniversary of the composer's birth. The Comisión Permanente de Arriaga of Bilbao organized a fund-raising concert to purchase a memorial plaque to be placed at the birthplace of Arriaga, as well as support the publication of the second edition of the *Three Quartets* (Hoke, 360). This was the first official act of the group and was a success, as the money was raised, the quartets were re-published, and the plaque was erected. The concert also introduced Bilbao to the symphony, perpetuating performances and further interest in Arriaga and his works, although the symphony was not published until the twentieth century.

Some sources contend that the symphony was published in 1933 by the Comisión Permanente Arriaga (Hoke, 115), as that was the year that the Arriaga monument was raised and January 27 was declared Arriaga Day in Bilbao, but other sources believe that the Junta de Cultura de Vizcaya secured the symphony's printing in 1950, after a Viennese cellist, Gaspar Cassado, strove for

publication in the 1940s (Rosen, 27). Thus, the exact date of the publication of the symphony remains undocumented, but because of the dedications to the composer in 1933, it seems logical that the *Symphony in D* would be published in that same year as further tribute to Arriaga.

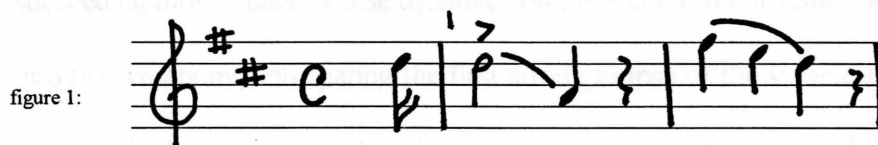
During the 1820s, when Arriaga was studying in Paris, French composers were primarily writing vocal works, so it was somewhat unusual that Arriaga chose the symphony as his medium. Also, Arriaga wrote his symphony for a small orchestra, whereas other composers wrote for larger orchestras. In these two ways, the symphony was somewhat non-traditional by nature (Jensen, 5). Analysis of the symphony shows Arriaga's youthfulness through much experimentation and rhythmic excitement. At the same time, the composer demonstrates his maturity through instinctive innovation, expounding on traditional ideas of previous idols.

He looked to the past for inspiration, basing the symphony on eighteenth century models of Mozart and Haydn, two of Arriaga's main influences, but at the same time, looked to the future (Jensen, 5). The result is a highly original symphony, achieved by the combination of the past and the future, producing a graceful, charming style with a depth that matches the masterful skills of his contemporaries, such as Mendelssohn and Rossini.

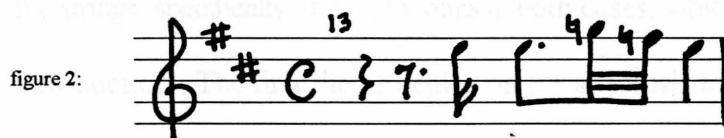
Whether this symphony is a masterpiece remains a matter for debate. Labelling a symphony a masterpiece is often quite arbitrary, as there are no specific groundrules which state the criteria for such status. It is generally accepted that if a piece has stood the test of time, has been performed and recorded by various groups, and has been included in their repertoire, then it is deserving of that classification. Through a more careful analysis of the *Symphony in D*, Arriaga's individuality will become apparent, as will the reasons for identifying the symphony as a work written with extraordinary skill, if not one generally recognized as a "masterpiece."

Arriaga's *Symphony in D* is traditional in its assignment of instruments, with an appropriate balance between woodwinds, brass, and strings. The instrumentation includes first and second flutes, first and second oboes, first and second clarinets, bassoons, first and second trumpets, French horns, first and second violins, viola, cello, bass and timpani. This division between instrument classes follows the pattern laid out for Arriaga by his predecessors such as Rossini, Haydn, and Mozart, making this grouping of instruments a classical orchestration.

The first movement of the symphony begins with a slow introduction, much like a classical symphony of Mozart or Haydn which leads into a fast-paced sonata structure. The introduction presents two melodic ideas which are later expanded for use throughout the allegro vivace section of the first movement. Motive I has two parts, the first of which is an attention-getting two-note rhythm which stands out because of its contrast with the soft response of the second part of motive one. These two notes are later heard throughout the movement in combination with other motives to unify the piece as a whole. The "call and response" motive opens the entire movement and is two measures long.



Motive II of the first movement is first heard in measure thirteen played by the clarinets:



The thirty-second note, the highest note in the motive, continues into a scale-like segment of another thirty-second note and a quarter note. The same pattern is repeated, except the second time, the

quarter note at the end is replaced by two eighth notes. All throughout this slow introduction as these two motives are being played and tossed around by different instruments, the strings are mostly playing Rossini-like repeated sixteenth notes to serve as a base for the two motives. The strings have little melodic material other than the first violins and the cellos sequencing and inverting the first motive in measures eighteen and nineteen:

figure 3:

Dynamically, the introduction to the entire symphony serves as an example of how the rest of the piece will follow. Arriaga freely uses crescendos and diminuendos and ranges from pianissimo to fortissimo, preparing the listener for the dynamic variations which will become evident in the succeeding movements. These dynamic contrasts catch the listener's ear and attention, drawing him into the symphony, anticipating the first aural glimpse of the vivacious theme I which first occurs in measure forty-three, after the adagio section has linked into the allegro vivace section.

Unlike the numbered motives, the first two themes of the first movement are introduced by the strings, specifically, the first violins in both cases, which had no melodic importance in the adagio introduction. The first theme begins on the anacrusis to measure forty-four:

figure 4:



The theme is set apart during its introduction, accompanied only by repeated eighth notes in the strings. The bass provides a foundation for the theme, with quarter notes on the first beat of measures 44 and 46, emphasizing the downbeat.

An unusual aspect of the exposition is that there is so much development of themes I and II, as developmental techniques are normally reserved for the development section. An example of this can be found in measures 60-69, in which there is fragmentation and sequencing of theme I by the violins:

figure 5:

Handwritten musical notation for Figure 5, showing two staves of music in 2/4 time with a key signature of one flat. The first staff contains measures 60-65, and the second staff contains measures 66-69. The notation includes various dynamics (f, f#), accents, and slurs.

In measure 85, another motive is introduced which will later be used in the movement, such as in measures 185-186 and again in measures 189-190. Motive III is powerful and with its ascending pattern, contrasts with the descending "response" part of motive I.

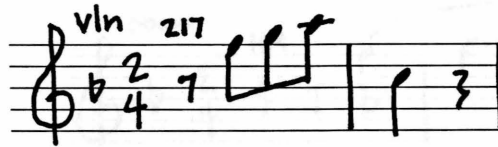
figure 6:

Handwritten musical notation for Figure 6, showing a single staff of music in 2/4 time with a key signature of one flat. The notation shows a sequence of notes with dynamics (f, f#, f) and a final note with a dynamic (p).

It will be heard throughout the movement, used mainly as a way to link two separate ideas together, as is noted by its use in the bridge at measures 104-105. It is also heard in measure 217-218 in the first violins and in measures 408-409 and 411-412 in the woodwinds.

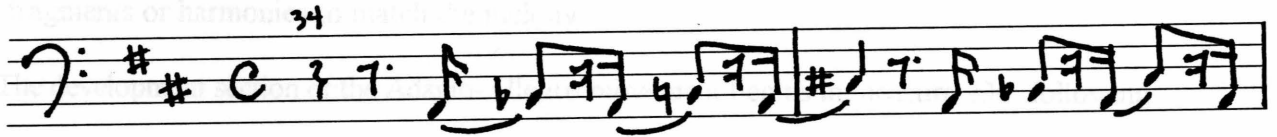


figure 7:



Yet another linking element that Arriaga employs appears in measures 34-35, being first utilized as a transitional motive leading from the andante introduction to the allegro vivace exposition. It is augmented and used as a bridge to theme II in measures 113-115, but it first is heard with its gentle rocking nature immediately before the presentation of theme I.

figure 8:



The second theme is clearly derived from theme I. Theme II begins a minor third above theme I, introduced in the relative major. It first appears in measure 119.

figure 9:



The melodies found throughout the exposition of the first movement of the symphony are generally related to one of the two principal themes, with hints of motives I and II laced within. Such is seen in measures 167-171 with motive II in the oboes and theme II in the violas and cellos.

figure 10:



figure 10 (cont.):

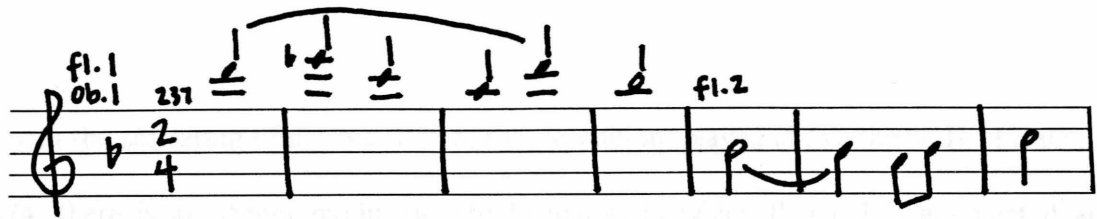


As with many symphonies of the eighteenth and nineteenth centuries, the melody is often heard in the first violins, while the other string instruments support that melody with an undercurrent of pulsing notes to offer rhythmic vitality and suspense which drives the listener to the end of the movement. The woodwinds do not merely double the strings, as in many classical symphonies, but rather play a large role in presenting the melody, especially the higher winds, such as the flutes and clarinets. Like the lower strings, the lower woodwinds tend to strengthen the melody, presenting melodic fragments or harmonies to match the melody.

The development section of the Adagio-Allegro movement begins in measure 230, following a measure rest in all voices. Arriaga is quite clear in the way he begins and ends sections. With two beats of silence in measure 229, it is obvious that one section is closing while the other is starting. Also, as is expected there is a modulation. The exposition ends in measure 228 in F major and immediately modulation begins in measure 230. A long, sustained note follows the rest to signal the official beginning of the development.

In the development, Arriaga introduces yet another theme which is not similar to either theme I or theme II which both appeared in the exposition. Theme III, in G minor, is stated by the first flute and first oboe and consists of a pattern of five quarter notes which moves in skips and steps. The second half of the theme is only played by the second flute and is rhythmically different from the first part. The second part of theme III moves only in steps and is first introduced in the key of g minor.

figure 11:



The first 100 measures of the development section focus on theme III, which is fragmented throughout, beginning in measure 255 in the woodwinds. It then moves to the first violins in measure 261, back to the woodwinds in measure 267, and to the strings again in measure 271, where it is played along with the woodwinds.

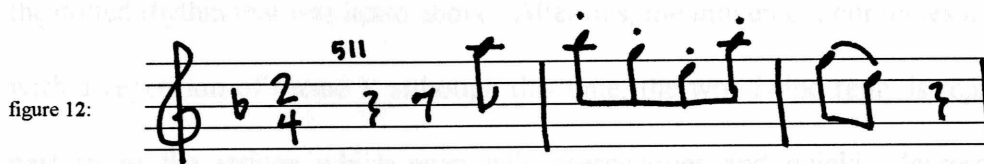
At measure 300, theme II is developed, usually fragmented and sequenced for the next 64 measures. Therefore, the development of theme III has a 36-measure precedence over the development of theme II. In the development, the statements are normally straightforward, without a lot of ambiguity as to which theme is being expounded upon.

The development section, as is customary, modulates freely. It begins in g minor with theme III. At measure 250, there are some hints at C minor with the addition of A-flat and B-natural in some passages of the section, although it is short-lived as g minor seems to dominate the first part of the development section. This tonality remains until a modulation to B-flat major in measure 290, preparing the listener for the change to major. With the beginning of the development of theme II, the symphony is in B-flat major, a logical modulation coming from g minor. In measures 315-323, there is another change to B-flat major and at measure 328 a long dominant preparatory chord begins on A to set the listener back to D major.

The recapitulation begins in measure 363 with the reintroduction of theme I, again in the tonic d minor. Just as before, it is heard in the first violins. In measure 397, there is a polyphonic treatment of a passage heard in measure 76-79. During these phrases, the symphony is modulating, and eventually returns to the tonic for the entrance of theme II at measure 423. The recapitulation

continues, with the scattering of motive II from the exposition, played above theme II. Finally, in measure 474, there is an abrupt modulation to D major, in which theme I is augmented and fragmented to produce a broad, majestic sound, only lasting a few measures, and leading into a presto Coda at measure 507, immediately after a g-sharp diminished vii chord at measure 506.

The Coda begins with a descending d harmonic minor scale which lasts four complete measures. Then, at the end of measure 511, there is a return of theme III from the development, now in diminution.



Here, with a presto tempo, as it is played staccato, it takes on a much more energetic character. During all of this, the tonality generally remains d minor, with a few major chords scattered throughout. Subsequently, the Coda follows typical coda form, with repeated notes, a quick tempo, and rapidly alternating pitches to bring the listener to a dramatic cadence to the tonic chord, closing the first movement of Arriaga's *Symphony in D*. It is evident that all the motives and themes work together in this movement to unify the music, producing a coherent work and a satisfying conclusion.

The second movement of the symphony is Andante, played in a smoother, more legato style than the first movement. This contrast is well-received after the explosion of chords at the end of the previous movement. The andante movement is organized in sonata structure, although with the piece being only 148 measures long, the sections are relatively short.

Theme I is played monophonically by the strings beginning in measure one. It is a simple, tranquil theme, made up of mainly quarter notes and a dotted eighth-sixteenth note rhythmic pattern

which becomes a source of unity for the entire movement. The rocking motion moves in a triadic pattern, creating a very consonant and rich sound. This theme is quite pastoral, reminding the listener of a dolce Mozartean theme. The tonality here is A major, adding to the soothing tone.



This theme is immediately followed by a woodwind reply in parallel thirds which incorporates the dotted rhythm that was heard above. After this, the movement continues in the same legato way, with a repetition of theme I, although this time, the woodwind reply is replaced by an ascending pattern in the strings which eventually crescendoes and quickly decrescendoes to a smooth monophonic line in the violins which hints at the dotted rhythm of theme I. The woodwind reply is finally heard again in measure 28. It is accompanied by an arpeggiated pizzicato ascending line, helping to create a transition which leads to theme II.

Theme II, which begins in measure 39 is also smooth, and starts out with a slower surface rhythm than did theme I. At this point, the tonality has followed a logical course, modulating to the dominant, E major. Theme II expresses a uniformity in its generally downward stepping motion and half notes which are in all measures of the theme except for one.



While the violins are playing this theme, the other strings are supporting it by playing either alternating eighth notes or a harmony to theme II. Just like theme I, it is repeated, and leads into a transitional section which includes the dotted rhythmic pattern as well as theme I in the strings. In measures 60-62, there is an excursion to C major, which is the flattened sixth of E major. With a full cadence in measures 67-69, the exposition ends and the development begins, immediately modulating to c-sharp minor.

The development section only lasts from measures 70-104, and immediately starts out with two half notes, and a variation of the woodwind reply which was heard in the exposition as a response to theme I. For 11 measures, Arriaga chooses to loosely invert theme I and alter the rhythm a bit, but immediately follows with an inversion back to the original contour. This passage is played by the violins in measures 74-75, the lower instruments in measures 77-78, the flutes in measures 80-81, and finally by the lower instruments again in measures 83-84, where Arriaga modulates to A major. In measures 86, in B major, and 87, in E minor, he fragments what was heard in the previous measures, adding in only the inversion of theme I. The sequence of theme I follows the pattern of the circle of fifths. While this passage contrasts with the exposition section, it also serves as a link by using the dotted rhythm which has become the defining feature of this movement.

figure 15:

The image contains two staves of handwritten musical notation. The top staff is labeled "theme I" and shows a melody in G major (one sharp) with a dotted rhythm. The bottom staff is labeled "vln" and shows a variation starting at measure 74, featuring a dotted rhythm and a different melodic contour.



There is no development of theme II. With such a short section, it is difficult to cover all developmental procedures, and Arriaga apparently felt that the development of theme I, little as it may be, would suffice for this section. In measure 93, theme I is further developed and clearly anticipates the recapitulation. It seems to be the same as in the exposition, but the instruments are not playing monophonically as before, and also, there is a slight variation of tonality beginning in measure 96. For just a few short measures, the tone of the piece changes to B minor, but through a descending staccato line, comes back to A major for the recapitulation in measure 104.

This recapitulation is complete with the unison theme I, woodwind reply, arpeggiated ascending line to accompany the reply, and the alternating eighth notes which were present with the first appearance of theme II. The only differences are that when theme II of the recapitulation is repeated, this time it is played an octave higher than before, and as is traditionally the case, it appears in the tonic A major. There is a modulation in the recapitulation in measures 139-141 to F major, which is the flattened sixth of A major, a move similar to that which was heard in measures 60-62. The recapitulation remains legato throughout, with only a few slight dynamic variations, bringing the movement to a full cadence in measure 146-148, just after a final hint at theme I in the cello and bass. The delicate closing continues to sooth the listener before a more animated third movement.

The third movement of the symphony is a minuet and trio, following the ternary model of the classical symphony. It can be compared to Mozart's g minor symphony, whose third movement is very much like Arriaga's, especially in its treatment of meter, which is, at times, a bit misleading because of the various tied notes which creates syncopation. Arriaga's movement is completely in triple meter, but the middle section is typically smoother and more lyrical.

The first theme appears in measure one. With the tied notes, as was mentioned above, this

theme seems to attempt to disguise the normal accent pattern of triple meter:



The pattern of this theme is clear -- it leaps up and steps down, creating a theme which only contains five different notes, although the idea lasts for 12 beats.

The second theme introduced in the minuet section is a playful melody which ascends and just as quickly descends. Usually when it is presented, as in measures 12-16, it is quickly sequenced and repeated, lending itself to immediate development.



The minuet has a definite form, another element for which Arriaga's uses the classical guides, although there are no traditional repeat signs in the first big section. He divides the minuet into somewhat symmetrical subsections, following a pattern of 8-4-8-8-4-4-12-9-4-8-8-4-4, since this section contains only 85 measures. With this form's symmetrical nature, the longest subsection is left for a short sequencing of the first theme.

The melody of the trio is first seen in measure 87 and is always played by a flute. When this theme appears, all other instruments play either long sustained notes, short pizzicato notes, or a simple harmony to complement the flute solo. This melody is very pastoral and has a song-like quality unmatched by the other two themes in this movement.

Within sections, there is not a lot of dynamic variation in this movement, but the sections themselves differ with one another. The dynamics are graduated instead of the earlier practice of



terracing, so that floods of emotion are reached gradually instead of immediately, as was seen in the first movement of this symphony. The minuet begins with a forte and crescendoes to a double forte, but never reaches anything louder. The trio, as is expected, provides a contrast for the generally forte minuet. With a light flute solo, it is more logical that the dynamics decrease, so Arriaga begins the middle section with a piano, and decrescendos to a pianissimo. The trio lilt between piano and pianissimo, not daring to extend beyond those parameters to reach the volume of the minuet.

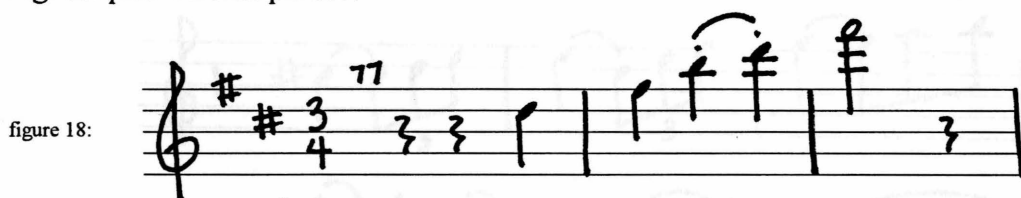
Technically, Arriaga does not do a lot with this movement that has not been seen in the previous two movements. Phrase structures are smooth, yet leave room for melodic frolic as exemplified by staccato passages as well as short glimpses of pizzicato strings to offset the delicate flute solo of the trio. The different voices balance one another well, so that all instruments except for the one with the melody blend together. A good example of this is in the trio in which the flute has its solo. The other instruments support that melody by providing a strong base of sustained notes and harmonies which fit together nicely to produce a full-bodied sound.

Another thing that helps this blending process is the range of the melodies and harmonies. Arriaga moves in steps and small leaps in this movement, leaving little room for extremely high or low notes which may stand out from the fabric of the music.

Since the entire minuet and trio movement is in a major key, with a few hints at minor, Arriaga keeps the tension level low, reflecting the traditional purpose of a minuet. The minuet begins in D major, but quickly modulates to the dominant A major. The middle section modulates back to D major, although there are many g-sharps which suggest A major. The minor inflections generally occur at cadences, such as measure 81 with the entrance of the f-natural, an indication of diminished chords which occur in this section of the minuet. This cadential chord is a diminished seventh on the

raised fourth, the same chord which appears in measure 32 in the key of A major. So, basically, although there are a few modulations, even to minor keys through chord progressions and cadences, the harmony of this movement is major, focusing on D major.

The meter of this movement is triple, although as has been mentioned above, tied notes, especially prominent in the first theme, displace accentuation of the beat. The syncopation is quickly erased by half note-quarter note patterns, which abound in the second idea presented in measure 17. Other rhythmic patterns which emerge involve slurs, which help to place the stress on certain beats of the measure. These slur patterns, like the one found in measures 78 and 80 place a slur over the second and third beats of the measure giving emphasis to beat one of the next measure, also the highest pitch in that phrase.



Another type of slur pattern occurs in the trio and helps to emphasize the first beat of each measure to reinforce the feeling of triple meter. These phrase patterns begin with beat one of the measure and extend to beat three, sometimes of the same measure, but other times to the beat three of another measure.

The minuetto movement of Arriaga's *Symphony in D* comes to a close on a soft, light tonic chord, and the listener may be lulled into a false sense of passivity, which contrasts with the minor tonality, tension, and increased energy of the fourth movement, quickly dispelling such notions.

The two themes of the fourth movement are surprisingly similar, although they are presented in contrasting tonalities. Theme I is introduced by the violins in measure one, accompanied by low

strings with either short staccato notes, or long sustained tones. The staccato notes support the rhythm more, emphasizing the downbeat of each measure, while the longer notes give the theme a fuller sound. There are three parts to this theme, all melodically different, but rhythmically similar, characterized by quarter notes tied to triplets, moving in a fast surface rhythm above the simple staccato notes of the cellos and basses.

figure 19:

The rhythm of this theme suggests excitement and a continual momentum that will influence the rest of the movement. The triplet pattern in the second violins help to intensify the theme by adding rhythmic momentum which continues well into the second theme. Also, the dynamics of the first theme add to the anxiety. As there is not an explosion of sound, the listener anticipates crescendoes to heighten the dynamic fervor. The triplets also confuse the meter of the movement. The quarter notes and quick triplets lend themselves to a compound meter, but in fact, the entire piece is in duple meter.

The first theme is immediately repeated beginning in measure 17, still accompanied by the

triplets in the second violins, which finally leads into a transition-like section in which theme I is fragmented and sequenced. This is where Arriaga decides to ease some of the anticipation of great dynamics. He builds until a dynamic measure 58, where he also modulates to F major in preparation for theme II at measure 75, which is rhythmically very similar to theme I with its triplet pattern and soft dynamics. It is presented in much the same way, but this time with a gentle support underneath of long half notes.

figure 20:

Melodically, theme II has a much more dolce quality, marked with slurs instead of staccatos. Thus, there is great rhythmic contrast between the two themes. Whereas theme I is staccato and bouncy, theme II is legato and more lyrical. Theme II gradually descends, and near the end, works itself back up nearly to the starting point. It also has two parts, the first part being a balanced antecedent to the second part in that the last three notes are a pitch lower in the consequent phrase. This change in the last three notes serves to bring theme II back to the tonic, as in the first part of the theme, there is a dominant tendency, but with the repetition and a variation on the last three notes, the tonic returns.

After first being introduced by the violins, theme II is repeated by the violins and flutes. A variation is repeated one more time in measures 99-104 as the volume increases, staccato notes are added in the second violins, helping to make the transition to the development section. Sixteenth

notes are added as well, further anticipating the beginning of a new section. In this transitional section, there is a motive used which is reminiscent of theme I of the second movement. Here Arriaga shows his maturity in compositional procedures by recalling the thematic material of the previous movement. It appears in the fourth movement at measure 122 in the violins, and again in measure 130 as a diminution.

figure 21:

The development begins in measure 140 with a modulation to a minor key. There are a series of modulations until finally settling around a D major chord, which functions as a dominant of G minor from measures 151-157. At this point begins the fragmentation and sequencing of theme I separated by groups of chromatic ascensions.

figure 22:

Here again, the motive reminiscent of theme I from the andante movement is heard. There are three occurrences in measures 175, 176, and 180. Although the motive is rhythmically altered here, it is an obvious reference to the earlier movement.

In measure 181, there is a polyphonic treatment of theme II. This time, it appears in the minor

tonality, each time modulating to a different key. With the staccato triplets following this modulation, there is both rhythmic and tonal excitement that seems to keep building, although the end of the symphony is near. While this fugato is taking place, a fragment of theme I is being played underneath by the cello. Arriaga's employment of the two themes in conjunction with one another here further demonstrates his mature technique in delicately planning out how his two themes could work together.

Tonality stays minor throughout, and as is customary in development sections, doesn't remain in one specific key for very long. This is a method used by the composer to keep the listener on the edge, always anticipating the resolution, but when it never comes, the listener continues to wait, until the instruments, as if having minds of their own, finally decide on a key. During this short section of development and fugato, dynamics retain their suspenseful quality, seeming to crescendo until the bridge, which begins at measure 203, consisting of sequencing triplet patterns which descend in steps. Also important in this bridge is Arriaga's use of the dominant pedal in the cellos and basses in measure 198-209. This technique, typical of many classical composers, provides a base for the triplets while gradually moving the piece back into d minor tonality until the recapitulation at measure 210.

Tonality at the recapitulation returns to d minor, the tonic. It follows the same course as the exposition, leading directly into theme II, which occurs at measure 265, this time, surprisingly, in D major. This is somewhat rare, seeing as how some composers, excluding in particular, Beethoven, Mendelssohn, and Schubert, wrote the themes of the recapitulation in the same key. Perhaps Arriaga didn't want his great symphony to end on a minor note, and the major, hopeful sound at the end appealed more to his youthful tone which he was trying to convey throughout this symphony. The recapitulation is marked by double fortes and crescendoes, only getting gradually softer for a short



passage while theme II recapitulates.

Theme II continues just as it did in the exposition, legato and tender, and the symphony ends with a series of eighth notes in the strings, at a double forte, and emphatic-sounding chords in the trumpets, which, have been rarely used until this point in the symphony. Overall, Arriaga seems to have put a great amount of thought into this movement. Not only did he conceive a way to link the two themes, but also linked the movement with motives in other movements. Perhaps the greatest point of this movement is the ending, in which he ends in a major key, offering hope and joy, similar to Arriaga's idol, Ludwig van Beethoven and his fifth symphony. The Spanish composer perhaps saw the joy on the listeners' faces upon hearing the last triumphant note of Beethoven's *Symphony No. 5* and decided that he too would write a symphony which stirred the same emotions. Thus, Arriaga finishes his *Symphony in D* with a drawn out full cadence, closing the work with a jubilant sound. One imagines that this is what Arriaga hoped to relay to his supporters when they heard this first and last symphony of a promising Spanish composer.



## Conclusion and Summary

When Juan Crisóstomo de Arriaga began composing his music as a boy, the Spanish musical tradition was at a low, so his emergence had a greater impact on culture than if he had been born in Italy or France, where gifted new musicians and composers were appearing every day. This young prodigy came to be recognized as one of Spain's most important talents of the early nineteenth century, and was actually acknowledged as being one of his country's few chances to regain favor in the world of Spanish music.

Part of his timely popularity was based on the conglomeration of influences on his style which attracted members of every echelon of Spanish society. First, church music played an important role in Arriaga's style. He based many of his dramatic-lyrical scenes on biblical tales, while using hymns for the foundations of other compositions. Secondly, while he did not fully incorporate Latin flavor into all of his music, tinges of Spanish folk song melodies are heard throughout his compositions, giving just a touch of his own culture. Another way Arriaga incorporated his culture was through Moorish persuasions which he fused throughout, showing this important division of Spanish society. The Basque culture is also prevalent in Arriaga's compositions, which lend themselves to lyricism and dramatic narration, usually about local deeds about which he knew first hand from his experiences in Bilbao. Arriaga looked to past and contemporary masters for inspiration, including Haydn, Mozart, Beethoven, Rossini, and Mendelssohn, bringing together elements from each composer to form his personal musical charm. Arriaga unified bits from all these influences to create extraordinary works using a sensual, lyrical, dynamic, and expressive individual style which has stood the test of time, serving to increase Arriaga's worldwide fame.

Arriaga's legacy still lives on in the form of advanced research and recordings. As was stated in Chapter III, various international individuals and groups have recorded not only his most popular works, but have also paid homage to the composer by recognizing his lesser known works, those which otherwise would perhaps remain in oblivion. Scholars have continued to gain knowledge about this Spanish master through careful digging and analysis. His life was so short, yet fascinating, and upon an initial glance, it is evident that Arriaga's existence and fruitful career is worthy of further study and devotion. Groups have been formed which dedicate time, money, and energy to the Arriagan renaissance, which has been fairly successful, judging from the amount of concerts which include Juanito's compositions in their programs.

His four major works, the *Symphony in D* and the *Three String Quartets*, are surely works which are deserving of the most praise. With their mature complexity coupled with a youthful vivacity, these four "masterpieces" of Spanish music provide a fresh style which has been compared to that of many glorified composers. These four works are good judges of Arriaga's entire output, while providing aesthetic pleasure to whomever listens to them. They give an idea of how Arriaga's future music may have been, had he not met an early death.

Hopefully this vein of interest in Juan Crisóstomo de Arriaga will continue, as he is remembered as one of the Spanish cultural prizes, being a talented performer and composer who rose up from the depths of a musically unrecognized country to become a very noteworthy artist who deserves acknowledgement not only within musical circles, but also within the international realm among people who are excited by a young composer who, unfortunately, was not able to show the world how deserving he was of the title the "Spanish Mozart."

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