

the PROGRAM24
JUNE

Saturday

8 PM

BETWEEN TWILIGHTS*David Alpher, Rockport Chamber Music Festival
co-founder, composer, and piano**Stephanie Chase, violin**Sophie Shao, cello**Robert Osborne, bass-baritone**Pre-Concert Talk with Dr. Andrew Shryock, 7 PM*

GENEROUSLY SPONSORED BY AN ANONYMOUS DONOR

PIANO TRIO IN B-FLAT MAJOR, K. 502 (1786)**Wolfgang Amadeus Mozart (1756-1791)**

Allegro

Larghetto

Allegretto

*Stephanie Chase, Sophie Shao, David Alpher****BETWEEN TWILIGHTS: SEVEN SONGS ON POEMS OF
MARSDEN HARTLEY (2015-16)*****David Alpher (b. 1947)**

Summer Evening

The Eagle wants no friends

Salutations to a Mouse

Pipers

Wingaersheek Beach

Blanket

Robin Hood Cove—Georgetown, Maine

*Robert Osborne, David Alpher***WORLD PREMIERE***Commissioned by Dianne Anderson*

:: INTERMISSION ::

PIANO TRIO IN D MINOR, OP. 63 (1847)**Robert Schumann (1810-1856)**

Mit Energie und Leidenschaft

Lebhaft, doch nicht zu rasch

Langsam, mit inniger Empfindung—Bewegter—Tempo I—

Mit Feuer—Nach und nach schneller

*Stephanie Chase, Sophie Shao, David Alpher***GLOVSKY**
*Counselors-at-Law*Festival
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Notes
ON THE
PROGRAM

BY
Sandra Hyslop



One of Mozart's fortepianos, by the prominent Viennese piano and organ craftsman Anton Walter (1752–1826); Beethoven, too, admired Walter's pianos. The 61 keys (compared to a modern piano's 88) were fairly standard for fortepianos.

PIANO TRIO IN B-FLAT MAJOR, K. 502

Wolfgang Amadeus Mozart (b. Salzburg, January 27, 1756; d. Vienna, December 5, 1791)

Composed November 1786; 25 minutes

From the time Mozart took up permanent residency in Vienna as an independent musician, in May 1781, he began producing what would become a remarkable body of work that featured the fortepiano, either as a solo instrument, or in ensemble. He played many of these works in public performances. During his final decade he composed seventeen piano concertos, ten piano sonatas, several works for four-hand partners, seven completed sonatas for violin and piano, and numerous chamber music works with piano, including the Piano Trio in B-flat major of 1786.

Even in the wake of the astounding success of his opera *The Marriage of Figaro*, Mozart was still in need of income. He probably composed the Trio for publication and sale to a sophisticated home audience, musical amateurs whose skills were sufficient to the score's challenge, and whose leisure time was sufficient to enjoy frequent evenings of Hausmusik with this treasure as its centerpiece. It was one of six piano trios Mozart composed in the years 1786–88, one of which, the so-called Kegelstatt Trio, he scored for clarinet, viola, and piano.

The B-flat major Trio is exquisitely constructed, with a first movement cast in a sonata-allegro form, the second organized as a loose, lyrical rondo conversation, and the third a more complex rondo with a great deal of interplay among the three instrumental voices. As ensemble instruments, the cello and the violin were just emerging from their erstwhile positions as mere supporting voices. In earlier decades they had frequently played parts that duplicated the keyboard's, or that had provided an obbligato voice to that of the keyboard. Compositions from the 1780s—Haydn's, and now Mozart's—had begun to shift the balance in favor of a more equal treatment of the three instruments. Thus, in this B-flat major Trio, Mozart not only awarded the piano a role very nearly as important as any one of his near-contemporary piano concertos, he also elevated the two strings to their own prominent positions in the ensemble.

BETWEEN TWILIGHTS: SEVEN SONGS ON POEMS OF MARSDEN HARTLEY

David Alpher (b. Washington, D. C., 1947)

Composed 2015–16; 17 minutes

The composer of *Between Twilights*, David Alpher, writes:

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Chamber music is all about collaboration, of course, and in this instance I had three collaborators before I even composed the first note of *Between Twilights*. First was Marsden Hartley (1877–1943), whose poetry inspired me and formed the basis for the music; second was Robert Osborne, who introduced me to the poetry and to whose remarkable voice I tailored my writing; and third was Dianne Anderson, whose generosity made the project possible.

Marsden Hartley's visual art is much better known than is his poetry, but he was a deeply committed poet for his entire adult life. Hartley's association and identification with coastal New England—particularly with Cape Ann—made me feel right at home. After all, I, too, lived and worked here on Cape Ann for many years! In setting Hartley's poems to music, I chose to absorb myself completely in the atmosphere of the words themselves, as I would in composing any other art songs, and not to refer in any way to Hartley's paintings—which are,

to me, a completely different manifestation of his creativity. Each poem in the set is unique in language and mood; I let my choices of musical language be guided by the particular poem, rather than trying to unify the set through an unvarying musical idiom.

Choosing the particular poems I wanted to work with was, as always, a demanding process. Liking a poem is never enough: the poem has to suggest music, and the resulting song has to fit with other songs to make a satisfying whole. It seemed to me that “Summer Evening” and “Robin Hood Cove—Georgetown, Maine” (both evening landscapes/seascapes) could be bookends and would suggest a similar musical lyricism that might open and close the set, and now they do. In a way, they even served the same function in Hartley’s poetic career, in that “Summer Evening” (c. 1910) was among his earliest efforts, and “Robin Hood Cove” (1940) one of his latest. In between these two twilights I chose five poems comprising a “day” of stylistically diverse perceptions of nature—including human nature—ranging from the whimsical (“Salutations to a Mouse”) to the existentially terrifying (“Wingaersheek Beach”).

SUMMER EVENING

Ashes of rose
 Fade in the east sky
 Thru the quivering poplars
 Sun flashed swallows fly
 Broad the blue stream flows
 Under the arched bridge
 Down the gleaming sun goes
 Over the earth’s edge
 A flush in the sun’s wake
 A ripple—behind a swan
 On the tremulous lake
 And the day—Is gone!

THE EAGLE WANTS NO FRIENDS

The eagle wants no friends,
 Employs his thoughts to other ends—
 He has his circles to inscribe
 Twelve thousand feet from where
 The fishes comb the sea,
 He finds his solace in unscathed
 Immensity,
 Where eagles think, there is no need
 Of being lonesome—
 In isolation
 Is a deep revealing sense
 Of home.

SALUTATIONS TO A MOUSE

If a mouse makes a nest
 Of one’s written words,
 Is there else to do but accept
 The flattery?
 I have deemed it wise to do so.
 I have thanked him

Sufficiently
 As he scurried in and out
 Of the room.
 He has faced the winter
 With a nest of my words.
 I did not suspect them
 Of such worth against the cold.

PIPERS

Lapping of waters
 Thick, upon razorblade
 Selvages of sand,
 Pipers running on them,
 Wetting their shins
 In the wave,
 Leaving little, lost signatures
 Of outmoded love,
 Patched, frayed, uncalled-for
 Love.
 Bauble bursting love,
 Dear inviolable thing—

WINGAERSHEEK BEACH

Shell,
 sitting still,
 whitely, ghastly, immovable
 unless wind whip it other way
 on white sand whiter in a sandway
 than itself
 holding, folding, moulding
 last curve, ancestral swirl
 bleached whiter
 lying lighter
 for the whiter way, jeopardy
 of lying, by wind, sun, mist, rain, bent and torn
 sandpeep’s breast in flawless emulation



Scouting the Fishing Boat
 1939-40 Painting by
 Marsden Hartley



Notes
ON THE
PROGRAM

BY
Sandra Hyslop

lip in death like it
when death strike it
white
or speechlessness of one
gone white with ashy blight
fear to lose a tithe of it
thing held, from fright of it.

BLANKET

from "Violet Grape—and Shadowy Myrtle Leaf")
Touch me, brown eyes, dark of the darkest grape
beneath the vine
blue, brown, violet-black—
lilt of the morning on them,
Touch me, cover me well,
blanket me—
cover me well from the pain
of leaving soon
for other, stranger scenes.

ROBIN HOOD COVE—GEORGETOWN, MAINE

When evening comes to its gentle arias
along the dusky cove,
and the blue heron flies like a slow arrow
along the selvages of the cove,
as if to give its signal for fine music,
and the little birds who have been so warm
all day have gone in among the pine-spills
for their tithe of rest—
the white bridge joining bank to bank of the
tidal river
takes the hushed tones of evening to it
ingratiatingly;
the gulls having nothing more to say
to each other—fold wings as pure hands are
folded for a silent thought.
I stand with them all in high salute,
saying to myself: "thanks—well done—
beautiful things—
I receive my width of grace from you.

PIANO TRIO IN D MINOR, OP. 63

Robert Schumann (b. Zwickau, June 8, 1810; d. Eendenich, July 29, 1856)

Composed 1847; 33 minutes

Robert Schumann tended to concentrate his energies as a music composer on one genre or instrument at a time. For months on end he would return repeatedly to a certain musical challenge, exploring, refining, and composing multiple compositions of one genre, before he was ready to move on to new fields. By far the longest "year" was that of the piano, a period that officially started with his "Abegg" Variations in 1830, and burst into a full-blown piano obsession in 1839–40. The piano was Schumann's first love, and he devoted his stormiest youthful energies to the creation of many extraordinary works for the solo instrument.

In 1842–43 Schumann tackled and conquered, to his satisfaction, the major chamber music categories of string quartet, piano quartet, and piano quintet. In 1847, at a time when his energies were beginning to decline, he returned to his old love, the piano, combining it with strings in one more as yet unexplored chamber music genre. The impassioned contrasts of Schumann's emotional world so evident in his earlier work had now mellowed to a new depth of feeling. In the D-minor Trio, the passion is more expansive than explosive, and the lyricism is infused with the somber reflections of a mature spirit.

"Mit Energie und Leidenschaft" [with energy and passion] is a sonata-form movement whose beginning and end in D minor surround a recapitulation in F major. "Lebhaft, doch nicht zu rasch" [lively, but not too fast] is a crisp Scherzo movement. "Langsam, mit inniger Empfindung" [slow, with inner feeling] emerges from the depth of Schumann's soul with a rhapsodic, sometimes troubled lyricism. Again, a brief middle section in major relieves the overall minor-key mood. "Mit Feuer, nach und nach schneller" [with fire, increasing in tempo] ends the work with a brisk, sonata-form finale. Themes from the opening movement reappear, and a lengthy coda brings the Trio to a brilliant close.



*Daguerreotype photo of
Robert Schumann, 1850*