

3
JUNE

Saturday

8 PM

DAVID DEVEAU & FRIENDS

Bayla Keyes, *violin*Steven Ansell, *viola*Michael Reynolds, *cello*David Deveau, *piano*

Pre-concert talk with Dr. Elizabeth Seitz, 7 PM

STRING TRIO IN C MINOR, OP. 9, NO. 3 (1797-98)

Ludwig van Beethoven (1770-1827)

Allegro con spirito

Adagio con espressione

Scherzo: Allegro molto e vivace—Trio

Finale: Presto

Bayla Keyes, Steven Ansell, Michael Reynolds

DOGTOWN COMMON (2017)

Charles Shadle (born 1960)

Espansivo, molto moderato (Tempo I)—Piu mosso, sempre cantabile e espressivo (Tempo II)—Allegro giocoso (Tempo III)—Tempo I—Tempo II—Tempo III—Poco maestoso—Tempo I

Bayla Keyes, Steven Ansell, Michael Reynolds, David Deveau

WORLD PREMIERE

Commissioned by Rockport Music, David Deveau, artistic director

:: INTERMISSION ::

PIANO QUARTET NO. 1 IN C MINOR, OP. 15 (1876-79/REV. 1883)

Gabriel Fauré (1845-1924)

Allegro molto moderato

Scherzo: Allegro vivo

Adagio

Allegro molto

*Bayla Keyes, Steven Ansell, Michael Reynolds, David Deveau**The commission of Dogtown Common
is made possible by Dianne Anderson.**This concert is sponsored in part by the generosity of a family foundation.*GLOVSKY
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Notes
ON THE
PROGRAM

BY
Sandra Hyslop



Vienna's leading violinist, Ignaz Schuppanzigh, was Beethoven's friend and closest musical colleague in the city. He performed as principal violin in many premieres (and other performances) of Beethoven's compositions.

STRING TRIO IN C MINOR, OP. 9, NO. 3

Ludwig van Beethoven (b. Bonn, December 16, 1770; d. Vienna, March 26, 1827)

Composed 1797-98; 25 minutes

Known in his first years as a virtuoso pianist with formidable talents for improvising, Beethoven was a sociable young man who got around easily in Vienna's musical circles. One of his earliest acquaintances was the violinist Ignaz Schuppanzigh (1776-1830), with whom Beethoven maintained a devoted friendship until his death more than thirty years later.

As principal violinist of Count Razumovsky's house quartet, a member of other ensembles, and as a musical impresario, Schuppanzigh occupied a central position in Vienna's musical life. As was his habit with close friends, Beethoven took the liberty of choosing affectionate nicknames for Schuppanzigh, addressing the rotund violinist as "Falstaff" and "Sowbelly."

At this time, under the influence of his erstwhile teacher Josef Haydn, Beethoven began his first compositions for string ensemble. They included the three String Trios published as Opus 9, in G major, D major, and C minor. Although he ultimately became noted for his string quartets, Beethoven considered the string trio a demanding and gratifying musical challenge, worthy of publishing as a declaration of his arrival as a composer.

The Opus 9 String Trios were first performed by Schuppanzigh along with two other members of the Lichnowsky Quartet at private musicales in Vienna. Later, when he organized public chamber music concerts, Schuppanzigh included the Opus 9 works on those programs.

At the time of publication, in 1798, Beethoven inscribed the title page with an elaborate dedication to one of his principal patrons, Count Johann Georg von Browne-Camus (1767-1827). Beethoven's flowery French phrases translate: "Sir: The author, filled with gratitude for your generosity, as tactful as it is magnanimous, is glad to be able to express his gratitude in public by dedicating this work to you. Even if the works of art which enjoy the honor of your understanding patronage were less the product of the inspiration of genius than the composer's intention to give of his best, he would still have the greatest satisfaction in offering the best of his works to the first patron of his muse." One may well notice that Beethoven did not call him "Sowbelly."

The Count, of Irish heritage and with a high ranking commission in the Russian army, lived a lavish life in Vienna, where he and his wife patronized the musical arts and particularly favored Beethoven. Beethoven dedicated to Browne, and to Browne's wife, Countess Anna Margareta von Browne, several of his piano and chamber music works.

Beethoven's patron Johann Georg von Browne (1767-1827) was known to be quite eccentric. He once gave Beethoven a horse, in which the composer apparently had little interest. Beethoven's servant took over the care and feeding of the animal, eventually presenting the surprised composer, who had forgotten all about the horse, with a significant cumulative bill for food and expenses.

Beethoven's special feeling for the key of C minor—which would find expression in such profound works as the Symphony No. 5, the slow movement of the "Eroica" Symphony, and others—already showed itself in 1797 in the third of the Opus 9 Trios. The concentration of the first movement, in C minor; the noble drama of the C-major Adagio; the minor-key Scherzo with its major-key Trio; and the sonata-form Presto finale in C minor all gave notice to eighteenth-century Viennese musicians and their listeners that this Beethoven was much more than a virtuoso of the keyboard.

DOGTOWN COMMON

Charles Shadle (b. 1960)

Composed 2016; 18 minutes

The composer, Charles Shadle, has written about his new work, *Dogtown Common*.

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Dogtown Common is the long-abandoned community bordering the old inland road from Rockport to Gloucester. The landscape is rugged, all enormous boulders and mysterious cellar holes, often in a tangle of vegetation. An air of the slightly sinister clings to the place, with stories of witches and other disreputable types occupying the dim reaches of the public imagination. Today it is conservation land, valued for its beauty, as a place to walk and to breathe the air that pushes in from the sea.

Much of my music is written in response to landscapes. I sometimes think this comes from my Oklahoma Choctaw ancestors. Whatever the source, this sense of being rooted musically in a particular location plays an important role in my compositional process. Many of the places that feel most resonant to me are those that have been abandoned, where the natural world has erased most evidence of human occupation. Certainly, Dogtown Common is such a place.

Even the name “Dogtown Common” is evocative. Musicians see the word “Common” and think “Common-time,” 4/4 meter, while others will imagine a jointly held understanding or even property. In this piece, the idea of “Common” most suggests a spare and simple plainness. This is a quality that I treasure and seek to reveal in my music.

My *Dogtown Common* is scored for violin, viola, cello and piano. One of the great pleasures of my high school years was reading through vast chunks of the Piano Quartet repertoire with friends who were string players. Listeners may notice that works by Brahms and Fauré made a particular impression.

I like to think that my sense of Romantic expressive intensity within a Classical formal structure would feel familiar to these great predecessors. They would probably not recognize my very “American” melodies: gapped-scale fiddle-tunes, Protestant hymns, and modally inflected folk songs. In those moments where *Dogtown Common* veers into a distinctly-not-tonal idiom, they might well be puzzled.

Dogtown Common is a big, single movement in a modified sonata form. The first theme, in B minor, is expansive and serious. The traditional bridge passage is a much longer, more rhapsodic section centered in B-flat minor. At the climax of this section, the music makes a grand transition to the second theme, in D major. This lively country-dance, with the piano in dialogue with the strings, is followed by less folksy closing material that returns to the initial key and mood.

A fugal treatment of material from the first theme makes up the bulk of the Development. The Recapitulation is shifted down to the oppressively dark key of G-sharp minor, into a remote sonic world. The bridge material also returns, similarly in a foreign tonality, G minor. It is only in the short coda that *Dogtown Common* returns home to B minor—stark to be sure, but once again rooted in its native harmonic soil.



Dogtown Common



Dogtown Common by
Marsden Hartley
(1877-1943)

By giving my new piece this name [Dogtown Common] I intend to celebrate the Rockport Chamber Music Festival, its extraordinary artistic director, David Deveau, and the vibrant local community that supports and cherishes this institution. Some of my friends may imagine a connection to the paintings of one of my favorite artists, Marsden Hartley, who painted Dogtown so memorably in the early 1930s. To be honest, I don't think my new piece "sounds" at all like Hartley.

—CHARLES SHADLE

Notes
ON THE
PROGRAM

BY
Sandra Hyslop



In 1966 the French government issued this postage stamp in memory of the great composer Gabriel Fauré. During his lifetime he was honored repeatedly for his invaluable services to French music culture—which included a long and distinguished tenure at the Paris Conservatoire, first as composition professor, and from 1905 until 1920 as its director. A president of the Société Nationale de Musique, Fauré was also awarded the Grande Croix of the Legion d'Honneur—a rare achievement for a musician.

PIANO QUARTET NO. 1 IN C MINOR, OP. 15

Gabriel Fauré (b. Pamiers, France, May 12, 1845; d. Paris, November 4, 1924)

Composed 1876–79, revised 1883; 32 minutes

The esteemed French composer, organist, and pianist Gabriel Fauré has rightly earned his reputation as one of his nation's most important musicians, remembered especially for his distinctive body of chamber music, solo songs (*mélodies*), and the genre-renewing Requiem.

Yet, Fauré, like many other accomplished artists, was self-critical to a fault. Always laboring under severe self-doubts, he nevertheless produced, between 1861 and 1924, an immense and distinguished body of compositions. To this point, his oft-expressed awe of Beethoven's string quartets repeatedly delayed him from attempting a work in that genre; the last composition of his life was his String Quartet in E minor, a result of extraordinary and passionate commitment to the art of musical creation.

The evolution of his first Piano Quartet is an early example of Fauré's reticence. Under a new contract with publisher Julien Hamelle, who had agreed to take a chance on the young composer, Fauré submitted his first major chamber ensemble composition to Hamelle in two installments: the first three movements in 1880, and the final movement, after drastic revision, in 1883.

Fauré himself had been at the keyboard—and he was a brilliant pianist—in the first performance of the C-minor Piano Quartet at the Société Nationale on February 11, 1880. Despite the warm reception accorded this eloquent work, Fauré was unnerved by the reservations expressed by some of his friends about its last movement. Sending Hamelle the first three movements for type-setting, Fauré set about revising the Finale, Allegro molto, a process that took three years. The second "premiere" of the work occurred in April 1884, after which the Quartet was finally published in its entirety.

The strong first movement begins with the three strings playing in unison over syncopated piano chords. The bold main theme and a graceful second theme form the basis of a traditional sonata-allegro movement. The three strings open the Scherzo movement with five measures of snappy pizzicato, and the piano enters with an energetic skipping theme. The Scherzo is further energized by a rhythmic alternation between 6/8 and 3/4 meters. The contrasting Trio calls upon the strings for a lovely melody played *con sordino* (with mutes).

The C-minor Adagio movement features two mournful, yet sensuous themes reminiscent of the *mood* of the composer's *Élégie* for Cello, which also appeared in 1883. The fuller complement of instruments in the Quartet gives Fauré the expanded palette of colors that elevates this movement to even greater poignancy than that of the *Élégie*.

The new Finale—in all likelihood a complete replacement of the original—contains echoes of the preceding movements, with hints of melancholy lingering in the drive to the end. The scampering piano, the dancelike rhythmic pulse, and the bravura development of the themes complete the Quartet with a dramatic finish.