

the PROGRAM9
JULY*Sunday*

5 PM

**BRAVISSIMO DAVID!
A Grand Finale to 22 Years**Andrés Cárdenes, *violin*Barry Shiffman, *viola*Anne Martindale Williams, *cello*David Deveau, *piano*

GENEROUSLY SPONSORED BY SUSAN GRAY AND ALEC DINGEE

PIANO TRIO IN E-FLAT MAJOR, OP. 1, NO. 1 (1793-94)

Ludwig van Beethoven (1770-1827)

Allegro

Adagio cantabile

Scherzo: Allegro assai

Finale: Presto

:: INTERMISSION ::

PIANO QUARTET IN E-FLAT MAJOR, OP. 87 (1889)

Antonín Dvořák (1841-1904)

Allegro con fuoco

Lento

Allegro moderato, grazioso

Finale: Allegro ma non troppo

Immediately following the concert, patrons are invited to a reception at the Rockport Art Association and Museum in honor of David Deveau and his exemplary tenure as artistic director.

GLOVSKY
*Counselors-at-Law*Festival
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Notes
ON THE
PROGRAM

BY
Sandra Hyslop



Count Karl Alois Johann
Nepomuk Vinzenz Leonhard
Lichnowsky (1761-1841),
prominent patron of
Mozart and of Beethoven.
Beethoven dedicated to him
the Piano Trios, Op. 1, the
"Pathétique" Piano Sonata
Op. 13, Piano Sonata
Op. 26, Symphony No. 2,
and other works.

PIANO TRIO IN E-FLAT MAJOR, OP. 1, NO. 1

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

Composed 1793-94; 32 minutes

In 1792 the brilliant pianist and aspiring composer Ludwig van Beethoven left Bonn, his birth city, to take up residence in the Austrian capital, Vienna. He had planned to study with Mozart, but following his idol's death in 1791 he sought out Josef Haydn, whom Mozart had admired extravagantly. Their lessons commenced, even as Beethoven undertook to establish himself socially and professionally in Vienna. Thanks to the support of his prominent Bonn patrons, Beethoven was able to gain entry to the most elite circle of the Viennese music world.

Count Lichnowsky (1756-1814), who had known and befriended Mozart, recognized Beethoven's talent. In Beethoven's first years in the city, he took an apartment in Lichnowsky's palace and quickly became a surrogate son to the Count and his wife, both of whom were educated musicians. Lichnowsky began to feature the young man in the musicales that he held in his residence each Friday morning.

Beethoven launched himself as a composer with a set of three trios for piano, violin, and cello. His first publisher, Artaria, put the onus upon Beethoven for advertising and sales of this initial endeavor, and Prince Lichnowsky helped to underwrite the enterprise, earning Beethoven's dedication for the new piano trios.

In 1795 Haydn heard the Op. 1 Trios at the Lichnowsky residence. While he admired them, he offended Beethoven by expressing reservations about No. 3 in C minor. In his own piano trios, Haydn had continued the older custom of having the cello perform a continuo role, doubling the piano's bass line, whereas Beethoven liberated the cello to full partnership in the ensemble—following Mozart's practice in his piano trios of the 1780s. Beethoven's Trios, which probably seemed a bit emotional to Haydn, had not three, but four movements, including a Scherzo or a Minuet, a format that Haydn had reserved for his string quartets. Finally, Beethoven had refused Haydn's request to identify himself as "Pupil of Josef Haydn" in the score of his new publication. While the two composers never had an open break, the mutual warmth that had characterized Haydn's relationship with Mozart never came to pass with the willful young composer-pianist from Bonn.

The Allegro of Op. 1, No. 1 sets off with energy and assurance on an upward-bouncing arpeggiated theme in E-flat. The contrasting subject, three notes repeated quietly and passed around among the voices, continues the exposition. The movement concludes with a lengthy coda.

The second movement, Adagio cantabile, is a lyrical rondo form, with three passages of alternating material balancing the principal theme. The Scherzo, an animated and playful movement in a quick 3/4 measure, rolls along in a rollicking fashion. In the contrasting Trio the piano lessens the momentum of its bouncy theme, over a sustained accompaniment in the strings.

The Finale continues the good spirits of the Scherzo. The piano's upward-leaping motif provides the spark that drives the movement, which turns serious only briefly, in a minor passage introduced by a rapid, downward-moving scalar theme. The movement ends with a return to the spark of the beginning, a lengthy coda, and a confident final cadence in E flat.

PIANO QUARTET IN E-FLAT MAJOR, OP. 87

Antonín Dvořák (b. Mühhlhausen, September 8, 1841; d. Prague, May 1, 1904)

Composed 1889; 35 minutes

For more than two decades, the composer Antonín Dvořák spent as much time as possible in a country retreat near the village of Vysoká, in the Bruntál district of the Czech Republic's Moravian-Silesian region. Beginning in 1880 he was the frequent guest of his brother-in-law, who owned a lovely villa on a sizable estate. His growing international reputation and concomitant increase in income enabled Dvořák to purchase one of the estate's farms and convert a former granary as a sanctuary for himself and his growing family. On this estate, to which he retreated for the summer months, he composed more than thirty works over nearly as many years.

For some time Dvořák's publisher, Fritz Simrock, had been begging him for a new piano quartet. It had been fourteen years since his last work in the genre, the Piano Quartet in D major, and Simrock wanted another. In one of several letters that he wrote to the composer, Simrock urged, "I should like to receive a piano quartet from you! You promised me this a long time ago. Well? How is it faring?"

It was, in fact, faring well. In August 1889 Dvořák wrote from Vysoká to his close friend Alois Göbl: "Do you want to know what I'm doing? My head is full of it. If only one could write it immediately! But it's no use, I have to go slowly, only what the hand can manage and the Lord God will grant the rest of it. Now I have already three movements of a new piano quartet completely ready and the finale will be finished in several days. It's going unexpectedly easily and melodies are coming to me in droves. Thanks be to God!"

Dvořák finished the Piano Quartet in E-flat major that month and it received its first (documented) public performance in Frankfurt am Main in October the following year, with other performances in Munich, Prague, and Manchester taking place soon thereafter. Simrock published the Quartet in 1890.

The E-flat Quartet is, as Dvořák promised, awash in "droves of melodies"—of which Dvořák, even in his driest periods, had a seemingly inexhaustible supply. Here, in the beloved Vysoká surroundings, he created a new work that truly earned the encomium "inspired," thanks in large part to those melodies.

The first movement, *Allegro con fuoco*, delivers the fire that the "con fuoco" suggests. Dvořák structured it in classic sonata-allegro form, with tight conversations among the strings and surging support from the piano. Into the exquisite second movement the composer poured five separate themes, propelled through a series of mood changes. The simple tempo indication, "Lento," belies the range of temperament, from quiet and calm to agitated and stormy.

The *Allegro moderato* reflects Dvořák's Vysoká surroundings in its echoes of the cembalom, folk dances, and songs of the countryside—Bohemian, and even further to the east. In the Finale, Dvořák once again casts his melodic gift in a sonata form, this time elevating the temperature considerably. The music requires that the four instruments deliver the sound and energy of an orchestra, an effect fully supported by Dvořák's magical voicing and control of textures. The *Allegro ma non troppo* brings the E-flat Piano Quartet to a brilliant conclusion.



Antonín Dvořák in front of his country home at Vysoká. His devotion to his fruit trees and pigeons, daily walks in the surrounding forests and countryside, weekly attendance on the organ bench of the Třebesko village church, and the quiet surroundings that supported his daily composition routine made Vysoká a true paradise for Dvořák. Vysoká embodied Dvořák's most closely embraced passions: nature, God, and music.