This season Rockport Music celebrates the life of Alec Dingee, a cherished friend, generous supporter and trusted advisor to the organization. His steadfast commitment to Rockport Music and the Shalin Liu Performance Center will be remembered for generations to come.

Alec and his wife Susan Gray first started attending Rockport Chamber Music Festival concerts in the mid-1980’s, becoming regular patrons during the Festival’s infancy. Both were lovers of chamber music, and one June they happened to notice a listing for the Festival in the *Boston Globe*. They were immediately impressed by the quality of the Festival concerts and by RCMF’s welcoming environment. In fact, the Festival turned out to be a major factor in their eventual choice, in 1986, of Rockport as their permanent home.

Immediately upon arrival, Alec and Susan felt wrapped into the RCMF community, and over the years they were incredibly generous with their knowledge and skills. Alec, an entrepreneur who founded seven successful companies over five decades, brought his wealth of business acumen to the organization. He was an integral part of the team that vetted the sites for what would become the Shalin Liu Performance Center, and was also invaluable for his encouragement of the project and advice in raising the money for the new concert hall.

As co-founder and Chairman of the MIT Venture Mentoring Service, Alec oversaw its growth into a global network mentoring over 1,400 start-up companies. Despite all of this success, he stated that of all the companies he’d started in his life, “none will be remembered like this effort [building the Shalin Liu Performance Center]...You do this and people will remember it for years to come.” He always felt that the spirit of community was very powerful at Rockport Music and one of its greatest strengths, reflecting that “becoming part of the community fabric gives you more access to affecting people on a greater scale.”

In addition to his work with the MIT Venture Mentoring Service, Alec Dingee also served as an instructor at MIT’s Sloan School. During that time he co-authored the book *New Venture Creation: A Guide to Entrepreneurship*, and in 2013, he was awarded MIT’s Lobdell Distinguished Service Award, which cited his “creative vision, exemplary dedication, and continuous involvement” as VMS founder.

Alec Dingee was known to all who knew him—friends, family and colleagues—for his extraordinarily generous spirit. He was a quiet, yet powerful presence, and when he had something to say, it was worth hearing. Alec Dingee gave of himself to efforts he found valuable to the community, whether on a local or global scale, and he had a truly profound impact on transforming Rockport Music into the organization it is today. We honor the memory of a great man who will certainly not be forgotten.

“To live in hearts we leave behind is not to die.” Thomas Campbell
PROGRAM NOTES

SIX SELECTIONS FROM PRÉLUDES, BOOKS I (1909-10) AND II (1911-13)
Claude Debussy (1862-1918)

...Les collines d’Anacapri (The hills of Anacapri)
...Des pas sur la neige (Footprints on the snow)
...Les fêtes sont d’exquises danses (The faires are exquisite dancers)
...La terrasse des audiences du clair de lune (The terraces of the audiences of moonlight)
...Ondine (Ondine)
...Feux d’artifice (Fireworks)

GENTLY SPONSORED BY SUSAN GRAY IN MEMORY OF ALEC DINGEE

SONATA IN A MAJOR, HOB XVI: 26
Composed 1773; 8 minutes

SONATA IN D MAJOR, HOB. XVI: 24
Joseph Haydn (b. Rohrau, Lower Austria, March 31, 1732; d. Vienna, May 31, 1809)
Composed 1773; 8 minutes

Haydn wrote his first sonatas in the twilight years of the Baroque, when Handel was still alive and Mozart was not yet born. Over 60 piano sonatas later, after a half century of innovation, he wrote his last sonatas in London. These late sonatas look beyond the dying years of Viennese classicism into the emerging age of romanticism. His earliest sonatas are clearly written for the harpsichord, or even the clavichord. With tonight’s pair, from 1773, we’re in a transitional phase when Haydn could still “think” harpsichord, even while publishing “per il clavicembalo o fortepiano.” A decade later, when Haydn purchased his own fortepiano, his music is more tailored to the character of the newer fortepiano, a move that ultimately proved decisive.

The A major sonata, however, is rich in ornamentation and contains some of Haydn’s most sophisticated keyboard writing, where a crisp, fanfare-like opening quickly gives way to adventurous, rhapsodic sequences in the manner of a Baroque fantasia, but within the discipline of a sonata movement. For all the polish needed for a convincing performance, Haydn is still writing with an eye to the flourishing amateur market and designed the set of six sonatas from which the work comes as his very first authorized publication, in any genre. Diplomatically, the set carries a dedication to Prince Nicholas Esterházy whose patronage paid Haydn’s bills, and it is likely that they were viewed as a musical tribute to the monarch. The Menuet al rovescio (Reverse Minuet) is a palindrome, where the music of both minuet and trio is cunningly played twice forwards and then, in a mirror image, twice backwards. Haydn borrowed this surprising movement from his Symphony No. 47, which he wrote the previous year. No less surprising is the energetic tempest-in-a-teapot finale.

The highly-polished first movement of the D major sonata opens with a tautly-written juxtaposition of two-part writing with brilliant toccata-like flourishes. A thoughtful, rather melancholy slow movement occasionally lets in a ray of sunshine with an elaborately decorated right-hand, only to burst into a playful, impulsive finale which politely toys with syncopation and crashes to an end.

Rondo in A Minor, K. 511
Wolfgang Amadeus Mozart (b. Salzburg, Austria, January 27, 1756; d. Vienna, December 5, 1791)
Composed 1787; 7 minutes

The title of the Rondo in A minor, K. 511, dated March 11, 1787, gives away no secrets. It is a profound piece, written on a large scale. The music is overlaid with a sense of melancholy—resignation even, as though every repetition of its poignant theme, increasingly elaborated as it reappears, brings the inevitable closer. In between the repetitions lie two episodes, both in a major key and both constantly tempted by the chromaticism of the melancholy main theme. The first is in F and is based on the main theme’s opening figure, while the second is in A and opens through a transformation of its preceding cadence. Both lead with a feeling of inevitability towards the minor-key Rondo whose passage approaches the emotional depths of the work that Mozart was to write in the following weeks, the famous G minor String Quintet.

Both works represent some of the most personal music Mozart was to compose.

PIANO SONATA NO. 28, IN A MAJOR, OP.101
Ludwig van Beethoven (b. Bonn, Germany, December 15 or 16, 1770; d. Vienna, Austria, March 26, 1827)
Composed 1816; 20 minutes

Op. 101 is one of the last five great piano sonatas, a substantial work that opens the door into the philosophical revelations of Beethoven’s late sound world. Coming immediately before the Hammerklavier, it shares that sonata’s physical and technical demands. Indeed, its title page includes both the German word “Hammerklavier” and the Italian “Pianoforte,” as though Beethoven were reminding us that the piano is, after all, a percussion instrument with hammers. Unlike the opening of the Hammerklavier, however, we have to wait for the fire and the drama. The A major sonata begins at the opposite end of the dynamic spectrum. Gently, conversationally, its opening phrase unfolds, as though in mid-sentence. Beethoven asks that it be played “with innermost expressiveness.” The music has an enigmatic quality. Phrases seldom come to a full close and the melodic line is unbroken. Structurally, the outlines of sonata form are present but blurred and without the traditional contrast in the seamless flow of the music.

Then, the second movement is a vigorous march, usurping the scherzo and in the unexpected key of F major. Beethoven feels no need to follow any established formal scheme for any of his late sonatas. The slow movement is of great beauty and as quiet as a mouse. The soft pedal is depressed throughout, giving a veiled quality to the timbre. The music, with Beethoven’s direction “Slow and full of yearning,” probes deeply towards a searching cadenza which, in turn, resolves into a striking reminiscence of the conversational questioning with which the sonata opens. All movements lead towards the towering finale, the most fully developed movement of the sonata and its cornerstone. In it, Beethoven relishes his skill in counterpoint, driving an assertive theme cumulatively towards an affirmative conclusion.

Hammerklavier owned by Haydn

38TH SEASON | ROCKPORT MUSIC

38TH SEASON | ROCKPORT MUSIC
LEOŠ JANÁČEK

- Lives most of his life in relative obscurity in the 19th century, only finding his voice in the 20th.
- In 1903, the opera Jenůfa marks a personal breakthrough. Its première is in Brno, just before his 50th birthday.
- Its 20th century sound-world is a rich, highly expressive musical language, spiced with the irregularities and modalities of Moravian folk music, shaped by the contours of human speech.
- Janáček is 62 before his reputation begins to spread with the Prague production of Jenůfa.
- A creative upsurge in his 60s is driven by an intense infatuation to his music since, strictly speaking, the Préludes are untitled. Instead, he merely suggests titles at the end of each prelude, half wanting to help the listener conjure up mental pictures while listening, half afraid that the titles will be taken too literally.
- Starts by transcribing folksong, then animal and bird sounds—Later he turns the spoken word into musical notation, saying that it gives him an insight into people’s character.
- This provides grist for the mill when he writes a series of magnificent, intensely personal operas Kát’a Kabanová, The Cunning Little Vixen, The Makropoulos Case, From the House of the Dead, which eventually bring international recognition.
- Janáček is staying in his remote composing retreat in his home village of Hukvaldy, with the Stössl family as guests, when he develops pneumonia which leads to his death.

V MLHÁCH (IN THE MISTS) JW VIII/22

Leoš Janáček (b. Hukvaldy, Moravia, July 3, 1854; d. Moravská Ostrava, Czechoslovakia, August 12, 1928)

Composed 1912; 14 minutes

Janáček’s four-movement piano cycle In the Mists of 1912 is often seen as a metaphor for the doubts and uncertainties that consumed the Moravian composer. This was before the May 26, 1916 Prague première of his opera Jenůfa signaled the beginning of anything beyond regional fame. The mood is melancholy and gentle, shot through with sharp bursts of anger, confiding speech melody, veiled images, lyrical fragments of the utmost tenderness and somber passages of resignation. The idiom of the music is often terse and dramatic with no clear outlines and statements shrouded in ambiguity. Black keys are used in preference to white keys, adding to the veiled quality in keeping with the “mists” of the title. Jaroslav Vogel, the composer’s biographer, refers to this most successful of Janáček’s small output for piano as “one long struggle between resignation and newly felt pain—pain which gains the upper hand at the end.”

SIX SELECTIONS FROM PRÉLUDES, BOOKS I AND II


Composed 1909-10 and 1911-13; 16 minutes

Like Chopin, Debussy wrote 24 preludes, dividing them into two books, published 1910 and 1913. Chronologically, they come late in his piano music, before the challenging Études of 1915. The familiarity of several of the Préludes is a reminder that the collection is Debussy’s last offering for the gifted amateur and also his farewell to the descriptive character piece which so dominated 19th century music-making. Indeed, many of the preludes have a fin-de-siècle feeling. They represent evocative tone painting in the subllest manner, inviting a theater of the mind. Some preludes blend the elusive and intangible with the more recognizable—the Neapolitan song and a tarantella in Les IMAGES, for example. But a dreamlike world predominates. This is a landscape of half colors, mist, exotic perfumes, distant bells, twilight and partly recalled love—a heady mixture of intoxicating music which delights the senses. Each piece is, of course, a “prelude,” a short piece designed to precede an unwritten sequel. Debussy is ambivalent about giving titles to his music since, strictly speaking, the Préludes are untitled. Instead, he merely suggests titles at the end of each prelude, half wanting to help the listener conjure up mental pictures while listening, half afraid that the titles will be taken too literally.

ABOUT THE ARTISTS

RICHARD GOODE, piano

Acknowledged worldwide as one of today’s leading interpreters of Classical and Romantic music, Richard Goode brings his expressive touch and powerfully emotive style to all of his performances. Born into a musical family (his father was an amateur violinist and piano tuner) in East Bronx, New York, Mr. Goode studied piano with Elvira Szigeti, Claude Frank, and Nadia Reisenberg at Mannes School of Music, and also with Rudolf Serkin and Mieczysław Horszowski at the Curtis Institute of Music. He first made a name for himself in chamber ensembles with high profile appearances at the Spoleto Festival and by becoming one of the founders of Lincoln Center’s Chamber Music Society. Mr. Goode made his solo Carnegie Hall debut at the age of 47, and since then, he has enjoyed a prestigious career, performing in the most revered halls and with the leading symphonies of the day. He has made many acclaimed recordings, including Mozart Concertos with the Orpheus Chamber Orchestra and the music of Schubert, Schumann, Brahms, and Bach. Mr. Goode was also the first American-born pianist to record the complete Beethoven Piano Sonatas. With Mitsuko Uchida, he was Co-Artistic Director of the Marlboro Music School and Festival in Vermont from 1999-2013.

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