

Prelude and Postlude: Recording the Music of Gabriel Fauré and Harold Shapero
NEPTA talk, February 25, 2013

Gabriel Fauré, 1845-1924

NOCTURNES

Simpler "Salon" pieces:

- Nocturne No 1 in E-flat minor, Op 33/1, *Lento* (c.1875)*
- Nocturne No 3 in A-flat major, Op 33/3, *Andante con moto* (c.1882)*
- Nocturne No 4 in E-flat major, Op 36, *Andante molto moderato* (c.1884)*
- Nocturne No 8 in D-flat major, Op 84/8, *Adagio non troppo* (1902)*

Mature expressive style:

- Nocturne No 2 in B major, Op 33/2, *Andantino espressivo- Allegro ma non troppo* (c.1880)
- Nocturne No 5 in B-flat major, Op 37, *Andante quasi Allegretto-Allegro* (c.1884)
- Nocturne No 6 in D-flat major, Op 63, *Adagio-Allegro moderato* (1894)
- Nocturne No 7 in C-sharp minor, Op 74, *Molto lento- Allegro* (1898)

Late style, introverted and/or experimental:

- Nocturne No 9 in B minor, Op 97, *Quasi adagio* (1908)
- Nocturne No 10 in E minor, Op 99, *Quasi adagio* (1908)
- Nocturne No 11 in F-sharp minor, Op 104/1, *Molto moderato* (1913)(*)
- Nocturne No 12 in E minor, Op 107, *Andante moderato* (1915)
- Nocturne No 13 in B minor, Op 119, *Andante* (1921)

BARCAROLLES

Simpler works:

- Barcarolle No. 1 in A minor, Opus 26, *Allegretto moderato* (1880)*
- Barcarolle No. 4 in A-flat major, Opus 44, *Allegretto* (1886)*
- Barcarolle No. 6 in E-flat major, Opus 70, *Allegretto Vivo* (1896)*

Mature expressive style:

- Barcarolle No. 2 in G major, Opus 41, *Allegretto quasi Allegro* (1885)
- Barcarolle No. 3 in G-flat major, Op. 42, *Andante, quasi allegretto* (1885)
- Barcarolle No. 5 in F-sharp minor, Opus 66, *Allegretto moderato* (1894)
- Barcarolle No. 8 in D-flat major, Opus 96, *Allegretto moderato* (1906)

Late style, introverted and/or experimental:

- Barcarolle No. 7 in D minor, Opus 90, *Allegretto moderato* (1905)
- Barcarolle No. 9 in A minor, Opus 101, *Andante moderato* (1909)
- Barcarolle No. 10 in A minor, Opus 104 No. 2, *Allegretto moderato* (1913)
- Barcarolle No. 11 in G minor, Opus 105, *Allegretto moderato* (1913)
- Barcarolle No. 12 in E-flat major, Opus 106bis, *Allegretto giocoso* (1915)
- Barcarolle No. 13 in C major, Opus 116, *Allegretto* (1921)

* Works possibly suitable for intermediate/advanced level

Gabriel Fauré, 1845-1924

Nocturne No. 1, Op. 33, Opening

Nocturne No. 1 in E♭ Minor
Op. 33, No. 1

Allegretto Lento
cantabile espressivo
p *sempre*
simil.
cresc.
ppp

Nocturne No. 1, Op. 33, Return of opening material

Tempo I
p *dolce sempre*

Barcarolle No. 1 in A minor, Opus 26, Opening

Allegretto moderato (♩. = 48)

p e cantabile

poco cresc. *mf*

cantando *cresc.*

f

Barcarolle No. 1 in A minor, Opus 26, Middle section (P. 3)

p e sostenuto

Nocturne No 2 in B major, Op 33/2, Opening

♩ = 60 Andantino espressivo.

Gabriel Fauré, Op.33, N°2.

Plano. dolce

molto espressivo cresc. poco f dimin. dolcissimo poco a poco rall. long

Barcarolle No. 2 in G major, Opus 41, Opening

Allegretto quasi Allegro ♩ = 59.

p p cresc. p p f

Nocturne No 6 in D-flat major, Op 63, Opening

Adagio. (♩ = 76) *dolce* Gabriel Fauré, Op. 63.

PIANO.

p

accresce p

cresc.

p

Nocturne No 7 in C-sharp minor, Op 74, Opening

Molto lento. ♩ = 66

p sostenuto

cresc.

molto

p

p legato

cresc.

p

Nocturne No 11 in F-sharp minor, Op 104/1, Opening

Molto moderato (♩ = 63)

dolce

p *cresc. sven. do molto*

Barcarolle No. 11 in G minor, Opus 105, Opening

Allegretto moderato (♩ = 63)

mezzo p

mf

Harold Samuel Shapero (b. 1920)

Harold Shapero was born on April 29, 1920, in Lynn, Massachusetts. Raised there and in Newton, another Boston-area suburb, he was already playing the piano at age seven. By the time he reached college, he had achieved a good bit more musically than most teenagers. This included theory and composition lessons with Nicolas Slonimsky and Ernst Krenk, piano studies with Eleanor Kerr and Manfred Malkin, and a small but promising portfolio of concert music written for string trio and solo piano, even extensive experience as a jazz pianist and arranger.

Shapero's undergraduate years at Harvard University (1937–1941) saw the young man's muse fall strongly under the spell of his teacher, Walter Piston, and the middle-period oeuvre of Igor Stravinsky, who had delivered the Charles Eliot Norton lectures at the school during the 1939–1940 academic year. Further studies with Paul Hindemith at Tanglewood (summers, 1940 and 1941) and Nadia Boulanger at the Longy School of Music (1942–1943) reinforced his stylistic inclinations within the then-dominant Neoclassic camp. Even at this time, Shapero was producing pieces far superior to those of the average music student. The sonatas for trumpet/piano duo and for piano four hands, the wind trio *3 Pieces for 3 Pieces*, the *String Quartet*, and the *Nine Minute Overture for Orchestra* in fact compare favorably to the finest works of the era.

The 1940s saw Shapero and his music gain much favorable attention. During this decade, he won nearly every major award a composer could hope for: the Rome Prize (1941—residency cancelled because of World War II), fellowships from the Naumburg (1942), Guggenheim (1947, 1948), and Fulbright (1948) foundations, the Joseph H. Bearns (1948) and Gershwin Memorial (1946) Composition Prizes, and numerous residencies at the MacDowell Colony. His colleagues lavishly praised his work. Both Stravinsky and Aaron Copland considered him to be the most special talent among fledgling American composers of that time. Arthur Berger, in his article "Stravinsky and the Younger American Composers," included Shapero among his list of the most important adherents to the mid-century American Neoclassic movement along with himself, Ingolf Dahl, Irving Fine, Lukas Foss, Alexei Haieff, and Louise Talma. The flow of special music from his pen continued unabated, encompassing among other things a violin/piano sonata, a setting of E.E. Cummings' poetry for baritone and piano, a serenade for string orchestra, the *Three Sonatas for Piano*, and perhaps his best-known work, the *Symphony for Classical Orchestra*.

Compositional fashions do not remain stationary, of course, and the late 1940s witnessed radical changes. The ascendancy of non-scalar, non-triadic idioms, especially serialism as practiced by Arnold Schoenberg and Anton Webern, began to gain favor both in America and Europe. Shapero's Neoclassic colleagues and mentors reacted to this development in varied ways. Stravinsky, Copland, Talma, and Fine openly embraced serial techniques. Berger and Elliott Carter wrote music in uniquely personal styles that admitted high levels of dissonance without using dodecaphonic controls. Leonard Bernstein generally avoided these approaches, composing both concert music in a neo-Romantic manner that demonstrated jazz influences, and commercial fare for Broadway and film. Foss's explorations proved the most wide-ranging, experimenting with everything from extended instrumental techniques to chance operations. Still others, like Hindemith and Piston, stubbornly stayed put stylistically. Like his two former teachers, Shapero found himself highly resistant to this turn of events.

It was also during this time that he encountered notable career turbulence. Copland's 1948 words of praise for Shapero's music simultaneously featured a sharp stab of criticism, finding fault with its composer's supposed over-reliance on older models, a charge later echoed by Berger, Fine, and Wilfred Mellers. This notion was seemingly anticipated and, one might argue, refuted in advance by Shapero in his eloquent article "The Musical Mind." The composer's ambitious *Piano Sonata in F Minor* was greeted with hisses at its late 1940s New York premiere. Most importantly, Shapero's larger, more difficult works of the decade—entries which aficionados consider among his most significant—did not find performances and in some cases disappeared from publisher catalogs. The resulting lack of visibility and commercial success were extremely discouraging to the young composer. Nevertheless, he continued fulfilling modest commissions during the 1950s and early 1960s, producing a tonal-serial *Partita* for piano and small orchestra, the jazz study *On Green Mountain* for 13 players, the Renaissance-inflected *Two Psalms for Chorus*, and *Poems of Halevi*, a Hebrew cantata. Little music would appear during the following decades.

At this juncture, Shapero began a teaching career at Brandeis University that would continue for thirty-seven years. During that time, he reorganized the school's Electronic Music Studio and served as department chair from 1965 to 1969. A few more accolades would also come his way during this time: a second Fulbright Fellowship in 1960 and a stint as composer-in-residence at the American Academy in Rome in 1970–1971.

In 1988, the revival of his *Symphony for Classical Orchestra* by André Previn and the Los Angeles Philharmonic spearheaded a renewed interest in Shapero's long-neglected major works. Buoyed by the attention and eagerly embracing the then-novel computer notation technology, he released a revised, completed version of his *Concerto for Orchestra* and wrote a *Sinfonietta* and a *Concerto for Trumpet and Orchestra*.

Fortunately, more frequent performances of Shapero's music have occurred since then. And his pieces have been reissued on compact disc, ready to be experienced by a new generation of listeners. Nevertheless, his vastly underrated portfolio today remains the great undiscovered treasure trove of stateside Neoclassicism.

--Notes by David Cleary, Recorded Anthology of American Music, 2003,
(New World Records)

[From Wikipedia]

Neoclassicism in music was a twentieth-century trend, particularly current in the period between the two World Wars, in which composers sought to return to aesthetic precepts associated with the broadly defined concept of "classicism", namely order, balance, clarity, economy, and emotional restraint. As such, neoclassicism was a reaction against the unrestrained emotionalism and perceived formlessness of late Romanticism, as well as a "call to order" after the experimental ferment of the first two decades of the twentieth century. The neoclassical impulse found its expression in such features as the use of pared-down performing forces, an emphasis on rhythm and on contrapuntal texture, an updated or expanded tonal harmony, and a concentration on absolute music as opposed to Romantic program music. In form and thematic technique, neoclassical music often drew inspiration from music of the 18th century, though the inspiring canon belonged as frequently to the Baroque and even earlier periods as to the Classical period—for this reason, music which draws inspiration specifically from the Baroque is sometimes termed Neo-Baroque music. Neoclassicism had two distinct national lines of development, French (proceeding partly from the influence of Erik Satie and represented by Igor Stravinsky), and German (proceeding from the "New Objectivity" of Ferruccio Busoni and represented by Paul Hindemith.) Neoclassicism was an aesthetic trend rather than an organized movement; even many composers not usually thought of as "neoclassicists" absorbed elements of the style.

Harold Shapero Piano works

Sonata for Piano, Four Hands (1941)

Three Amateur Sonatas (1944)*

Variations in C minor for Piano (1947)

Piano Sonata in F Minor (1948)

* *Some movements may possibly be suitable for intermediate/advanced level*

Some online Scores available on:

<http://en.scorser.com/S/Sheet+music/harold+shapero/-1/1.html>

Sonata No. 2, II: Adagio, opening

Adagio ♩ 84-88

p cantabile

non troppo secco

espr.
mp

mf
poco pesante

f

espr.
mf

dolce
p
f

mf
p

Sonata No. 1, III: Minuetto

Minuetto
♩ = 76 (allegretto)

mp *poco risoluto* *mf*
non troppo secco

mp *p*

mf *mp*

f *mf*

espr.

f sub. *mf*

mp *p* *f*

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a slur and an accent. The bass staff provides harmonic support. A dynamic marking of *mp* is present.

Second system of musical notation. The treble staff continues the melodic line with a slur. The bass staff has a dynamic marking of *f* at the end.

Third system of musical notation. The bass staff has a dynamic marking of *mp* at the beginning.

Fourth system of musical notation. The treble staff has dynamic markings of *mf*, *mp*, and *f* at different points.

Fifth system of musical notation. The treble staff has a dynamic marking of *f*. The text *non troppo pesante* is written above the staff, and *attacca* is written below the bass staff at the end.

Harold Shapero: Sonata in F Minor, Arioso (pp. 1-3)

18

II

* Arioso (♩=40-44)

ten., cant.

p molto tranquillo e con alcuna licenza

pp

dolciss.

ten.

ten., cant.

mp

ten.

sempre cant.

poco f

de-cresc.

p

dolciss.

♩=72 e poi ♩=76
con grazia, flessibile

pp

p

586-63 * This movement may be performed separately under the title "Arioso Variations."

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex melodic line in the right hand with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the left hand.

Second system of musical notation. The right hand continues with intricate melodic patterns. A dynamic marking *poco cresc.* is placed above the staff. The left hand provides a steady accompaniment.

Third system of musical notation. The melodic line in the right hand remains highly active. The left hand accompaniment consists of chords and moving lines.

Fourth system of musical notation. Dynamic markings *poco f*, *mp*, and *p* are visible. The right hand features a mix of melodic and chordal textures, while the left hand continues with a rhythmic accompaniment.

Fifth system of musical notation. A dynamic marking *p* is present. The right hand has a melodic line with some slurs. A marking *cant.* is placed above the staff. The left hand accompaniment is consistent with the previous systems.

cant. cant. cresc.

This system features a treble and bass clef. The treble staff contains a melodic line with two 'cant.' markings above it. The bass staff provides a harmonic accompaniment. A 'cresc.' marking is placed between the staves.

espr. (non troppo f)

This system continues the musical notation. The treble staff has a 'espr. (non troppo f)' marking above it.

p dolce

This system includes a 'p' marking in the bass staff and a 'dolce' marking in the treble staff.

dolce p

This system includes a 'dolce' marking in the treble staff and a 'p' marking in the bass staff.

pp mp poco port.

This system includes a 'pp' marking in the bass staff and 'mp poco port.' markings in the treble staff.