

DAVID DEVEAU | BEETHOVEN, MOZART, HARBISON

BEETHOVEN Piano Concerto No. 4, Op. 58 (Cadenzas by John Harbison) *

MOZART Piano Concerto No. 14, K 449 *

HARBISON Anniversary Waltz

MOZART Fantasia in C Minor, K 396

* Chamber Versions

DAVID DEVEAU, piano

Borromeo String Quartet, Jessica Bodner, Viola, Thomas van Dyck, Double Bass



STEINWAY & SONS



Pianist David Deveau enjoys a distinguished career internationally, performing in the US, Canada, the UK, Europe and Asia. He has appeared as soloist with the Boston Symphony and Boston Pops; the San Francisco, Pittsburgh, St. Louis, Minnesota, Houston and Miami symphony orchestras; the Toulouse Capitole Orchestra in France and the Qingdao Symphony in China. He has toured China, Taiwan and Japan, appearing in Beijing, Shanghai, Taipei, Tianan, Nagoya and Kyoto. He has performed at the festivals of Tanglewood, Wolf Trap, Caramoor, Seattle, Mainly Mozart (San Diego) and was Artistic Director of the Rockport (MA) Chamber Music Festival from 1995-2017. His first recording for Steinway, *Siegfried Idyll* (2015), was critically acclaimed in the *New York Times* and *Gramophone*, and was listed as one of the year's ten best classical albums by the *Boston Globe* in 2015. Deveau is on the music faculty of the Massachusetts Institute of Technology.

The Borromeo Quartet performs around the world each season to great critical acclaim, and has presented complete cycles of Beethoven and Bartok string quartets in cities in the US and abroad. The quartet has been in residence at the New England Conservatory for three decades.

Jessica Bodner is the violist of the Parker String Quartet.

Thomas van Dyck is a member of the bass section of the Boston Symphony Orchestra.

The genre *concerto* pits soloist against orchestra in a sort of cooperative struggle, a contest between the individual and the larger forces of the ensemble. In the waning days of the 18th century, the rise of public, ticketed concerts inspired composers to write concerti that would both show off the soloist's and composer's (often one and the same artist's) virtuosity in a large concert venue. Mozart spent much of the 1780s presenting such works at subscription concerts in Vienna, performing the solo parts, conducting the orchestra from the keyboard, and improvising cadenzas on the spot. Many of these concerti became instantly popular, and absent radio or recordings in that era, people wanted to play the works in their homes. The '*a quattro*' version, for soloist and string quartet, was thus born. (All of Mozart's piano concerti Nos. 1-14 can be played in this fashion, as the wind parts only double the strings and are not yet independent.) In the performance on this recording of the 14th concerto, K 449, I have taken the liberty of adding bass to the ensemble as it gives a more orchestral sensibility. Mozart left cadenzas for a number of the concerti, and I play his originals here.

Two decades later, in the early 1800s, Beethoven's concerti feature a larger orchestra with independent wind and brass parts, and don't lend themselves so well to the *a Quattro* treatment. However, upon completion of the 4th piano concerto in 1806, there were no immediate plans for a public, orchestral premiere (which in fact did not occur until late in 1808). Beethoven's musical patron Prince Lobkowitz - a capable musician himself - was eager to hear the new concerto, and Beethoven provided an arrangement for soloist plus a quintet of two violins, two violas and cello to be played privately at the prince's palace. I say "provided" because it is still unclear exactly who made the arrangement. Bonn musicologist Hans Werner Kuethen claims it was Beethoven himself, but this has been refuted by others. There is no complete score; this version is a reconstruction of the chamber version based on at least four sets of handwritten string parts in libraries in Berlin and Vienna combined with the extant solo piano part. Composer John Harbison first told me about this version in 2002; I have since performed it on many occasions. As with the Mozart, I took the liberty of adding bass again for a richer sonority. I also asked Harbison to write cadenzas for the first and last movements; these are as different from the several that Beethoven himself composed as can be imagined, and give a remarkably 21st century flavor to the themes of 1806.

To round out this album, I include the infrequently heard Mozart C minor Fantasy, K 396, another work of curious origin, as it is believed that Mozart wrote only the first section, with the middle and recapitulation perhaps finished by Anton Stadler. And the Harbison *Anniversary Waltz* from 1987 is from a set of four dance vignettes called *Four More Occasional Pieces* (the others are Minuet, Gavotte and Tango). I gave the New York premiere of the set in 1996.



DAVID DEVEAU, PIANO

BEETHOVEN, MOZART, HARBISON

Recorded March 6-8, 2017 at the Shalin Liu Performance Center, Rockport, Massachusetts.

Producer: Claude Hobson

Recording Engineer: Tom Stephenson

Mastering: Tom Stephenson

Piano Technician: Christine Lovgren

Piano: Steinway Model D #586518 (New York)

Executive Producer: Jon Feidner

Art Direction: Jackie Fugere

Painting: Elaine Jones

Design: Cover to Cover Design, Anilda Carrasquillo

Production Assistant: Renée Oakford

Photos: Michael J. Lutch

WOLFGANG AMADEUS MOZART

Piano Concerto No. 14 in E flat major, K 449

1. I. Allegro vivace 9:08
2. II. Andantino 6:50
3. III. Allegro ma non troppo 6:57

With the Borromeo Quartet

(Nicholas Kitchen and Kristopher Tong, violins; Mai Motobuchi, viola; Yeesun Kim, cello)
and Thomas van Dyck, double bass

LUDWIG VAN BEETHOVEN

Piano Concerto No. 4 in G major, Op. 58 (Cadenzas by John Harbison)

4. I. Allegro moderato 19:23
5. II. Andante con moto 4:51
6. III. Rondo (Vivace) 10:19

With the Borromeo Quartet, Jessica Bodner, viola;
and Thomas van Dyck, double bass

JOHN HARBISON (b. 1938)

7. Anniversary Waltz (1987) 1:31
8. Mozart: Fantasia in C Minor, K 396 8:51

DAVID DEVEAU, PIANO



Steinway & Sons

©© 2018 Steinway, Inc.

Steinway and the Lyre are registered trademarks.

All rights reserved. Made in the USA.