

Concerts at the Point

21ST SEASON 2017-2018



GALEN V. SNOW SPRING WWW.GVSART.COM

presents ...

THE JASPER STRING QUARTET

APRIL 22, 2018, 3:00 PM

1912 MAIN ROAD, WESTPORT POINT, MASSACHUSETTS

Concerts at the Point

SUNDAY, APRIL 22, 2018

GALEN V. SNOW EXPLAINS THAT SHE HAS ALWAYS BEEN AN ARTIST on the inside. Even her catering jobs were always as color-based and deliberately composed as are her paintings. So, after making a good living in the service business—events, restaurants and retail, she decided to attend art school at age 52 and began taking Continuing Ed courses at the Rhode Island School of Design.

She is a trained oil painter, but depicted here is an example of her paper montages. She is happily obsessed with this challenging medium. She describes them as sort of like painting with paper, each piece composed of cut shards of paper, glued into shape, color and texture to create a moment that she has seen or lived in nature. Most of her work is scanned with state of the art digital equipment, from which she makes available a wide range of prints, calendars, cards and tiles. www.gvsart.com

We chose this image of Daffodils as we look forward to Spring.

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THE JASPER STRING QUARTET

J Freivogel, violin I

Sae Chonabayashi, violin II

Sam Quintal, viola

Rachel Henderson Freivogel, cello

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STRING QUARTET IN G MAJOR, OP. 18, NO. 2

BEETHOVEN

Allegro

Adagio cantabile

Scherzo: Allegro

Allegro molto, quasi presto

STRING QUARTET NO. 9

SHOSTAKOVICH

Moderato con moto ...played without pauses

Adagio

Allegretto

Adagio

Allegro

INTERMISSION ...

STRING QUARTET IN E FLAT MINOR, OP. 44, NO. 2

MENDELSSOHN

Allegro - assai appassionato

Scherzo - Allegro di molto

Andante

Presto agitato

THE PERFORMERS



PHOTOS BY VANESSA BRICENO-SCHERZER

THE JASPER STRING QUARTET

Winner of the prestigious CMA Cleveland Quartet Award, Philadelphia's Jasper String Quartet is the Professional Quartet in Residence at Temple University's Center for Gifted Young Musicians, and the 2017-18, Guest Artist in Residence at Swarthmore College. They have performed throughout the United States and in Canada, England, Italy, Japan, Korea, Norway and Panama.

The Jaspers have been hailed by *The Strad* as "sonically delightful and expressively compelling" and the *New York Times* named their latest album, *Unbound*, as one of the 25 Best Classical Recordings of 2017.

The Quartet launched their inaugural season of Jasper Chamber Concerts in 2016-17, a series in Philadelphia devoted to world class performances of masterworks from around the world and Philadelphia. The Quartet continues with the second season in 2017-18.

The Quartet completed their latest commission tour of Aaron Jay Kernis' 3rd String Quartet "River" in 2017 at Wigmore Hall and at the Carnegie Hall Recital where the work received a glowing review in *The Strad*. The Quartet's next album on Sono Luminus will feature Kernis Quartet No. 3 and Debussy Quartet. This, their 5th album, completes the Kernis Quartet Cycle and adds to their recordings of Beethoven Op. 59, No. 3, Beethoven Op. 131 and Schubert Death and the Maiden.

The Quartet has performed hundreds of outreach programs in schools and enjoys educational work of all types. In 2018, the Quartet received their second Picasso Project Grant from Public Citizens for Children and Youth. This grant supports the Quartet's work with a South Philadelphia Public Elementary throughout the spring, culminating in a performance together. In addition, Fischhoff National Chamber Music Association recognized the Quartet's "outstanding and imaginative programming for children and youth in the United States" with their 2016 Educator Award.



J FREIVOGEL is the founding and current first violinist of the Jasper String Quartet. Born into a musical family, J started playing violin when he was 2 and string quartets with his siblings when he was 6. He grew up in Kirkwood, MO. J attended Oberlin College and Conservatory for Bachelor's degrees in Violin Performance and Politics. He received his Master's in String Quartet Performance from Rice University's Shepherd School of Music and an Artist's Diploma at the Yale School of Music. J is also a core member of the East Coast Chamber Orchestra (ECCO). J is married to cellist Rachel Henderson Freivogel.

SAE CHONABAYASHI, second violinist, was born in Ibaragi, Japan and began playing violin at age three. Sae attended the prestigious Toho Gakuen School of Music in Japan from the age of fifteen, where she completed her studies with Koichiro Harada, a founding member of the Tokyo String Quartet. In 2001, Sae came to the United States to study with Donald Weilerstein at the Cleveland Institute of Music. As a full scholarship student, she continued her studies with Mr. Weilerstein at the New England Conservatory, where she received undergraduate and graduate diplomas. She won third prize in the 2006 Swedish Duo International Competition.



SAM QUINTAL, founding violist of the Jasper String Quartet, was born and raised in Fairbanks, Alaska in a small log cabin with wood heat and no running water. He earned his Bachelor's degree in violin performance from Oberlin Conservatory, his Master's degree in String Quartet from Rice University, and his Artist's Diploma from Yale School of Music studying with the Tokyo String Quartet. In addition to many prestigious performances and collaborations with his quartet, he has individually performed with exceptional chamber musicians such as the Tokyo String Quartet, Paul Neubauer and Andrés Díaz.

RACHEL HENDERSON FREIVOGEL is the founding cellist of the Jasper String Quartet. She began her studies with her mother in her hometown of Ann Arbor, MI at the age of four and completed her undergraduate studies in cello performance at Oberlin Conservatory of Music, where she also received a Master's Degree in historical performance. She received a Master's Degree in String Quartet from Rice University's Shepherd School of Music and an Artist's Diploma in String Quartet from Yale School of Music. Rachel is married to violinist J Freivogel.



PROGRAM NOTES

LUDWIG VAN BEETHOVEN (1770-1827)

Allegro / Adagio cantabile / Scherzo: Allegro / Allegro molto, quasi presto

Ludwig van Beethoven was a German pianist and composer widely considered one of the greatest composers of all time. He is the crucial transitional figure connecting the Classical and Romantic ages of Western music.

This quartet is the second of the six quartets of Beethoven's Opus 18 cycle, composed during the years 1798–1800, while as an "emerging" composer making his way in Vienna. The courtly themes of its opening Allegro, with their regular phrase-lengths and question-and-answer quality have suggested an extra-musical discourse. Given all this geniality, the recapitulation brings a nice bump when Beethoven combines his two themes and has the first try to sing over the suddenly fierce rhythms of the second.

The Adagio cantabile, in C major, seems similarly urbane, but for an unusual episode at the center that changes everything. The opening music slows and seems to conclude with a quiet cadence, but Beethoven then transforms that cadence into a blistering Allegro. This dashes about breathlessly and then vanishes, all within the space of less than a minute.

The sparkling Scherzo tosses rhythmic bits between the four instruments, and Beethoven himself referred to this movement as *ausgeknopft* (unbuttoned.) The main theme of the Allegro molto, quasi presto is full of bright energy, relaxed spirits, and a sense of fun. Sources: *biography.com*; *Chamber Music Northwest program notes*
© Eric Bromberger



DMITRI SHOSTAKOVICH (1906-1975)

STRING QUARTET NO. 9

Moderato con moto / Adagio / Allegretto / Adagio / Allegro

The early 1960s were a turning point in Dmitri Shostakovich's lifelong struggle to stay politically afloat in the Soviet Union. Part of Khrushchev's anti-Stalinist strategy involved ingratiating himself and his administration with leading artists, exchanging relaxed vigilance from the apparat for a certain degree of party loyalty. Shostakovich's work was visibly aboveground at this point in his career, having left behind his two public denouncements in 1936 and 1948 in order to publish music which conformed to Soviet "pure music" guidelines.

However, in 1962 he created quite a stir with his Thirteenth Symphony ("Babi Yar"), mainly because of the controversial texts by Yevtushenko* from which Shostakovich drew inspiration. Thereafter, Shostakovich was in and out of favor with the party censors. He wrote the Ninth Quartet not long after the appearance of the Thirteenth Symphony, and his attitude toward composition seemed to have permanently changed; there would not be another major composition associated with the Revolution or a patriotic event as demanded by the "pure music" guidelines.

The Ninth Quartet is cast in five continuous movements, of which the first four are short (around four minutes each); the fifth around 14 minutes. If the overall character of this quartet is sometimes hard to pin down, at times sounding serious and even happy, it is due to that elusive thread that runs through much of the composer's music,

* Russian Poet; 1961 poem written in part to protest the Soviet Union's refusal to identify Babi Yar, a ravine in the suburbs of Kiev, as a site of the mass murder of 33,000 Jews on September 29–30, 1941.

where often one finds hidden meanings and deep symbolism. To quote Shostakovich, "When a man is in despair, it means he still believes in something."

The first movement is calm, almost serene, yet cynical and ominous, too. The ensuing Adagio has an almost religious air in its solemnity. The third movement Allegretto is witty and rhythmic. Another Adagio follows, with a strange, brooding character, especially in the pizzicato passages, where the music seems almost to come to a stop. The final Allegro begins with a rush of energy and contains material from other movements. *Sources: Yellow Barn program notes, Josh Davidoff; allmusic.com, Robert Cummings*



FELIX MENDELSSOHN (1809-1847)

STRING QUARTET IN E FLAT MINOR, OP. 44, NO. 2

Allegro - assai appassionato / Scherzo - Allegro di molto / Andante / Presto agitato

Few composers were born with as much musical genius as Felix Mendelssohn, and few achieved as much success during their lifetimes. As a young child Mendelssohn displayed amazing musical ability, and at age nine he made his concert debut. In the same year his choral setting of the Nineteenth Psalm was performed in public, and he began to compose in earnest.

Mendelssohn composed his six four-movement string quartets over a period of twenty years, his first at eighteen in response to the death of Beethoven and his last at thirty-eight in response to the death of his sister Fanny during his own last year. In the middle, the three Opus 44 quartets were composed in 1837 and 1838, a time of great personal happiness for Mendelssohn. His marriage and the birth of his son gave him great pleasure, and his every composition was eagerly awaited and immediately performed.

The Op. 44 quartets are beautifully crafted works in an agile, "late" classical style, full of nervous, virtuosic passion, intimate romantic lyricism, sprightly dance movements and an almost neo-Baroque perpetual counterpoint.*

The first movement begins as a soft melancholy with a syncopated pulse, a slightly unsettling "throbbing." Both the first and last movements are especially vivid sonata forms in that an agitated primary theme in a minor key melts into a lyrical secondary theme brightened by the major mode.

The light, elfin Scherzo is built on a motif of four rapid notes played as one beat and is more rhythmic than melodic. Rather than a traditional trio section for contrast, Mendelssohn introduces a soulful new melody in the viola midway through the movement and again just before it ends. The Andante resembles the popular nineteenth century genre known as a character piece, one written to express a specific mood or emotion. The buoyant Presto pits its first theme, a rhythmic dance melody, against the second, a song-like melody. As the two ideas are worked out, they are heard both sequentially and superimposed one on the other, but the rhythmic forces prove the stronger at the boisterous conclusion. *Sources: www.lifesci.sussex.ac.uk/home/ChrisDarwin; "Guide to Chamber Music", by Melvin Berger; 1985; Robert Strong © 2015*

* counterpoint is the relationship between voices that are harmonically interdependent (polyphony) yet independent in rhythm and contour.

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the Grimshaw-Gudewicz Charitable Foundation. C@P is using their
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environmental and cultural organizations.



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C@P on solid financial ground and able to continue to bring first-rate
classical musicians to the South Coast at affordable prices.