

Concerts at the Point

19TH SEASON 2015-2016



PETER SCHAAF

presents ...

AMERICAN STRING QUARTET

SEPTEMBER 20, 2015, 3:00 PM

1912 MAIN ROAD, WESTPORT POINT, MASSACHUSETTS

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Concerts at the Point

SUNDAY, SEPTEMBER 20, 2015

AMERICAN STRING QUARTET

Peter Winograd, violin

Laurie Carney, violin

Wolfram Koessel, cello

Daniel Avshalomov, viola

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QUARTET IN F MINOR, OP. 20, NO. 5

HAYDN

Allegro moderato

Menuetto - Trio

Adagio

Finale. Fuga a 2 soggetti

QUARTET IN D MINOR, K 421

MOZART

Allegro moderato

Andante (F major)

Menuetto and Trio (the latter in D major). Allegretto

Allegretto ma non troppo

INTERMISSION ...

QUARTET IN A MINOR, OP. 51, NO. 2

BRAHMS

Allegro non troppo

Andante moderato

Quasi Minuetto, moderato

Finale. Allegro non assai

THE PERFORMERS

THE AMERICAN STRING QUARTET

The American String Quartet (ASQ) is recognized as one of the world's finest string quartets. The ASQ has spent decades honing the luxurious sound for which it is famous. The ASQ celebrated its 40th Anniversary in 2014. You may learn more from their website at www.americanstringquartet.com.

PETER WINOGRAD, VIOLIN

Peter Winograd, violin, joined the ASQ in 1990. He gave his first solo public performance at the age of 11, and at age 17 he was accepted as a scholarship student of Dorothy DeLay at The Juilliard School. Recognized early as an exceptionally promising young artist, Winograd was a top prize winner in the 1988 Naumburg International Violin Competition. He then made his New York debut to critical acclaim and has since appeared as a guest soloist with numerous orchestras and in recital across the country and abroad, including annual collaborative performances with cellist Andrés Díaz at the Florida Arts Chamber Music Festival. In 2002 Winograd performed the Sibelius Violin Concerto with the Hartford Symphony; his father, Arthur Winograd, was the featured guest conductor. Winograd has been a member of the violin and chamber music faculties of the Manhattan School of Music and the Aspen Music School (where the ASQ is Quartet-in-Residence) since 1990.

Born into a gifted musical family, Winograd began his studies with his parents. His mother was a professional pianist, and his father was the founding cellist of the Juilliard Quartet and a conductor of the Hartford Symphony in Hartford, Connecticut, where Winograd grew up. He holds bachelor's and master's degrees from Juilliard. His wife, violinist Caterina Szepes, is a regular participant in the Marlboro Festival and a member of the Metropolitan Opera Orchestra.

His violin is by Giovanni Maria del Bussetto (Cremona, 1675)



LAURIE CARNEY, VIOLIN

A founding member of the ASQ, Laurie Carney, holds the distinction of performing quartets longer than any other woman in this elite field. The ASQ began concertizing while she was still an undergraduate at Juilliard. Apart from the ASQ, she has performed trios with her husband, cellist William Grubb, and pianist Anton Nel; duos with violist Michael Tree; and as an ensemble partner to many renowned artists. Carney's concerto appearances include performing Mozart's Sinfonia Concertante with the Bournemouth Symphony, Basque National Orchestra, and the Welsh National Orchestra. She gave the premiere of Gianpaolo Bracali's Fantasia for violin and piano. Most recently, Robert Sirota composed his Violin Sonata No. 2 for her, and in addition to performing the premiere last spring, she will record the work later this season.

A faculty artist at the Aspen Music Festival and School since 1974 and the Manhattan School of Music since 1984, Carney has held teaching positions at the Mannes College of Music, Peabody Conservatory of Johns Hopkins University, University of Nebraska, University of Michigan, Shepherd School at Rice University, and the Taos School of Music. Her dedication to the development of young players brings frequent invitations to offer master classes, most recently in California, Colorado, Illinois, Michigan, and New Mexico. Carney is a member of a prodigious musical family: her father was a trumpeter and educator, her mother a concert pianist, and all three siblings are professional violinists.

Her violin is by Carlo Tononi (Venice, 1720).



WOLFRAM KOESSEL, CELLO

Since his Carnegie Hall Debut in 1994, cellist Wolfram Koessel has performed as a chamber musician, recitalist and soloist throughout the world. *The Strad* magazine praised his “exceptionally attractive cello playing.” As a soloist he has performed concertos throughout the United States as well as with Japan’s Osaka Symphony Orchestra and orchestras in Germany and South America. He also has appeared often with the New York Metamorphoses Orchestra, which he cofounded in 1994.

His collaborations include performances with legendary tabla virtuoso Zakir Hussain, distinguished dancer Mikhail Baryshnikov, and cellist Yo Yo Ma, among many others. Koessel also appears with a wide range of ensembles, including the Orpheus Chamber Orchestra and Trio+ (a group he formed with violinist Yosuke Kawasaki and pianist Vadim Serebryani), which performs creative and collaborative concerts throughout Japan, the United States, and Canada. Koessel served as music director of the Mark Morris Dance Group from 2004 to 2008 and has toured extensively with the company both nationally and internationally, performing in several world premieres. In the fall of 2009, he was the featured performer in a new dance work, performing Beethoven’s Cello Sonata in C. He resides with his wife, pianist and writer J. Mae Barizo, and his daughter in Manhattan.

His cello is by Giovanni Cavani (Modena, 1917).



DANIEL AVSHALOMOV, VIOLA

The Strad magazine hailed violist Daniel Avshalomov as “one of the finest occupants of that chair, both instrumentally and musically, of any quartet now active.” Avshalomov performs in recitals and collaborations and as a featured performer and concerto soloist at festivals across the country. Before joining the ASQ, Avshalomov served as principal violist for the Aspen, Tanglewood, and Spoleto festival orchestras, as well as for the Brooklyn Philharmonic, Opera Orchestra of New York, and American Composers Orchestra. He also was a founding member of the Orpheus Chamber Orchestra. A frequent guest artist with the Guarneri Quartet, he has performed with such groups as the Da Camera Society, Marin Music Fest, and La Musica di Asolo. He has shared the stage with Norbert Brainin (first violinist of the Amadeus Quartet), Misha Dichter, Bruno Giuranna (a founding member of I Musici), Maureen Forrester, the Juilliard and Tokyo quartets, and the Bolshoi Ballet (as solo violist).

Avshalomov’s articles appear in *Notes and Strings*; he has edited several viola works for publication and contributed to ASTA’s *Playing and Teaching the Viola*. Avshalomov developed a lecture-demonstration, “Inside Passages,” first presented to the New York Viola Society in 2000. He performed the world premiere of Giampaolo Bracali’s Concerto per Viola, which RAI has broadcast in Europe, and the American premiere of Alessandro Rolla’s *Esercizio 3*. On his CD, *Three Generations* with pianists Robert McDonald and Pamela Pyle, Avshalomov performs works for viola and piano composed by his grandfather, father and brother. The CD was featured on NPR’s *All Things Considered*. Avshalomov has been on the faculty of the Manhattan School of Music since 1984 and at the Aspen School since 1976.

His viola is by Andrea Amati (Cremona, 1568).

FRANZ JOSEPH HAYDN (1732-1809)

QUARTET IN F MINOR, OP. 20., NO. 5

Allegro moderato

Menuetto - Trio

Adagio

Finale. Fuga a 2 soggetti



The six string quartets of opus 20 by Joseph Haydn are among the works that earned him the sobriquet “the father of the string quartet.” In this opus, Haydn developed compositional techniques, defining a new nature of the string quartet—the special interplay of instruments that Goethe called “four rational people conversing.”

The quartets were composed in 1772 at a time of tensions in Haydn’s life, and also when Haydn was influenced by new philosophical and political ideas sweeping Europe. It was a time of ferment: new ideas that were to spur the Romantic movement were taking root. Philosopher Jean Jacques Rousseau expounded a philosophy of human freedom and a return to nature. Poets Johann Wolfgang von Goethe and Friedrich Schiller espoused the new Sturm und Drang movement, that exalted nature, feeling, and human individualism and sought to overthrow the Enlightenment cult of Rationalism. For Haydn, this meant the rejection of the Galante style, the courtly, simplified, somewhat slender musical style prevalent at the time.

No. 5 is the most emotionally intense of the opus 20 quartets. In the opening phrase, the violin sets the tone with a haunting melody. The music rolls out almost without interruption; instead of ending each phrase with a cadence before beginning a new phrase, Haydn runs the phrases together, the end of one being the beginning of the next. Throughout the first movement—and, indeed, for almost the entire quartet—the first violin leads with the concertante part. Even so, the texture is not Galante, for the other parts play important and independent roles throughout. In the recapitulation, Haydn continues developing the melody with new embellishments, and the coda



wanders through strange modulations—D-flat major, G-flat minor—before returning to the plaintive F minor conclusion.

The minuet continues the sombre mood in F minor. The character of the minuet is as far from that of a courtly dance as can be imagined. Again, the structure of the minuet is irregular and undanceable. The trio section, in F major, offers a brief respite from the relentless minor, but even this section is subdued in tone.

The slow movement is a Siciliana, in F major. The 6/8 theme cycles throughout the movement, constantly transforming itself, while the first violin plays a concertante descant, a high melody that is sung or played along with the main melody, floating over the theme, sometimes capturing it, then leaving it again.

The finale is a fugue with two subjects. The main subject is a standard fugal motif, used frequently in the Baroque. While constructing a fugue in the strict, learned style, Haydn imbues the movement with an intense dramatic structure; the entire first two thirds of the fugue is *sotto voce*. Out of this quiet the first violin suddenly erupts to a *Forte*, only to fall back into another *piano* section. The texture thins and the tension descends, until a second burst of *Fortissimo*, with first violin and cello playing the fugal subject in canon, leading to the dramatic finale. *Source: Wikipedia*

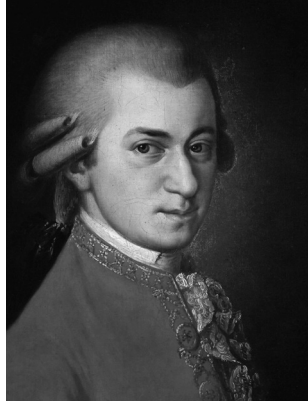
WOLFGANG AMADEUS MOZART (1756-1791)

QUARTET IN D MINOR, K. 421

Allegro moderato

Andante (F major)

*Menuetto and Trio (the latter in D major). Allegretto
Allegretto ma non troppo*



This is one of Mozart's six so-called "Haydn" quartets that were inspired by Haydn's earlier models. Mozart dedicated them to his famous predecessor and, as Mozart admitted in the dedication, the fruit of "langer und mühsamer Arbeit" (long and arduous work). The D minor Quartet was probably completed in 1783 and its minor key first movement shows much evidence of that "Arbeit" in its strange reversals of usual quartet practice, with a lyrical, song-like opening that then breaks down into instability as the movement progresses.

Not only quartet composition, but also quartet playing was central to the contact between Haydn and Mozart. How does Mozart emulate Haydn's emancipation of the string quartet, his eminent seriousness of purpose? At least part of the answer is in the way that Mozart's first violin melodies are constantly embellished with imitative gestures from the other three instruments. A marvellous example is the slow movement, which is practically constituted by this kind of embellishment: the first violin initiates a simple melody, and its gestures are then echoed by the other three instruments in turn, thus extending the musical idea far longer than it would otherwise last. You'll hear this again and again: a kind of panning gesture as the material passes from instrument to instrument. To put this another way, Haydn's most characteristic quartet movement constantly tend towards the condition of fugue: the condition of absolute equality. Mozart's, on the other hand, are typically melodies with ever more fantastic and varied embellishment: so much so that, in the end, all the members of the Quartet are singing their hearts out.

Source: Roger Parker lecture, Gresham College

JOHANNES BRAHMS (1833-1897)

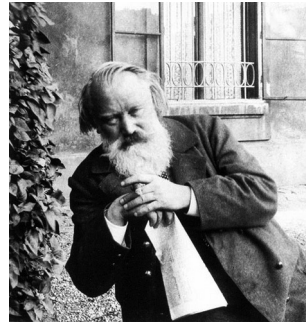
QUARTET IN A MINOR, OP. 51, NO. 2

Allegro non troppo

Andante moderato

Quasi Minuetto, moderato

Finale. Allegro non assai



Brahms is often considered both a traditionalist and an innovator. His music is firmly rooted in the structures and compositional techniques of the Baroque and Classical masters. He was a master of counterpoint, the complex and highly disciplined art for which Johann Sebastian Bach is famous, and of development, a compositional ethos pioneered by Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, and other composers. Brahms aimed to honour the “purity” of these venerable “German” structures and advance them into a Romantic idiom, in the process creating bold new approaches to harmony and melody. The diligent, highly constructed nature of Brahms’s works has embedded in it meticulous structures of a highly romantic nature. *Source: Wikipedia*

The first movement of the A-minor Quartet is in traditional sonata form, but the meticulous development of that expected form is pure Brahms. Immediately heard is Brahms’ characteristic rhythmic device of two counts (violin I) over three (viola). The influence of Schubert is particularly evident in the interlude of the song-like Andante moderato movement, and the graceful Quasi minuetto sections that alternate with the fanciful mid-sections of the third movement scherzo.

The characteristic Brahms “sound” comes to the fore in the finale, a rousing czárdás in the mode of his famous and popular Hungarian dances. The Quartet as a whole has been described as both delicately lyrical and “rather turbulent.” *Source: LA Phil Program Notes, Ross Care*

Concerts at the Point

CONCERTS AT THE POINT - 19TH SEASON 2015-2016

FALL 2015

AMERICAN STRING QUARTET

SEPTEMBER 20

ANDRIUS ZLABYS & FRIENDS

OCTOBER 18

HANDEL & HAYDN SOCIETY

NOVEMBER 22

FREDERICK MOYER & JAZZ ARTS TRIO

DECEMBER 20

SPRING 2016

ADASKIN TRIO & SALLY PINCUS

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