Concerts at the Point 21ST SEASON 2017-2018



SUSAN STRAUSS TRANSITION SUSANSTRAUSSPAINTING.COM

presents ...

Ieva Jokubaviciute, Solo Piano

DECEMBER 10, 2017, 3:00 PM

1912 MAIN ROAD, WESTPORT POINT, MASSACHUSETTS

Susan Strauss: "My paintings explore the abstract nature of this beautiful world, looking at both inner and outer landscape. I paint to expresses elemental interconnections among living things, the surging energy of current events and the poetry and music of light. As I paint, I search for the sense of place that develops quietly over time within a painting. Each painting is also built upon the archeology of previous paintings and memories of the ones that got away." Ms. Strauss maintains a studio at 511 Sanford Road, Westport Ma and has shown her work widely in the northeast. www.susanstrausspainting.com

We chose this painting because Ms Strauss and Ms Jokubaviciute are both splendid colorists, demonstrating commanding technique, refined temperament and persuasive insights. Ms Strauss's recent painting, titled Transition, presents an essential beauty, balance and haunting allure, drawing us into a quiet, deep world of light and darkness, changes, a magical tone-painting that feels like it goes on and on beyond the boundaries of the canvas. This is akin to the "after effects" of the music on today's program, like memories that return to us of the splashing waters in Liszt's Jeux d'Eau and the large swaths of delicate sounds from Thorvaldsdottir's Scape.

Concerts at the Point

21ST SEASON 2017-2018

FEBRUARY 25, 2018

THE NEAVE TRIO

APRIL 22, 2018

THE JASPER STRING QUARTET

Concerts at the Point

22ND SEASON 2018-2019

SEPTEMBER 30, 2018

Anastasya Terenkova, piano solo

November 4, 2018

The Muir String Quartet

December 9, 2018

Fred Moyer Jazz Trio

March 17, 2019

Musicians/Singers from the Handel &

HAYDEN SOCIETY

APRIL 28, 2019

THE CLAREMONT TRIO

Concerts at the Point

SUNDAY, DECEMBER 10, 2017

Ieva Jokubaviciute, Solo Piano

En Reve: Nocturne Liszt

Les Jeux d'Eau a la Villa d'Este liszt

SCAPE THORVALDSDOTTIR

SONATA-FANTASIE NO. 2, OP. 19
SCRIABIN

INTERMISSION ...

Andante lagrimoso from Harmonies Poetiques et Religieuses

FANTASIE IN C MAJOR, OP. 17 SCHUMANN

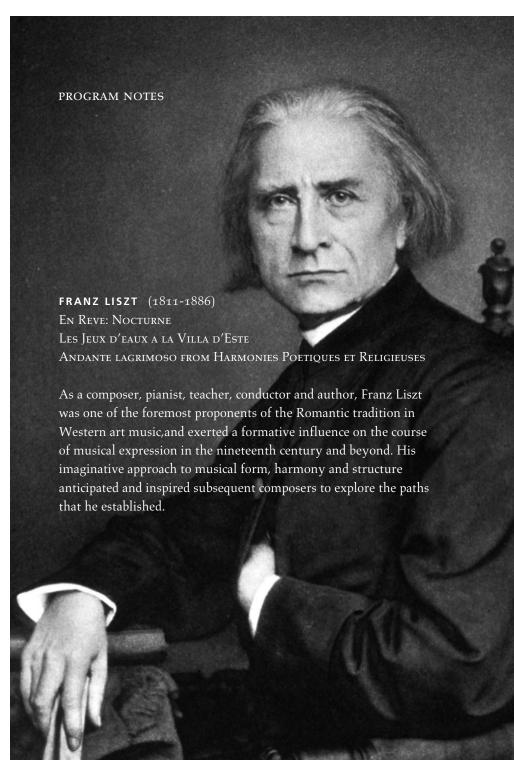


Lithuanian pianist IEVA JOKUBAVICIUTE's powerfully and intricately crafted performances have earned her critical acclaim throughout North America and Europe. Her ability to communicate the essential substance of a work has led critics to describe her as possessing "razor-sharp intelligence and wit" and "subtle, complex, almost impossibly detailed and riveting in every way" (*The Washington Post*) and as "an artist of commanding technique, refined temperament and persuasive insight" (*The New York Times*). In 2006, she was honored as a recipient of a Borletti-Buitoni Trust Fellowship.

Labor Records released Ieva's debut recording in 2010 to critical international acclaim, which resulted in recitals in New York, Chicago, Philadelphia, Baltimore, DC, Vilnius, and Toulouse. She made her orchestral debuts with the Chicago Symphony; in Rio de Janeiro, Brazil; with the American Youth Philharmonic in 2016, and in February 2017, Ieva was the soloist with the Orquesta Filarmónica de Montevideo in Uruguay. Her piano trio—Trio Cavatina—won the 2009 Naumburg International Chamber Music Competition. Ieva's latest recording (*Returning Paths:* solo piano works by Janacek and Suk) was also released to critical acclaim in 2014.

In the fall of 2016, Ieva began a collaboration with the violinist Midori, with recitals in Canada, at the Cartagena International Music Festival in Columbia, and in Germany and Austria. This season, they will give recitals in Japan, Germany, Austria, Poland, Peru, Columbia, and Mexico. Ieva also returns to the Philadelphia Chamber Music Society in February of 2018 to present a solo recital that explores the themes of landscape and fantasy by pairing canonic with recent piano works by women composers.

She earned degrees from the Curtis Institute of Music in Philadelphia and from Mannes College of Music in New York City. In the fall of 2015, Ieva started her tenure as Assistant Professor, Piano at Shenandoah Conservatory in Winchester, VA. In the summer of 2017, she was a faculty member of Curtis Summerfest in Philadelphia and Kneisel Hall in Blue Hill, Maine. www.ievajokubaviciute.com



As the foremost piano virtuoso of his time, he introduced technical innovations that greatly expanded the expressive range of that instrument. He was tirelessly devoted to the progress and dissemination of music both old and new, raising audience awareness of the works of his musical forebears (such as Beethoven and Bach) as well as of his contemporaries (Wagner and Berlioz) through performances, transcriptions and writings. Although his larger-than-life personality and scandalous amorous adventures seemed at odds with his decision, late in life, to seek the holy orders (henceforth becoming known as l'abbé Liszt), his embrace of the full spectrum of life produced a creative legacy of unprecedented richness and breadth of perspective, and one of immeasurable impact upon the music of his era. *Source: Kevin Levine, US Library of Congress*

En Reve: Nocturne (*Dreaming*) was composed in the last period of his life. It is a work of great beauty despite its modest proportions, and shows his compositional style in its most polished and mature form. While much of his later work is mournful in character, this piece has an uplifting quality and lyrical sense of line. True to its title, the piece has a dreamlike quality expressed in a lilting melody and supported by a flowing, broken-chord accompaniment in the left hand. As with several other of his late pieces, the harmonic structure of this work foreshadows the tonal experiments of the twentieth century, but its mood is reflectively peaceful. The lovingly placed embellishments in the melodic line add an ethereal sense to this charming and personal work. Less than two minutes in length, this piece is a diminutive gem.

Sources: allmusicguide.com. Description by Corie Stanton Root

Les Jeux d'eaux a la Villa d'Este is part of the set of three suites for solo piano titled Années de Pèlerinage (*Years of Pilgrimage or Wandering*), which refers to Goethe's famous novel of self-realization. Liszt clearly places the work in line with the Romantic literature of his time, prefacing most pieces with a literary passage from writers such as Schiller and Byron, and, in an introduction to the entire work, writing: "Having recently travelled to many new countries, through different settings and places consecrated by history and poetry; having felt that



the phenomena of nature and their attendant sights did not pass before my eyes as pointless images but stirred deep emotions in my soul, and that between us a vague but immediate relationship had established itself, an undefined but real rapport, an inexplicable but undeniable communication, I have tried to portray in music a few of my strongest sensations and most lively impressions."

The Villa d'Este is a 16th-century villa in Tivoli, near Rome, famous for its terraced hillside Italian Renaissance garden and especially for its profusion of fountains. It is now an Italian state museum, and is listed as a UNESCO world heritage site. Liszt was a frequent guest of the acting cardinal at the Villa d'Este. His "Jeux d'eaux" describe the glittering fountains, part of the water features at the villa.

Sources: wikipedia; G. Henle Publishers

Andante lagrimoso is the ninth of ten compositions in the suite Harmonies Poétiques et Religieuses (*Poetic and Religious Harmonies*), a cycle of piano pieces composed at different times, and first published as a suite in 1853. *Andante* means a relatively slow, moderately paced tune, and *lagrimoso* means tearful.

Liszt prefaces the suite with a fragment from the foreword of Lamartine's collection of poems. "There are some meditative souls that solitude and contemplation raise inevitably towards ideas that are infinite, that is towards religion; all their thoughts are converted into enthusiasm and prayer, all their existence is a mute hymn to the Divine and to hope. They seek in themselves and in the creation that surrounds them steps to climb to God, expressions and images to reveal him to them, and to reveal themselves to him: I would that I could lend them some of these!"



ANNA THORVALDSDOTTIR (1977-)
Scape

Anna S. Thorvaldsdottir is an Icelandic composer and 2012 winner of the Nordic Council Music Prize. In 2015, she was chosen as the New York Philharmonic's Kravis Emerging Composer, an honor that includes a \$50,000 cash prize and a commission to write a composition for the orchestra. She studied composition at the University of California, San Diego, gaining her MA and PhD. Her music is often influenced by landscapes and nature.

Scape, like many of Anna's works, uses extended techniques to create unique, otherworldly textures. For this piece, Anna demands quite a bit of playing INSIDE the instrument, as well as a few somewhat unconventional preparations to the instrument itself. Prepared piano basically means a piano with stuff in it, screws, thimbles, tin foil, pieces of paper, the type of thing that'll make a piano technician start to sweat. The first musicians to do this type of thing were Americans Henry Cowell and John Cage. Anna, very much in keeping with her timbral language, uses these techniques to carve out massive swaths of sonic texture, creating a huge universe in a relatively limited time frame. Source: Nadia Sirota, Meet the Composer, WQXR, New York Public Radio

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ALEXANDER SCRIABIN (1872-1915) SONATA-FANTASIE NO. 2, OP. 19 Andante Presto

Scriabin was a Russian composer and pianist, who was influenced early in his life by the works of Frédéric Chopin. In his first stage, he composed works that are characterised by a highly tonal idiom. Later in his career, independently of Arnold Schoenberg, Scriabin developed a substantially atonal and much more dissonant musical system, which accorded with his personal brand of mysticism. Scriabin was influenced by synesthesia, and associated colours with the various harmonic tones of his atonal scale, while his colour-coded circle of fifths was also influenced by theosophy.

This second sonata was completed during a five-month stay in Paris during 1897, but sketches date to 1892, when the composer was 20 years of age. Scriabin provided an oceanic program for the work, condensed as follows: "The first section represents the quiet of a southern night on the seashore; the development is the dark agitation of the deep, deep sea. The E major middle section shows caressing moonlight coming up after the first darkness of night. The second movement represents the vast expanse of ocean in stormy agitation."

The first movement Andante begins with echoing effects, followed by two lyrically themed sections. After a short climax, the piece modulates to E major (also C-sharp minor) and lyrical sections are restated with a slightly more complicated accompaniment. The second movement Presto, in sharp contrast to the first movement, is very fast and intense. In fact, at the given tempo indication, the second movement averages nearly 15 notes per second, making it comparable to an étude. Alternating crescendos and decrescendos may give the listener the impression of waves. *Source: Wikipedia*



ROBERT SCHUMANN (1810-1856) Fantasie in C Major, op. 17

Robert Schumann was a German composer and influential music critic, a quirky, problematic genius. He is widely regarded as one of the greatest composers of the Romantic era. Schumann intended to pursue a career as a virtuoso pianist, but a hand injury ended this dream. Schumann then focused his musical energies on composing. Schumann's published compositions were written exclusively for the piano until 1840, the year he married his love Clara Wieck, herself a world class pianist and daughter of his piano teacher who had refused to allow their marriage. He later composed works for piano and orchestra. Severely affected by what was most likely bipolar disorder, he achieved almost superhuman productivity during his manic periods. His life ended early and miserably with a descent into insanity brought on by syphilis. Sources: Wikipedia, NPR Ted Libbey

Schumann composed a piece entitled "Ruines" in 1836 expressing his distress at being parted from his beloved Clara Wieck. This became the first movement of the Fantasy. Later that year, he wrote two more movements to create a work intended as a contribution (which was not accepted) to the appeal for funds to erect a monument to Beethoven. Further revisions relfect the 27 year old Schumann's dispair over his thwarted love affair with Clara Wieck. When it was finally published, Schumann dedicated it to Franz Liszt and prefaced the work with a quote from Friedrich Schlagel:

"Resounding through all the notes In the earth's colorful dream There sounds a faint long-drawn note For the one who listens in secret."

The first movement is rhapsodic and passionate; the middle movement (in E-flat major) is a grandiose rondo based on a majestic march, with episodes that recall the emotion of the first movement; and the finale is slow and meditative. *Source: Orrin Howard, Los Angeles*

Concerts at the Point dedicates this concert to the remarkable life of prominent businessman and philantropist John S. Carter, Jr.

Mr. Carter created a multi-million dollar business starting with a welding machine he built in his basement in the 1960s. He and his teams went on to develop systems for automated dispensing of adhesives needed for the fast evolving manufacturing techniques across the globe.

When he sold the business—Electron Fusion Co—in 2000, he shared a significant portion of the proceeds with his employees. He and his partner in philanthropy, his wife Letitia, devoted much of the rest to giving back to the community in Rhode Island and along the South Coast. Carter said, "Letitia and I strongly believe in the power of everyday Rhode Islanders to address the issues that affect our state. We are committed to making this a better place to live and hope the public is inspired to submit proposals with the promise to lead the way."

Concerts at the Point has benefitted from a series of generous grants from the Carter Family Trust which we used to bring top flight classical musicians to the South Coast at ticket prices affordable to the larger community and to support the New Bedford Symphony Orchestra's innovative education programs for elementary schools in Tiverton, Somerset, Fall River, and Westport. The South Coast is a more culturally vibrant place through the vision and generosity of the Carter family.

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