

Concerts at the Point

16TH SEASON 2012-2013



presents ...

PHOEBUS
THREE



FEBRUARY 24, 2013, 3:00 PM

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Concerts at the Point

SUNDAY, FEBRUARY 24, 2013

PHOEBUS THREE

Igor Begelman, clarinet

Larisa Gelman, bassoon

Rieko Aizawa, piano

TRIO PATHETIQUE IN D MINOR

GLINKA

Allegro moderato

Scherzo

Largo

Allegro con spirito

HISTOIRES

JACQUES IBERT

La meneuse de tortues d'or

Le petit âne blanc

La cage de cristal

La marchande d'eau fraiche

SUITE FROM PORGY AND BESS

GERSHWIN

...

INTERMISSION

...

AFRO

D'RIVERA

OTONO PORTENO; OBLIVION

PIAZZOLLA

SELECTIONS FOR CLARINET AND BASSOON

LOS TRES GOLPES

CERVANTES

AVE MARIA

BACH/GOUNOD

BENNY'S GIG

GOULD

CONCERT PIECE NO.2 , OP 114

MENDELSSOHN

Presto

Andante

Allegretto grazioso

THE PERFORMERS



IGOR BEGELMAN (CLARINET)

Clarinetist Igor Begelman's virtuosity and imagination on his instrument have been praised by critics as "remarkable display of music making" and have earned him an impressive list of prizes, engagements and honors, including Avery Fisher Career Grant awarded to outstanding American artists.

An active educator, Mr. Begelman now teaches at Brooklyn College and Sarah Lawrence College. Mr. Begelman has guest lectured at Yale, Juilliard and Manhattan School of Music, in addition to many master classes throughout the US.

Raised in Kiev, Ukraine, Igor Begelman came to the United States in 1989. He received his Master's degree from The Juilliard School of Music and a Bachelor's degree from The Manhattan School of Music. Mr. Begelman has also received valuable mentoring from Astral Artistic Services, a Philadelphia-based organization guiding emerging young artists.

LARISA GELMAN (BASSOON)

Ms. Gelman has established herself as an exceptional and dynamic performer in the United States and abroad. In recent seasons she was featured as a soloist with the Brooklyn Symphony performing Richard Strauss "Duo Concertante" and with the Broadway Bach Ensemble performing Vivaldi and Weber Concertos.

Ms. Gelman attended Oberlin College and Oberlin Conservatory, and studied at Yale. She is now director of the educational outreach program in the School for the Arts at 92nd Street Y. Ms. Gelman designs and implements innovative and effective arts-in-education pro-



grams, with the objective of ensuring a place for dance, music, visual art and the theater arts in the core curriculum of public schools. One of the largest arts-in-education programs in New York City, 92Y serves over 6,000 elementary and middle school students annually.

RIEKO AIZAWA (PIANO)

Japanese pianist Rieko Aizawa, discovered at age 13 by the late Alexander Schneider, has since established her own unique musical voice. Ms. Aizawa was praised in 2009 by the NY Times for her “impressive musicality, a crisp touch and expressive phrasing,” Ms. Aizawa has performed in solo and orchestral engagements throughout the U.S., Canada and Europe.

Ms. Aizawa received her Masters Degree from The Juilliard School, where she worked with Peter Serkin. She is also a graduate of the Curtis Institute of Music in Philadelphia, where she was awarded the prestigious Rachmaninoff Prize and studied with Seymour Lipkin, Peter Serkin, and Mieczyslaw Horszowski as his last pupil. March 2005 marked the release of Ms. Aizawa’s first solo recording on the Japanese label Altus Music - a tour-de-force CD of Shostakovich’s and Scriabin’s “24 Preludes.” Her second solo CD is of Faure’s and Messiaen’s preludes.

PROGRAM NOTES

MIKHAIL GLINKA (1804 – 1857)

TRIO PATHETIQUE IN D MINOR

...

Allegro moderato

Scherzo

Largo

Allegro con spirito



Glinka is best known for his compositions drawing on the wealth and depth of his Russian cultural heritage. He intermingled Russian and Polish folk tunes with Italian-style operatic passages and even anticipated Wagner's use of the leitmotif by employing recurring themes identified with specific characters. He also took a new approach to orchestration in which the orchestra was essentially a member of the cast, not merely background accompaniment for the singers.

The Trio Pathétique is laid out in the conventional four-movement form of the post-Beethoven/Schubert piano trio, and yet it retains the character of a through-composed single-movement piece. The first three movements are intended to be played straight through without a break, and the finale is little more than a brief epilogue.

The principal thematic idea is presented at the very outset; it is an enervated, unsettled motif which becomes ever more passionate and excitable with each succeeding appearance. Its restless quality counterpoises a luxuriant second idea, and another memorably beautiful melody in the central trio section of the Scherzo. Another wistful and elegiac motif comes in the Largo following which all the various thematic blocks are reviewed during the finale.

Some musicologist suggest that the term "Pathétique" refers to an unrequited romantic attachment. A note on the autograph score reads "I have known love only through the pain it brings," yet the prevailing mood of the work is genial rather than tragic.

Source: All Music Guide

JACQUES IBERT (1890 – 1962)

FOUR PIECES FROM “HISTOIRES”

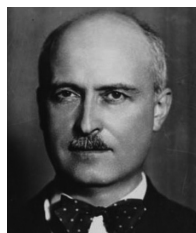
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La meneuse de tortues d’or

Le petit âne blanc

La cage de cristal

La marchande d’eau fraîche



Ibert pursued a successful composing career, writing (sometimes in collaboration with other composers) seven operas, five ballets, incidental music for plays and films, songs, choral works, and chamber music. As a composer, Ibert did not attach himself to any of the prevalent genres of music of his time, and has been described as an eclectic. The “Ibert sound” is recognized as breezy, good-humored, and evocative. In tandem with his composing, Ibert was the director of the Académie de France at the Villa Medici in Rome. His final musical appointment was in charge of the Paris Opera and the Opéra-Comique.

His impressionistic “Histoires,” obviously influenced by the Debussy *Préludes*, provide charming, original musical images:

“La meneuse de tortues d’or” (The leader of the golden tortoises) has a lovely Dorian mode melody played in a slightly animated tempo with a sweet and melancholy feeling.

“Le petit âne blanc” (The little white donkey) moves its almost pentatonic melody above a steady staccato bass on the black keys. Interspersed among the melody are little off-key figures that sound like tiny “hee-haws” or may depict little stumbles from unsure footing.

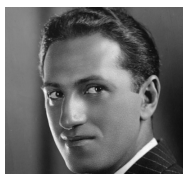
“La cage de cristal” (The crystal cage) is a lovely piece with staccato crystalline chords accompanying a childlike melody.

“La marchande d’eau fraîche” (The woman who sells fresh water) unfolds staccato patterns made of contrary fourths alternating between the hands and simple melodies which suggest the flow of water. Sources: *Wikipedia, AllMusicGuide*

GEORGE GERSHWIN (1898 – 1937)

SELECTIONS FROM

PORGY AND BESS OPERA



Porgy and Bess is an opera with music by George Gershwin, libretto by DuBose Heyward, and lyrics by DuBose Heyward and Ira Gershwin. It deals with African-American life in the fictitious Catfish Row (based on the area of Cabbage Row in Charleston, South Carolina, in the early 1920s).

Originally conceived by Gershwin as an “American folk opera,” Porgy and Bess premiered in New York in the fall of 1935 and featured an entire cast of classically trained African-American singers—a daring artistic choice at the time. The work was not widely accepted in the United States as a legitimate opera until 1976, when the Houston Grand Opera production of Gershwin’s complete score established it as an artistic triumph.

In the meantime, other musicians took up many of the Opera’s songs. In 1944, the famed violinist Jascha Heifetz arranged several of the songs for violin and piano, and recorded them to great acclaim. Others have transcribed this Heifetz arrangement into scores for other instruments, including for clarinet, cello, bassoon, jazz quartet, etc.

Source: Wikipedia

PAQUITO D’RIVERA (1948 –)

AFRO



Cuba-born and New York-based saxophonist and clarinet player, Paquito D’Rivera has balanced a career in Latin jazz with commissions as a classical composer and appearances with symphony orchestras. He has won six Latin Grammy Awards and four Grammy awards.

Source: Wikipedia

ASTOR PIAZZOLLA (1921 – 1992)
OTONO PORTENO & OBLIVION



Astor Piazzolla was an Argentine composer and bandoneón* player. His work revolutionized the traditional tango into a new style termed “nuevo tango,” incorporating elements from jazz and classical music. A virtuoso bandoneónist, he regularly performed his own compositions with a variety of ensembles.

As a very young performer with Argentine tango ensembles, Piazzolla took advice from Arthur Rubenstein (then living in Buenos Aires) to study with Alberto Ginastera, an eminent Argentine composer of classical music. From this Piazzolla delved into scores of Stravinsky, Bartók, Ravel, and others. He later studied piano, while managing his own ensembles and orchestras. In the early 1950s, Piazzolla won a composition competition that provided a scholarship to study composition with Natalie Boulanger in Paris.

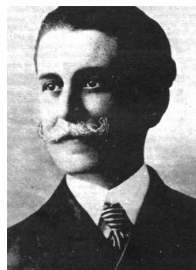
Otono Porteno (Buenos Aires Autumn) was written in 1969 and is bracketed by the other three “seasons” in 1965-70. Although the four “seasons” were written and performed as individual pieces, some like to compare them to Vivaldi’s Four Seasons Suite.

Oblivion was written in 1982 and has become one of Piazzolla’s most popular compositions, being arranged for many different instruments and types of ensembles. *Source: Wikipedia*

* Bandoneon is a concertina-like instrument. Its framed free reeds are hand-blown via bellows, rather than mouth-blown like the bassoon.

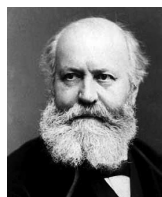
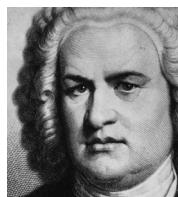
SELECTIONS FOR CLARINET & BASSOON

IGNACIO CERVANTES (1847 – 1905)
LOS TRES GOLPES (THE THREE BLOWS)



Ignacio Cervantes is a key figure of Latin American piano music. As the cultural and national identity of his native Cuba gained strength through the 19th century, the genres of danza and contradanza became a fixture of the island's dance and concert halls, providing a bridge between different sections of society. Cervantes's pieces, which display a similar swing and verve to Scott Joplin's ubiquitous Rags, synthesize Cuban local humor and color with the Romantic aesthetic of Chopin. *Source: Naxos.com*

J.S. BACH (1685 – 1750)
&
CHARLES GOUNOD (1818 – 1893)
AVE MARIA



The piece consists of a melody by the French Romantic composer Charles Gounod especially designed to be superimposed over the Prelude No. 1 in C major, BWV 846, from Book I of J.S. Bach's The Well-Tempered Clavier, written some 137 years earlier.

Source: Wikipedia

MORTON GOULD (1913 – 1996)
BENNY'S GIG - EIGHT DUOS



Morton Gould was an important American composer, conductor, arranger and pianist. Like Bernstein, he wrote in both popular and classical styles and often mixed the two.

Gould composed a set of eight duos with double-bass for Benny Goodman, collectively titled "Benny's Gig." Phoebus Three will perform the eighth duo composed in 1979. *Source: Andrea Lamoreaux*

FELIX MENDELSSOHN (1809 – 1847)

CONCERT PIECE NO. 2

FOR CLARINET, BASSOON & PIANO, OP 114

...

Presto

Andante

Allegretto grazioso



Mendelssohn was good friends with the skilled German clarinetist Heinrich Joseph Baermann and his son Carl Baermann, a fine clarinetist in his own right. It was a friendship built not only from shared musical interests and compatible personalities but also from the Baermanns' masterful skill as dumpling chefs. Around Christmas 1832, the Baermanns were in Berlin (then Mendelssohn's home) for a series of performances, and Mendelssohn invited them over for an evening of dumplings. The Baermanns insisted on remuneration in the form of a piece of music for father and son to play together; thus Mendelssohn's Concert Piece No. 1 in F major for clarinet, basset horn*, and piano, Op. 113. The exchange—dumplings and strudel for music—was so successful and made both parties so happy that it was repeated a little while later, producing Concert Piece No. 2, Op 114.

Concert Piece No. 2 is built from three separate sections of music. The first is a Presto that unfolds in dramatic unison thrusts from soloists and tutti and then proceeds to consider thoughtful lyric ideas and bold, marked gestures in equal amounts. The central portion is an Andante in which the two woodwind players take turns spinning silken sixteenth notes around each other. Last is a lighthearted Allegretto grazioso that moves from D minor to F major; the piano bops along steadily as the two soloists whirl around.

Source: All Music Guide

*Basset horn is not a horn, but a member of the clarinet family—larger bore and with a bend near the mouthpiece. Its timber is similar to clarinet, but darker and less brilliant.

NEXT *Concert at the Point...*

BOSTON UNIVERSITY OPERA INSTITUTE

MARCH 24, 2013

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Concerts at the Point's 2013-2014 SEASON

ADASKIN TRIO WITH OBOEIST THOMAS GALLANT

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AMERICAN STRING QUARTET

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TBD

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