

Concerts at the Point

18TH SEASON 2014-2015



presents ...

SOUTH COAST CHAMBER MUSIC PLAYERS

OCTOBER 19, 2014, 3:00 PM

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Concerts at the Point

SUNDAY, OCTOBER 19, 2014

THE SOUTH COAST CHAMBER MUSIC PLAYERS

Donna Cobert, oboe

Piotr Buczek, violin

Megumi Stohs-Lewis, violin

Don Krishnaswami, viola

Timothy Roberts, cello

Janice Weber, piano

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INTERLUDE FOR OBOE AND STRING QUARTET

FINZI

PIANO QUARTET IN C MAJOR, OP.23

FOOTE

Allegro comodo

Scherzo: Allegro vivace

Adagio, ma con moto

Allegro non troppo

INTERMISSION . . .

NOTTURNO FOR OBOE AND PIANO

ROZKOSNY

STRING QUARTET NO.1 IN D MAJOR, OP.11

TCHAIKOVSKY

Moderato e semplice

Andante cantabile

Scherzo: Allegro non tanto e con fuoco - Trio

Finale: Allegro giusto - Allegro vivace

THE PERFORMERS

SOUTH COAST CHAMBER MUSIC PLAYERS

Originally called the South Coast Chamber Music Society when it was formed in 2001, this group's mission is to present high quality chamber music for the communities of Southeastern Massachusetts. In each program, they attempt to vary the instrumentation, blending winds and strings, and engaging guest artists to present a wide range of musical colors and styles. They have recently joined forces with the New Bedford Symphony, anchoring what is now called the South Coast Chamber Music Series, giving both organizations an opportunity to expand in all directions, more concerts, more musicians and more music. For their first concert in this formation they were joined by NBSO principal flutist, Tim Macri. To learn more about their future programming, consult www.nbsymphony.org/southcoast-chamber-music-series.

DONNA MARIE COBERT, OBOE Ms. Cobert is the founder of the South Coast Chamber Music Society and has earned a reputation throughout New England as a soloist and chamber musician. As founder of the New England Reed Trio, Ms. Cobert commissioned dozens of new pieces and was very active in promoting 20th century wind repertoire. She joined the Aiolos Collective, an international double reed ensemble, and recorded works with this group in Amsterdam. In addition to oboe, she plays english horn and appeared as english horn soloist with the Moravian Philharmonic in the Czech Republic, where she premiered a concerto written for her by David L. Post. Ms. Cobert has performed on WGBH radio, and with, among others, the Rhode Island Philharmonic and Rhode Island Civic Chorale, Boston Ballet, Alea III, the Irish Tenors, Simon Sinfonietta and Hartford Symphony. She holds degrees from Western Washington and Northwestern Universities, and continued her post graduate study in Amsterdam.



PIOTR BUCZEK, VIOLIN Mr. Buczek was born in Poland and graduated from the Karol Szymanowski Academy of Music in Poland and the Chamber Music Institute in Milwaukee, where he received his Master Degree. He was a founding member of the Penderecki String Quartet, with whom he recorded 11 CDs. Mr. Buczek has performed throughout Europe, Asia, and the Americas as soloist and chamber musician. He performs recitals, teaches and takes an active part in the musical life of Boston as a member of Boston Modern Orchestra Project, South Coast Chamber Music Society, Decompression Chamber music and others.

MEGUMI STOHS-LEWIS, VIOLIN A Native of Portland, Oregon Ms. Stohs-Lewis plays violin up and down the East Coast and around the world as a chamber musician, soloist and member of A Far Cry. A Far Cry is Boston's self-conducted chamber orchestra, that explores the traditional boundaries of Western classical music, experimenting with the ways music is prepared, performed, and experienced. Founded in 2007 as a tightly-knit collective of young professional Boston-area string players, A Far Cry developed an innovative structure of rotating leadership, both on stage and behind the scenes. This, in contrast to typical orchestras, empowers the musician and aims to distill a valuable diversity of opinion into a unified voice. Consult <http://www.afarcry.org> for more information about their Boston and traveling schedule of concerts. In 2009, Ms. Stohs-Lewis fell in love with gut strings and enjoys discovering and playing music from all periods. She has appeared as a guest artist with the Landmarks Orchestra in Boston, the Sapporo Philharmonic in Japan and on tour with Britain's Jethro Tull.



DON KRISHNASWAMI, VIOLA Praised by the Boston Globe as “noteworthy among solo voices” and as giving his instrument a “soulful workout”, violist and violinist Don Krishnaswami is active in the Boston area as a performing musician, teacher and composer. He is a founding member of the South Coast Chamber Music Society. He has collaborated with members of the Boston Symphony, was a founding member of the Live ARTS String Quartet, a guest artist with the Walden Chamber Players and a member of the Persichetti String Quartet. As an orchestra player, Mr. Krishnaswami has performed with the Boston Pops, Boston Symphony Orchestra, Boston Lyric Opera Orchestra, Boston Ballet, Boston Modern Orchestra Project and the New Jersey Symphony Orchestra. He has performed as backup musician with jazz and pop giants ranging from Mel Torme to Earth Wind and Fire. Mr. Krishnaswami is currently a Visiting Associate Professor at Bridgewater State University. He also runs a busy private teaching studio. He holds a Master of Music degree in viola and a Bachelor of Music degree in composition from The Juilliard School. He plays an Italian viola, made in Naples in 1916 by Armando Altavilla.

TIMOTHY ROBERTS, CELLO Mr. Roberts is the Artistic Director and cellist of the Art of Music Chamber Players in Boston, and a member of the South Coast Chamber Music Society. His freelance work includes performances with the Boston Symphony Orchestra, Boston Pops Esplandade Orchestra, Boston Ballet, the Florida (Tampa) Orchestra and Pro Arte Chamber Orchestra, among others. He holds degrees in performance from the New England Conservatory and Northwestern University, and completed doctoral work at the Cleveland Institute of Music. He performs on a Gabrielle cello made in Florence in 1751.



JANICE WEBER, PIANO Miss Weber is both a renowned pianist and a successful novelist, with an eclectic range of interests. Consult her website for a description of her many accomplishments in both spheres www.janiceweber.com. Her interest in the uncommon avenues of the piano literature led to a world premier recording of Liszt's 1838 Transcendental Etudes, about which *Time* magazine noted, "Liszt later simplified these pieces into a still ferociously difficult 1852 version for fear no one else could play them. There may now be several fire-eating piano virtuosos who can execute the original notes, but few can liberate the prophetic music they contain as masterfully as Janice Weber does here." Her recordings include Rachmaninoff's complete transcriptions with the Lydian Quartet; Leo Ornstein's vast Piano Quintet; flute and piano works of Sigfrid Karg-Elert; and waltz transcriptions of Godowsky, Rosenthal, and Friedman. Miss Weber recorded Liszt's last Hungarian Rhapsody, one of only two living pianists to be included in a compendium of historic performances of legendary 19th century composers. This disc subsequently won the International Liszt prize.

Ms. Weber is a member of the piano faculty at Boston Conservatory and Tabor Academy. Miss Weber produced the tones for Ivory , the worldwide bestselling virtual piano software. She is a Steinway artist.

PROGRAM NOTES

GERALD FINZI (1901-1956)

INTERLUDE FOR OBOE AND STRING QUARTET, OP. 21



Gerald Finzi epitomized much that was characteristic of English Music, Literature and Landscape in the first half of the 20th century. Finzi enjoyed the English countryside and this empathy is obvious in his music. His compositions are often bitter-sweet; there is always an awareness of the transience of life. Finzi's music can seem at once of its time yet also timeless.

Finzi excelled in the setting of the English Language. He had an especial love for the poetry of Thomas Hardy and set many of his poems to music. Finzi wrote two masterpieces—his Cello Concerto, completed in 1955 and his choral work *Intimations of Immortality*—a setting of words by William Wordsworth.

Finzi's style was much affected by the "English pastoralist" school of composers and there is a modal quality of English folk music or Elizabethan music in its melodic lines, particularly in the peaceful opening section for strings. The oboe enters only after about the first two minutes. Its voice in this piece is more personal, and begins to speak with a more personal tone, which rises nearly to the tragic. The oboe's discourse is, in fact, remarkably wide-ranging for such a short piece. A large variety of moods is achieved in the Interlude's 12 minutes, single-movement span, rising to an intense pitch. The piece is intimate, giving the effect of an interior monologue, of a session of introspection that leads through varied memories and remembered emotions of a life in a series of episodes that is almost cinematic in its quick changes of mood—a kind of long flashback in music.

Source: AllMusic.com

ARTHUR WILLIAM FOOTE (1853-1937)

PIANO QUARTET IN C MAJOR, OP. 23

Allegro comodo

Scherzo: Allegro vivace

Adagio, ma con moto

Allegro non troppo



If Arthur Foote's his name is not entirely unknown, it is fair to say that his music is. This is a shame especially as far as chamber musicians are concerned. Foote's chamber music is first rate, deserving of regular public performance.

Foote certainly was the equal of nearly any of his European contemporaries, but the fact that he was an American, at a time when American composers were not generally taken seriously, was without doubt an insurmountable obstacle to his achieving the reputation he deserved. Foote was born in Salem, Massachusetts and was the first important American composer trained entirely in America. His main teacher was John Knowles Paine, from whom Foote gained an admiration for and was primarily influenced by the leading Central European Romantic composers of the day, such as Mendelssohn, Schumann, Dvorak and Brahms.

The Piano Quartet was completed in 1890 and was, during Foote's lifetime, one of his most popular works, receiving numerous performances in both the U.S. and Europe before inexplicably disappearing from the concert stage. The celebratory opening movement, *Allegro comodo*, is sunny and full of good spirits. A vivacious and energetic Schumannesque *Scherzo* follows. The third movement, *Adagio, ma con moto*, is a leisurely, joyous theme of thanksgiving. The appealing finale, *Allegro non troppo*, is full of excitement, wonderful melodies and even a fugue before the satisfying coda.

Source: Editionsilvertrust.com

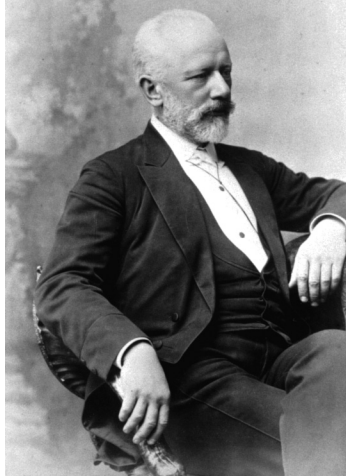


JOSEF RICHARD ROZKOSNY (1833-1913)

NOTTURNO FOR OBOE AND PIANO

The period after the 1860s can be considered the high point in the history of music in the Czech lands. This rapid rise was made possible by a profound change in social and economic conditions. The music in this era was a leading and internationally most successful manifestation of Czech culture. It was supported by a new bourgeois society and reflected the gradual transformation of the multinational Habsburg monarchy into a more modern constitutional state. In the center of these efforts to invigorate national arts was opera, perceived then as the most representative form of music and theater. At the end of 1862, the Prague Provisional Theatre was opened, designed exclusively for Czech performances. Czech musical culture in the period before the First World War was distinctive and richly complex, comparable in quality to the musical genres and cultures of major European nations. Prague was bursting with operas and composers, the most notable were Smetana, Dvorak, Janacek and Suk.

Rozkosny was born in and studied music and art in Prague. He was a successful composer of eight operas, most based on Czech fairy tales. He also was considered a fine pianist and composed for piano and piano based ensembles. In addition to the Notturmo for Oboe and Piano, Woodwind lovers will be pleased to note that he also composed a piece for Oboe, Bassoon and Clarinet. He is most remembered for his successful opera *The Rapids of St John* (1871), with its fairytale motifs, nature scenes and descriptive tone-painting, indebted to Smetana. His one-act *Stoja* (1894) was the first Czech verismo opera. Sources: <http://djsetubis.cz> History of Czech Music



PIOTR ILLYICH TCHAIKOVSKY (1840-1893)

STRING QUARTET NO. 1 IN D MAJOR, OP. 11

Moderato e semplice

Andante cantabile

Scherzo: Allegro non tanto e con fuoco - Trio

Finale: Allegro giusto - Allegro vivace

Tchaikovsky is essentially a composer best known for large musical forces and grand dramatic gestures: orchestral music, opera and ballet. He had no strong personal affinity for chamber music though his output was not negligible: three string quartets, a piano trio, a string sextet and miscellaneous works for violin and piano. Despite many wonderful moments, his chamber music as a whole was not held in high esteem by many of the cognoscenti for various reasons: weakness of form, unbalanced texture, inconsistency, and tendency to exceed the constraints of chamber music with grand, dramatic gestures best designed for large musical forces. There is one unequivocal exception: Tchaikovsky's String Quartet in D Major, Op. 11. Even the stalwart critics acknowledge that it is a fine work, if not startlingly so, given that it was Tchaikovsky's first chamber composition and it showed a complete technical mastery.

The quartet begins with a well-crafted sonata. The opening theme is played by the quartet, softly, in unison, syncopated within the unusual meter of 9/8. (Just try counting it!) Next, the unity of the quartet divides into a multiplicity of flowing, contrapuntal lines with shorter, quicker notes in an exciting departure into greater complexity.

The ensemble joins together again to sing the second theme in simple unity only to split again into a luxurious flurry of ornamentation. The development gives full flight to the contrapuntal lines, bringing them to the foreground against the background of the original syncopated theme sped up as a pulsating accompaniment. A wonderfully dense but crystal clear texture reaches a climax before the return of opening material. A brilliant coda maximizes the long line of acceleration culminating with an extended sequence of rapid D major chords, the original syncopated rhythm pushed as fast as the music allows.

With the poignant second movement *Andante cantabile*, Tchaikovsky penned the first of his many greatest hits. The main theme is based on a folk song that Tchaikovsky heard while visiting his sister in the Ukraine. The music alternates between the folk theme and a contrasting section of Tchaikovsky's own inspiration. This lovely little dream has been transcribed for numerous instrumental combinations as a separate, stand-alone piece. The Scherzo matches the heartfelt folk song of the slow movement with a vigorous peasant dance. With both movements, Tchaikovsky displays a nationalistic bent contrary to the view held by later Russian composers who disdained him as too cosmopolitan.

The finale is a combination of sonata and rondo form full of bristling vigor, wonderful quartet textures, unmistakable touches of Tchaikovsky's lyrical drama and tinged, in parts, with a distinctly Russian cast. With its poise, balance and concision, it is utterly classical in the true sense of the word. Despite the definite mark of Tchaikovsky's personality, it bears a striking and detailed resemblance to the string quartet music of Tchaikovsky's greatest musical idol: Mozart. Writing such piece in 1871, Tchaikovsky could well be considered one of the first neoclassicists, though, in place of any modernist irony, Tchaikovsky expresses only affectionate sincerity.

Source: Earsense