

Concerts at the Point

THE LAST CONCERT OF THE SPRING 2014 SEASON



presents ...

ANDRIUS ZLABYS & MORE FRIENDS

MARCH 23, 2014, 3:00 PM

THIS CONCERT SEASON IS SUPPORTED
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Concerts at the Point

SUNDAY, MARCH 23, 2014

Andrius Zlabys, piano

Yayra Matyakubova, violin

Gregory Tompkins, violin

Sebastian Ruth, viola

Alex Greenbaum, cello

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CONCERTO FOR SOLO KEYBOARD, NO.4 IN G MINOR, BWV975

BACH

Untitled

Largo

Guige: Presto

PIANO SONATA IN A MINOR, NO.8, K310

MOZART

Allegro Maestoso

Andante Cantabile con espressione

Presto

PIANO QUARTET MOVEMENT IN A MINOR

MAHLER

Nicht zu schnell

INTERMISSION ...

APRES UN REVE

FAURE

PIANO QUINTET IN F MINOR, M.7

FRANCK

Molto moderato quasi lento - Allegro

Lento, con molto sentimento

Allegro non troppo, ma con fuoco

THE PERFORMERS



ANDRIUS ZLABYS, PIANO

Grammy-nominated pianist Andrius Zlabys has placed himself in the forefront of today's practitioners of his instrument, having performed with the New York Philharmonic, Boston Symphony, Cleveland Orchestra and Rotterdam Symphony, Philharmonic Orchestra of Buenos Aires, among others.

A multifaceted musician, Andrius Zlabys holds a special reverence for J.S. Bach. The Philadelphia Inquirer noted: "The beloved C-major chord... rippled off of Zlabys' hands with such open-hearted rightness that you couldn't escape the notion that the pianist was acting as Bach's ventriloquist..." He also remains a strong advocate for the contemporary stage with numerous works commissioned by and written for him.

Andrius Zlabys began piano studies at the age of six in his native Lithuania and studied at the Ciurlionis Art School for eleven years. Subsequent to his arrival in the U.S., he studied with Seymour Lipkin (Curtis Institute of Music), Sergei Babayan (Cleveland Institute of Music), and Claude Frank (Yale School of Music).

YAYRA MATYAKUBOVA, VIOLIN

Yayra Matyakubova has performed in Carnegie Hall with the Silk Road Project in collaboration with Yo-Yo Ma and with Pinchas Zukerman. She is a tenured member of the Hartford Symphony Orchestra. Ms. Matyakubova is a member of Haven String Quartet, which is the permanent quartet-in-residence of Music Haven. Music Haven's mission is to integrate music and creative endeavor into community life. The quartet provides access to free music education and world-class chamber music performances to residents in New Haven's most underserved neighborhoods. In conjunction with these activities, the Haven String Quartet actively performs in other communities,



providing engaging performances in traditional concert halls and reaching new audiences in nonclassical venues.

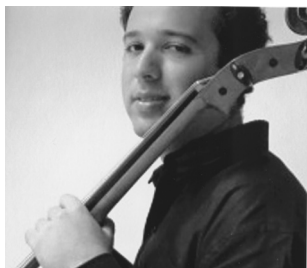
Ms. Matyakubova received her Bachelor's degree from The Harid Conservatory and her Master's degree from Rice University in Houston, where she was honored with a President's Award. Ms. Matyakubova further pursued her musical studies at Yale University from 2003-2005.

GREGORY TOMPKINS, VIOLIN

Gregory Tompkins, a native of Greenville, SC is a member of the Haven String Quartet, the resident ensemble of Music Haven in New Haven, CT. He holds an M.M. in Violin Performance from the New England Conservatory where he studied with Jennifer Frautschi and Lucy Chapman, and a B.Mus. in Violin Performance from the Eastman School of Music where he was a member of the class of Charles Castleman. An active recitalist, Gregory has performed in a variety of venues in the eastern United States, such as the Young Artists' series at the Niagara-on-the-Lake International Chamber Festival and Harvard Memorial Church in Cambridge, MA. He performs on a modern instrument by Tschu Ho Lee, which is on loan to him from the Virtu Foundation.

SEBASTIAN RUTH, VIOLA

Sebastian Ruth is a violist, violinist, and music educator who has turned a string quartet and a storefront space into a thriving and enriching force in the lives of urban youth and their families in Providence, Rhode Island. Ruth founded Community MusicWorks, a nonprofit organization based in Providence's West End that offers frequent performances and free musical instruction led by its house ensemble, the Providence String Quartet. He was awarded a MacArthur



Foundation Fellowship in 2010.

Sebastian Ruth received a B.A. from Brown University. He is a former member of the Boston Philharmonic Orchestra, the Ocean State Chamber Orchestra, and the Wild Ginger Philharmonic. In 2012, Sebastian Ruth was awarded an honorary doctorate in music by Brown University, and currently is visiting lecturer at the Yale School of Music.

ALEX GREENBAUM, CELLO

Greenbaum has performed at diverse venues around NYC, the country, and abroad, including Bargemusic, Carnegie Hall, (Le) Poisson Rouge, Ravinia, and the Kölner Philharmonie. He joined The Knights in 2004, and that group's adventures have taken him around the world and back again.

A dedicated chamber musician and advocate for the music of our time, Greenbaum is a member of the Tarab Cello Ensemble, Hutchins East, and San Diego New Music, and has appeared with the FLUX Quartet, Newband, and at the MATA festival for young composers. Farther from New York, he appears regularly on San Diego's Art of Élan chamber series.

At home in a variety of styles, his varied interests have led to collaborations with the Alvin Ailey American Dance Theater, Shen Wei Dance Arts, Malashock Dance, and members of the Mark Morris Dance Group, as well as to studies of Baroque cello and early music. He has recorded for Ancalagon, Bridge, In a Circle, Koch, Naxos and SONY records, as well as music for film, television, and commercials. Greenbaum plays a cello crafted in 2006 by Michele Ashley.

PROGRAM NOTES



JOHANN SEBASTIAN BACH (1685–1750)

CONCERTO FOR SOLO KEYBOARD NO.4

IN G MINOR, BWV975

untitled / Largo (D minor) / Guigue: Presto

Bach moved to Weimar in 1708, a move that was a significant step in his career—both financially and professionally. At the young age of 23 and newly married, Bach was engaged by one of the Weimar dukes as church organist and member of the orchestra, and later was named Konzertmeister with responsibilities for composition as well.

A relative of the duke visited Amsterdam in 1713 and returned with a rich collection of Italian music. Bach made various organ transcription of the Italian material. Particularly Vivaldi's 1712 collection of concertos, *L'Estro armonico*, had a profound influence on Bach's style of composition. This was a decisive moment in Bach's development: from now on he combined his earlier counterpoint style, with its northern German and French influences, with Vivaldi-like harmonic planning and thematic development.

Sources: www.JSBach.org; www.allmusic.com



WOLFGANG AMADEUS MOZART (1756–1791)

PIANO SONATA IN A MINOR, NO.8, K310

Allegro Maestoso /

Andante Cantabile con espressione / Presto

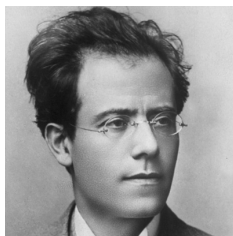
In 1776 it was becoming increasingly evident to the 20-year old Mozart that Salzburg was not the place that would nurture and promote his musical talent or ideas, and the strained relations with his employer, Archbishop Colloredo, only added to Mozart's struggles and frustration. In August 1777, after long and detailed planning with his father Leopold, Mozart resigned from his position as a court musician and a month later left on a tour through Europe in search of employment.

Since his father could not leave his own position at the Archbishop's court, his mother accompanied him on the trip to Munich, Mannheim, and Paris.

This trip proved to be disaster both professionally and personally, as Mozart's attempts at securing a position did not yield any results, while his father's increasingly frantic letters put more and more pressure on the young man. And when it seemed things could not get any worse, in the summer of 1778, his mother fell ill and died.

The A-minor Sonata was written during that Paris summer. This composition opens with an aggressive, almost furious-sounding theme with a very distinct dotted rhythm in the right hand accompanied by equally aggressive and relentlessly repeated eighth-note chords in the left hand. The energy and turmoil of the first movement leave the listener breathless, and it ultimately ends without peace or resolution.

The Andante Cantabile, with its lovely melodies and elegance set in F major, sounds in stark contrast to the tumult of the first movement. It exudes the emotional depth of an especially mature and confident composer, while managing to put reins on and preserve the hidden—but always present—underlying dark energy from the beginning. The last movement opens with a hauntingly beautiful but troubled melody with which Mozart brings back the tumultuous mood of the first movement. For nearly three intense minutes, this final Presto pushes through with unrelenting dark energy to its dramatic conclusion. And yet, somehow Mozart finds a way to offer glimpses of light in the midst of the angst, recalling the tenderness of the second movement. *Sources: Notes by Milen Kirov, for LA Philharmonic*



GUSTAV MAHLER (1860–1911)

PIANO QUARTET MOVEMENT IN A MINOR

Nicht zu schnell

Mahler was as a late-Romantic composer, born in Austria, and one of the leading conductors of his generation. As a composer, Mahler acted as a bridge between the 19th-century Austro-German tradition and the modernism of the early 20th century. While in his lifetime his status as a conductor was established beyond question, his own music gained wide popularity only after periods of relative neglect, which included a ban on its performance in much of Europe during the Nazi era. After 1945, his music was rediscovered and championed by a new generation of listeners. Mahler then became a frequently performed and recorded composer, a position he has sustained into the 21st century.

Written for piano, violin, viola and cello, the Piano Quartet is a fragmentary work, composed while Mahler was still a student at the Vienna Conservatory. One of a number of chamber works composed between 1875 and 1883, the manuscript of the Piano Quartet is the only one to have survived. It consists of a complete first movement in A minor and a twenty-four-measure sketch for a Scherzo in G minor. Following the rediscovery of the manuscript (by Mahler's widow Alma Mahler in the 1960s), the work was premiered in the United States on January 12, 1964, in New York City by Peter Serkin and the Galimir Quartet. *Sources: Wikipedia; www.allmusic.com, Steven Coburn*



GABRIEL URBAIN FAURE (1845–1924)

SONG FOR VIOLA AND PIANO

Après un Reve

Faure was a French composer, organist, pianist and teacher. Faure's music has been described as linking the end of Romanticism with the modernism of the 20th century. His harmonic and melodic innovations

influenced the teaching of harmony for later generations. C@P heard one of his very last works, Piano Trio, Op 120, in November 2013 with the Claremont Trio.

Après un Reve was written in 1877 as part of a three-song collection under Opus 7. First written for voice and piano, it was later transcribed for various string instruments; in this case for viola by Milton Katims. *Après un Reve* is a setting of an anonymous Italian poem, describing a dream in which the narrator and her beloved come together in an almost otherworldly meeting, followed by a longing to return to this dream state after awakening.

Sources: www.answers.com; www.ellismusic.com



CESAR-AUGUSTE FRANCK (1822–1890)

PIANO QUINTET IN F MINOR, M.7

Molto moderato quasi lento - Allegro

Lento, con molto sentimento

Allegro non troppo, ma con fuoco

Though musically precocious, Franck never became the moneymaking piano prodigy his father desired. After moving out of his parents' house in Paris (where the family had moved from Liège in 1835), Franck supported himself by teaching and playing the organ. He slowly acquired fame for his organ improvisations. Franck was a quiet man. He did not seek glory; he preferred to live the life of an organist at the church of Sainte-Clotilde.

Composition remained intermittent and mostly focused on monumental, labor-intensive oratorios and operas, until a blossoming of creative energy in the late 1870s that continued until his death. This produced several symphonic poems, distinctive chamber music, important piano and organ pieces, and the Symphony in D minor, all displaying Franck's characteristic tonal architecture, cyclical thematic transformations, and intensely chromatic harmony.

Franck's Piano Quintet in F minor was composed in the winter of 1878-1879, a time during which some biographers suggest he was infatuated with one of his students. An ultra-expressive work, Nadia Boulanger said it contains more ppp and fff markings than any other chamber piece—it may have been inspired by this passion, which might also account for the disgust Franck's wife registered publicly for it. The mild-mannered organ professor stunned a lot of people with this personal, revealing, tumultuous work.

The architecture is in many ways classical: a surging sonata allegro with slow introduction for the big first movement, another sonata form for the slow movement, and a fiery finale with a coda variation. The second theme of the fast part of the first movement, a very plastic rotation of intervals, becomes the cyclical tie that binds, turning up in the other two movements as well.

This structure is also supported by Franck's tonal architecture and its flexible chromatic harmony. But Franck made something very personal of it, treating harmony like color, as something subtly variable across a broad spectrum. In his compositions, Franck showed a talent and a penchant for frequent, graceful modulations of key. Often these modulatory sequences, achieved through a pivot chord or through inflection of a melodic phrase, arrive at harmonically remote keys.

C@P audiences heard The Franck Trio No. 1, Op. 1 in F Sharp minor in October 2012, played by Andrius Zlabys, Yayra Matyakubova and Alex Greenbaum. For the Quintet they will be joined by another violin—Korbinian Altenberger and a viola—Sebastian Ruth.

Sources: Wikipedia; LA Philharmonic Program Notes—John Henken; Hitomi Kato, University of Houston Moores School of Music

Concerts at the Point

2014-2015 SEASON, SUNDAYS, 3PM

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SEPTEMBER 21, 2014	MUIR STRING QUARTET
OCTOBER 19, 2014	SOUTH COAST CHAMBER MUSIC SERIES
DECEMBER 7, 2014	FREDERICK MOYER JAZZ QUARTET
MARCH 22, 2015	THE BOSTON TRIO
APRIL	TBD
MAY 31, 2015	CLAREMONT TRIO

Concerts Elsewhere...

MARCH 26, 2014	ARTEMIS STRING QUARTET
APRIL 23, 2014	GRYPHON PIANO TRIO
	RHODE ISLAND CHAMBER MUSIC
	CONCERTS, PROVIDENCE, 7:30PM
APRIL 5, 2014	ELMYR STRING QUARTET
	ST. ANDREWS BY THE SEA
	LITTLE COMPTON, 4PM
APRIL 12, 2014	NEW BEDFORD SYMPHONY, 8PM
APRIL 26, 2014	MUSICIANS OF THE OLD POST ROAD
	FANEUIL HALL, BOSTON, 8PM

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