

# *Concerts at the Point*

16TH SEASON 2012-2013



*presents ...*

ANDRIUS ZLABYS AND FRIENDS

OCTOBER 21, 2012, 3:00 PM

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# *Concerts at the Point*

SUNDAY, OCTOBER 21, 2012

## ANDRIUS ZLABYS AND FRIENDS

Andrius Zlabys, piano

Yaira Mayakubova, violin

Alex Greenbaum, cello

...

## FRENCH SUITE NO. 2, IN C MINOR BWV 813

**BACH**

*Allemande*

*Courante*

*Sarabande*

*Air*

*Menuet*

*Gigue*

...

## TRIO NO. 2, OP. 66 IN C MINOR

**MEDELSSOHN**

*Allegro energio e con fuoco*

*Andante espressivo*

*Scherzo: molto allegro quasi presto*

*Finale: allegro appassionato*

...

## INTERMISSION

## PASSACAGLIA FOR VIOLIN AND PIANO

**ZLABYS**

...

## TRIO NO. 1, OP. 1 IN F SHARP MINOR

**FRANCK**

*Andante con moto*

*Allegro molto*

*Finale: Allegro maestoso*

...



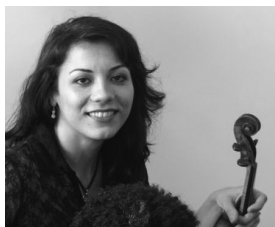
## THE PERFORMERS

**ANDRIUS ZLABYS** is a Grammy-nominated pianist, who 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.

It is not only Zlabys' "easy virtuosity" (*The Strad*), or his "generous and all encompassing" sound (*The Philadelphia Inquirer*), his "spell-binding interpretation" (*The Plain Dealer*) or his "wealth of musical perception" (*Greenville News*) that has brought him overwhelming acclaim, but a uniquely vulnerable honesty and selfless generosity in his playing that allows the audience to connect with the composers' most intimate reasons for their work.

Aside from his recital and solo engagements, Andrius Zlabys has enjoyed collaborations with such renowned musical personalities as violist Yuri Bashmet, violinist Hilary Hahn, and a long-time collaboration with violinist Gidon Kremer with whom Zlabys has toured extensively in Europe, Japan, South America, and the US, appearing at numerous world-leading venues. Notably, in 2003, Zlabys earned a Grammy nomination for his recording of Enescu's Piano Quintet with Gidon Kremer and Kremerata Baltica, and that year was also a prize winner at The Cleveland International Piano Competition.

Andrius Zlabys began piano studies at the age of six in his native Lithuania and studied with Laima Jakniuniene 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). [www.andriuszlabys.com](http://www.andriuszlabys.com)



**YAIRA MAYAKUBOVA** has performed in Carnegie Hall with the Silk Road Project in collaboration with Yo-Yo Ma and Pinchas Zuckerman. Ms. Mayakubova is a tenured member of the Hartford Symphony Orchestra.

Ms. Mayakubova 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. Her teachers have included Syoko Aki, Kathleen Winkler, Julia Bushkova, and Isaak Reider.



**ALEX GREENBAUM**

began playing the cello at age three. Born in New York, in the past few years he has performed as soloist or collaborator at diverse venues throughout the city, including Bargemusic, Carnegie Hall, Tonic, Lincoln Center, the Brooklyn Lyceum and Le Poisson Rouge.

As a member of The Knights orchestra, Mr. Greenbaum has visited Dresden and Dublin with soprano Dawn Upshaw and singer-song-writer Christina Courtin, the Canary Islands with Osvaldo Golijov's *Pasión según San Marcos*, Caramoor with Yo-Yo Ma and recorded two albums each for Sony Classical and Ancalagon records. He has appeared as soloist with the Lehman Concert Artists, National Repertory Orchestra and Brandywine Chamber Orchestra.

An avid chamber musician and passionate advocate for new music, Alex is a member of the Tarab Cello Ensemble and Hutchins East, performs often with the FLUX Quartet, has appeared with Newband and the Wet Ink Ensemble and has played at the MATA Festival for young composers since 2006. He also appears regularly on San Diego's Art of Elan chamber series. An active performer in Mexico, Alex was a member of the Orquesta Sinfonica Sinaloa de las Artes, based in the state of Sinaloa, and returned there to perform as soloist with the Tarab Cello Ensemble in the Feria de las Artes. He has also performed and taught as part of the Northern Lights Music Festival in Ajijic, Jalisco since 2009.

Mr. Greenbaum has recorded for Ancalagon, Bridge, In a Circle, Koch and Sony records. He attended the Eastman School of Music, the Royal Northern College of Music, the University of Miami and the Aaron Copland School of Music at Queens College. His teachers have included Steven Doane, Marcy Rosen, Ross Harbaugh, Joseph Elworthy and Andre Emelianoff. Comfortable in a wide array of styles, Mr. Greenbaum has studied baroque cello at institutes and privately in the US and Canada as well as in Amsterdam with Anner Bylsma. Mr. Greenbaum plays a cello crafted in 2006 by Michele Ashley. He lives in Brooklyn.

## PROGRAM NOTES

**J. S. BACH** (1685 – 1750)

FRENCH SUITE NO. 2 IN C MINOR BWV 813

...

*Allemande*

*Courante*

*Sarabande*

*Air*

*Menuet*

*Gigue*

Why are these called the “French Suites” from a composer who stayed close to home? This was not Bach’s nomenclature. The suites were given the name ‘French’ in 1762 as a means of contrast with the English Suites (whose title is likewise a later appellation). The name was popularized by Bach’s biographer Johann Nikolaus Forkel, who wrote in his 1802 biography of Bach, “One usually calls them French Suites because they are written in the French manner.” This claim, however, is inaccurate: like Bach’s other suites, they follow a largely Italian convention. *Source: Wikipedia*

The six French suites were likely composed during his stay in Köthen (early 1720s). Traditionally, the Köthen period is seen as the culmination point of Bach’s chamber music output. There is good evidence, however, that Bach was just as productive in this field in Weimar and in Leipzig. Unfortunately, most of Bach’s chamber music is lost.

As per tradition, the opening Allemande of the French Suite No. 2 gradually reveals its binary-form intricacies by way of steady, purposeful strokes; it is the longest of the suite’s movements. The following Courante is of the quicker Italian variety (as opposed to the more solemn French one), while the Sarabande and the Air make for a perfectly balanced central pair. The Sarabande explores a languorous and elegantly adorned 3/4 meter, while the Air works through a succession of compact, sharp-edged phrases in alla breve 16th notes. The irrepressible catch rhythms (dotted 8th/16th/8th) of the final Gigue are all the more lively and earthen after the restrained and aristocratic Menuet. *Compiled from © All Music Guide and www.jsbach.org*

**FELIX MENDELSSOHN** (1809 – 1847 )

TRIO NO. 2, OP. 66 IN C MINOR

...

*Allegro energico e con fuoco*

*Andante espressivo*

*Scherzo: molto allegro quasi presto*

*Finale: allegro appassionato*

Felix Mendelssohn was born into a prominent Jewish family, but he was raised without religion and was later baptized as a Lutheran Christian. Mendelssohn grew up in an intellectual environment and his parents sought the best education for him and his three siblings. Mendelssohn was recognized early as a musical prodigy, but his parents were cautious and did not seek to capitalize on his talent.

His aunt Sarah Levy had been a pupil of W. F. Bach and a patron of C. P. E. Bach, and was a talented keyboard player in her own right. She often played with the Sing-Akademie zu Berlin, of which she and the Mendelssohn family were leading patrons. Sarah had formed an important collection of Bach family manuscripts that she bequeathed to the Sing-Akademie. This undoubtedly played a significant part in forming Felix Mendelssohn's musical tastes. His works show his study of Baroque and early classical music.

In 1829, with the backing of German composer and his teacher (Carl Friedrich Zeiter) and the assistance of actor Eduard Devrient, Mendelssohn arranged and conducted a performance in Berlin of Bach's St Matthew Passion. Four years previously his grandmother, Bella Salomon, had given him a copy of the manuscript of this (by then all-but-forgotten) masterpiece. The success of this performance—the first since Bach's death in 1750—was an important element in the revival of J. S. Bach's music in Germany and, eventually, throughout Europe. It earned Mendelssohn widespread acclaim at the age of 20. It also led to one of the few references that Mendelssohn made to his origins: "To think that it took an actor and a Jew's son to revive the greatest Christian music for the world!"



Early success in Germany was followed by travel throughout Europe. Mendelssohn was particularly well received in Britain as a composer, conductor and soloist, and his ten visits there—during which many of his major works were premiered—form an important part of his adult career. His essentially conservative musical tastes, however, set him apart from many of his more adventurous musical contemporaries such as Franz Liszt, Richard Wagner and Hector Berlioz. The Leipzig Conservatoire (now the University of Music and Theatre Leipzig), which he founded, became a bastion of this anti-radical outlook.

Marked “energetic and with fire,” the first movement of Trio No. 2, Op 66 contains a unity of rising and falling gestures. This instills it with an undulating, swirling momentum that concentrates on the essential vectors: the ascending motive from the first theme, and the descending motives from the second and third. The sharp contrasts of minor and major, motion and repose and the essential sweep of up and down create a powerful dramatic narrative. The conclusion darkens the bright lyricism with the urgency of C minor and a renewed muscular thrust hurls the music towards a fierce, definitive close.

The middle movements feature Mendelssohn’s most characteristic and cherished expressions. The second movement is a tender balm for the blistering urgency of the first, a graceful song without words instantly reminiscent of Mendelssohn’s piano miniatures of the same name. Set in the relative major, E flat, the main theme is played first in block chords in the piano, and sets the tone for the whole movement. The third movement scherzo is a Mendelssohn calling card: swift, light and nimble, it evinces both delicacy and tensile strength.

The finale balances the “fuoco” opening with an “appassionato” closing. Like the first movement, it features three ideas, this time in a rondo form with a surprise. Labeling each of the sections with the letters, the rondo lays out as “ABACABACB”. The “A” refrain has the nervous energy and C minor tonality dominating the whole trio. Its theme starts with a large upward leap and a downward tumble, an easy marker for the return of the refrain. The “B” episodes are more

relaxed, lyrical and in the relative major.

The “C” episodes exploit an effect that Mendelssohn used before (e.g. Reformation Symphony, String Quartet in E-flat): he interpolates a theme from another source, a chorale melody that has been variously traced to Bach and the Geneva Psalter of 1551. With its second appearance towards the end, the chorale triumphantly towers above the surrounding music with giant chords and full-throttle strings, a challenge to the chamber texture of the piano trio. The rondo sustains this radiant transformation by concluding with the major tonality and lyricism of “B” and a coda that confirms, at last, the victory of light over dark. *Compiled from Wikipedia and earsense.org*

**ANDRIUS ZLABYS** (1970 – )

PASSACAGLIA FOR VIOLIN AND PIANO

...

The six-measure theme presented and repeated in the piano is a symbol of things constant and unchanging. The violin voice is reacting, moving away, coming back, and, at times, replying to the theme. Passacaglia is dedicated to, and was premiered by, Gidon Kremer at Lockenhaus festival in 2011.

**CÉSAR FRANK** (1822 – 1890)

TRIO NO. 1, OP. 1 IN F SHARP MINOR

...

*Andante con moto*

*Allegro molto*

*Finale: Allegro maestoso*

César Franck was the chief figure in a movement to give French music an emotional engagement, technical solidity, and seriousness comparable to that of German composers. Born in Liège, in what is now Belgium, in 1822, Franck was originally intended by his father for a career as a virtuoso pianist. In Paris his nationality excluded him at first from the Conservatoire, where he eventually failed to achieve the necessary distinction as a performer, turning his attention rather to composition. In 1846 he left home and went to earn his living in

Paris as a teacher and organist, winning particular fame in the second capacity at the newly built church of Ste Clotilde, with its Cavaillé-Coll organ. He drew to himself a loyal and devoted circle of pupils and in 1871 won some official recognition as organ professor at the Conservatoire. A man of gentle character, known to his pupils as 'Pater seraphicus', he exercised considerable influence through his classes and performances although he remained, as a composer, something of an outsider in a Paris interested largely in opera.

Franck's music is characterized by chromatic harmonies and skillful use of counterpoint. He frequently used a cyclic form, in which all the thematic material comes together in a climactic finale. Franck composed slowly and carefully, maturing through his lifetime. His total output is rather small, and some of his best works were written after his sixtieth birthday. In 1884 he composed his most well-known piece for piano, the Prelude, Chorale, and Fugue, the title suggesting not only the religious tone that hovers over much of Franck's music but his own love of Johann Sebastian Bach.

Franck began work on his First Piano Trio while still studying at the Paris Conservatory. It was completed in 1841 and is in three movements. The outer movements are written on a grand scale. The first movement, *Andante con moto* (with motion), begins almost inaudibly and for its first half flows gently and slowly like a large sluggish river. One might say that we aurally witness the brick by brick construction of the massive edifice. Little by little the emotional temperature of the music is raised until it finally reach an explosive climax towards the end of the movement.

The second movement, *Allegro molto*, is a scherzo. It begins in a powerful, but somewhat plodding fashion. But as the music is developed, it becomes more fleet of foot. The finale, *Allegro maestoso*, explodes with two powerful chords before the almost orchestral first theme is splashed upon a huge musical canvas. The music, with its tremendous explosive power, at times pushes the limits of chamber music; yet at other times, it exhibits a charming, intimate delicacy.

*Compiled from Encyclopedia Britanica, Wikipedia, and editionsilvertrust*

UPCOMING *Concerts at the Point...*

STRATA

NOVEMBER 18, 2012

ZEFIRA

JANUARY 27, 2013, SNOW DATE FEBRUARY 3, 2013

PHOEBUS

FEBRUARY 24, 2013

BOSTON UNIVERSITY OPERA INSTITUTE

MARCH 24, 2013

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