

# *Concerts at the Point*



*presents ...*

EMIL ALTSCHULER, VIOLIN &  
THOMAS PANDOLFI, PIANO

APRIL 24, 2016, 3:00 PM

1912 MAIN ROAD, WESTPORT POINT, MASSACHUSETTS

# *Concerts at the Point*

BLOCKBUSTER 20TH ANNIVERSARY SEASON 2016-2017

THE MUIR STRING QUARTET

SEPTEMBER 18, 2016

THE NEAVE PIANO TRIO

OCTOBER 23, 2016

VIOLINIST JOHANNES FLEISCHMANN & PIANIST PHILIPPE RASKIN

NOVEMBER 20, 2016

THE FRED MOYER JAZZ TRIO

DECEMBER 11, 2016

THE CLAREMONT TRIO

FEBRUARY 26, 2017

MUSICIANS FROM THE HANDEL & HAYDN SOCIETY

MARCH 26, 2017

VIOLINIST RYU GOTO

APRIL 23, 2017

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# *Concerts at the Point*

SUNDAY, APRIL 24, 2016

EMIL ALTSCHULER, VIOLIN  
THOMAS PANDOLFI, PIANO

...

VIOLIN CONCERTO IN D MAJOR, OP. 61

**BEETHOVEN**

*Allegro ma non troppo*

*Larghetto*

*Rondo*

INTERMISSION ...

SONATA FOR VIOLIN AND PIANO

**POULENC**

*Allegro con fuoco*

*Intermezzo - tres lente et calme*

*Presto tragico*

HEXAPODA (FIVE STUDIES IN JITTEROPTERA)

**BENNETT**

*Gut Bucket Gus*

*Jane Shakes Her Hair*

*Betty and Harold Close Their Eyes*

*Jim Jives*

*Till Dawn Sunday*

MEDITATION

**MASSNET**

ZIGEUNERWEISEN

**SARASATE**



## THE PERFORMERS

### **EMIL ALTSCHULER, VIOLIN**

Emil Altschuler is a master of his instrument who performs with incredible technique, magnificent expression and a profound artistry across a wide-ranging repertoire. *The Strad* praises “Passion and portamento from a young American violinist,” and *The Whole Note* writes “There’s a decidedly old-style feel ...very reminiscent of Heifetz.” Erick Friedman, master violinist and protégé of the legendary Jascha Heifetz, wrote “...a truly outstanding violinist of his generation...and sound and accuracy of intonation that are truly extraordinary.”

His brilliant technique and vigorous performances received energetic ovations in venues such as Lincoln Center, San Francisco’s Helen Von Ammon’s Emerging Artist Series, The Aspen Music Festival, and Italy’s Castello di Galeazza. As a featured soloist, he has appeared with the Aspen Young Artist’s Orchestra, the Binghamton Philharmonic and the Binghamton University Chamber Orchestra.

He maintains an active career as a soloist and performs regularly with pianist Thomas Pandolfi reviving the old-style virtuoso program that made Paganini, Kriesler and Heifetz so famous, including concerti, showpieces, transcriptions and sonatas. He feels most modern programming is too academic, involving many lengthy sonatas and not enough variety showing off the brilliance, versatility and popularity of the instrument.

He received his Bachelor of Music from The Juilliard School where he studied with Dorothy DeLay and Naoko Tanaka, and his Masters of Music from The Yale School of Music, studying under Erick Friedman. For more information visit [www.emilaltschuler.com](http://www.emilaltschuler.com).



### **THOMAS PANDOLFI, PIANO**

American pianist Thomas Pandolfi is an exciting virtuoso who, with each passing season, is becoming more and more sought after by audiences worldwide, and showered with superlatives by critics for his passionate artistry and amazing technique. Among his engagements during the 2015-16 season, will be as guest soloist with numerous orchestras and his recital touring schedule will take him to 18 states and British Columbia.

His orchestral appearances often feature not only the beloved masterpiece concerti by Tchaikovsky, Rachmaninov and Liszt, but also the equally brilliant ones by Paderewski, Rubinstein and Moszkowski. Additionally in the “Pops” genre, his critically acclaimed performances of Rhapsody in Blue (Gershwin), Concerto in F (Gershwin), Warsaw Concerto (Addinsell) and the James Bond Concerto (Proctor) are immensely popular.

British composer, Simon Proctor, has also written a “Sinatra Piano Concerto” for him to coincide with the 100th birthday celebration of Mr. Sinatra. Following a violin concerto for Midori, and a saxophone concerto for Brandford Marsalis, film and concert composers Kim Allen Kluge and Kathryn Vassar Kluge have composed The American Piano Concerto for Pandolfi. The premier performance will be presented on May 7, 2016.

A graduate of The Juilliard School, Pandolfi earned both his Bachelor’s and Master’s degrees as a scholarship student. For more information visit [www.thomaspandolfi.com](http://www.thomaspandolfi.com).

## PROGRAM NOTES

**LUDWIG VAN BEETHOVEN** (1770-1827)

VIOLIN CONCERTO IN D MAJOR, OP 61

*Allegro ma non troppo*

*Larghetto*

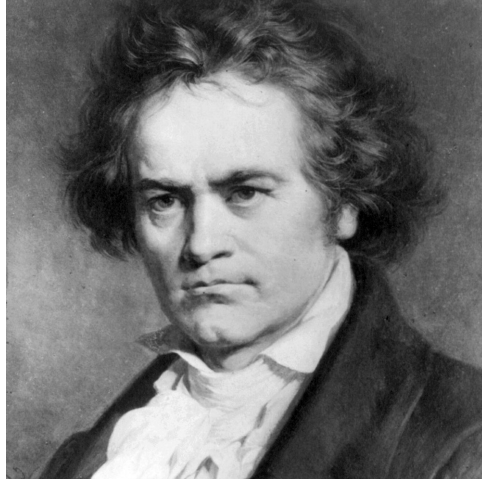
*Rondo*



The year 1803 was a turning point for Beethoven. Having come to terms with his growing deafness, he also came into his own as a composer, breaking free from the classical, Viennese style in which he had begun his career and asserting his own voice in a new, “heroic” style marked by his Symphony No. 3, the “Eroica.” The next five years were a busy, fertile time for him, and saw the composition of a number of his most famous works, including the “Waldstein” and “Appassionata” piano sonatas, Nos. 21 (1803-4) and 23 (1804-5), the Piano Concerto (1805-6), the first version of his opera *Fidelio* (1805), and his fourth and fifth symphonies—both completed in 1806, the year he composed the Violin Concerto, his one and only violin concerto. The Violin Concerto represents a continuation—indeed, one of the crowning achievements—of Beethoven’s exploration of the concerto, a form he would essay only once more, in the Piano Concerto No. 5 (1809).

At the prompting of Muzio Clementi—one of the greatest piano virtuosos of the day aside from Beethoven himself—Beethoven later made a transcription of the violin concerto as the unnumbered Piano Concerto in D major, Op. 61a, famously adding to the first movement an extended cadenza.\* Solo violinists yearned to play this music without having to engage an orchestra, and numerous transcriptions have been prepared for violin and piano, as well as for violin and string quartet and piano four hands.





Characteristic of Beethoven's music, the dramatic and structural implications of the concerto emerge at the outset, in a series of quiet "timpani" strokes. Striking as it is, this fleeting, throbbing motive is more than just an attention-getter; indeed, it provides the very basis for the melodic and rhythmic material that is to follow. At over 25 minutes in length, the first movement is notable as one of the most extended in any of Beethoven's works, including the symphonies.

The second movement takes a place among the most serene music Beethoven ever produced. Free from the dramatic unrest of the first movement, the second is marked by a tranquil lyricism. Toward the end, an abrupt outburst leads into a cadenza, which in turn takes the work directly into the final movement. The genial Rondo, marked by a folk-like robustness and dance-like energy, makes some of the work's more virtuosic demands on the soloist.

*Source: allmusic.com; barbedwire.com*

*\*cadenza an extended virtuosic section for the soloist usually near the end of a movement of a concerto*



**FRANCIS JEAN MARCEL POULENC** (1899-1963)

SONATA FOR VIOLIN AND PIANO

*Allegro con fuoco*

*Intermezzo - tres lente et calme*

*Presto tragico*

One of the great melodists of the twentieth century, Poulenc was largely self-taught as a composer. In the early 1920s he was ranked with a group of composers (Les Six) who led the neoclassical movement, rejecting the overstated emotion of Romanticism. Following the death of a close friend in the 1930s, Poulenc rediscovered his Roman Catholic faith and replaced the ironic nature of neoclassicism with a new-found spiritual depth. By his own admission, Poulenc was no revolutionary, yet the transparent simplicity of much of his output, particularly his vocal and chamber music, places it alongside the finest of the century.

Poulenc's Sonata for Violin and Piano was composed during 1942 and 1943 while his country was at war and is dedicated to the memory of a victim of a then-recent foreign conflict: Federico Garcia Lorca, the poet, who was slain during the Spanish Civil War. In these circumstances, even this most delightful of composers acquired a harder edge, as displayed immediately in the *Allegro con fuoco* first movement with a dark, jagged opening theme on the violin and percussive support on the piano. This theme, reminiscent of Poulenc's friend and model Igor Stravinsky, dominates the movement, providing the basis for both the quieter, melancholic passages, as well as further eruptions of rage. Emotions become more extreme as the movement goes on before it closes on an unexpected major chord.



Tentative, repeated chords in the piano open the second movement. The violin first enters with a pizzicato accompaniment reminiscent of guitar-plucking, then takes a short, pregnant lyrical phrase. Soon, these elements build up into a rapturous melodic interlude, with the violin's phrasing often recalling Spanish song in the work's only obvious reference to its dedicatee. After the lyrical rapture has risen and fallen, the piano enters with angular, unsettled chords that lead into an astringently harmonized violin melody; the movement ends on a weird, unresolved glissando.

The *Presto tragico* third movement brings back the fire of the first. This soon yields to happier melodies, which the violin initially fights with furious fiddling but eventually joins. After the rush leads each instrument to an exposed solo, however, their energy seems spent, the tempo slows to *Strictement le double plus lent*, and the mood becomes funereal; an odd coda appears to end on an inappropriate smirk, but undercuts that with one last angry outburst.

Sources: [musicsalesclassical.com](http://musicsalesclassical.com); [allmusic.com](http://allmusic.com)



**ROBERT RUSSELL BENNETT** (1894-1981)

HEXAPODA (FIVE STUDIES IN JITTEROPTERA)

*Gut Bucket Gus*

*Jane Shakes Her Hair*

*Betty and Harold Close Their Eyes*

*Jim Jives*

*Till Dawn Sunday*

Bennett composed a wide variety of music, including several symphonies and orchestral works, music for chamber groups and wind bands, two operas and a ballet-opera. However, Bennett's recognition stems mainly from his work in orchestration. One of his earliest

efforts was Cole Porter's 'An Old Fashioned Garden' (1919). He went on to become the leading orchestrator for Broadway musicals from the 1920s to the 60s. He scored some 300 productions, including the works of Kern, Gershwin, Berlin, Rodgers and Lowe. His efforts established criteria for other orchestrators to follow, and elevated the status of the orchestrator to equal to that of the authors and composers. In 1957 and 2008, Bennett received Tony Awards recognizing his orchestrations for Broadway shows.

Schooled by his mother to disdain popular music, Bennett found the dichotomy between his serious compositions and his arranging work to be a lifelong struggle. *Hexapoda: Five Studies in Jitteroptera* (1940) owes its genesis to a conversation Bennett had with violinist Louis Kaufman, who convinced Bennett that "the low down music of the day was worth saving by a serious-minded composer." Bennett immediately assembled these five jazzy vignettes. *Jitteroptera* owes its name to the acrobatic jitterbug. The first movement is a slow strutting number, intoned with the sultry glow of a jazz singer. In the second movement, the vigorous dancing begins. The third is a tender, romantic adagio. The fourth movement is the man's solo dance. The fifth movement closes the work with a final free-for-all.

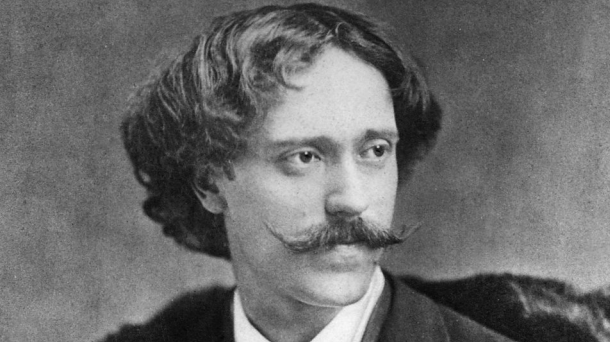
*Sources: allmusic.com; edmontonchambermusic.org program notes*

## **JULES ÉMILE FRÉDÉRIC MASSENET (1842-1912)**

### **MEDITATION**

Massenet was a French composer of the Romantic era best known for his operas. *Méditation* is a symphonic intermezzo from the opera *Thaïs*.





**PABLO DE SARASATE** (1844-1908)  
**ZEIGEUNERWEISEN (GYPSY AIR)**

Sarasate was a Spanish violinist and composer of the Romantic period. He had been publicly performing since childhood and made his Paris debut as a concert violinist in 1860. Over the course of his career, he toured many parts of the world, performing in Europe, North America, and South America. His artistic preeminence was due principally to the purity of his tone, which was free from any tendency towards the sentimental or rhapsodic, and to that impressive facility of execution that made him a virtuoso.

In his early career, Sarasate performed mainly opera fantasies, most notably the Carmen Fantasy, and various other pieces that he had composed. Sarasate's own compositions are mainly show-pieces designed to demonstrate his exemplary technique. The popularity of Sarasate's Spanish flavour in his compositions is reflected in the work of his contemporaries. For example, the influences of Spanish music can be heard in such notable works as Édouard Lalo's *Symphonie Espagnole* which was dedicated to Sarasate; Georges Bizet's *Carmen*; and Camille Saint-Saëns' *Introduction and Rondo Capriccioso*, written expressly for Sarasate and dedicated to him.

*Zigeunerweisen* (1878) is in one movement but can be divided into four sections, the first three in the key of C minor and the last in A minor, based on the tempi: *Moderato/Lento/Un poco più lento/Allegro molto vivace*.

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