

Concerts at the Point



presents ...

THE DOVER QUARTET

MARCH 13, 2016, 3:00 PM

1912 MAIN ROAD, WESTPORT POINT, MASSACHUSETTS

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Concerts at the Point

SUNDAY, MARCH 13, 2016

THE DOVER QUARTET

Joel Link, violin

Bryan Lee, violin

Milena Pajaro-van de Stadt, viola

Camden Shaw, cello

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QUARTET IN B FLAT MAJOR, K458

MOZART

Allegro vivace assai

Menuetto & Trio: Moderato

Adagio

Allegro assai

ANSI LA NUIT

DUTILLEUX

(movements played without a break)

Nocturne

Miroir d'espace

Litanies

Litanies II

Constellations

Nocturne II

Temps suspendu

INTERMISSION ...

QUARTET NO. 2

SHOSTAKOVICH

Overture: Moderato con moto

Recitative and Romance: Adagio

Valse: Allegro

Theme with Variations: Adagio (with no pause after 3rd movement)



THE DOVER QUARTET

The Dover Quartet catapulted to international stardom following a stunning sweep of the 2013 Banff International String Quartet Competition, becoming one of the most in-demand ensembles in the world. *The New Yorker* recently dubbed them “the young American string quartet of the moment,” and *The Strad* raved that the Quartet is “already pulling away from their peers with their exceptional interpretive maturity, tonal refinement and taut ensemble.” All members are Curtis graduates and in 2013-14, the Quartet became the first ever Quartet-in-Residence for the venerated Curtis Institute of Music. In October, 2015 The Quartet started a three-year residency at the Northwestern University’s Bienen School of Music.

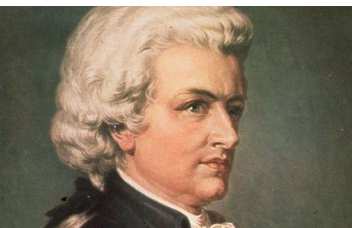


The Quartet also won top prizes at the Fischhoff Competition and the Wigmore Hall International String Quartet Competition, and has taken part in festivals such as Chamber Music Northwest, Artosphere, La Jolla SummerFest, Bravo! Vail, and the Santa Fe Chamber Music Festival. Additionally, members of the Quartet have appeared as soloists with some of the world's finest orchestras, including the Philadelphia Orchestra and the Tokyo Philharmonic.

above, left to right:

*Joel Link, violin; Milena Pajaro-van de Stadt, viola; Camden Shaw, cello;
and Bryan Lee, violin.*

PROGRAM NOTES



WOLFGANG AMADEUS MOZART (1756-1791)

QUARTET IN B FLAT MAJOR, K458

Allegro vivace assai

Menuetto & Trio: Moderato

Adagio

Allegro assai

This is the fourth quartet in the series of six quartets dedicated to Haydn that Mozart wrote during November 1784. Its nickname “the Hunt” was supplied by someone other than Mozart, and refers to the opening theme of the first movement that suggests the shape, open harmony and clarity of a simple hunting call. This warm clarion motif launches one of Mozart’s finest sonata movements. The luxurious elegance of this first theme gives way to the second theme vividly “tagged” by simple five-note motif like a trill or a “shake.” This deceptively simple musical figure saturates the movement, fuels the development and provides the chief contrast to the first theme. The wealth of musical material built from these simple elements is astonishing and comprehensive.



The second movement is a moderate and stately minuet with a more animated trio featuring delicate clockwork in the inner voices, a singing first violin with canonic echoes from the cello in a pleasing polarity of treble and bass. The third movement adagio is long, tender and intense. As with many of Mozart's finest slow movements for string chamber ensemble, a delicate, spacious poise deepens into a fragile vulnerability with the exposed cello lines.

The initial theme of the energetic finale seems to echo the simple triadic character of the opening motif. The supercharged drive of this shimmering, nervous conclusion bounds over the river and through the woods in a fleet, fluid hybrid of sonata and rondo forms, the first contributing a tense developmental climax, the second a lively recurring refrain. *Source: www.earsense.org*

HENRI DUTILLEUX (1916 - 2013)

AINSI LA NUIT

Nocturne

Miroir d'espace

Litanies

Litanies II

Constellations

Nocturne II

Temps suspendu



Henri Dutilleux was a French contemporary composer who emphasized quality over quantity, shunned systems of formal organization, and wrote rock-solid music tailored to the needs of specific ensembles. Dutilleux's independence of spirit set him apart from many of his colleagues in France. His concern for instrumental color, spatial relationships among instrumental groups, and heterodox sense of spirituality maintains the French lineage of modernism that stems from the music of Debussy through the work of Messiaen. His voice, marked by sensuously handled harmony and color, was his own. He transformed his astonishing compositional refinement and willingness to take inspiration from other art forms into works of real emotional immediacy.

In addition to his activities as a composer, he worked as the Head of Music Production for Radio France for 18 years. He also taught at the École Normale de Musique de Paris, at the Conservatoire National Supérieur de Musique and was twice composer in residence at the Tanglewood music centre.

Ansi La Nuit (1976) was commissioned by the Koussevitzky Foundation and was intended for performance by the Juilliard Quartet. It is based on a series of studies which focus on different aspects of sound production: pizzicatos, harmonics, dynamics, contrasts, opposition of



register. This piece displays progressive growth, a technique frequently used by Dutilleux, through which musical motifs can both recall music that was heard in earlier sections or hint at music that will be fully developed in later movements.

The final version of the piece has seven movements with four “parentheses” lying in between the first five movements. The “parentheses” are mostly used to recall or foreshadow musical material in the rest of the work. For this reason, *Ainsi la nuit* is often associated with the idea of memory.



DIMITRY SHOSTAKOVICH (1906-1975)

QUARTET NO. 2

Overture: Moderato con moto

Recitative and Romance: Adagio

Valse: Allegro

Theme with Variations: Adagio

Forced to live for most of his life under a totalitarian regime—one moment in favour with Soviet leaders, then just as quickly out of it again—for much of his career, Shostakovich was judged by political rather than musical criteria. He risked execution or deportation to the Gulag yet played the system just carefully enough to survive, publishing music that earned him praise for “not having given in to the seductive temptations of his previous ‘erroneous’ ways”; at least until his second denunciation for “formalism” and “western influences” in 1948, after which most of his music was banned. Following Stalin’s death in 1953 you can almost feel, in his music, the gigantic breath of relief, as he could start to publish not just the “desk drawer” works he’d kept under wraps for years, but also works in which he could openly give musical expression to the brutalities he and his contemporaries had endured under Stalin’s purges.

When Shostakovich began writing his Second String Quartet in the last years of the Second World War, he had already completed eight of his fifteen symphonies. He was also half-way through his life. Another thirteen quartets, however, remained to be composed, and they would come in rapid succession. Typical traits of Shostakovich’s style include short, reiterated melodic or rhythmic figures, motifs of one or two pitches or intervals, and lugubrious and manic string writing.

The first movement, the ‘Overture’, is a robustly energetic and densely written double-exposition sonata with displaced rhythms.



It begins with a bold, triumphant theme played on the first violin in A major with cello accompaniment in E, whilst the second subject, at first uncertain and nervous, becomes increasingly strident.

The second movement, the 'recitative and romance' is austere and pensive in sentiment with a spiritual expressiveness reminiscent of Beethoven's last quartets. The lengthy recitative, which surrounds the romance, is a monologue sung by the first violin accompanied by simple, sustained lower chords from the other instruments. After the movement has terminated in a classical cadence, there linger feelings of profound sincerity.

The third movement in E flat minor is a menacing, mechanized waltz based on the second subject of the first movement. Except for agitated moments, the four instruments are muted, ghostly, shadowy and full of mystery; causing the pensive tone left after the previous movement to be slightly lightened.

The final movement begins without a pause. Shostakovich took the beautiful folk-like theme of the finale from his Second Piano Trio. This very Russian-sounding theme (and one fully conforming with the demands of Socialist Realism) is explored in thirteen variations. The ending firmly in the key of A minor is unusual for a work in the major key. *Sources: AllMusic guide; bbc/culture.com*

Concerts at the Point

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