

# *Concerts at the Point*

21ST SEASON 2017-2018



KATHRINE LOVELL [WWW.KLOVELL.COM](http://WWW.KLOVELL.COM)

*presents ...*

## THE DOVER QUARTET

OCTOBER 15, 2017, 3:00 PM

1912 MAIN ROAD, WESTPORT POINT, MASSACHUSETTS

There have been artists and entrepreneurs in Kathrine Lovell's family for centuries. They emigrated from France to England to carve stone for cathedrals in the 16th century. Her great grandfather had a business selling his paintings to his classmates in grammar school, where other students thought his paints were magic. Ms. Lovell continues this tradition, and has pursued various paths of creativity that lead to making a living as an artist. She applies her keen eye and experience working in collage/assemblage where she honed skills in composition and editing to many other forms and avenues, including commercial decorative painting, private commissions, and paintings for commercial reproduction. She also teaches and recently opened a gallery in Tiverton Four Corners. [www.klovell.com](http://www.klovell.com)

We chose this painting because it shares the same intense exploration of experience and draws on past forms and methods to create something new without losing the underpinnings of the past, as does the music on today's program. View front and back covers together to see the complete triptych. The yellow eye of the grackle pierces through like Bartok's search for a different tonality to express a new world dawning for the 20th century.

...

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# *Concerts at the Point*

SUNDAY, OCTOBER 15, 2017

## THE DOVER QUARTET

Joel Link, violin

Bryan Lee, violin

Milena Parajaro-van de Stadt, viola

Camden Shaw, cello

...

## FOUR MINIATURES FOR STRING QUARTET

**DANIELPOUR**

### QUARTET IN D MAJOR, OP. 11

**TCHAIKOVSKY**

*Moderato e semplice*

*Andante cantabile*

*Scherzo. Allegro non tanto e con fuoco*

*Finale. Allegro giusto*

**INTERMISSION ...**

### QUARTET NO. 1 *played without pauses*

**BARTOK**

*Lento*

*Allegretto*

*Allegro vivace*



## THE PERFORMERS

The Dover Quartet was first formed at the Curtis Institute of Music, and its name pays tribute to “Dover Beach,” composed by fellow Curtis alumnus Samuel Barber.

The Dover Quartet’s rise from an up-and-coming young ensemble to occupying a spot at the top of their field has been “practically meteoric” (*Strings*). Catapulted to prominence after sweeping the 2013 Banff International String Quartet Competition, the group has become a major presence on the international scene. With its burnished warmth, incisive rhythms, and natural phrasing, the Quartet’s distinctive sound has helped confirm its status as “the young American string quartet of the moment” (*New Yorker*). Named as Cleveland Quartet Award winner for the 2016-17 and 2017-18 seasons, the group was awarded the Avery Fisher Career Grant in March 2017.

Their 2016-2017 season was chock-a-block. They released their debut recording “Tribute” and played the Beethoven quartet cycles in six concerts in each of three cities. During their Montreal residency, the group also played Mendelssohn’s Octet with the winners of the 2016 Banff International String Quartet Competition. They played a five-city U.S. tour with bassist-composer Edgar Meyer, a West Coast tour with mandolinist Avi Avital and toured Germany, Austria, and Switzerland. In addition to many individual concerts across the US, the





Quartet will undertake the second leg of its newly created three-year residency at the Peoples' Symphony Concerts in New York.

#### **JOEL LINK, VIOLIN**

From a young age, violinist Joel Link met much success both as a soloist and chamber musician. He was a top prize winner of numerous competitions including the Johansen International Competition in Washington D.C. and the Yehudi Menuhin International Competition in England. As a result of his prize at the Menuhin Competition, Link was featured in *The Strad* magazine and has also appeared on numerous radio shows, including NPR's "From the Top." As a member of the Dover Quartet, (formerly the Old City String Quartet), he received the Grand Prize as well as the Gold Medal from the Fischhoff Chamber Music Competition. Joel's love of chamber music has taken him to highly regarded music festivals across the globe. A graduate of the Curtis Institute of Music, he served as the Curtis Symphony Orchestra's concertmaster for the 2009-2010 season.

#### **BRYAN LEE, VIOLIN**

Bryan Lee has performed as a soloist with the Philadelphia Orchestra and the Delaware, Lansdowne, and Temple University Symphony Orchestras, among others. Bryan was awarded the Bronze Medal at the 2005 Stulberg International String Competition and won second prize at the 2004 Kingsville International Young Performers Compe-



tition. He was featured on NPR's "From the Top," and attended Ravinia's Steans Institute for Young Artists, La Jolla Summerfest, Music from Angel Fire, Encore School for Strings, Sarasota Music Festival, Music Academy of the West, and the Perlman Music Program.

Bryan is a graduate of the Curtis Institute of Music where he served as Associate Concertmaster of both Symphony in C and the Curtis Symphony Orchestra, and played as a substitute for the Philadelphia Orchestra. Bryan has performed under the batons of many renowned conductors and has collaborated with many other chamber musicians, including the Tokyo String Quartet.

#### **MILENA PAJARO-VAN DE STADT, VIOLA**

Praised by *The Strad* as having "lyricism that stood out... a silky tone and beautiful, supple lines," violist Milena Pajaro-van de Stadt has already established herself as one of the most sought-after violists of her generation. In addition to appearances as soloist with the Tokyo Philharmonic, the Jacksonville Symphony, and the Sphinx Chamber Orchestra, she performed in recitals and chamber music concerts throughout the United States, Latin America, and Europe, including an acclaimed 2011 debut recital at London's Wigmore Hall, which was described in *The Strad* as being "fleet and energetic... powerful and focused." Her numerous awards also include First Prize of the Lionel Tertis International Viola Competition and top prizes at the Tokyo International Viola Competition and the Sphinx Competition.



Ms. Pajaro-van de Stadt was a violin student for several years, but began studying viola with Michael Klotz at the Bowdoin International Music Festival in 2005. She graduated from the Curtis Institute of Music, and then received her Master's Degree in String Quartet with the Dover Quartet at Rice University's Shepherd School of Music. Ms. Pajaro-van de Stadt performs on a 2004 copy of the Primrose Amati, originally made for Roberto Diaz by Gabrielle Kundert.

#### **CAMDEN SHAW, CELLO**

Camden Shaw's playing has been described as "wonderfully rich" (*Kansas City Star*), "dynamic and brave" (*Stereo Times*), and as a "phenomenal instrumentalist, who [seems] to have no technical difficulties" (*Rheinpfalz Ludwigshafen*). Highlights from recent years include a performance of the Beethoven Triple concerto with the highly-acclaimed Artosphere Festival Orchestra, where Shaw also holds the principal chair, and the release of his solo album by the audiophile label Unipheye Music. The album met with much critical praise, and a review in *The Strad* said "There is a raw earthiness to Shaw's playing, an interplay of passion and plaintive lyricism, and a courageous contempt for [its] horrific demands that is utterly gripping."

Shaw graduated from the Curtis Institute of Music in 2010. He performs on an instrument made in 2010 by Sam Zygmuntowicz of Brooklyn, NY.

## PROGRAM NOTES

The Dover Quartet chose the music for this program to allow them to experience and share music in its most human and natural purpose—movement and dancing. Richard Danielpour, the Persian-American composer, uses Iranian folk music in these four wonderful short appetizers for the program, followed by Tchaikovsky's Quartet in D Major, which brings to life so many of the elements of the stunning ballet music that was his trademark. Finally, Bartok's masterful Quartet No. 1 exhibits many different forms of human movement, from the funeral-dirge first movement to the lively and jovial Hungarian folk music of the last movement.



**RICHARD DANIELPOUR** (BORN 1956)

FOUR MINIATURES FOR STRING QUARTET

Four Miniatures was commissioned for the Dover Quartet by Walton Arts Center and the Artosphere Festival. It was premiered at the Festival in May 2017. The Quartet will introduce this work from the stage.

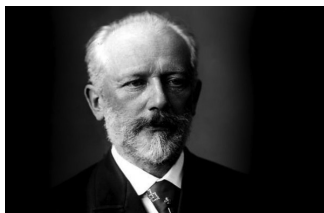
Composer Richard Danielpour is prolific and wide ranging, and is one of the most visible and recorded composers of his generation. Danielpour was born in New York City of Persian Jewish descent. He studied at Oberlin College and the New England Conservatory and later at the Julliard School of Music, where he received a Doctor of Musical Arts in composition in 1986. Danielpour currently teaches at the Manhattan School of Music (since 1993) and the Curtis Institute of Music (since 1997).

Other notable recent compositions include his Percussion Concerto with the New Jersey Symphony, his ballet Layla and the Majnun for the Nashville ballet, and most recently, the premiere of Talking to Aphrodite, a song cycle for voice and string orchestra, written in collaboration with Erica Jong and premiered by the Sejong Soloists



and Sarah Shafer at Carnegie Hall in December 2016. He is currently working on an 80 minute oratorio, The Passion of Yeshua, which will premiere in July 2018 at the Oregon Bach Festival. *Source: wikipedia*

**PYOTR ILIYICH TCHAIKOVSKY (1840-1893)**



QUARTET IN D MAJOR, OP. 11

*Moderato e semplice*

*Andante cantabile*

*Scherzo. Allegro non tanto e con fuoco*

*Finale. Allegro giusto*

The young Tchaikovsky, barely surviving on his meager salary from the Moscow Conservatory, decided to raise a little money and call attention to his work in early 1871 by presenting a concert of recent compositions. The program was a great success; it consisted of several songs and piano pieces, and, written especially for the occasion, the String Quartet No. 1.

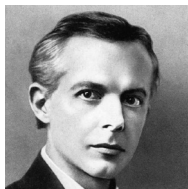
The first movement, *Moderato e semplice*, takes traditional sonata form and features a fuller, richer development than he generally had managed before. The two songlike main themes are similar rhythmically and atmospherically, although the first is more anticipatory and the second is more of an outright serenade.

The second movement, *Andante cantabile*, is one of this composer's most beloved creations and is often heard arranged for string orchestra as well as for any number of instrumental combinations. The first melody is a simple, melancholy folk song that Tchaikovsky is said to have learned from a carpenter in Kamenka. The second is original, very much a ballad initially sung by the first violin over the cello's descending, chromatic pizzicato notes.

The scherzo, *Allegro non tanto e con fuoco*, is launched with a forceful theme that nevertheless skips to an almost dancelike rhythm. The movement's trio section is more frolicsome, but carries a harmonic tension that keeps it in line with the earlier material.

The finale, *Allegro giusto*, unravels and re-weaves two themes. The first is much brighter and more celebratory than anything that has come before; the second, introduced by the viola, is lyrical and Russian, and its B flat tonality makes an arresting contrast with the D major material it follows. *Source: allmusic.com, James Reel*

**BELA VICTOR JANOS BARTOK** (1881-1945)



QUARTET NO. 1

*Lento*

*Allegretto*

*Allegro - Allegro vivace*

Béla Bartók was one of the most original and versatile musicians of the twentieth century. He performed as a pianist and had enormous impact as an educator. In addition, he collected folk music from most of Eastern Europe and beyond, making him one of the pioneers of ethnomusicology.

Bartók's music reflects two trends that dramatically changed the sound of music in the 20th century: the breakdown of the diatonic\* system of harmony that had served composers for the previous two hundred years and the revival of nationalism as a source for musical inspiration, a trend that began with Mikhail Glinka and Antonin Dvorak in the last half of the 19th century. In his search for new forms of tonality, Bartók turned to Hungarian folk music, as well as to other folk music of the Carpathian Basin and even of Algeria and Turkey, deciphering the melodic, rhythmic, and textural elements of peasant music. The intricacies he discovered therein, from plangent modality to fiercely aggressive rhythms, exerted a potent influence on his own musical language.

The String Quartet No.1 was completed in 1909. The work was at least in part inspired by Bartók's unrequited love for the violinist Stefi Geyer. In a letter to her, he called the first movement a "funeral dirge." Bartók's First Quartet was a work of both personal and artistic significance. The Quartet's unusual form reflects this—three progressively faster movements, played without a break.

The first movement is a searching, tortuously chromatic Lento, expressive after the manner of Wagner, or the Schoenberg of "Verklarte Nacht." The central Allegretto opens in the style of a highly chromatic, rather Brahmsian waltz, but develops in sonata form rather than the expected scherzo & trio layout. Rather than relaxing, the Quartet continues to develop and evolve, and its final destination becomes apparent as the Allegretto ends. A tiny semitone quaver figure becomes more and more prominent, and eventually emerges as the "cell" from which the entire finale has been built.

Linking the Allegretto and the final Allegro vivace is an instrumental recitative, a question-and-answer exchange between "in exact time" violins and expressive and rhythmic freedom by the cello. The Allegro vivace proper is an explosively rhythmic, high-speed Hungarian folk-dance finale, with dissonant, repeated phrases and fantastic, dancing central fugato. The effect is of energy finally released, an artistic arrival. We can hear in it not only a programmatic depiction of an emotional journey from sorrow to joyful energy, but also an artistic voyage from Central European mainstream to vigorous assertion of originality and stylistic freedom.

*Source: All Music Guide, Microcosmos Quartet notes, R.G.Bratby 1998*

\* Diatonic scale is composed of 5 whole and 2 half tone steps; Chromatic scale is composed of twelve pitches, each a semitone above or below another.

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*thank you!*

Concerts at the Point is humming along into its 21st season. We continue to thrive by presenting top-flight classical musicians, drawing an enthusiastic audience, and with the support of generous foundations, local businesses, audience member donors and our volunteers.

About half of our annual operating budget is generated by ticket sales, with the balance coming roughly 50:50 from grants and individual donations. About half of our audience members provide a tax-deductible contribution. These contributions enable us to keep ticket prices at levels affordable to the wider community and to support music education in local schools. Concerts at the Point helps fund the New Bedford Symphony Orchestra's innovative and highly effective "Learning in Concert" educational outreach to about 1,100 students from Tiverton, Westport, Fall River, and Somerset elementary schools. (See [www.concertsatthepoint.org](http://www.concertsatthepoint.org) for video about this program).

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## *Concerts at the Point*

21ST SEASON 2017-2018

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